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Old Master Paintings

Wednesday, 3rd May 2023






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Wednesday, 3rd May 2023, starting at 6 p.m.

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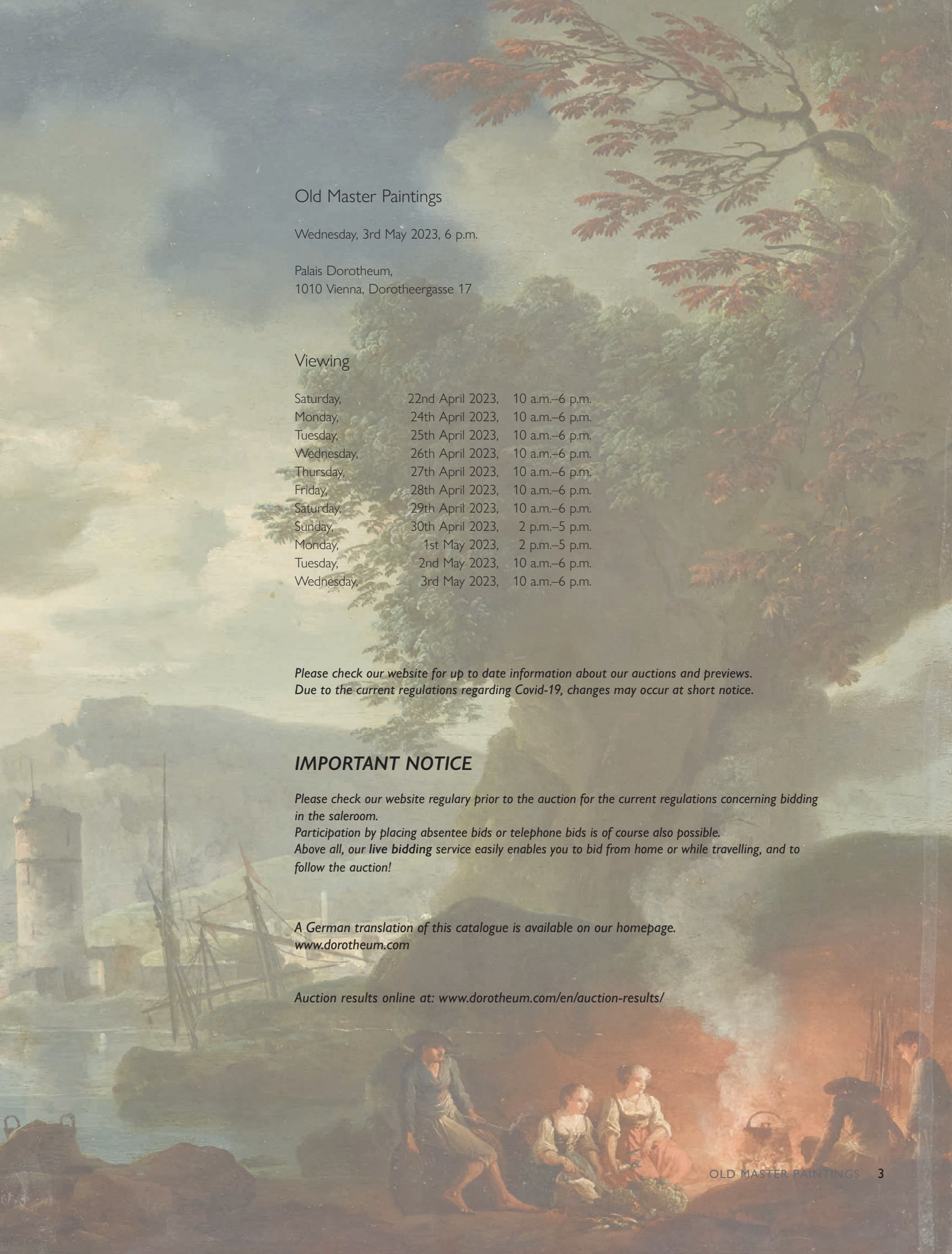
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OLD MASTER PAINTINGS

1 –

Workshop of Bernardino di Betto di Biagio, called Pinturicchio

(Perugia 1454–1513 Siena)

Madonna and Child,

oil and gold on panel, tondo, diam. 60 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Private European collection

Bernardino di Betto di Biagio, called Pinturicchio, was one of the leading painters in Umbria during the second half of the 15th century. He collaborated with Perugino on the frescoes in the Sistine Chapel in the Vatican in 1481–82.

Pinturicchio's lyrical style was admired by the Roman elite, and he received a number of important commissions including the decoration of Pope Alexander VI's private apartments, the *'Appartamenti Borgia'* in 1492. The pope remained one of his patrons and enabled Pinturicchio to set up his own workshop. Despite his lengthy stay in Rome, Pinturicchio maintained links with his native Perugia, returning there throughout his life, and he also travelled to Siena, where he remained for the last ten years of his life, working for the Piccolomini family.

The present tondo reflects the Renaissance ideal of beauty: the head of the Madonna is slightly inclined, her eyes are almond shaped with thin rounded eyebrows, her hair is covered by a translucent veil, her elongated fingers gently touch the Christ Child. The Child wears a coral necklace and bracelet, which were extremely popular during the Renaissance and were thought to protect against evil and disease. The gold background, with its elaborate punchwork and checkered pattern is somewhat archaic and suggests a specific commission.



2 –

Master of Saint Ansano

(Siena active in the second quarter of the 15th Century)

Saint Nicholas of Bari,

tempera on silver ground panel, 126 x 39.5 cm, unframed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

art market, France;

where acquired by the present owner

The present panel relates to Gentile da Fabriano's sojourn in Siena in 1425, where he left a lasting impression on the local school of painters. The influence of Gentile is evident in the present painting, especially in the elegant pictorial description of the decorative elements of the composition: in the emphasis on the material refinement of the bishop's damask mantle with gilded edges, set against a silver ground, and in the technique – notably peculiar to Gentile and his followers – of the delicate 'a *puntinato*' rendering, used to depict the shoes and the white under-robe with red and blue embroidery worn by the saint.

The subject's features, however, are typically Siennese and reflect the style of Sassetta and the so-called Maestro dell'Osservanza, as does the softly modulated handling of light and shade and the gothicising drapery. In this work it is possible to discern the early phase, closely allied to

Gentile, of the rare Siennese painter known as the Master of Saint Ansano tentatively identified as Pietro di Ruffolo. Indeed, the present painting can be compared to five panels attributed to this master by Miklós Boskovits: the Saint Nicholas of Bari, Saint John the Baptist, the Madonna, Saint John the Evangelist and the Saint Jerome from the Kress Collection now in the Columbia Museum of Art, South Carolina (inv. no. CMA 1952.24; see M. Boskovits, *Il Gotico rivisitato: proposte e commenti su una mostra*, in: *Arte Cristiana*, LXXI, 1983, pp. 269, 275, note 51).

An outline of the Master of Saint Ansano's artistic production was first advanced by Boskovits when he proposed uniting a small group of works in relation to a series of three miniatures in the Graduale 98.4 of the Museo dell'Opera del Duomo di Siena, (op. cit. Boskovits 1983, pp. 259–76), as well as a section of the monochrome frescoes in the portico and cloister of the hermitage of Lecceto near Siena.

This mysterious master derives his moniker from two frescoes in the Oratorio di Sant'Ansano in Castelvecchio, Siena, representing the Adoration of the Magi and Saint Ansanus. In all likelihood the artist was active from 1430 through to the 1450s: starting from late Gothic models, his manner adopted and incorporated the currents of Siennese 15th century painting, in step with artists such as Sassetta, Domenico di Bartolo and Vecchietta, to achieve a refined and personal stylistic fusion of the Siennese Gothic inheritance and the new pictorial stylistic tendencies of the *Quattrocento*.



3

Attributed to Zacharias Wehme

(Dresden 1555–1606)

The Virgin and Child in a river landscape,
oil on copper, 36 x 26 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Rainer Stüwe attributes the present work to the Dresden court painter Zacharias Wehme on the basis of a high-resolution photograph and dates the painting from around 1590–1600. A written certificate, dated 9 March 2023, is available.

The present composition is based on the copper engraving *Madonna and Child with the Monkey* by Albrecht Dürer (Bartsch 42, Meder 30). Stüwe writes: 'In all of its modifications in terms of motif as opposed to the model provided by Dürer, the present realisation of the subject on copper complies with another panel attributed to the Prague court painter Daniel Fröschl from the period around 1590/1600 (sale, Van Ham, Cologne, 12 April 2003, lot 1209)'. Stüwe continues: 'However, the copper panel presented here clearly differs from that by Daniel Fröschl in its stylistic approach. The colours are earthier, and the outlines and head types are distinctly less graceful. Attention should be paid to the folds of the drapery, which are strongly influenced by models from German painting around 1500–1510, yet without making direct reference to Dürer's authoritative copper engraving. It is thus a free interpretation of drapery from the age of Dürer that is noticeably different from the panel by Fröschl that served as a model here. The master who executed the panel under discussion presents himself as

extraordinarily versed in the translation of a model from one stylistic language into another. In this context, a further characteristic difference between Fröschl's panel and the present picture is remarkable: In Fröschl's composition, the posts of the fence are much wider apart and therefore not very realistic. In the present panel, this detail has been interpreted much more realistically, as the gaps between the posts are smaller.'

The differences of the present composition in terms of the colours and level of realism reveal that this master is stylistically much closer to the models of German painting of the early sixteenth-century, which he probably knew in the original and in detail. Fröschl's model was thus modified in a way that presents the style of the Dürer Renaissance in an ideal-typical manner: Dürer's model, which has been improved regarding the richness of motifs, has also been adapted here to Dürer's example stylistically.

Within the closer circle of masters active around 1600 who were capable of painting in the style of the Dürer Renaissance on the level of the present composition, who stands out most of all is the Saxon court painter Zacharias Wehme. Only few works by the hand of this master are known to research to date. However, they are characterised by an extraordinary quality in the stylistic imitation of works by both Cranach and Dürer. In the sporadic publications of late nineteenth-century literature, Wehme, immediately after he had left Cranach's workshop, is mentioned as a portraitist at the Saxon court (appointed court painter in 1605). There he painted portraits of the prince electors and members of the court.





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Fig. 1: Albrecht Dürer, *Martyrdom of the Ten Thousand*, Metropolitan Museum of Art, New York, Gift of Junius Spencer Morgan, acc. no. 19.73.152

4

South German School, circa 1520

The Martyrdom of the Ten Thousand, oil on panel, 101 x 61.5 cm, framed

€ 22,000 – 26,000

US\$ 23,600 – 27,900

Provenance:

Private collection, Southern Germany;
 sale, Dorotheum, Vienna, 19 October 1993, lot 152;
 Private collection, Austria;
 sale, Dorotheum, Vienna, 21 April 2015, lot 209;
 Private collection, Vienna

The present painting derives from the woodcut of the same subject by Albrecht Dürer, circa 1496 (see fig. 1), which revels in displaying brutal methods of torture and execution. Though no less macabre, the present composition feels less cluttered and compressed, though at the expense of several key omissions, notably the rolling heads that litter the scene, the flagellation of the Roman soldiers at the heart of the composition, and the particularly barbaric depiction of a bishop's eye being gouged out with a hand crank.

Dürer again returned to the subject in 1508 when he was commissioned by Frederick III, Elector of Saxony to produce the painting for the All Saints' Church, Wittenberg, to coincide with his collection of relics that included some of the ten thousand martyrs. The painting is now conserved at the Kunsthistorisches Museum, Vienna (inv. no. GG 835).

The present painting illustrates the legendary martyrdom of the Roman general Acatius and his ten thousand soldiers carried out on Mount Ararat by the King of Persia, Shapur I, on the order of the Roman emperor Hadrian, after their conversion to Christianity.

Though popularised by Dürer's rendition, the macabre subject became worthy of depiction as early as the 13th century. Indeed, works with this subject remained a rarity until the early modern period when, under the backdrop of the religious wars of the early 16th century, it particularly resonated in the German-speaking countries and in Northern Italy.



5

Master of the Fiesole Epiphany

(Florence active in the second half of the 15th Century)
Madonna and Child with the Infant Saint John the Baptist,
oil on panel, 86 x 60 cm (overall), arched top, integral frame

€ 25,000 – 30,000 US\$ 26,800 – 32,200

Provenance:

Collection of Baron Michele Lazzaroni (1863–1934), Paris, 1931;
art market Italy;
Private European collection

Literature:

R. van Marle, *The Development of the Italian Schools of Painting*, 1931, vol. XIII, p. 130, illustrated p. 131, fig. 83 (as Benedetto Ghirlandaio);
E. Fahy, *Some Early Italian Pictures in the Gambier-Parry Collection*, in: *The Burlington Magazine*, vol. 109, no. 768, 1967, p. 133, mentioned under note 22 (as 'might have been painted by Filippo di Giuliano or conceivably by some other unknown painter who collaborated with Sellajo [...] we may name this anonymous painter after the Fiesole Epiphany [...] it is possible that this master is identical with Filippo di Giuliano');
E. Fahy, *Some followers of Domenico Ghirlandajo*, New York/London 1976, p. 170 (as Master of the Fiesole Epiphany);
E. Fahy, *The Este Predella Panels and other works by the Master of the Fiesole Epiphany*, in: *Nuovi Studi*, 2003, p. 24 (as Master of the Fiesole Epiphany)

The present painting is registered in the Fototeca Zeri under no. 104232 (as Master of the Fiesole Epiphany)

Everett Fahy was the first, in 1967, to group together a corpus of works for this anonymous master, who he named after the Adoration of the Magi with Saint Francis, Paul and John the Baptist, today in the Church of San Francesco in Fiesole. Fahy placed the Florentine artist in the circle of Domenico Ghirlandaio, pointing out his knowledge of the works of Jacopo del Sellaio and Cosimo Roselli as well as those of Sandro Botticelli and Filippo Lippi. He might even be identified as Filippo di Giuliano who maintained a workshop in Florence together with Jacopo del Sellaio around 1480, with whom he had collaborated from as early as 1473.

The present painting shows the Madonna and Child with the Infant Saint John the Baptist in front of a stone ledge and a hilly river landscape beyond. Both the Madonna and the Infant Saint John focus their attention on the Christ Child who marks the compositional and iconographical centre of the painting. The elegance of the Madonna's features corresponds to the ideals of Florentine Renaissance: her slightly inclined head, the soft facial expression with the almond-shaped, lowered eyes, her bright, golden hair covered with a translucent veil, the elongated fingers and the sumptuous drapery with a jeweled brooch.

The work is a *colmo da camera*, a type and format of image that was popular in fifteenth-century Florence and intended for private devotion.



A·V·E·M·A·R·I·A·C·R·A·T·I·A·P·L·E

6

Francesco di Cristofano, called Franciabigio

(Florence 1482–1525)

Madonna and Child,

oil on panel, tondo, diam. 75 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

We are grateful to Vilmos Tátrai for suggesting the attribution of the present painting on the basis of a photograph.

The present painting shows the Madonna seated in front of a hilly landscape, holding the Christ Child in her lap. The figures are arranged in a pyramidal manner which is balanced by the trees in the background. The Madonna is shown frontally, with a slightly inclined head and her serene expression conveys a sense of maternal tenderness. The Christ Child appears in profile, focusing on the Mother and gently holding onto her red dress. The figures are rendered in a naturalistic and lifelike manner, with keen attention to the drapery and folds of their garments.

The composition can be compared to a *Madonna and Child with the Infant Saint John the Baptist* by Franciabigio in the Musée des Beaux Arts,

Dijon, especially the figures' facial features with the Madonna's elongated, pointed nose, the light circles under her eyes and the shadows between her eyebrows, as well as the Christ Child's rounded nose. Both paintings are characterised by the artist's use of subtle tonal variations and soft shadows to create a sense of depth and atmosphere.

According to Vasari, Franciabigio was an 'excellent painter' (see G. Vasari, *Lives of the painters, sculptors and architects*, London 1996, p. 278) who was first apprenticed to Mariotto Albertinelli. Subsequently, around 1506 he established a shared workshop near the Palazzo della Signoria with his colleague Andrea del Sarto. Franciabigio collaborated with del Sarto in embellishing various Florentine buildings, both public and private. These projects included notable frescoes at the Villa Capponi (1510), Cloister of the Annunziata Church (1513), Convent de la Calza (1514), and Cloister of Scalzo (1516) and at the Villa Medici, Poggio a Caiano (1520/21).

Franciabigio's signature style was characterised by his remarkable ability to capture the effects of light and shadow in his paintings. He utilised a vivid and dynamic colour palette and employed an atmospheric perspective. Such virtuosity earned him immense recognition and made him one of the most sought-after painters in Florence during his career.



7

Circle of Wolf Huber

(Feldkirch circa 1480/90–1553 Passau)

The Crucifixion,

oil on panel, 117 × 65 cm, framed

€ 25,000 – 35,000

US\$ 26,800 – 37,600

Provenance:

Reichert Collection, Munich;

Collection Erich Franz, Breslau;

sale, Helbing, Munich, 9/10 May 1901, lot 10 (as Hans Schüefelin);

sale, Neumeister, Munich, 30 June 1982, lot 916 (as Circle of Wolf Huber);

art market, Germany

Literature:

C. Metzger, *Hans Schüefelin als Maler*, Berlin 2002, pp. 532–34, no. X-10, fig. 413 (as 'Anonymous, circa 1520')

We are grateful to Bernd Konrad for confirming the attribution on the basis of a photograph. His written certificate, dated 13 March 2023, is available. Konrad dates the present painting to the 1530s, together with further panels belonging originally to the same cycle of the Passion of Christ.

We are also grateful to Christof Metzger and Isolde Lübbecke for their assistance in cataloguing this lot.

Christof Metzger was the first to associate the present panel of the *Crucifixion* with three other panels depicting scenes from the Passion of Christ of identical dimensions and to declare them as having been part of the same retable. Although this reconstruction, as Metzger pointed out, was not based on the knowledge of the originals, but through literature, it still appears fully acceptable. For all four panels, Metzger refers to the graphic example of Albrecht Dürer's woodcut series of the *Small Passion* (circa 1509/10). Due to the change in format from woodcut to panel painting, the figures had been elongated. It should also be noted that in the *Small Passion* Christ was presented without a halo, which was subsequently included in the painted panels and became the most conspicuous feature in all four pictures.

Two of the three other panels identified by Metzger are now conserved in the Slezske Museum, Opava, Czech Republic (*Christ on the Mount of Olives* and *Arrest of Christ*, inv. nos. U 2033 and U 2034). They originally were part of the collection of Eduard Weber in Hamburg and later entered the collection of Prince Johann II of Liechtenstein, who donated them to the Silesian Museum in Opava. The third panel depicting *Christ Before Caiaphas* was formerly in the Wallraf Collection, Rheydt and last appeared on the art market in 2009 (sale, Lempertz, Cologne, 16 May 2009, lot 1005).

Isolde Lübbecke added two additional panels, one of which is conserved in the Museum am Dom, Würzburg (*The Last Supper*, as Circle of Hans Schüefelin, around 1512/1515), the other – *The Entombment of Christ* – was sold at Sotheby's, London on 5 April 1995 (as German School). She also refers to five further panels, today conserved in

the Museum of Christian Art in Esztergom, Hungary, which are also based on Dürer's *Small Passion*, featuring the same characteristic halo around Christ. Despite slightly different measurements they could have also been part of a surprisingly large retable or series of the Passion destined for the wall of a church. These panels include *The Mocking of Christ*, *The Flagellation of Christ*, *The Crowning with Thorns*, *Ecce Homo* and *Christ Nailed to the Cross* (inv. nos. 56.464–56.468) and were purchased in Regensburg in 1876 by János Simor, Archbishop of Esztergom and Prince-primate of Hungary. The panels were sold by 'Domvikar Dengler' which makes a provenance from a church in Regensburg plausible (see I. Lübbecke, *Zur spätgotischen Tafelmalerei in Regensburg*, in: *Regensburg im Mittelalter*, ed. by M. Angerer et al., Regensburg 1995, p. 442, A 97).

According to the current state of knowledge, three of the four panels published by Metzger (*Crucifixion*, *Mount of Olives*, and *Arrest*) come from the collection of the painter Fr. Reichert (or Reicharth, Reichart) in Munich-Haidhausen. This collection must have been compiled before 1883, for that very year Reichert sold the *Mount of Olives* and the *Arrest*. What is remarkable about the four panels assembled by Metzger is that both earlier attributions and subsequent references were associated with the name of Hans Schüefelin. In his publication Metzger did not accept the attribution to Schüefelin nor his workshop. According to Bernd Konrad this is entirely plausible, as these works completely lack the painter's characteristic anatomical outlines in dark brown or black colour. He further notes that the underdrawing in the present painting, which is visible through the paint layers, reveal vibrant lines of high quality. In Schüefelin's underdrawing one can essentially expect shading across forms in combination with accurate, almost rigid parallel hatching. At least in the present *Crucifixion*, such type of shading has not been used.

Bernd Konrad mentions that since the present painting was sold at Neumeister in 1982, a tentative attribution to the circle of Wolf Huber has been suggested. According to Konrad, this may not make sense at first, when comparing it, for example, with the latter's vivid altar wing with the Passion of Christ in the Monastery of St. Florian, which features the same motifs. However, if by 'Umkreis Huber' one thinks of the painters of the *Donauschule* in and around Passau, this attribution appears more convincing, although Wolf Huber originally came from Feldkirch in Vorarlberg. Wolf Huber's landscape drawings clearly identify him as an exponent of the *Donauschule* around Lucas Cranach I and Albrecht Altdorfer. As Huber ran a workshop in Passau until his death in 1553, he may be regarded as an important stylistic influence in this region.

Bernd Konrad concludes, that the present *Crucifixion* was doubtlessly part of a series of twelve scenes of the Passion, which, however, cannot be works by Hans Schüefelin. The fact that six panels are known to have been purchased for Esztergom in Regensburg, a comparable treatment of halos practiced by the Passau painting school, as well as references to original drawings by Wolf Huber from the period between 1517 and 1522 support the recent attribution to the circle of Wolf Huber. While the bright background colours in the *Crucifixion* are typical for the Franconian school, the dramatic red sunset light in both Opava panels are characteristic for the *Donauschule*. The contrasts created by the clothes in vibrant yellow are also in the tradition of the *Donauschule* around Albrecht Altdorfer and Wolf Huber.





© bpk / Kupferstichkabinett, SMB / Jörg P. Anders

Fig. 1: Hans Baldung Grien, *The Drunken Bacchus*, Kupferstichkabinett, Berlin, inv. no. KdZ 289



© Wikimedia Commons

Fig. 2: Hans Baldung Grien, *The Holy Family with five angels*, The Klesch collection, London



© CDA Köln

Fig. 3: Infrared reflectogram of the present painting

8 –

Workshop of Hans Baldung Grien

(Schwäbisch Gmünd? 1484/85–1545 Strasbourg)

The Drunken Bacchus,
oil on panel, 34 x 23.5 cm, framed

€ 25,000 – 35,000

US\$ 26,800 – 37,600

We are very grateful to Peter Klein and Gunnar Heydenreich for their technical analyses of the present painting. Klein dates the beech panel to ca. 1526. We are also very grateful to Anna Moraht-Fromm for suggesting the attribution to Hans Baldung's flourishing workshop in Strasbourg. Her extensive written analysis accompanies the present lot.

The present composition of the inebriated god Bacchus surrounded by frolicking bacchantes closely relates to a drawing of the same subject and of almost identical dimensions that is dated 1517 (Hans Baldung, *The drunken Bacchus*, Kupferstichkabinett, Berlin, inv. no. KdZ 289, see fig. 1). Baldung treated the subject on several other occasions such as in a woodcut preserved in New York (Hans Baldung, *The drunken Bacchus*, ca. 1520, New York, The Metropolitan Museum of Art, inv. no. 27.54.7). He could have been familiarized with the subject through Andrea Mantegna's invention, a print of which he might have seen in the workshop of Albrecht Dürer, where he was apprenticed from 1503 to 1507. The present composition appears to have been Baldung's very own. In interpreting, essentially transferring free-handedly the black and white Berlin drawing to the panel painting, Baldung's collaborator not only stuck closely to his master's design in terms of draughtsmanship, but closely

followed Baldung's palette, too. Moraht-Fromm concludes, based on the obvious similarities in colouring when compared to other works from the Baldung workshop, that the artist must have known Baldung's paintings, or have had them at close hand when painting the present painting. This is especially apparent in the finely nuanced flesh tones of the figures or the bright blue coloured sky above the richly brown toned ground.

Baldung appears to have had a penchant for depicting putti and frolicking bacchantes, as is obvious in many other examples, among them a Holy Family now in Jersey (*The Holy Family with five angels*, Jersey, The Klesch Collection, see fig. 2), or, more poignantly yet, in his *Coronation of the Virgin*, the central panel of his Freiburg altarpiece.

Reinterpretations, variations and repetitions of the master's compositions appear to have been common practise in Baldung's busy workshop. A drawing by an apprentice (Staatliche Kunsthalle Karlsruhe, inv. no. VIII 1072), after an existing panel painting by Baldung in Basel (Kunstmuseum, inv. no. 856), exemplifies this working practise. Interestingly, the relationship between drawing and finished painting is reversed in the present example when compared to the Karlsruhe drawing after the Basel panel. In both cases, a genesis of the composition based on the master's model, possibly under his direct supervision, is inconceivable and would not be in keeping with workshop practises of the period, had not the artist in both cases had direct access to the models. The clearly visible underdrawing in the present painting (see fig. 3) does not show any *pentimenti*, which is also a clear indicator that Baldung's student, when painting the present painting, worked directly from his master's drawing.



9

Circle of François Clouet

(Tours before 1522–1572 Paris)

Portrait of Charles IX, King of France (1560–1574), half-length,
oil on panel, 31.3 x 23.2 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Private European collection

The present painting relates to a shorter bust-length portrait of King Charles IX of France by François Clouet in the Kunsthistorisches Museum, Vienna (inv. no. 5638).

In 1561, Clouet portrayed Charles IX who had recently ascended to the throne of France, succeeding his brother François II, in a drawing now in the Bibliothèque Nationale de France, Paris (res. no. 22). This model was later employed by the artist for the painting on panel in the Kunsthistorisches Museum, Vienna (inv. no. 5638) and a miniature on parchment, once in the collection of Charles I of England (Royal Collection Trust, RCIN 420931). Other versions are known and all are most probably by artists within Clouet's immediate circle, including the portrait in the Metropolitan Museum, New York (acc. No. 32.100.124).

In the present painting, the young sovereign is depicted in long bust-length, looking outwards towards the viewer, wearing an elegant black jacket with fur trim, from which emerge the collar with ruffles of a white shirt. He wears an embroidered cap, here without a plume. Around his neck, and partially visible, is the medallion of the chivalrous order of Saint Michael, founded by Louis XI in 1469.

François Clouet was son of the great painter and draughtsman Jean Clouet and trained in his father's workshop, succeeding him after his death in 1540 in the position of painter and *valet de chambre* at the Valois court. Over his long career he worked for François I, Henri II, François II and Charles IX. Clouet was celebrated by poets and men of letters, including Pierre de Ronsard. In his work *Le Fort inexpugnable de l'honneur du sexe féminin*, dedicated to Catherine de' Medici and published in 1555, François de Billon even compared him to Michelangelo, evidence of the great success the artist enjoyed among his contemporaries.

Being the head of a large workshop, Clouet was responsible for the production of miniatures, enamels, easel paintings, prints and medals, as well as theatre sets and ephemeral decoration for ceremonies. The names of some of his collaborators active between 1550 and 1575, such as François Brimbal, Laurent Dujardin, Guyon Ledoux and Jean and Jacques Patin are known from documents, but in-depth studies on how the workshop operated are, at present, lacking.





Fig. 1: Pietro Perugino, *Saint Sebastian*, State Hermitage Museum, St. Petersburg (inv. no. ГЭ-28).



Fig. 2: Raffaello Sanzio, called Raphael, *Study for Saint Thomas*, Pala degli Oddi, Palais des Beaux-Arts de Lille

10 –

Workshop of Pietro di Cristoforo Vanucci, il Perugino

(Città delle Pieve circa 1448–1523 Fontignano)

Saint Sebastian,

bears an inscription in gold: PETRVS · PERVSINVS · PINXIT,
oil on panel, 51.2 x 37.3 cm, unframed

€ 300,000 – 400,000

US\$ 321,900 – 429,200

Provenance (according to a label on the reverse):

Possibly collection of Louis-Francois-Armand de Vignerot du Plessis (1696–1788), 3rd Duc de Richelieu and Marshal of France, Château de Richelieu, Indre-et-Loire;

and possibly by descent, until 1792;

Private collection, France;

art market, France;

where acquired by the present owner

This work is painted, with an exceptional mastery of execution and technique, in oil on a thin poplar panel. The colour appears to be applied with great pictorial freedom which accentuates the plasticity of form and the vitality of the image.

The composition, with the half-figure of a man, facing upwards to the left, against a dark background, relates to the *Saint Sebastian* by Perugino (Fig. 1) conserved in Hermitage Museum in St. Petersburg (inv. no. ГЭ-281). When compared to the present painting, the Hermitage

version appears more archaic in the linear rendering of the outlines and less free in the definition of the modelling. It is of relatively more rigid proportions and overall, still fully 15th century in taste, in keeping with the works of Perugino from around 1490. In comparison, the 'di sotto in su' foreshortening of the Saint's head, a typical example of *bravura* in Italian Renaissance painting, appears in this version to be decidedly more realistic and more advanced and 'modern' from an artistic point of view.

The moulding of the figure is of the highest quality and shows a fullness of form which cannot be defined as anything other than 'classical' in the 16th century sense, in complete accord with the manner of Perugino around 1500, at the time of his maturity when his style reached an absolute fullness of expression, and provided the basic elements for the formation of the artistic innovation of Raphael.

There are clear similarities in the conception and pictorial execution of the present work with other works by Perugino, such as the fresco with the *Crucifixion and Saints* of the Sala Capitolare of Santa Maria Maddalena dei Pazzi in Florence, completed in 1496, or the main panel with the *Ascension of Christ* from *Saint Peter Polyptych* in the Musée des Beaux-Arts, Lyon. These works mark Perugino's evolution towards a breadth of form and intense naturalism destined to become formative models for the transition of Italian painting to the full Renaissance. This can also be seen in the *Certosa Altarpiece* in the National Gallery, London and the frescoes in the Collegio del Cambio, as well as *Madonna in Glory with Saints* in the Pinacoteca di Bologna (inv. no. 579).





Fig. 3: Pietro Perugino, *The Ascension of Christ* (detail), Musée des Beaux-Arts, Lyon, acc. no. A 134

In the present *Saint Sebastian*, the stylistic proximity to these aforementioned works is accompanied by an accentuated sense of volume, an ability to define the modelling of form through the fusion of *chiaroscuro* with colour, and an almost Neo-Attic sculptural regularity of execution. These reveal a strong similarity with Raphael's pictorial language in the early years of the 16th century, during the period that Perugino's influence on the young artist was at its height.

Possible Provenance (according to a label on the reverse):

On the back of the present panel, a handwritten label in French – describes this work as the *'tableau de Saint-Sebastien... de très gran prix'* bequeathed in 1632 by Duke Henri II de Montmorency to Cardinal Richelieu – stating that the painting was *'trouvè a Richelieu, apres la Revolution'*, i.e. from the Château de Richelieu, which was sacked and stripped of all its furnishings after 1792, and then demolished from 1805. To the right there is also an inscription, easier to interpret under UV light: 'M... R...e.B....65/O'; which may refer to the collection of 'Marèchal Richelieu' the 3rd Duke of Richelieu, Marshal of France in 1748. Fragments of a French newspaper attached to the edges of the panel refers to the second year of the Revolution (1793-1794).

Technical analysis by Gianluca Poldi:

This work is painted on a panel, 6-7 mm thick, prepared on the back with a light brown paint. The paint layer on the verso – presumably applied to protect the panel and reduce the movement of the panel – could be original, since it includes calcium, sulphur, iron and some lead, that is calcium sulphate (gesso), a few iron oxides (ochre, earths) and lead white.

The painting is well conserved overall, with a few small defects due to the movement of the wood panel and some small integrations shown under UV Fluorescence. A closer look allows us to see also the micro-losses (micro-lacunae) and some abrasions in brown/dark areas, such as the hair, coherently with the age of the work.

The panel consists of a single plank of poplar, whose rings can be easily seen by raking light and also in diffused light, because the paint layers seem to be applied directly onto the wood. In fact, the wood fibres can be seen directly inside the craquelure in observations made with a digital microscope, and the preparatory layer with its cushioning function appears to be completely absent. Interestingly, the wood

support was partially left visible in the irises of the saint, perhaps taking advantage of its brown colour.

The absence of a ground – such as the very typical white gesso ground of Italian medieval and renaissance practice – is extremely rare and, therefore, significant. It infers a type of abbreviated technique and can be classified as highly experimental. The way the painter opted to depict the hair, strand by strand is also experimental: the painter incised them, *sgraffiti*, a method usually not practiced at the time (nor typically later). The incisions can be seen better in IRR images.

No change, or underdrawing, was detected, despite the excellent IR transparency of the pictorial layers of the figure, but there must have been a careful underdrawing, perhaps made with a metal-gall ink or a light medium such as white chalk.

The apparent lack of a painted ground justifies the very scarce presence of calcium detected by XRF spectroscopy: the weak signals of this element in the spectra (almost without strontium) are probably due to calcium carbonate (in the form of calcite) present in the painting layers, perhaps deliberately added by the painter as a filler in the pigment mixture, as found also in painting of the first decades of 16th century.

Regarding the pigments, reflectance spectroscopy (*vis-RS*) and XRF analyses detected lead white, vermilion, ochre and earths rich in manganese, a copper-based pigment and gold: pigments common to many centuries and surely coherent with the first half of 16th century, as microscopic investigation states, with typical mixtures and grinding. A red lake was used in the lips and in the blood near the arrow, as well as inside the eyes and in the brown arrow itself, where it is mixed with earths, vermilion and lead white.

The small blue particles added to the flesh tones, seen in microscope images, are not azurite, due to the absence of copper in the body: they could be natural ultramarine blue. A little copper (from *verdigris*?) was measured in the background, containing black pigment. Vermillion, very finely grinded, was found in dark brown.

Gold is used in the halo and inscription, painted on the arrow. The inscription, made with shell gold over the arrow is coherent with the painting, like the golden halo, and no reinforcement seems to have occurred.

The absence of zinc, an element found in many paintings by Perugino after circa 1510, due to an impurity of a zinc-rich earth the Umbrian painter used, is an interesting datum, together with the painting technique.





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Fig. 1: Friedrich Hagenauer, *Bartholomäus Bruyn I*, medal, 1539, Kunsthistorisches Museum, Vienna, inv. no. MK 13495bb

11 –

Bartholomäus Bruyn I

(Wesel 1493–1555)

Three panels from the Cyriacus Altar:

Pope Marcellus ordains Cyriacus as a Deacon;

Saint Cyriacus is led to Prison; and

Saint Cyriacus refuses Idolatry,

oil on panel, 39 x 35.5 cm, 39.7 x 38.7 cm, 39.7 x 39.4 cm, framed, a set of three (3)

€ 200,000 – 300,000

US\$ 214,600 – 321,900

Provenance:

Stiftskirche St. Kunibert, Cologne 1532–1802/04;

Freiherr Johann Wilhelm Carl Adolph von Hüpsch (1730–1805),

Cologne;

Großherzogliches Museum, Altes Schloss, Darmstadt, by 1820–1843;

art market, Rhineland;

Hugo Garthe (1821–1876), Cologne, 1877;

with Fritz Rothmann (1893–1983), Berlin, 1930;

bought by Kurt Rohde (1882–1950), Berlin, 1930;

by descent to Elisabeth Rohde (1915–2013), Berlin;

her sale, Grisebach, Berlin, 3 July 2015, lot 3020;

where acquired by the present owner

Exhibited:

Cologne, Kunsthaus Lempertz am Neumarkt, *Barthel Bruyn, 1493–1555*,

Gesamtverzeichnis seiner Bildnisse und Altarwerke: Gedächtnisausstellung aus

Anlaß seines vierhundertsten Todesjahres, June – August 1955, cat. no. 175;

Darmstadt, Hessisches Landesmuseum, *Der Cyriacusaltar aus St. Kunibert*

in Köln, 9 May – 30 June 1991, nos. 3, 12, 13;

Münster, Landesmuseum für Kunst und Kulturgeschichte, on loan 1959–

2015, inv. no. 1701-03LG

Literature:

F. Back, *Großherzogliches Hessisches Landes-Museum Darmstadt.*

Verzeichnis der Gemälde, Darmstadt 1914, p. 38, no. 36b (as lost; only

'Der Heilige Ewald ins Gefängnis geführt');

Wallraf-Richartz-Museum, *Barthel Bruyn, 1493–1555, Gesamtverzeichnis*

seiner Bildnisse und Altarwerke: Gedächtnisausstellung aus Anlaß seines

vierhundertsten Todesjahres, exhibition catalogue, Cologne 1955, pp.

51–52, cat. no. 175;

H.-J. Tümmers, *Die Altarbilder des älteren Bartholomäus Bruyn. Mit einem*

kritischen Katalog, Cologne 1964, pp. 92–93, nos. A111, A116, A117;

G. Goldberg, G. Scheffler, *Altdeutsche Gemälde. Köln und*

Nordwestdeutschland. Gemäldekatalog der Bayerischen Staatsgemäldesammlungen, XIV, Munich 1972, pp. 69ff.;

P. Pieper, *Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster. Die deutschen, niederländischen und italienischen Tafelbilder bis um 1530*, Münster 1986, pp. 418–23, nos. 201–203;

M. Feltes, *Architektur und Landschaft als Ort christlicher Ikonographie. Eine Untersuchung zur niederrheinischen Tafelmalerei des 15. Jahrhunderts*, diss. ms., Aachen 1987, pp. 292–93, 403, ill. 241;

T. Jülich, in: *Der Cyriacusaltar aus St. Kunibert in Köln*, booklet to the exhibition in the Hessischen Landesmuseum, Darmstadt 1991, p. 22, p. 24, no. 3; p. 28, nos. 12, 13;

B. Rosendahl, *St. Kunibert*, Cologne 1995, p. 298, ill. 15;

S. Blöcker et al., *Lust und Verlust II. Corpus-Band zu Kölner Gemäldesammlungen 1800–1860*, Cologne 1998, cat. no. 17b, p. 36 (only Pope Marcellus ordains Cyriacus as a Deacon, as Master of the Cyriacus Altar);

A. Lorenz, *Westfälisches Landesmuseum für Kunst und Kulturgeschichte. Renaissance und Barock*, Münster 2000, pp. 23–24 (only Saint Cyriacus is led to Prison and Saint Cyriacus refuses Idolatry)

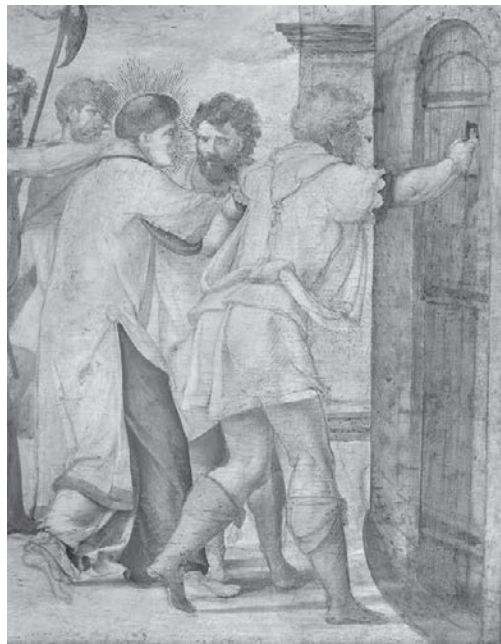
The present three panels render episodes from the life of Saint Cyriacus with a richness and vivacity that is characteristic of the accomplished hand of the Rheinish master Barthel Bruyn the Elder. Cyriacus was a Roman nobleman who converted to Christianity before being martyred during the Diocletian Persecution at the start of the fourth century AD. The panels are important to understanding the development of Bruyn's oeuvre and have been frequently published and discussed by scholars.

A first reconstruction of this altar was attempted by Horst-Johannes Tümmers in 1964, who had difficulty in interpreting the depictions as belonging to the legend of the Two Ewalds. Tümmers observed the altar's relationship with the much larger Xanten Altar, executed between 1529 and 1534, and spoke of 'Mannerist elements'. What is especially characteristic are the tightly fitting clothes with the bodies' outlines shining through, the elongated thighs, and small heads. Bruyn shows a preference for profiles, swirling hems, and cold, thin colours. In regard to the altar's iconography, Tümmers wrote that it was difficult to associate the pictures of the altar with the legend of the Two Ewalds. While the two brothers are distinguished by their white and black hair, the deacon's hair in the paintings is always blackish brown. There are no pictures showing two brothers.

If previously it was believed that the inner wings of the altar also depicted the legend of the Two Ewalds, Gissela Goldberg and Gisela Scheffler have convincingly shown that the present panels actually illustrate the legend of Saint Cyriacus. The present panel depicting the Saint blessed by Pope Marcellus is the first one of the story. The story continues on the central panel and right wing with the six paintings conserved in Munich (Bayerische Staatsgemäldesammlungen). This is then followed by the two pictures in Darmstadt (Hessisches Landesmuseum) on the lower left. The positions of the two other paintings which are offered here in the lower row of the central panel are unknown. A panel which depicted the construction of a church has been lost.

When the present panels were on loan to the Westfälisches Landesmuseum in Münster, Paul Pieper, who was the director at that time, wrote in his publication about the altar's reconstruction the following: 'The three panels belonged to a winged altar, the reconstruction of which is not entirely certain. The altar showed three standing figures of saints on the outer sides of each wing, with Saint Ewald the Black appearing at the centre of the left wing and Saint Ewald the White appearing at the centre of the right wing, accompanied by Saints Clement and Cunibert on the left wing and Saints Nicholas and Anthony on the right wing. Between Pope Clement and the Saint Ewald the Black kneels the donor, whose banner calls upon the holy martyr Cyriacus, who does not appear on the outer wings however. With the wings open, there is a wall of about 16 images in two rows, with four images appearing on each wing and eight images of roughly equal size





© Gianluca Poldi

Fig. 2: Infrared reflectogram of *Saint Cyriacus is led to prison*

on the central panel – a scheme already used in the fourteenth century, for example in the *Passionsaltar* by the master Bertram von Minden in Hanover. The left outer wing is in Darmstadt, while the right outer wing is on the art market; of the small pictures on the inner sides, six are in Munich, two are in Darmstadt, three are on loan in Münster (the present paintings), and two were formerly in a private collection in Berlin. The whereabouts of two further paintings are presently unknown. [...] 'The pictures were part of an altar consecrated to Saint Cyriacus, which according to the last will of the estate administrator Roricus Michelbach, canon of the Basilica of St. Kunibert in Cologne, was commissioned by the latter from Barthel Bruyn the Elder in 1532. Michelbach is documented as canon of St. Kunibert between 1517 and 1529 and must have died at a point in time between January 1529 and November 1531.'

Pieper further mentions that according to Horst-Johannes Tümmers 'this altar must already have been disassembled before 1820, its parts having been scattered among different owners. Six panels came to Munich in 1827 through the Boisserée Collection, and parts of the left wing entered the Landesmuseum Darmstadt via the Hüpsch Collection. The paintings in Münster were probably among the six panels from the legend of the Two Ewalds' sold at auction by Lempertz in Cologne on 17 September 1877 as coming from the collection of Hugo Garthe.'

Paul Pieper's conclusion is that the attribution to Barthel Bruyn the Elder is indisputable. The altar must have been executed shortly after 1532, and it is an early work by the painter.

In 1992, Theo Jülich wrote in the booklet accompanying the exhibition in the Hessisches Landesmuseum, Darmstadt (see literature): 'Following the suggested reconstructions, all of the pictures of the Cyriacus Altar are known except for one smaller picture [...]. The scenes are painted on horizontally joined oak panels. Each of the inner wings showed four further scenes of the life of this saint, whereas the outer wings consisted of a single depiction of three saints on either side, four times as large. The wings consisted of vertically joined panels; as they were cut apart, the respective panels are considerably thinner today and contrary to the other panels show a vertical grain pattern. The individual scenes of the legend were separated by a black painted line, so that only the outer edges of each panel have a painted edge. Therefore, the sequence of the individual panels can be reconstructed with utmost certainty from the technical and iconographic findings.'

Barthel Bruyn was the great pioneer of the Cologne school of painting and was succeeded in this endeavour by his son Barthel Bruyn the

Younger (1530–1607), who, like his father was noted for his refined portraits. Indeed, some of these works by, both father and son, have been confused with portraits by Hans Holbein, a testament to their quality. Altarpieces such as the present ones are characteristic of the earlier period of Barthel Bruyn the Elder's career; when the style of his master, Jan Joest (1450–1519) is most apparent. Joest was active in Haarlem, and trained Bruyn in his workshop alongside Joos van Cleve, which may explain the brilliance and richness of Bruyn's colouring and handling of diverse textures. The use of *contrapposto* in the figures in the present three panels also suggest a familiarity with the narrative compositions of Raphael and Michelangelo, which Bruyn probably knew through engravings of their works by the Italian print maker Marcantonio Raimondi.

Technical analysis by Gianluca Poldi:

The present works are painted over a white ground that have been applied on hardwood panels. In the panel *Pope Marcellus ordains Cyriacus as a deacon*, the support is thinner and made of two vertically-joined wooden boards – almost certainly oak. In the other two panels the wood fibres are horizontal however, indicating that the painter, for some unknown reason, worked on two different kinds of supports.

All three paintings are characterised by an outline underdrawing, quite free, made with a brush in black ink, evidently by the same hand, that have not always been followed through in the pictorial phase (see fig. 2). In fact, there are various notable pentiments, as in: the position of the feet of the two figures on the right in *St. Cyriacus refuses idolatry*, where too the base of the column has also been shortened, allowing for a better perspective of the scene. In *Pope Marcellus*, an object (possibly a lectern) was initially drawn on top of the altar but was then overpainted by the artist.

Some revisions occur also in the architecture, testifying that in all probability the scenes were largely conceived without much foreplanning, possibly even without relying on paper drawings or perhaps only on sketches. Some hatching is also present to create shadows, as in the hat and face of the cardinal and in some of the clothes.

Pigments, detected by reflectance spectroscopy, include: a quite finely grinded azurite in all the blue-based areas; lead-tin yellow; lead white; vermilion; probably both carmine-type red lake and madder lake. The green tights of the man on the right of *Pope Marcellus ordains Cyriacus as a Deacon* are obtained from a mixture of azurite and lead-tin yellow.







12

Marten de Vos

(Antwerp 1532–1603)

Christ Triumphant over Sin and Death,
oil on panel, 100.5 × 76.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance:

Private European collection

We are grateful to Luuk Pijl for confirming the attribution of the present painting and for his help in cataloguing this lot. His written communication is available.

The painting is a welcome addition to the *oeuvre* of Marten de Vos, dating to the artist's mature period, somewhere during the 1580s.

The composition is dominated by a rather muscular portrayal of Christ trampling on a skull, which lies on a pedestal. Around Him are hovering angels and at the lower right are Saint Peter and Saint Paul with their typical attributes. At the lower left a summery hilly landscape is depicted. Further angels and saints frame the rising figure of Christ.

The subject had a certain popularity among sixteenth and seventeenth century Flemish painters. Best known is Rubens's rendition of the subject, made around 1618, today in the Musée des Beaux-Arts of Strasbourg (inv. no. MBA 235).

Marten de Vos was – together with the brothers Ambrosius Francken I and Frans Francken I – the leading history painter in Flanders after the dominant Frans Floris. Not only a painter, de Vos was also a prolific draughtsman who made numerous designs for Antwerp printers as well as designers of tapestries and stained glass windows. The youngest son of Anna de Heere and Peter de Vos, who originated from Leiden, the young de Vos became a pupil, at 17 years old, of the unknown Jerom Scuelens. Shortly after he travelled to Italy where he resided from 1550 to about 1558, possibly in the company of Pieter Brueghel the Elder. According to the painter and biographer Carlo Ridolfi, Marten De Vos worked in the Venetian studio of Tintoretto (see C. Ridolfi, *Le maraviglie dell'Arte*, 1648).

After his stay in Italy he married Joanna le Boucq, whose family was originally from Valenciennes in France. The couple had five daughters and three sons. At the time, Frans Floris was the leading history painter in Flanders, but despite the powerful presence of Floris and his well-run workshop, De Vos managed to secure important commissions from 1564 onwards. Nevertheless, De Vos ran a well-organised studio with many pupils, among them two of his sons. In 1572–73 De Vos was appointed the dean of the Antwerp guild.



OMNIPOTENTE SVA CHRISTVS VIRTUTE RESVRGIT

Workshop of Domenico Ghirlandaio

(Florence 1448–1494)

The Madonna adoring the Christ Child, with the Infant Saint John the Baptist and Saint Francis of Assisi receiving the stigmata beyond, tempera and oil on panel, laid down on panel, tondo, diam. 98 cm, framed

€ 60,000 – 80,000

US\$ 64,400 – 85,800

Provenance:

with Ehrich Galleries, New York, by 1898;
 where purchased by Martin A. Ryerson (1856–1932), Chicago, 1898;
 by descent to his widow Mrs. Carrie Ryerson (1859–1937), by whom it was retained from the 1933 Ryerson Bequest for personal use, until 1937;
 by whom bequeathed to The Art Institute of Chicago, 1937;
 their sale, Christie's, New York, 5 June 2013, lot 50 (as Follower of Domenico Ghirlandaio);
 where acquired by the present owner

Exhibited:

Chicago, The Renaissance Society, The University of Chicago, *Religious Art from the Fourth Century to the Present Time*, 1930, no. 19 (as Mainardi);
 Chicago, The Art Institute of Chicago, *Old and Modern Masters from Chicago Collections*, 1935 (as Bastiano Mainardi);
 Chicago, The Art Institute of Chicago, *Exhibition of the Ryerson Gift*, 1938 (as Sebastiano Mainardi)

Literature:

The Art Institute of Chicago, *Catalogue of Objects in the Museum, Part I, Sculpture and Painting*, 3rd ed., Chicago 1898, p. 124, no. 191 (as Domenico Ghirlandaio);
 R. van Marle, *The Development of the Italian Schools of Painting*, The Hague 1931, vol. XIII, pp. 222–224, mentioned in note 1 (as Mainardi);

W. R. Valentiner, *Paintings in the Collection of Martin A. Ryerson*, unpublished manuscript, 1932 (as Sebastiano Mainardi);
 Bulletin of the Art Institute of Chicago, *Exhibition of the Ryerson Gift*, vol. XXXII, no. 1, 1938, p. 3 (as Sebastiano Mainardi);
 The Art Institute of Chicago, *Paintings in the Art Institute of Chicago. A Catalogue of the Picture Collection*, Chicago 1961, p. 266 (as Sebastiano Mainardi);
 H. Huth, *Italienische Kunstwerke im Art Institute von Chicago, USA*, in: *Miscellanea Bibliothecae Hertzianae*, Munich 1961, p. 516 (as Mainardi);
 B. B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, Massachusetts, 1972, pp. 117, 344 and 571 (as Sebastiano Mainardi);
 E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London 1976, p. 214 (as plausibly by Benedetto Ghirlandaio, though not entirely convincing);
 C. Lloyd, *Italian Paintings before 1600 in The Art Institute of Chicago. A Catalogue of the Collection*, Chicago 1993, pp. 100–102, ill. (as Follower of Domenico Ghirlandaio)

The present painting is registered in the Fototeca Zeri under no. 12765 (as Bastiano Mainardi, based on Everett Fahy's opinion).

Domenico Ghirlandaio ran a large and productive workshop in Florence that included his brothers Davide Ghirlandaio and Benedetto Ghirlandaio, as well his brother-in-law Sebastiano Mainardi from San Gimignano, and later his son Ridolfo Ghirlandaio. Many apprentices were trained in Ghirlandaio's workshop during the late 15th century, including the young Michelangelo.

The active production of the workshop, and the close stylistic similarities of the artists who worked together, has caused art historians to have difficulty in attributing paintings to specific artists. The present painting has been given to Sebastian Mainardi, as well as Domenico Ghirlandaio himself when the work was conserved in the Art Institute of Chicago (see literature).





Fig. 1: Bernardino Luini, *The Crucifixion*, The State Hermitage Museum, Saint Petersburg, inv. no. ГЭ-259

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T. von Frimmel, *Geschichte der Wiener Gemäldesammlungen. Abschlussbände mit übersichtlichen Zusammenstellungen. Buchstabe A bis F*, vol. 1, Munich 1913, p. 258 (as Luini);
 T. von Frimmel, *Geschichte der Wiener Gemäldesammlungen. Abschlussbände mit übersichtlichen Zusammenstellungen. Buchstabe G bis L*, vol. 2, Munich 1914, p. 167 (as Bernardo Luini);
 W. Angelelli, A. G. De Marchi, *Pittura dal Duecento al primo Cinquecento nelle fotografie di Girolamo Bombelli*, Milan 1991, p. 188 (as Bernardino Luini, with incorrect provenance);
 G. Calegari, in: F. Caroli (ed.), *Il Cinquecento lombardo: da Leonardo a Caravaggio*, exhibition catalogue, Milan 2000, pp. 168–169, cat. no. III.49 (as Bernardino Luini, previously unpublished);
 Tatiana Kustodieva, Susanna Zatti (eds.), *Leonardeschi. Da Foppa a Giampietrino: dipinti dall'Ermitage di San Pietroburgo e dai Musei Civici di Pavia*, Milan 2011, p. 60, mentioned under cat. no. I.15 (as 'un'altra composizione simile');
 C. Quattrini, *Bernardino Luini: catalogo generale delle opere*, Turin 2019, pp. 328–330, mentioned under cat. no. 121 (as a copy and 'terza versione')

The present painting is registered in the Fototeca Zeri under no. 79686 (as Bernardino Luini).

Mauro Lucco considers the present painting to be a fully autograph work by Bernardino Luini and he intends to include it in a forthcoming publication.

The present painting relates to the *Crucifixion* (90 x 73.5) given to Bernardino Luini in the Hermitage, Saint Petersburg (inv. no. ГЭ-259, see fig. 1) which is almost the same size. The painting in the Hermitage was also originally on panel, but it was transferred to canvas in 1887. Another version is documented, now lost, previously in the Benigno Crespi collection and sold in 1914 (see G. Calegari, in literature; A. Venturi, *La Galleria Crespi di Milano. Note e raffronti di Adolfo Venturi*, Milan 1900, pp. 245–247, figs. 46, 47). Cristina Quattrini included this work under 'copie' (see literature)

Lucco dates the present painting towards the end of the second decade of the sixteenth century. Luini was to revisit the figure of the Crucifixion in fresco for the church of Santa Maria degli Angeli, Lugano, executed a decade later, between 1528 and 1530 (see R. Charles, *Bernardino Luini: Milan*, in: *The Burlington Magazine*, vol. 156, no. 1338, September 2014, pp. 626–627).

This painting on panel represents Christ Crucified between Saint Paul and the Virgin, and Saint John and Saint Francis, with Saint Mary Magdalen embracing the Cross just below Christ's feet. The extensive landscape that opens out beyond the sacred scene is animated by horsemen and people who appear to be going about their daily chores. Beyond the rolling hills in the middle-ground a city characterised by classical buildings silhouetted against the blue sky with distant mountains beyond. The references to work of Leonardo, especially in the landscape, are also evident of Lombard realism which is also apparent in the works of Bramantino and Zanale.

Bernardino Luini was born at Dumenza, Lake Como, in the early 1480s; his reputation was established in Milan and its environs, toward the end of the first decade of the sixteenth century, when he worked for various important religious patrons, such as for the church of Santa Maria della Passione and the Abbey of Chiaravalle. A fresco painter in the finest Lombard tradition, he also worked extensively as a painter on panel, achieving the same masterful results. Luini successfully managed to achieve a fusion of Leonardesque influences, interpreted in an intimate and domestic manner, with currents of Venetian art, and especially those from *terra-ferma* artists like Lorenzo Lotto and Cima da Conegliano.

14 –

Bernardino Luini and Workshop

(Dumenza circa 1481–1532 Milan)

The Crucifixion,

oil on panel, 91 x 73.2 cm, framed

€ 200,000 – 300,000

US\$ 214,600 – 321,900

bears date and monogram on the reverse: 1519/B. L. F

Provenance:

possibly Collection of Vitaliano Crivelli (1806–1873) and Agostino Comerio (1784–1834), Milan;
 Collection of Jacob Friedrich de Clerck (1769–1834), Vienna, circa 1810;
 Collection of Baron Johann Baptist Puthon (1773–1839), Vienna;
 Eduard Hirschler collection, Vienna;
 sale, E. Hirschler & Comp., Vienna, 2 April 1906, lot 66 (as Bernardino Luini);
 Collection of Marcel Fleischmann (1891–1984), Zurich;
 sale, Christie's, London, 28 March 1969, lot 65 (as Circle of Luini);
 Private European collection

Exhibited:

Milan, Palazzo Reale, *Il Cinquecento lombardo: da Leonardo a Caravaggio*, 4 October 2000 – 25 February 2001, no. III. 49 (as Bernardino Luini, with measurements 95 x 75 cm)

Literature:

T. von Frimmel, *Geschichte der Wiener Gemäldesammlungen. Einleitung und Geschichte der Kaiserlichen Gemäldegalerie*, vol. 1,1, Leipzig 1899, p. 56 (as early Bernardo Luini);





Fig. 2: View of the Palais Althan-Puthon, seen from the Donaukanal riverside

© Wikimedia Commons

Provenance:

This painting may be the work documented as by Luini 'rappresentante G. Cristo in croce ai piedi della quale havi la B.V., S. Maria Madd. S. Gio. S. Paolo e S. Francesco' ['representing J. Christ on the cross at whose feet are the B.V. S. Mary Magd. S. John. S. Paul and S. Francesco'] that belonged to Vitaliano Crivelli (1806–1873) and the painter Agostino Comerio (1784–1834). The painting was recorded by Crivelli in a note before Comerio's death in 1834 (Archivio di Stato di Milano, Fondo Crivelli-Giulini, Crivelli, Araldica, 87 fasc. 21, n. 15). Some of the painting's provenance is recorded by a series of labels, stamps and wax seals on the back of the panel. On the lower right, near the lower supporting strut is a customs stamp which can be identified as that recording the picture's departure from the 'dogana Ducato di Milano' during the reign of Ferdinand I, Austro-Hungarian Emperor and King of Lombardy and the Veneto between 1838 and 1848.

This work was in Vienna with Eduard Hirschler (1828–1891), whose oval wax seal is also on the back of the picture beneath the upper supporting strut with the inscription 'E. Hirschler & Comp' and on a label the number '4488'. Hirschler specialised as a still-life painter of flowers at the Vienna Academy of Fine Arts but from 1873 he began to deal in art, opening a gallery called 'E./ Hirschler/ & Comp'; this was continued by his sons Rudolf and Paul. The work was sold at auction at E. Hirschler & Co. on 2 April 1906, lot 66 (the illustration of the painting in the sale catalogue shows the painting without the skull, which was presumably covered by overpaint). The catalogue records the provenance as: 'Clerk, Baron Pouthon'. There are two wax seals on the reverse, one is surmounted by a Baronial coronet, and the other with the interlocking letters – 'J.P.B.' – in the form of a monogram which refer to this collector. A typed label on the upper left documents the painting in the collection of Marcel Fleischmann.

Technical analysis by Gianluca Poldi:

The work is painted on a panel with an average thickness of less than 1 cm, gouged vertically following the orientation of the wood fibres. The reverse side is in an excellent state of conservation, with almost no evidence of woodworm, and contains wax seals. Some inscriptions on the back have been highlighted by multispectral analysis, and in particular UV fluorescence (UVF) images have made it possible to read the date '1519' better, that precedes the initials 'B.L.F.', both of which were painted with a brush in the same metal-gallic ink.

Regarding the painted surface, as can be seen in the X-ray, the areas with the largest cracks are those furthest from the main axis, where the rings are wider and more porous, and the periodic mechanical oscillations of the wood are therefore greater. Similar cracks can be seen in various works by Bramantino in the early 16th century.

Despite the accurate IR analysis, carried out in two high-resolution spectral bands, there is no particular evidence of an underdrawing, although there must have been one, presumably executed with a medium that is largely transparent to IR radiation, such as red chalk or metal-gall ink. In some details, however, especially in the broad band (1000-1700 nm), some thin, poorly contrasted lines can be seen, which can be referred to underdrawing: along the legs of Christ, at the ends of the horizontal axis of the cross, along the profile of Magdalene's cheek and in her left hand, in the face of the Virgin.

It is important to emphasise that underneath certain works by Bernardino Luini, analysed using the same methodologies, in several cases only very limited signs of drawing were found. The little or no evidence of the underlying drawing in IRR is also typical of certain Leonardesque painters, indicating a sharing of working methods. On the other hand, there are no signs of carry-over that could refer to processes of copying or transferring the subject from another source. The absence of such signs is consistent with known Luinesque practices.

The small figures animating the landscape appear to be painted "alla prima". The X-ray, although contrasted, shows very little of the painting, the unevenness of X-ray absorption by the panel prevailing, while in IR one notices minimal adjustments: in the outline of Christ, at the ends of the crossbeam of the cross, probably in the profile of Magdalene's face towards the cross, perhaps in some drapery.



Lot 14 (detail)

15

Domenico Campagnola

(Venice ? 1500–1564 Padua)

The Penitent Saint Jerome,
oil on canvas, 102 x 89.5 cm, unframed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

art market, Germany;
where acquired by the present owner

We are grateful to Mauro Lucco for endorsing the attribution of the present painting on the basis of a photograph. He dates this work to circa 1535–1537.

Domenico Campagnola was probably born in Venice and at a young age he was adopted by the engraver and painter Giulio Campagnola, whose name he assumed and by whom he was initially trained. He was particularly interested in engraving and his independent career began in 1517–1518 with a group of engravings and woodcuts. Domenico executed his paintings in an unusually fluid and sketchy technique, preferring pastoral and religious subjects reminiscent of the atmospheric poetic images of Giorgione. He was mainly influenced by Titian and Pordenone and it is thought that he had access to Titian's workshop, or may also have been a pupil of Titian.

From the early 1520s onwards Domenico Campagnola was based in Padua, executing frescoes and panel paintings for churches and palaces. Amongst his most important works are the fresco of *Joachim and Anna* in the Scuola del Carmine in Padua and the frescoes in Santa Maria in Vanzo. Later, influences of Moretto and the Brescian masters can also be seen, for example in the tondi with depictions of prophets (Gallerie dell'Accademia, Venice, 1531). In 1533 Campagnola was commissioned to paint the fresco depicting Bernardino da Feltre in the Palazzo del Monte di Pietà in Padua. Between 1536 and 1545 he created parts of the fresco cycles in the Oratory of San Rocco in Padua and in the Sala dei Giganti in Palazzo Liviano. From 1541 onwards, his works, such as the *Baptism of Saint Justina* (Musei Civici, Padua), acquire greater luminosity due to his collaboration with Salviati, who was working in Padua at the time. The frescoes in the apse of Praglia Abbey and his works for San Giovanni di Verdara are of great skill.

Campagnola's landscapes are his most influential artistic legacy, and the present painting is a beautiful example of his skills in this genre. The viewer's gaze is drawn from the saint in the foreground to the hilly terrain and the dominating mountains on the horizon. The foreground is raised, providing a view of a small church and jagged peaks beyond. The background landscape is reminiscent of the Remondini engraving conserved in the Museo Civico di Bassano del Grappa (inv. no. I-15-24). This panoramic landscape was a style that Campagnola commonly used in later works, for example in the painting of the *Good Samaritan* in the Coral Gables Museum, Florida, from the 1950s.





© Gianluca Poldi

Fig. 1: Infrared reflectogram of the present painting

16

Giovanni Francesco Caroto

(Verona circa 1480–1555)

Portrait of a young man,

oil on canvas, laid down on panel, 60.5 x 45.6 cm, framed

€ 60,000 – 80,000

US\$ 64,400 – 85,800

Provenance:

Collection of Ira Spanierman, New York, until 2019;

art market, USA, 2021 (as Manner of Giorgione);

where acquired by the present owner

The present painting was until recently considered to be a late Giorgionesque composition. The background has been repainted.

We are grateful to Mauro Lucco for suggesting the attribution to Giovanni Francesco Caroto on the basis of a photograph.

The young man depicted appears to be a soldier, as a breastplate can be glimpsed beneath his cloak. The sitter's hairstyle is typical of Venetian male fashion in the early 16th century. The pose of the man, who emerges from the dark background gazing toward the spectator in an oblique and absorbed manner, and the execution of the work also refer

to early sixteenth-century Venetian portrait painting, influenced by the models of Giorgione and the young Titian. Lucco has described the composition as entirely innovative for a painting which should be dated to circa 1520.

An eclectic and itinerant artist, Giovanni Francesco Caroto trained in the workshop of Liberale da Verona, later moving on to work in Mantua with Mantegna. He then worked in Milan, where he came in contact with Leonardo's circle, and after that, in Casale Monferrato, entering the services of William IX Paleologus in 1516. When his patron died in 1518, the artist went to Parma, where he painted the altarpiece of the *Madonna and Child with Saints* in the Church of San Giovanni Evangelista in that year. The present portrait belongs to this phase of Caroto's activity, which includes works such as the *Three Archangels* and *St. Catherine of Alexandria* in Verona.

Caroto returned to Verona in 1523. He was by then an established master and influenced a new generation of painters active in the city, from Domenico Riccio, Brusasorci to Paolo Veronese. In addition to being a painter, Caroto was also a sculptor and a recent monographic exhibition of his work in Verona demonstrated the variety of his artistic career (Verona, Palazzo della Gran Guardia, *Caroto e le arti tra Mantegna e Veronese*, 13 May – 2 October 2022).





Fig. 1: Gentile Bellini, *Portrait of Doge Giovanni Mocenigo*, Museo Correr, Venice



Fig. 2: Gentile Bellini, *Portrait of Doge Giovanni Mocenigo*, The Frick Collection, New York, acc. no. 1926.1.02

17

Workshop of Gentile Bellini

(Venice 1429–1507)

Portrait of Doge Giovanni Mocenigo,
oil on canvas, 65 x 51.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance (according to labels on the reverse):

Louis-Philippe, King of the French (1773–1850);
his sale, Christie & Manson, London, 20 May 1853, lot 356 (as 'Bellini');
John Charles William Sawbridge-Erle-Drax (1893–1982), Bilting House,
Kent;
possibly his sale, Christie, Manson & Wood, London, 10 May 1935, lot
71 (as 'Bellini');
Private collection, Germany

Possible Literature:

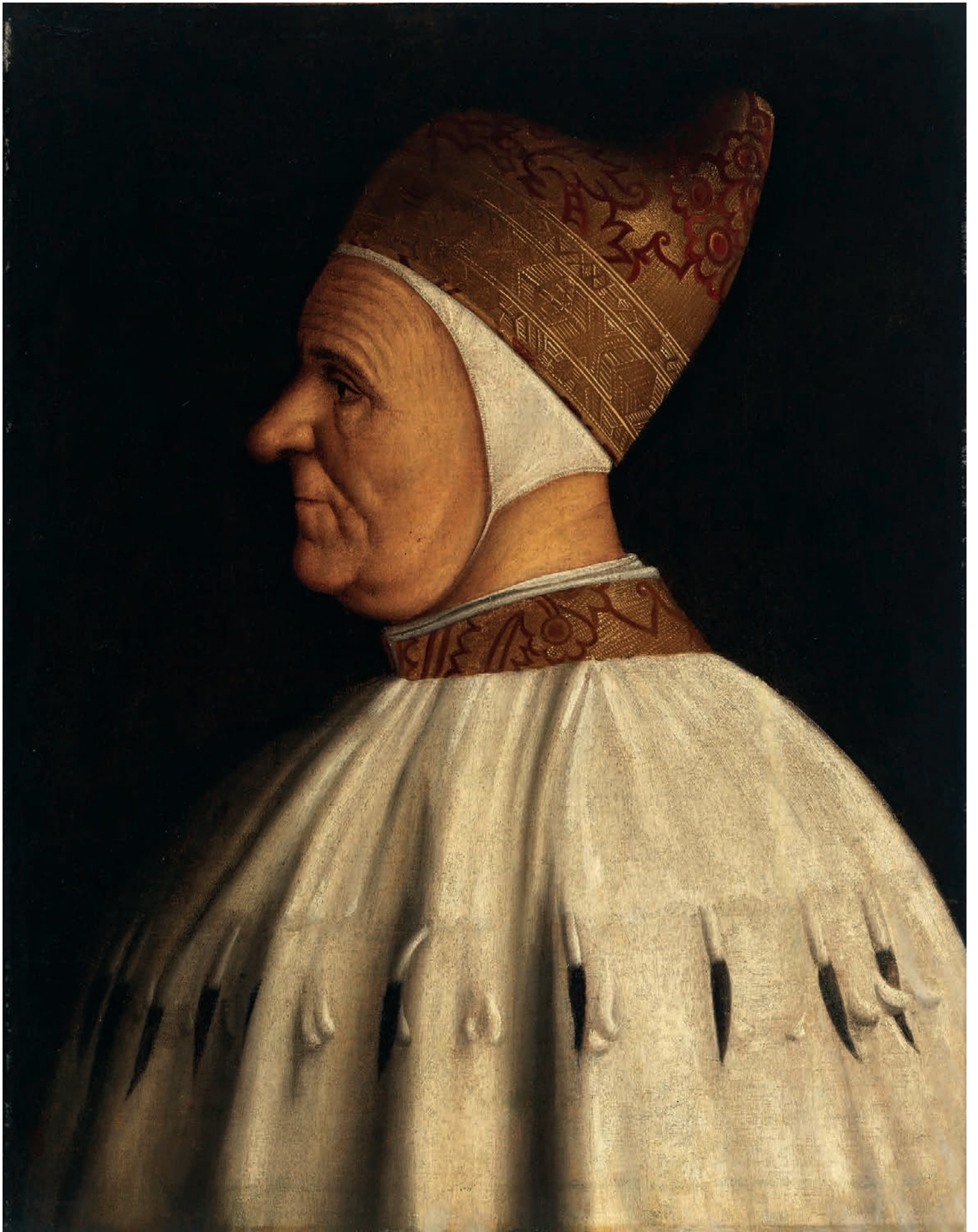
Notice des Tableaux de la Galerie Espagnole exposés dans les salles du Musée Royal au Louvre, Paris 1838, p. 107, cat. no. 421 (as Giovanni Bellini)

The present painting relates to the *Portrait of Doge Giovanni Mocenigo* by Gentile Bellini in the Museo Correr, Venice (see fig. 1). Another version is conserved in the Frick Collection, New York (inv. no. 1926.1.02, see fig. 2).

Giovanni Mocenigo (1408–1485) was Doge of Venice from 1478 to 1485. He came from the influential, Mocenigo family, who owned numerous palaces and properties along the Grand Canal and provided a total of seven Doges. Under Giovanni Mocenigo's reign, Venice made peace with the Ottoman Sultan Mehmed II in 1479, after 16 years of war. He also fought against Ercole I d'Este, Duke of Ferrara, from whom he recaptured Rovigo and the Polesine.

In the present painting the Doge is depicted in profile wearing precious ermine fur with gold embroidered fabric on his collar and a ducale *cornio* hat – clothing reserved for the most splendid occasions. The bust-length representation recalls classical marble busts of emperors and this traditional view in profile is characteristic of official portraiture, nevertheless it did not prevent the artist from emphasising the sitter's individual features.

Gentile was the eldest son of Jacopo Bellini and the brother of Giovanni Bellini. He was an important figure in Venetian art production for several decades in the second half of the fifteenth century and is known particularly for portraits and large narrative paintings in which the city and its inhabitants are depicted in great detail. The culmination of Gentile's role as an official portrait painter was his mission for the Signoria in 1479 to the court of the Sultan Mehmed II in Constantinople. After one year, he returned to Venice, richly rewarded.



18

Giovanni Pietro Silvio

(Venice circa 1490/1500–1551)

Portrait of a man, half-length, holding a letter,
oil on canvas, 86.5 x 79 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

art market, Italy;

Private European collection

Literature:

F. Caroli, *Un nuovo ritratto di Girolamo Savoldo*, in: *Notizie da Palazzo Albani*, vol. 19, 1990, no. 1, pp. 41–44 (as Girolamo Savoldo);

F. Frangi, *Savoldo. Catalogo completo dei dipinti*, Florence 1992, p. 148, no. 4A (under 'Opere discusse')

We are grateful to Mauro Lucco for suggesting the attribution after examining the present painting in the original.

This portrait of a gentleman has recently been reassigned to the catalogue of the rare Venetian painter Giovanni Pietro Silvio and can be compared to the signed and dated portrait of a man holding a letter, conserved in the Kunsthistorisches Museum, Vienna (dated 1542, inv. no. 1537).

In 1990, Caroli published the present painting as a work by Girolamo Savoldo, suggesting a date of around 1520, and drew particular attention to the rendering of the hand 'resolved with an accomplished, proto-caravaggist realism' (see literature).

Giovanni Pietro Silvio was active in Venice and the Veneto area from the 1530s onwards. Stylistically, his work can be compared to Palma il Vecchio, Paris Bourdon, Lorenzo Lotto, Girolamo Savoldo, Alessandro Bonvicino and above all, Titian, whose pupil he may have been (see G. Scirè, *Appunti sul Silvio*, in: *Arte veneta*, XXIII, Venezia 1969, p. 211). His first work, documented to 1532, was the altar of Saint Martin enthroned with Saints Peter and Paul for the Cathedral of Piove di Sacco near Padua. Other known works of his include the altarpiece in San Zeno in Aviano and in the church of San Vendemiano near Treviso, as well as the Christ and the woman taken in adultery in the Gemäldegalerie, Berlin (inv. no. 196).







19

Jacopo Negretti, called Palma il Giovane

(Venice 1549–1628)

Adoration of the Magi,
oil on canvas, 136.2 x 205.8 cm, unframed

€ 50,000 – 70,000

US\$ 53,700 – 75,100

Provenance:

sale, Sotheby's, New York, 31 January 2014, lot 410 (as Palma il Giovane);

Collection of Ramon Osuna, Washington D.C.;

sale, Freeman's, Philadelphia, 22 February 2022, lot 7 (as Palma il Giovane);

where acquired by the present owner

We are grateful to Giorgio Fossaluzza for confirming the attribution and for his help in cataloguing the present lot.

This work has been dated by Fossaluzza to 1600–1605, when Palma il Giovane was influenced by the works of Jacopo Tintoretto, but using a clearer colour scheme similar to Titian's palette and following Veronese's application of bright light paint effects.

The size, horizontal orientation and iconography of this painting suggest that the work was commissioned for private devotion and it can be compared to Palma il Giovane's *Adoration of the Shepherds* in the Pushkin Museum, Moscow (inv. no. Ж-2715).

Born into a family of artists which included his father, Antonio Palma (circa 1510–1575), his great-uncle Palma il Vecchio (1549–1628) and his uncle, Bonifacio de' Pitati, called Bonifacio Veronese (1487–1553), Palma il Giovane enjoyed a long and illustrious career. His precocious talent was recognised by Guidobaldo II della Rovere, Duke of Urbino, who called the young painter to his court when he saw him in 1564, aged only fourteen, copying the *Martyrdom of Saint Lawrence* by Titian. It is believed that he also travelled to Pesaro and then to Rome before returning to Venice in 1574, where he may have worked in the studio of Titian.

After the death of Jacopo Tintoretto (1518–1594), Palma became one of the leading painters in Venice. Demonstrating the high reputation he enjoyed, he was commissioned to complete the *Pietà* left unfinished by Titian (Gallerie dell'Accademia, Venice) upon which Palma proudly applied the inscription 'QUOD TITIANVS INCHOATVM RELIQUIT PALMA REVERENTVR ABSOLVIT DEOQ. DICAVIT OPVS' ['That which Titian left unfinished, Palma completed with reverence, dedicating the work to God'] – thereby evidently identifying himself as the heir to Titian's artistic supremacy in the city.

20

Workshop of Jacob de Backer

(Antwerp circa 1555 – circa 1585)

Diana and her Nymphs,

oil on panel, stamped on the reverse with the clover leaf of the panel maker Michel Claessens (1590–1637), 96 x 124 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

Private collection, France

The present enticing composition, with statuesque nude forms, serpentine trees and antique ruins behind, is a typically vivid depiction of a mythological scene from the workshop of the enigmatic Antwerp Mannerist master Jacob de Backer. On the far right, along the forest track a hunter can be seen with his hounds, identifying this scene as *Diana and her Nymphs* as the moment before the hunter, Acteon is turned into a stag by the goddess of hunting for his voyeurism, having him hunted and ripped apart by his own hounds, as recounted in Ovid's *Metamorphoses*.

Little is known of de Backer's life. It is assumed that he was born around 1555 and died circa 1585. He was one of the most important Mannerist masters in sixteenth-century Antwerp and occupies a firm position between the generations of Frans Floris and Rubens. He was active during the 1570s and the first part of the 1580s. Despite the fact that he presumably died early at about 30 years of age, he was very prolific. Karel van Mander, the indispensable source regarding sixteenth-century painting, relates in his *Schilderboeck*, published in Haarlem in 1604, fols. 231/232, that de Backer was abandoned as a young boy by his father, also a painter, who had to flee Antwerp because of an impending court trial. According to van Mander the young Jacob de Backer worked for a number of years in the studio of the painter and picture dealer of Italian origin known as Antonio van Palermo (1503/13 – before 1589). He later entered the workshop of Hendrick van Steenwijck the Elder (1550–1603). Van Mander claims that Palermo pushed him so hard that the young de Backer died in the arms of his master's daughter at the age of thirty.





21

Frans Francken II

(Antwerp 1581–1642)

Saint Veronica holding out her veil to Christ on the Road to Calvary, oil on panel, 53.6 x 74.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance:

with Pfefferle, Munich, 1869 (according to a red wax seal on the reverse);

Martin Haller collection (1835–1925), Hamburg;

by descent to his daughter Helene O'Swald (1866–1949), Hamburg;

by descent to her daughter Ilse Fabarius (1896–1979), Hamburg;

Private collection, Hamburg, since circa the 1950's

Literature:

U. Härtling, *Studien zur Kabinettbildmalerei des Frans Francken, ein repräsentativer Werkkatalog*, Hildesheim, Zürich, New York, no. 147;

U. Härtling, *Frans Francken der Jüngere. Die Gemälde mit kritischem Œuvre-katalog*, Freren 1989, p. 286, no. 204, illustrated

Frans Francken II was primarily known for his densely populated paintings depicting religious, historical, mythological and allegorical scenes. He is the most famous representative of the Francken family of

painters, who were mainly active in Antwerp between the sixteenth and eighteenth centuries.

Born in Antwerp in 1581 to the painter Frans Francken I, his exceptional artistic talent was recognised from an early age, and encouraged both by his father and his uncle Hieronymus I. In 1605 he was awarded the title of 'Master'. Like his forebears, Frans Francken II was accepted into the Guild of Saint Luke, which enabled him to sell his works and to teach. The artist enjoyed great renown, along with buoyant demand for commissions. He set up his own studio and many of his works were exhibited there.

He specialised in depicting figures - his exceptional talent was sought after by his fellow painters and was used to embellish pieces by artists such as Tobias Verhaecht, Abraham Govaerts, Alexander Keirincx, Joos de Momper the Younger and Peeter Neeffs. Some of the pictorial subjects he introduced were ground-breaking for Flemish painting, such as gallery paintings or the depiction of monkeys in genre scenes (so-called 'singeries'). He passed his talent as a painter on to his son Frans III.

Today, his works are conserved in notable international collections and museums, such as the Rijksmuseum in Amsterdam, the Louvre in Paris and the Prado in Madrid.





22

Ferrarese School, 15th Century

Christ carrying the Cross,
oil on panel, 52 x 40 cm, framed

€ 25,000 – 30,000

US\$ 26,800 – 32,200

Provenance:

Private European collection

The depiction of *Christ carrying the Cross* evidently attained great success in the region of Emilia-Romagna, where versions by Marco Palmezzano (1460–1539) and Francesco da Cotignola, called Zagarelli (1474–1532) are recorded.

The present work can also be compared to works by Baldassare Carrari (1460–1515/16). Christ's features are similar to those of the Madonna in the *Visitation* in the Abbey of San Mercuriale, Forlì (circa 1498; registered in the Fototeca Zeri under no.100334) and to those of Christ in the *Descent into Limbo* in the Pinacoteca Comunale di Ravenna (circa 1502; inv. no. 28).

The few details that are known of Baldassare Carrari's life can all be traced to the region of Emilia Romagna where he was one of the leading painters of the late *Quattrocento*, predominantly in his native city, Ravenna, between the years 1486 and 1516. The artist's early training was influenced by the art of Ferrara and Forlì, and particularly of the painters Melozzo da Forlì (1438–1494) and Marco Palmezzano (1460–1539). During the latter part of his career he was influenced by Venetian painting, especially the work of the Bellini (see A. Tempestini, *Bellini e Belliniani in Romagna*, Florence 1998, pp. 121-31).



Habsburg Court Painter, circa 1600

Portrait of Elisabeth of Valois (1545–1568), Queen of Spain, three-quarter-length,
oil on canvas, 112 x 88 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

We are grateful to Gloria Martínez-Leiva for her help in cataloguing the present painting.

In this portrait of Elisabeth of Valois, third wife of King Philip II of Spain, the queen, in noble formality, is depicted wearing a black velvet gown with round sleeves from which her slashed red silk undersleeves embroidered with gold and silver threads are visible. On her head is a tilted flat cap which, like the buttons adorning the gown, is decorated with diamonds and rubies. Elisabeth would have dressed in this manner for solemn events, embellishing her outfit with jewellery such as the necklace, belt, and double string of pearls depicted here. Her complex hairstyle is interwoven with pearls. The right side of her head is adorned with a pendant consisting of a diamond, a ruby, and a pearl. This pendant would be inherited by her daughter Isabella Clara Eugenia, who was also depicted wearing it. Following custom in the sixteenth century, the underside of the diamonds is dyed black. Protruding from the collar of her dress is a ruff sewn with small, flat gold beads, which she wears in other portraits. The gown is adorned with red ribbons with gold aiglets set with small Indian rubies and pearls, which are described in her inventory.

Elisabeth of Valois became Philip II's third wife in 1559, aged fourteen. At her wedding she met the painter Sofonisba Anguissola. Philip II appointed Sofonisba to be a lady-in-waiting and court painter for the queen. Under Anguissola's tutelage, Elisabeth improved her amateur painting skills. Anguissola also influenced the artistic works of her children, Isabella Clara Eugenia and Caterina Michaela, during her time at the court. Sofonisba made various portraits of the queen including a lost prototype of the present composition which is believed to have been executed in 1561, and several versions by the Royal workshop are documented. These portraits were often destined to be sent to foreign courts as diplomatic gifts or means of dynastic propaganda.

Described in various inventories, the portrait by Sofonisba Anguissola was kept at El Pardo palace, where it was destroyed in a fire in 1604. In 1605, Juan Pantoja de la Cruz was commissioned to paint a copy after the perished portrait, which, together with the present painting, gives a wonderful impression of what the lost prototype would have looked like (Juan Pantoja de la Cruz, Portrait of Elisabeth of Spain, oil on canvas 120.1 cm x 84 cm, Museo del Prado, Madrid, inv. no. P001030). Pantoja must have based his version of 1605 on existing models. It is unclear whether the present portrait is based on the lost model by Sofonisba Anguissola, or if it is related to Pantoja's version. A very similar portrait is conserved in the Musée de Grenoble (oil on canvas, 110 x 83 cm, inv. no. MG 1757). Pantoja's portrait is mentioned in subsequent inventories, such as that of 1653, as still being in the new portrait gallery at El Pardo. Its presence there can be traced, albeit increasingly vaguely, until the end of the seventeenth century.

Philip II was completely enchanted by his 14-year-old bride. Despite the significant age difference, Elisabeth was also pleased with her husband. Philip enjoyed hosting chivalric tournaments to entertain his wife. Elisabeth would play liege lady to the three young princes of the Spanish Court: Carlos, Prince of Asturias, John of Austria (illegitimate son of Charles V), and Alexander Farnese, Duke of Parma (son of Charles V's illegitimate daughter Margaret). Elisabeth had originally been betrothed to Philip's son, Carlos, Prince of Asturias, but political complications unexpectedly necessitated instead a marriage to Philip. Her relationship with her troubled stepson Carlos was warm and friendly. However, Carlos' mental instability made a new male heir desirable and producing one became an essential duty for the new queen. This aspect is apparently alluded to by the gold marten's head she holds in one hand, which is attached to the gold chain embellished with diamonds and coloured enamel in her other hand. The properties of this animal of the weasel family, described in Ovid's *Metamorphoses*, included conceiving and giving birth through the ear (or mouth). The queen's account books mention several diamond-studded martens' heads of this kind with gold claws and ruby eyes, which were fitted to pelts in place of the head and paws.



Master of the Grotesque Vases

(active in Italy in the first half of the 17th Century)

Tulips, lilies, narcissi and other flowers in a sculpted vase,
oil on canvas, 105 x 90 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

We are grateful to Alberto Cottino for suggesting the attribution. His written report is available (April 2022).

The present painting belongs to a larger group of characteristic still life paintings among whose typical features is the opulent and expansive arrangement of diverse flowers. For lack of archival clues allowing a persuasive identification of the painter responsible for these works, the archaic and mannerist metal vases that repeatedly appear in his compositions and which are mostly embellished with grotesque motifs – such as the two harpies and the head in the present examples – have become eponymous for this artist. In earlier days scholars believed that a big Roman or Neapolitan workshop had been responsible for the group of surviving paintings, whereas today the insight prevails that, as a result of the huge success of these arrangements among collectors, models were soon to circulate all over Italy, in Lombardy as much as in Rome and Naples, where they were executed by various hands (see A. Vecca, *I Maestri del vaso a grottesche*, in: *La natura morta italiana da Caravaggio al Settecento*, exhibition catalogue, Milan 2003, pp. 107–09). This would account for the differences in quality with regard to the composition, observation of nature, and execution, which are sometimes remarkable.

The present painting is one of the most superior examples in this group, as evidenced by the vibrant play of light and shadow and in the meticulously studied blossoms, including a white lily, a red peony, yellow and red and white and pink tulips, irises, narcissi, anemones, red and pink carnations, roses, fragrant virburnum, lilac, orange blossoms, poppies, marigolds, white violets, jasmine, and many others. Cottino points out: *‘L’opera qui studiata s’inserisce proprio nel novero di questi*

dipinti arcaici ancora privi di nomi sicuri, ad un livello tuttavia molto alto, cioè tra i migliori esemplari di questo tipo di produzione, per eleganza e scioltezza di segno, il che fa supporre la mano di un pittore di prim’ordine. [‘The work examined here precisely fits in with the group of these archaic paintings that have not yet been assigned to a particular name and which reveal a very high level of excellence, which means that it is one of the best examples within this type of production in terms of elegance and fluidity of drawing, suggesting the hand of a leading master.’]

Cottino, referring botanic treatises circulating in Europe in the seventeenth century, writes: *‘nel quadro qui studiato mi pare si possano cogliere affinità compositive e tipologiche con alcune tavole del De Florum Cultura, pubblicato a Roma nel 1633, sia nella foggia bizzarra del vaso sia nella gamma dei fiori e nella loro disposizione a ventaglio, secondo un gusto che potrebbe aver ispirato l’autore del dipinto. Questo potrebbe anche indicare una data post quem per la realizzazione dell’opera, che comunque a mio avviso non dovrebbe superare la metà del secolo. Tra le innumerevoli composizioni ascritte al ‘Maestro del vaso a grottesche’ quella più vicina all’autore del quadro qui studiato, a mio parere, è la tela passata ad un’asta in Parigi (Neret-Minet, 21 November 2007, lot 13), che presenta decise similitudini nella morfologia dei fiori e nell’eleganza del vaso cesellato, pur se è assai arduo poter ipotizzare un’assoluta identità di mano.* [‘It seems to me that the painting to be examined here bears compositional and typological resemblances to particular plates in the work *De florum cultura*, which appeared in Rome in 1633, with regard to both the bizarre shape of the vase and the selection of flowers and their fanlike arrangement in a taste that may have inspired the author of the present painting. This could also indicate a *terminus post quem* as to the creation of the present work, which in my opinion should by no means be considered to date from past the middle of the century in question. Among the countless compositions attributed to the ‘Master of the Grotesque Vases’, I believe the painting auctioned in Paris (Neret-Minet, 21 November 2007, lot 13) to be the one closest to the picture examined here.’] The two paintings also share the motifs of the crowning lily, the symmetrical placement of irises on either side, and the centrally placed pair of anemones.



25

Hendrick van Cleve III

(Antwerp, circa 1525–1590/91)

The Colosseum in Rome with elegant figures in the foreground,
oil on copper, 28 x 37.5 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Private collection, Germany

The present work is a *capriccio*, and shows Rome's Colosseum, partially ruined, with its lower storeys half-buried by silt from the Tiber, much as it appeared in the time of Hendrick van Cleve III. However, several antique elements have been added from imagination, diffused by the so-called 'Antwerp Romanists' and other Northern masters active in Italy. A colossal statue (playing on the name origins of Colosseum, so-called because of the giant statue of the Emperor Nero that once stood there) has been situated in the centre of the arena by van Cleve, and appears to show a female goddess, possibly Artemis the goddess of hunting. Other Northern artists also played on these themes, such as Maerten van Heemskerck, who portrayed a fantasy statue of Zeus in his own depiction of the colosseum, part of a popularity for depicting the Seven Wonders of Ancient World in series of works that were sought after by sixteenth century collectors. To the left of the present composition, a titanic foot can be seen, along with a relief of Romulus and Remus being suckled by a she-wolf, the *Lupa Capitolina*.

Van Cleve was a pupil of the renowned Antwerp Mannerist painter Frans Floris and van Cleve's many views of Rome, both real and fantastical, such as the present work, attest to a formative sojourn spent in Italy. Returning to Antwerp in 1551, Hendrick van Cleve became a master of the Guild of Saint Luke in his native city. Little else is recorded of his life, although his *oeuvre* is easily recognised, comprising topographical landscapes, along with the aforementioned prospects of Rome's architecture, both ancient and ecclesiastical.



26

Andrea Boscoli

(Florence 1564–1607)

Christ's Descent into Limbo,

signed lower left: ANDREA BOSCOLI DIPINSE,

oil on copper, 45 x 32 cm, framed

€ 60,000 – 80,000

US\$ 64,400 – 85,800

Provenance:

Collection of the Borni family, Fivizzano, Tuscany 1655;

Collection of Contessa Elisabetta Della Rovere Ferrarese, San Vittore di Cingoli, Marche;

thence by descent;

sale, L'Antonina, Villa Rovere, San Vittore di Cingoli, 14–16 March 1996, lot 349 (as Andrea Boscoli);

where acquired by the present owner

Documented:

Inventario di casa Borni a Fivizzano, 1655, curated by R. Barbieri, p. 4: 'In studio [...] Un quadro d'altezza di braccio fiorentino con la cornice d'intorno d'argento, et Arme de Borni, in cima pure d'argento, et dipinto nel quadro l'andata che fece Nostro Signore al Limbo a liberare i tanti Padri. Pittura d'Andrea Boscoli'

This refined painting on copper represents the biblical scene of Christ's descent into Limbo as recounted in the *First Letter of Saint Peter* (3: 18–19): just before the Resurrection, Christ descended into the underworld to visit Hades to liberate the just souls, taking them by the hand. On the lower left of the painting a demon is shown crushed by the portals of Hell, which have been destroyed at the arrival of the Saviour; it is upon these that the artist signed his name.

The various episodes of the Passion of Christ were among Boscoli's preferred subjects, indeed in 1597 he executed a cycle of drawings on the theme which was subsequently translated into print by Pieter de Jode, and given to the press by the Siense publisher, Matteo Florimi.

The inscription 'Monsignor Borni' on the back of the copper support permits the identification of the patron as one of the two prelates of the Borni family who became bishops during the first years of the seventeenth century: Antonio Borni, who was appointed bishop of

Castro in 1604 by Clement VIII, or Carlo Borni who succeeded him in this role in 1614, and who had previously served as bishop of Corone (Koroni) in Greece. The Borni were a noble family of ancient lineage from Fivizzano, in the Tuscan province of Massa Carrara.

Confirming this provenance, the present painting is clearly identifiable in an inventory of the Borni's property drawn up in 1655, wherein it is described as 'a painting one Florentine braccio high, with a silver frame and the Arms of the Borni above, also of silver, and painted in the picture the journey Our Lord made into Limbo to free the many Fathers. Painting by Andrea Boscoli' – the Florentine braccio corresponds to about 58 cm, here the measurements evidently include the frame.

The same inventory documents another work by the same author 'un quadro dove è ritratta l'effigie di S. Francesco che dorme. Pittura d'Andrea Boscoli di lunghezza di braccio e mezzo, di larghezza di due braccia incirca con cornice ordinaria' ['a picture representing Saint Francis asleep. Painting by Andrea Boscoli one braccio and a half long and about two braccia wide with an ordinary frame], this may be another version of the painting now preserved in the Museo Nazionale di Palazzo Reale, Pisa (inv. no. 1780).

The painter and draughtsman Andrea Boscoli trained in Florence in the studio of Santi di Tito. His style combines elements of Counter-Reformation painting derived from his master, with a more creative component inspired by the artists active in the Studiolo of Francesco de' Medici in Palazzo Vecchio, including Jacopo Coppi and Mirabello Cavalori.

During the 1580s the artist made a study trip to Rome which is documented by drawings and watercolours after antique sculpture and the works of Polidoro da Caravaggio. During his Roman stay Boscoli was also influenced by his exposure to the paintings of Jacopo Zucchi and Federico Zuccari. On his return to Tuscany, he dedicated himself to various important commissions such as the frescoes for the lesser cloister of San Pier Maggiore, Florence (1587) and those for the Villa di Corliano ai Bagni, Pisa (1592–1593) as well as those for the Carmelite church, the Carmine, Pisa, for which he also painted an altarpiece representing the Annunciation (1593). Between 1600 and 1605 Boscoli was in the Marches where his activity left a strong mark on local artists; during this period, he also began to study the new naturalism introduced in the Marches and Tuscany by Federico Barocci.





27

School of Valencia, 17th Century

Lilies, daffodils, a tulip and other flowers in a painted ceramic vase, cheese on a metallic plate, a knife and bread besides, an *etagere* with wild strawberries and a glass of red wine, on a wooden table, oil on canvas, 63.2 x 56.3 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Still life painting became a genre in itself in European art at the beginning of the seventeenth century, in part, due to the extraordinary achievements in the genre by Caravaggio. Despite revealing certain points of contact both with Italian, Dutch and Flemish examples, Spanish still life painting reveals its own peculiar characteristics. Spanish works are usually adorned with simple, every-day furnishings and they do not display the extravagance of their North European counterparts, which aimed to demonstrate the high social status of the owners.

The originator of this genre in Spain is believed to have been Juan Sánchez Cotán (1560–1627), a Carthusian monk from Toledo, who painted austere compositions with moralising meanings. Subsequently all the great Spanish masters executed still life paintings from Velázquez to Goya right up to the masters of the twentieth century avantgarde such as Picasso and Mirò.



28

Bartolomeo Passerotti

(Bologna 1529–1592)

Portrait of a young man as a saint,
inscribed upper right: F/ A.,
oil on panel, 20.5 x 14.2 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

European private collection

We are grateful to Angela Ghirardi for fully confirming the attribution of the present painting on the basis of a photograph. Ghirardi dates the present painting to the 1580s, a period in which Passerotti was the pre-eminent painter in Bologna.

This work displays Passerotti's interest in depicting his subject in a naturalistic manner, here demonstrated by the representation of the anonymous sitter in the guise of a saint. The present work is defined by the manner in which the face is turned towards the viewer, lending the composition a more dynamic character, and illustrating, although subtly, Passerotti's interest in portraying his figures in action and movement. The liveliness of the execution and the bright colours, rendered with thin brushstrokes on the face and clothing, are typical of the artist's work. His first experiments with genre painting probably date from this period and his production of such works served as an important point of reference for the young Annibale Carracci.

Passerotti was born in Bologna and travelled to Rome twice in his early period. By 1560 he had settled in Bologna where he established a workshop. The earliest documented Bolognese paintings by the artist show a pictorial language influenced by Correggio and Parmigianino, and an anatomical interest in powerful figures similar to that of Pellegrino Tibaldi. Passerotti's painting reflects his active involvement in Bologna's cultural life during the latter half of the 16th century. Naturalist Ulisse Aldovrandi's scientific curiosity is reflected in portraits such as *The Botanist* (Rome, Galleria Spada), and *The Family Group* (Vienna, Kunsthistorisches Museum).





Fig. 1: Lavinia Fontana, *Portrait of an adolescent boy by a desk, with a dog*, sale Dorotheum, Vienna, 10 November 2022, lot 55

29

Emilian School, circa 1600

Portrait of a gentleman, full-length, with his dog,
oil on canvas, 191 x 121 cm, framed

€ 12,000 – 15,000

US\$ 12,900 – 16,100

The sitter in the present painting is depicted full-length in a room of a distinguished house, with his left hand resting on a table covered with a red cloth. On the right, the view through a window creates a connection to the outer world. Although the sitter's identity is unknown, his elegant clothing and posture suggest that he was of wealthy origin. He is dressed in a black tunic over a greyish doublet, the white lace shirt cuffs emerge from his sleeves, and he wears a white ruff at his neck. The austere composition of this painting which conforms to the international standard of portraiture diffused throughout the courts of Europe at the time, is interrupted by the addition of a little dog. The animal lends a cheerful lightness to the scene moderating the cool rigidity of the composition. The inclusion of a dog was quite common in portraits of aristocrats. A comparable full-length portrait of a man with his dog by Lavinia Fontana was offered at Dorotheum on 10 November 2020 as lot 55 (see fig. 1).

The way in which light is used, illuminating selected parts of the figure while other areas of the painting are cast in dark shadows, can be observed in similar compositions by Lavinia Fontana, such as the portrait of Conte Gentile Sassatelli, a nobleman of Imola, sold at Sotheby's Milan on 14 June 2011 as lot 18 (signed and dated 1581). Here, as in the present painting, the subject is shown in full-length, standing beside a table, and an open door gives on to a succession of three rooms, culminating in a glazed window. This type of setting which was conceived by Lavinia's father Prospero, was frequently used by her, especially in the early works. The sitter's confident posture with the propped hand served not only to give character to the sitter, but also as a compositional technique to balance the depiction. Lavinia Fontana used this technique in several of her portraits of senators, scholars, clergy members and nobles (see M. T. Cantaro, *Lavinia Fontana "pittora singolare"*, Rome 1989, pp. 111, 133, 169, 171).

The elegant handling, the sensitive use of colour, light and shadow, as well as the overall arrangement of the composition in the present painting reflect both the formality of Central Italian models and the naturalistic tendencies of the Northern Italian tradition. The severity and cold directness in the present portrait leave hardly any room for superfluous descriptive details, but concentrates entirely on the rendering of the sitter's essential features and social position.



30

Neapolitan School, 17th Century

The Entombment of Christ,
oil on canvas, 180 x 246 cm, framed

€ 100,000 – 150,000

US\$ 107,300 – 161,000

Provenance:

Aristocratic collection, Marche, until 2019;
where acquired by the present owner

The present painting shows the entombment of Christ with almost life-size figures, creating the immediate involvement of the viewer. From left to right appear Nicodemus and Joseph of Arimathea, followed by the Madonna, Saint John and Mary Magdalen. The composition follows an undulating line animated by the viewing directions of the figures and the complementary contrasts of colour, activated in their robes, which stand out from the dark background. The pale, sculptural corpse of Christ is shown along the foreground and invites the viewer to take part in the lamentation. The high emotionality of the scene is enforced by the figures' shiny, reddened eyes.

The work relates to a yet unidentified prototype by Jusepe de Ribera, which is known through several copies of the subject (see N. Spinosa, *Ribera. La obra completa*, Madrid 2008, p. 521). On several occasions throughout his career Ribera executed variations of the subject, from depositions, to pietàs, lamentations and entombments.

Following his early formation which probably took place in Valencia alongside Francisco Ribalta, Jusepe de Ribera moved to Italy, staying in Parma (1611) and Rome (1613–16). In 1616 he established himself in Naples at the invitation of the viceroy, the Duke of Osuna, where Ribera was to remain for the next thirty-five years, leaving an indelible mark on the local tradition of painting, both upon the native painters Francesco Guarino, Giovanni Ricca, Bartolomeo Bassante, Luca Giordano and many others, as well as on the northern painters active in the city, including Hendrick van Somer and Matthias Stom.

The author of the present painting is therefore to be identified among the painters in the immediate entourage of Ribera, which included many artists of great ability. The use of pallid, cold colours, reminiscent of the style of Mattia Preti, and the features of the Magdalene, which are comparable to the delicate female figures of Pietro Ricca and Francesco Guarino, serve to signal that we are before an artist who was well integrated within the Neapolitan context of the fourth and fifth decades of the seventeenth century.







31

Joris van Son

(Antwerp 1623–1667)

A vanitas still life with fruit, a gilded goblet, a musical score, a shell and a skull,

oil on canvas, 67.5 × 80 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Captain Edward George Spencer Churchill (1876–1964), Northwick Park, Blockley;

sale, Christie's, London, 29 October 1965, lot 98;

sale, Christie's, London, 10 December 2004, lot 59;

sale, Dorotheum, Vienna, 18 October 2016, lot 50;

Private collection, Germany

The present painting is registered in the RKD database under no. 0000049722 (as Joris van Son).

The present still-life, with its meticulous rendering of textures, and modelling of forms through the use of subtle lighting, comes from the hand of the Antwerp Baroque master Joris van Son. Famed for his *pronkstillevens* and less ostentatious depictions of fruit, and vanitas still lifes, van Son's works exude the strong influence of the pioneering Dutch master Jan Davidsz. de Heem (1606–1684), who ran an accomplished Antwerp workshop. Van Son may have assisted the great master, before being made a master himself of the Antwerp Guild of Saint Luke in 1633.

Despite the rich celebration of natural beauty in van Son's works, his membership of the Jesuit bachelor confraternity *Sodaliteit van de Bejaerde Jongmans* bears testament to the deep spirituality in his works, with an enduring sense of their being reflections on the transience of life. His popularity is attested to by mentions of his works in inventories of important artists and collectors of his time, such as Victor Wolfvoet. A keen master, his pupils included Frans van Everbroeck, Cornelis van Huynen, Norbert Montalie, Abraham Herderwijn and Jan Pauwel Gillemans the Younger.





32

Cristofano Allori

(Florence 1577–1621)

Portrait of a young nobleman, three-quarter-length,
oil on canvas, oval, 69 × 55 cm, framed

€ 12,000 – 18,000

US\$ 12,900 – 19,300

We are grateful to Sandro Bellesi for suggesting the attribution of the present painting on the basis of photographs.

The young sitter, seen turned left, three-quarters toward the viewer, is represented with great vitality and attention to detail in the rendering of his features and hair as well as in the depiction of the richly embroidered fabrics of his robes and delicate white lace ruff. The refinement of his dress clearly signals that the sitter was a member of the nobility or the highest echelons of the bourgeoisie.

Cristofano Allori was a leading protagonist in the cultural life of Florence under Ferdinando I and Cosimo II de Medici; as well as being a painter, he was also an accomplished poet and musician, as well as being an integral member of the Medici court.

He first trained under his celebrated father, Alessandro Allori, and later worked with Gregorio Pagani, a pupil of Santi di Tito. In Pagani's studio he became aware of the innovations of artists from beyond Tuscany, notably Federico Barocci and Correggio, the Carracci and the Venetian school of painting, and he was therefore able to go beyond his father's mannerist counter-reformation style, so as to participate in the elaboration of the new figurative language that gained traction in Florence during the first decades of the seventeenth century.



33 –

Simon Vouet

(Paris 1590–1649)

The Penitent Mary Magdalen,

oil on canvas, 129.5 x 96 cm, framed

€ 50,000 – 70,000

US\$ 53,700 – 75,100

Provenance:

(possibly) Cardinal Francesco Maria del Monte collection, Rome, before 1626;

sale, Sotheby's, Olympia, 24 April 2007, lot 277 (as Studio of Simon Vouet);

where acquired by the present owner

Documentation:

(possibly) inventory of Cardinal Francesco Maria del Monte, 1627, Rome, Archivio di Stato, 30 Notai Capitolini, Ufficio 28, vol. 139, c. 577v: 'Una Santa Maria Maddalena con cornice negra di palmi cinque'

Exhibited:

Nantes, Musée des Beaux-Arts, *Simon Vouet (les années italiennes 1613/1627)*, 21 November 2008 – 23 February 2009 / Besançon, 27 March – 29 June 2009, no. 14 (as Simon Vouet)

Literature:

(possibly) C. Frommel, *Caravaggios Frühwerk und der Kardinal Francesco Maria del Monte*, in: *Storia dell'arte*, 1971, p. 32;

D. Jacquot, in: *Simon Vouet (les années italiennes 1613/1627)*, exhibition catalogue, ed. by D. Jacquot/A. Collange, Paris 2008, p. 115, cat. no. 14 (as Simon Vouet);

M. Weil-Curiel, Review: *Simon Vouet (les années italiennes 1613/1627)*, in: *Les cahiers d'histoire de l'art*, 2009, p. 163 (pas de Vouet);

S. Loire, *Simon Vouet en Italie (1612–1627). Questions d'attributions et de datations*, in: *Simon Vouet en Italie. Actes du colloque international*, 6 – 8 December 2008, Rennes 2011, p. 187 (as copy after Vouet);

D. Jacquot, *Enjeux et bilan – provisoire – d'une exposition*, in: *Simon Vouet en Italie. Actes du colloque international*, 6 – 8 December 2008, Rennes 2011, p. 262 (as Simon Vouet).

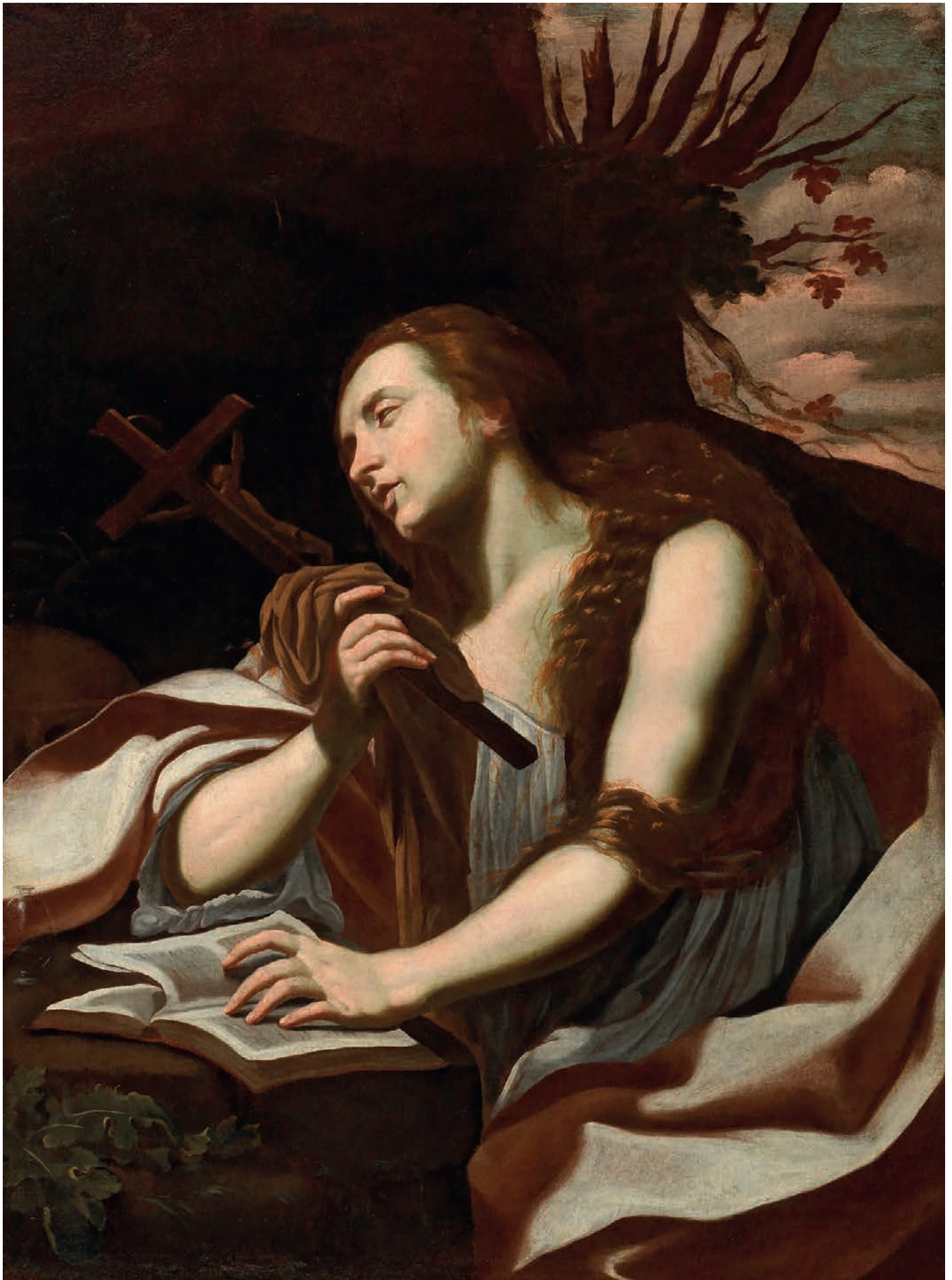
The present painting will be included in Dominique Jacquot's forthcoming catalogue raisonné of the paintings of Simon Vouet (under cat. no. 5) as a fully autograph work by Simon Vouet.

Jacquot dates this work to Vouet's Italian period: it reflects the artist's appreciation of Tintoretto's work, as well as an understanding of the work of Jusepe de Ribera, who was active in Rome between 1612 and 1616. Taking these influences into account, we can deduce that the present Mary Magdalen was created during the early period of Vouet's time in Rome, in around 1616.

The composition of the painting is known from an engraving, in reverse, by Antoine Garnier (1611–1694), published by Jean Leblond (see fig. 1; see A. Tzeutschler Lurie, 'The Repentant Magdalene' by Simon Vouet, in: *The Bulletin of the Cleveland Museum of Art*, vol. 80, no. 4, April 1993, p. 161, fig. 4).

Archival sources document that one of Simon Vouet's patrons, Cardinal Francesco Maria Del Monte (1549–1626), owned a painting of this subject which is cited in his post-mortem inventory of 1627 (see Frommel in literature). Indeed, as well as its similarity in size, many elements of the composition including the economy of range of the palette, the grey green colour of the flesh tones and the Madonna's expression of intense pathos could be suggestive of this important patron's commission.

Vouet's reputation as a painter in Rome allowed him to benefit from the patronage of important patrons including Cardinal Francesco Maria del Monte, Cassiano dal Pozzo and the Barberini family. Here the artist was exposed to the artistic revolution initiated by Caravaggio, leading him to adopt both its realism and its dramatic use of light. He also absorbed influences from other artistic currents evolving other Italian cities, such as Genoa, which he visited in 1621 and Parma, Bologna and Florence, which he probably visited on his return to Rome.



34

Klaes Molenaer

(Haarlem 1630–1676)

Skaters on the ice near an Inn,
indistinctly signed on the wall of the inn centre right: k molenaer,
oil on panel, 34.5 x 47.5 cm, framed

€ 12,000 – 18,000

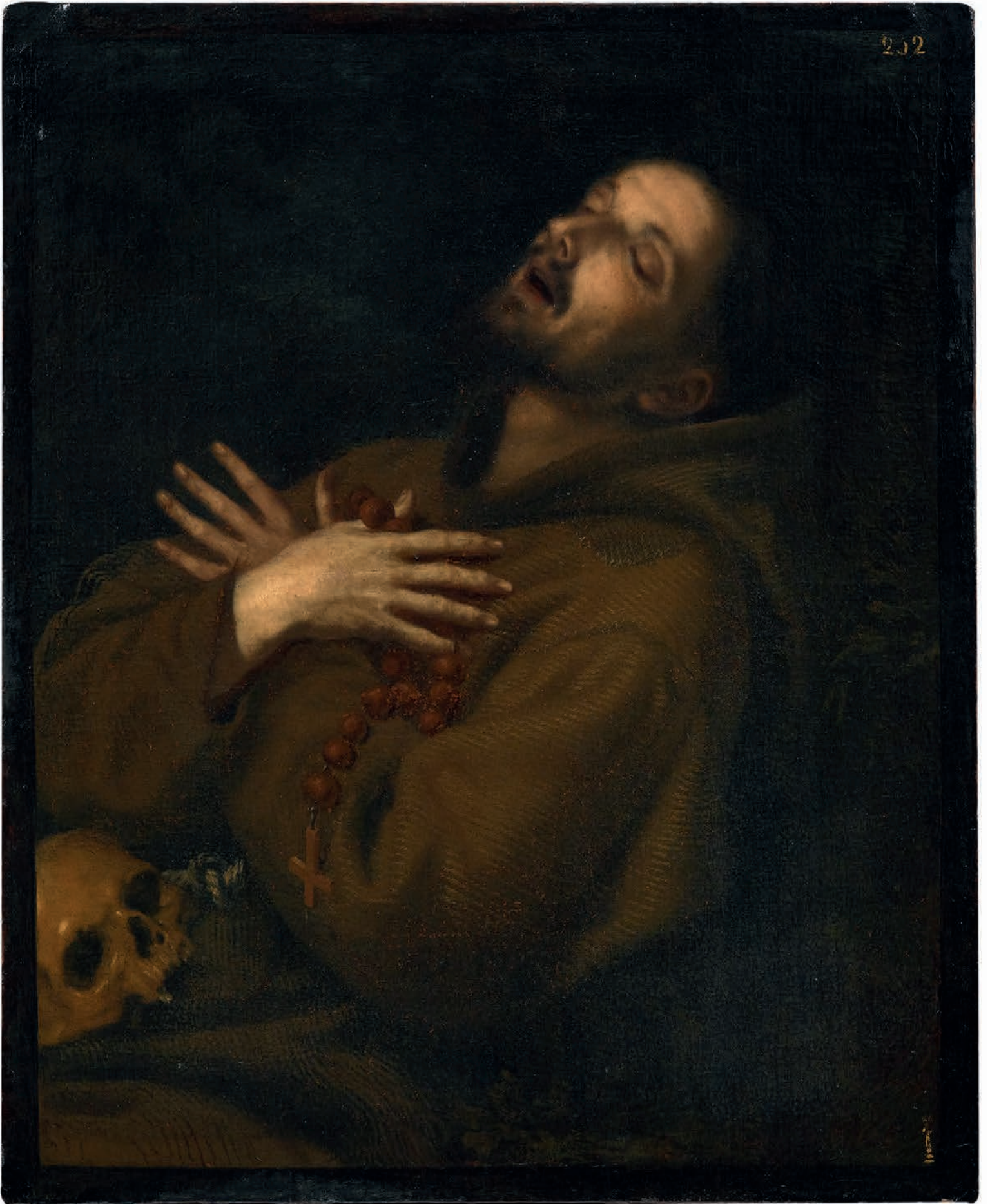
US\$ 12,900 – 19,300

Provenance:

Private collection, The Netherlands

The present charming winter scene, with a dilapidated tavern on the right, tradesmen pushing sledges, and skaters to the left upon the frozen river snaking off into the background, is characteristic of the hand of Klaes Molenaer. The artist was the brother of fellow painter Jan Miense Molenaer (1610–1668) and painted many such scenes, of which the present picture is but one, of snow covered buildings and heavily swaddled figures, a testament to the so-called 'Little Ice Age' of the seventeenth Century. He was made a master of the Haarlem Guild of Saint Luke in 1651. The influence of the fellow Haarlem landscapist Jacob van Ruisdael, particularly in the realistic use of low horizons, can be seen in Klaes Molenaer's works.





36 –

Jacob Marrel

(Frankenthal 1613/14–1681 Frankfurt am Main)

Grapes on a tazza with a pomegranate and other fruit on and by a silver dish,

signed and dated lower right: Jacob Marrel/ fecit 167...

oil on canvas, 48 × 36.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance:

sale, Sotheby's, London, 22 April 2009, lot 25;

where acquired by the present owner

The present sumptuous still life is an outstanding example of the *oeuvre* of the German still life painter Jacob Marrel. From the lustrous skins of the grapes to the glistening flesh of the pomegranates offset by the luxurious metallic sheen of the silver tazza and salver on which all the fruit is piled, Marrel's mastery different textures is readily apparent. Adding to the rich array is the green velvet drape upon the table, complimenting the verdant leaves hanging from the stems of the cherries and gooseberries on the left of the composition. The succulent promise of a sliced open peach in the centre contrasts, however, with the scuttling ugly form of the earwig beneath, and the nibbled edges of the leaves above, along with the spider descending from the tazza. At the top of the picture, the sense of insects ready to gnaw away at this image of beauty, is further suggested by a hovering bumblebee.

The sense of imminent decay – of a sobering note to the air of indulgence in earthly pleasures, may derive from Jacob Marrel's background as the son of Protestant refugees, a trait he shared with another Utrecht still-life painter, Roelandt Savery (1578–1639) to whose works those of Marrel are deeply indebted. Born in Frankenthal, a town in the Rhineland with a strong artistic community made up of immigrants from the Low Countries, Marrel trained in Frankfurt with Georg Flegel (1566–1638) before moving to Utrecht where he fell under the spell of the jewel-like paintings of Savery and was enraptured by the Antwerp Baroque brilliance of Jan Davidsz. de Heem (1606–1684). The present painting, whose red/green palette is redolent of that of de Heem's pupil Abraham Mignon (1640–1679), is typical of Marrel's refined output in the latter stages of his career.





Fig. 1: Hendrick ter Brugghen, *The Concert*, National Gallery, London, inv. no. NG6483

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37

Hendrick ter Brugghen

(The Hague 1588–1629 Utrecht)

A lute player,

oil on canvas, 76 × 63.5 cm, framed

€ 400,000 – 600,000

US\$ 429,200 – 643,900

Provenance:

probable sale, Sotheby's, London, 7 December 1927, lot 25 (as Van Honthorst, to Mori);
Henri Albert Vermunt (1891–1969), Hamburg and Rottach-Egern am Tegernsee, acquired between 1927–1954;
by descent to the present owner

Exhibited:

Utrecht, Centraal Museum, *Utrecht, Caravaggio and Europe*, 15 December 2018 – 24 March 2019
Utrecht, Centraal Museum, *Nieuw Licht op de Gouden Eeuw; Hendrick ter Brugghen en tijdgenoten*, 13 November 1986 – 12 January 1987, p. 144, under cat. no. 24

Literature:

B. Nicolson, *Hendrick Terbrugghen*, London 1958, p. 96, under cat. no. A66;
Staatsgalerie Stuttgart, *Katalog der Staatsgalerie Stuttgart: Alte Meister*, Stuttgart 1962, p. 216;
B. Nicolson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and His Followers throughout Europe from 1590 to 1650*, Oxford 1979, pp. 99–100 (as copy no. 2);
B. Nicolson, *Caravaggism in Europe*, revised ed., 3 vols., ed. by L. Vertova, Turin 1989, vol. 1, p. 193, under cat. no. 1147;
L. J. Slatkes & W. Franits, *The Paintings of Hendrick ter Brugghen 1588–1629: Catalogue Raisonné*, Amsterdam/Philadelphia 2007, p. 195, cat. no. R101, (as a copy, location unknown)

We are grateful to Wayne Franits for confirming the attribution of the present painting to Hendrick ter Brugghen after inspection of the original. He dates it to circa 1626. His certificate from 21 June 2022, is available.

The present *Lute Player* is a significant addition to ter Brugghen's oeuvre and is described by Franits as the prime of three extant autograph versions of the composition. The close-up, almost life-sized composition, lends the work a realism and immediacy, further enlivened by dramatic lighting effects which pick-out the musician's ruddy complexion and seem to dance upon the varied flesh tones of his fingers as they pluck the carefully modelled form of the lute. Executed in Utrecht, the present work is contemporaneous with one of ter Brugghen's most significant paintings, *The Concert* also painted around 1626 and conserved in the National Gallery, London (inv. no. NG6483; fig. 1). Both exude the influence of earlier related works painted by Caravaggio during the Italian master's Roman period, such as *The Musicians*, in the Metropolitan Museum, New York (inv. no. 52.81). The hidden meanings of these musical depictions, as well those by ter Brugghen's Utrecht *Caravaggisti* contemporaries Dirck van Baburen (1596–1624) and Gerrit van Honthorst (1592–1656), remain the subject of scholarly debate. However, all three Utrecht painters spent formative sojourns in Rome's 'red light district', Santa Maria del Popolo. There they imbibed Caravaggio's influence both from the late master's works in its parish church, and from the painter's Italian and Northern European followers who lodged in the quarter.

In the Low Countries, *Luit* was slang for female genitalia, and the instrument was regularly depicted in art as being the attribute of courtesans, while the feathered cap has a similar association with licentiousness, as evidenced by a 1614 poem by Roemer Visscher which describes men who 'triumphantly place Cupid's feathered hat on their lecherous heads'. The present painting then has an arresting vivacity, and one can only speculate who the lute player is looking up at, his mouth open in song, and the feather upon his headdress drooping seductively.

Franits further notes the 'dazzling garments' as depicted by ter Brugghen in the shimmering blue silk doublet in the present work. These sorts of costumes, according to Franits 'cannot be identified with contemporary wear' but may be possibly associated with the 'Burgundian' dress worn by chambers of rhetoric, or *Rederijkers*, as these amateur dramatic societies were known'. As Franits states: 'regardless of the iconographic and sartorial roots of this fashion, it likely served as a distancing mechanism for viewers perusing the artists' compelling subject matter'.

Ter Brugghen, long considered one of greatest proponents of the Dutch *Gouden Eeuw*, trained in Utrecht as a pupil of Abraham Bloemaert (1566–1651). Likely in Rome by 1608, and returning to the Netherlands around 1614, ter Brugghen was a member in Rome of the *Bentvueghels*. This Bacchanalian society of Northern artists in the Eternal City held Neo-Pagan masses in the Church of Santa Constanza, and scrawled graffiti both there and on the walls of raucous taverns, which seems in keeping with the suggestive and exuberant air of the present picture.





© René Gerritsen, Art and Research photography

Fig. 2: X-ray of the present painting showing changes to the positioning of the right hand (detail)

Previously published as a 'rejected work' by Franits and L. J. Slatkes, known only from historic reproductions, as one of a number of replicas after ter Brugghen's presumed prime version of the composition in the Staatsgalerie, Stuttgart (see literature), the present picture has now been rightfully restored to ter Brugghen's oeuvre by Franits after examination in the original. Franits notes the significant *pentimenti* in the current picture, with ter Brugghen working out his compositional changes directly onto the canvas. X-rays (fig. 2) reveal changes to the position of both hands, and particularly to the thumb of the right hand, as if to make the appearance of playing a chord more convincing. The alterations made to the pose of the *Lute player* in the present picture are repeated, without revision, in the two extant other autograph versions, one in the Koelliker Collection, Milan and the previously mentioned version in the Staatsgalerie Stuttgart. The present canvas furthermore shows evidence that it was previously used for a horizontal composition, then scraped and repurposed for the present vertically orientated work. Franits states that the present work 'was the prototype for all the other pictures. Moreover, these somewhat drastic changes to our painting should be considered highly intentional and purposeful, certainly not of the type that one would find in a mere copy by a workshop pupil. To the contrary they must be tied directly to ter Brugghen himself'. Franits concludes '[...] the evidence confirms that our picture was the prime version that generated two additional autograph replicas and a sizeable number of workshop copies', rendering the present work an outstanding example of Northern Caravaggism.

Technical analysis by Gianluca Poldi:

As IR reflectography and X-rays demonstrate, some small variations occurred during painting. In particular, the changes in the profile of the left border of the lute, the edge of the left sleeve cuff, in some shadows of the blouse, and very probably the position of the right thumb (originally lower) and of some lute keys. It also seems the painter began to paint the left hand a little lower down.

No evident signs of underdrawing are noted, but it is likely there was a form of drawing, perhaps with a chalk or directly with a brush, which could not be identified with diagnostic methodologies. Compared to the Stuttgart version, here the lute has a larger bowl and appears more rotated towards the observer, therefore the pegbox is lengthened, and also the left arm of the musician is differently placed. Finally, the man's face is less symmetrical, more distorted in the act of singing.

Regarding pigments, non-invasive spectroscopies detected smalt blue (coarsely grinded to keep its intense colour) mixed to lead white in some areas of the blouse, while in other zones black pigment was found instead of blue, meaning this garment was studied with subtle changes of colour; and indeed the sleeves appear – more clearly observing false colour IR imaging – to have been first designed in stripes, as in other paintings by ter Brugghen. Flesh tones, as digital microscopy shows, are a mixture of lead white, yellow, brown and red ochres, some particles of vermilion and large grains of green earth; black pigment, not finely grinded, is added in the shadows. Green earth also appears in the white cuff, correcting its hue. The dark background is obtained by mixing lead white, a black and a yellow pigment.



Lot 37 (detail)

38

Jan van der Vucht

(Rotterdam circa 1603–1637)

A church interior with elegant figures,
oil on panel, 73 x 99 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection, Vienna

We are grateful to Ellis Dullaart from the RKD, The Hague, for confirming the attribution to Jan van der Vucht on the basis of a photograph.

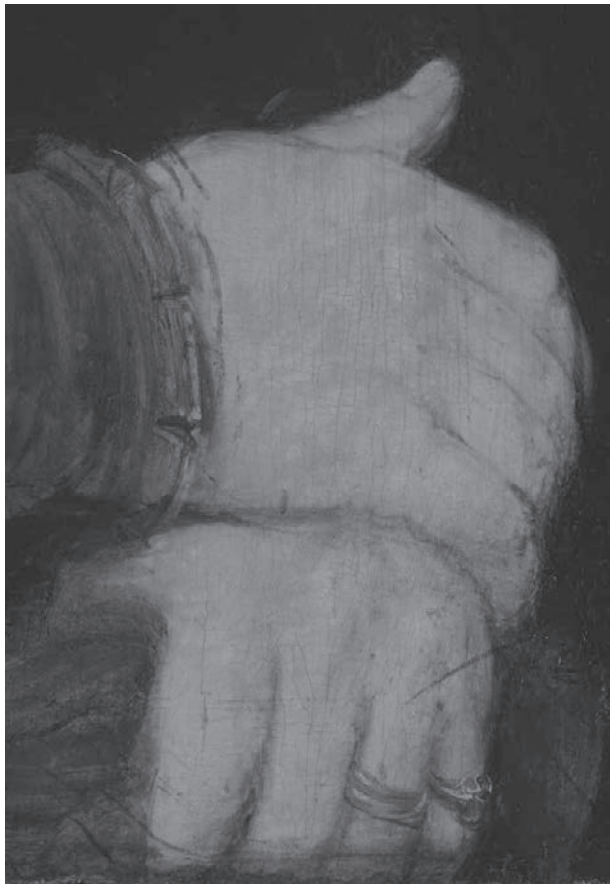
We are also grateful to Fred G. Meijer for independently confirming the attribution of the present painting on the basis of a photograph.

The present painting closely relates to an almost identical composition by Van der Vucht with similar measurements (73.5 x 106.5 cm) that was offered in these rooms, 21 October 2014, lot 60. Meijer proposes that the version auctioned in 2014 is most probably a good period copy of the present painting, which is also in a much better state of preservation (private communication, February 2023).

Despite a short career that ended with his death by his mid-30s, the enthralling paintings left behind by Jan van der Vucht provide an important contribution to the genre of architectural visions in the art of the Dutch golden age. As is evident in the present painting, his expansive and refined interiors represent an ideal world of classical orders with an intense, bright, and dreamlike atmosphere.

Born in Rotterdam around 1603, Jan van der Vucht's life coincided with one of the most dynamic periods in Dutch art. He was a pupil of Bartholomeus van Bassen (1590–1652) and shared artistic similarities with painters like Hendrik van Steenwijk II (1580–1649) and others who specialised in interiors, especially of churches. Furthermore, the compositions of Hans Vredeman de Vries (1527–1609) were another major inspiration that also helped Vucht in his understanding of space and perspective. Indeed, Van der Vucht effortlessly mixed inspirations from existing buildings, architectural engravings and pattern books, and his own imagination.





© Gianluca Poldi

Fig. 1: Infrared reflectogram of the present painting (detail)

39

Adriaen Thomasz. Key

(Antwerp circa 1544 – after 1589)

Portrait of a bearded man,

oil on panel, 78 x 58 cm, framed

€ 50,000 – 70,000

US\$ 53,700 – 75,100

Provenance:

Private collection, Belgium, until 2022

We are grateful to Koenraad Jonckheere for confirming the attribution after inspection of the original. He dates the work to circa 1570.

The present portrait of a bearded man, arresting in its intimacy, capturing the contemplative gaze of the sitter, along with the intense naturalism with which his face is rendered, is an outstanding example of the *œuvre* of the Antwerp master Adriaen Thomasz. Key. Attired in an expensive and modish 'Burgundian black' doublet, with his hands unsheathed from fine kidskin gloves to show fingers adorned with no less than three rings, it is likely our sitter is an as yet unidentified nobleman. Antwerp was the major economic hub of Northern Europe at this time and the Key workshop, founded by Adriaen Thomasz.'s master Willem Key (1516–1578), portrayed a very international and moneyed clientele, from Margaret of Parma, to William the Silent Prince of Orange. Thus, even the nationality of the sitter remains an open art historical question.

Long thought to be the son of Willem Key, archival research has revealed that Thomas Adriansz was only related to Willem only by marriage, Adriaen Thomasz. likely added Key suffix to his name as a guarantor of quality when he took over his late master's workshop. Following the *Beeldenstorm*, or iconoclasm of 1566, Antwerp was at the centre of intense religious and political turbulence, but where certainty could at least be sought in the consistently superb qualities of the output of the Key *atelier*. Arguably even more refined than his master, Jonckheere has spoken of the how: 'Adriaen succeeded much more than his master to transform his observations of nature into a detailed image.'

Technical analysis by Gianluca Poldi:

The underdrawing of the head is almost completely invisible in the IR images, while some signs of a free, rather large black underdrawing is visible in the hands, particularly near the wrists (see fig. 1): the painter probably used another type of drawing technique and material to define and detail the sitter's face, a material largely transparent to IR radiation like iron-gall ink.

Pigments include ochres and a Kassel-type brown earth, lead white, black pigment and vermilion, quite finely grinded, added to black and brown hues. A red lake is also present, in the flesh tones, mixed with vermilion and lead white.



40

Attributed to Christoffel van den Berge

(active in Middelburg 1617–1642)

A wooded landscape with riders and travellers,
oil on copper, 11.5 x 18 cm, framed

€ 7,000 – 10,000

US\$ 7,500 – 10,700

Provenance:

Private Collection, Belgium

The present picture shows a fowling party, muskets hoisted, riders sitting back in their stirrup irons, and others sitting on the ground, all taking a break from their sporting activities, on a forest track beside a river which snakes into the background with a church steeple visible beyond. Although redolent of the style of his Flemish mannerist landscape contemporaries, the figures and foliage in the present work are characteristic of the Middleburgh painter Christoffel van den Berghe, and are a charming testament to the enduring influence of Antwerp schools in the early Dutch Republic.

Little is known of the life of van den Berghe. He was born in Antwerp, before presumably moving to Middelburg as a religious refugee, where it is possible van den Berghe may have assisted Ambrosius Bosschaert, before being made a master himself of the guild of St. Luke in the Dutch town in 1621. As well as landscapes like the present picture, he also painted winter scenes in a more Northern manner, after Hendrick Avercamp, and several flower paintings in the style of his presumed master Ambrosius Bosschaert.





A detailed still life painting of a basket overflowing with various fruits and flowers. The basket is dark brown and sits on a light-colored surface. The contents include several large, golden-brown pomegranates, some with their characteristic crown-like crowns. There are also smaller, round fruits in shades of red and yellow. A large, pale pink peony flower is prominent in the foreground. The background features more foliage, including green and yellow leaves, and a cluster of small red berries. The overall style is characteristic of 17th-century Dutch still life painting, with fine detail and a rich color palette.

**Old Mistresses:
women artists in the world
of Old Masters
Lots 41-47**



© Gianluca Poldi

Fig. 1: Infrared reflectogram of the present painting (detail)

41

Attributed to Giovanna Garzoni

(Ascoli Piceno 1600–1670 Rome)

Peaches, plums, cherries, roses and other fruit in a metallic bowl on a stone ledge,

tempera on vellum, laid down on panel, 29 x 39.3 cm, framed

€ 25,000 – 35,000

US\$ 26,800 – 37,600

Provenance:

possibly Graneri collection, Piedmont (according to the wax seal on the back)

The present still life has been traditionally given to Octavianus Monfort (active in Piedmont, documented 1646–1696). However, the pictorial quality and stylistically refined still life of flowers and fruit, created in the tonal contrasts of pink, green and blue, can be compared with two other works on parchment of the same subject, originally from the Palazzo Reale, Turin, and now conserved in the Basilica di Superga. Art historians have been divided over the assignment of these works either to Giovanna Garzoni or Octavianus Monfort (see G. Casale, *Giovanna Garzoni. «Insigne miniatrice» 1600–1670*, Rome 1991, pp. 190–191, nos. C 27 – C 28. Marco Rosci assigns the two paintings at Superga to Giovanna Garzoni, while Silvana Pettenati refers them to Monfort). The Piedmontese provenance of the present painting is confirmed by the presence on the back of the protective cover sheet of a coat-of-arms representing a castle and sheaths of corn, which can probably be identified as that of the marquises Graneri. The frame also appears to be Piedmontese.

Giovanna Garzoni arrived in Turin in 1632 and remained there for five years at the behest of Christina of France, who employed her as a portraitist. During her residency at the court of Savoy, the painter also continued to practice still life painting, the other characteristic genre of her production, a fact also documented by the inventories of the ducal collections. In addition to those of the Savoy, Garzoni also received commissions from other noble families associated with the court: one of her miniatures of flowers is recorded, for instance, in the inventories of the collection of Amedeo dal Pozzo, Marquis of Voghera, and the cousin of the celebrated Cassiano (see M. Rosci, *Octavianus Monfort e la pittura su pergamena nel XVII secolo*, in: P. Chiapatti e M. Rosci (ed.), *Octavianus Monfort*, Turin 1985, p. 12).

Today it is difficult to identify the artist's Piedmontese still lifes with certainty, however, they strongly influenced local contemporary painters and those of the next generation, and especially Octavianus Monfort, the little documented miniaturist, whose early years are yet to be fully investigated, but who must have trained in close contact with Garzoni.

The present work on parchment presents many points in common with the certain works given to Monfort, both in terms of style and composition, but it is nevertheless characterised by a superior quality of painting, for example the rendering of the perspective of this receptacle is careful and convincing and such quality in execution does not generally appear in work by Monfort. It is therefore possible that this work is one of the few surviving examples of Giovanna Garzoni's artistic activity in Turin, and so, is an important precedent to her celebrated still lifes painted for Ferdinando II de' Medici, which are cited in the inventories of the Florentine villa of Poggio Imperiale.

Technical analysis by Gianluca Poldi:

The work was painted on a white parchment. UV fluorescence shows a uniform response, with no evidence of retouching. Before approaching painting, the artist made a meticulous drawing with a dry and thin medium, probably a very sharp black chalk. No particular variations are noticeable between drawing and painting, only minor adjustments, and some elements in the upper right-hand area appear to have been added directly with a brush, without the aid of underlying drawing.

The quality of the drawing and of the painting practice is evidently high and some peculiarities can be observed, such as the choice to paint the surfaces of all the fruits depicted, except for the plums, using a brush tip, with very dense dots, and hatching for the plums, branches and leaves.

The gilding of the fruit stand appears to have been created with shell gold, unlike the table veins that imitate marble, made with a light brown pigment.

Pigments, detected by reflectance spectroscopy, include natural ultramarine in the blue of the plums, indigo mixed to some kind of yellow in the greens and a carmine-type red lake in pinks and reds.



42

Orsola Maddalena Caccia

(Moncalvo 1596–1676)

Saint Catherine of Alexandria,

oil on canvas, 100 x 72 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

We are grateful to Alberto Cottino for suggesting the attribution of the present painting and for his help in cataloguing this lot.

The present painting shows Saint Catherine of Alexandria as an elegant and pensive young woman, with the palm of martyrdom in her left hand and her wheel at the lower right edge of the scene. The work can be dated to the artist's maturity and can thus be compared with some of the artist's best-known paintings, such as the *Saint Margaret* in the Curtatone Sanctuary (near Mantua), or the altarpiece for the parish church of Castellazzo Bormida, in Piedmont, in which the figure of Saint Agatha is depicted with an almost identical posture and physiognomy. This group of works can be stylistically compared to the *Mystical Marriage of Blessed Osanna Andreasi* in Carbonarola (Mantua), dated 1648.

The *oeuvre* of Orsola Maddalena Caccia has only recently been reappraised, following new studies on women artists active during

the sixteenth and seventeenth centuries. She was the daughter of the Mannerist painter Guglielmo Caccia, called il Moncalvo (1568–1625), while her maternal grandfather, Ambrogio Oliva, was also an artist. Theodora Caccia, the artist's birth name before she took Holy Orders, was apprenticed in her father's studio, assisting him on all of the most important sacred and secular decorative commissions of the period in the regions of Lombardy and Piedmont.

In 1620, Orsola followed four of her sisters into the religious life and entered the Ursuline convent of Bianzé (near Vercelli). In 1625 Guglielmo Caccia financed the building of a new monastery at Moncalvo, next to his own home, and Orsola Maddalena and her sisters moved there shortly before his death. She inherited her father's studio materials and for the next fifty years directed the workshop she set up within the convent walls, assisted by her sisters, and later, from the 1660s, also by Laura and Angelica Bottero, thereby assuring the economic survival of their small religious community.

Although influenced by her father's technique, Orsola elaborated a personal style that is attentive to detail, as well as to developments in Lombard and Flemish painting. Despite executing numerous altarpieces, her fame especially rests in her small, refined cabinet paintings, and on her elegant female saints. Her patrons included both the courts of Savoy and the Gonzaga.





© Photo Scala, Florence

Fig. 1: Fede Galizia, *Judith with the head of Holofernes*, oil on canvas, 141 x 108 cm, Galleria Borghese, Rome, inv. no. 165

43

Fede Galizia

(Milan 1578–1630)

Judith with the head of Holofernes,

signed in red, on the seam of the sack lower left: FEDE GALITIA, oil on canvas, 127 x 95.5 cm, framed

€ 200,000 – 300,000

US\$ 214,600 – 321,900

old inventory number on the reverse: 'Nº. 208'

Provenance:

art market England, circa 1995;

where acquired by the father of the present owner;

Private European collection

We are grateful to Francesco Maria Ferro for his help in cataloguing this lot. He dates the present painting to circa 1610–1615.

Fede Galizia was born in Milan, the daughter of the Lombard miniature painter, Nunzio Galizia. She is noted as a pioneer in the treatment of still life painting and, increasingly, for her portraiture and religious paintings. She was trained and worked in the late Mannerist Milanese milieu defined by the work of Gian Paolo Lomazzo (1538–1592) and Ambrogio Figino (1553–1608).

The present, previously unpublished, work depicting *Judith with the head of Holofernes* is a significant version of a subject the artist returned to several times during the course of her career. The biblical story is particularly pertinent in the discussion of the artist's work as the subject alludes to the apotheosis of a woman's struggle to impose herself in a male dominated world.

An early version of the subject by Galizia was published by Ferro in 2019 (see F. M. Ferro, *Un'inedita Giuditta e Oloferne di Fede Galizia*, in: *Arte Lombarda*, no. 186/187, 2019, pp.145–48) and she returned to

the same theme in 1596 in the painting now in the Ringling Museum, Sarasota. This is succeeded by similar versions in the Galleria Borghese in Rome, dated 1601 and by a further work now in the Palazzo Reale, Turin dated to circa 1605–10 (for all these works see *Fede Galizia. Mirabile pittoressa*, exhibition catalogue, ed. by G. Agosti, L. Giacomelli and J. Stoppa, Trento 2021, in particular pp. 133–53).

In her earlier depictions of the subject of Judith and Holofernes, which are generally reproduced with minimal variation, the protagonist is depicted in sumptuous clothing and jewellery, and painted in a highly decorative and Mannerist style. Galizia reveals the influence of the painterly style of the Bolognese painter, Camillo Procaccini (1561–1629), who was active in Milan from 1587. Her decorative choices were probably also influenced by the activities of her father, Nunzio, who was responsible for the design of the clothing worn by the Duke of Mantua on the occasion of the wedding between Ferdinando de' Medici and Christine of Lorraine in 1589, as well for the production of theatre costumes in Milan in the 1590s.

The discovery of the present painting is significant as it represents a fundamental change in the *oeuvre* of Fede Galizia, opening up interesting new perspectives in the study of the mature phase of her artistic career. The painting presents an important innovation and development in the treatment of the subject. This composition presents a powerful and partially disrobed Judith. The fabric of her robes is simpler than in earlier versions of the subject and the use of jewellery is also markedly reduced when compared to the Sarasota Judith and its companions. The heroine's face is carefully modelled with the use of *chiaroscuro* and her expression is no longer doll-like, but serene and determined. Judith is depicted in mid-movement: turning with a defiant gaze as she leaves Holofernes' tent, she places his severed head into a sack held by her maid, Abra. In the present painting, the servant Abra is no longer the elderly woman of Galizia's earlier renditions of the subject, but a young girl. In addition, Judith's scimitar has been replaced by a sword – a powerful symbol of her strength – a potent sign of female strength in a male world.





Fig. 2: Infrared reflectogram of the present painting

The subject of Judith and Holofernes enjoyed renewed popularity following the Council of Trent after which it was officially included in the new translation of the Bible commissioned by Pope Sixtus V and Pope Clement VIII in 1592. The second half of the 16th century also saw numerous plays by writers such as Cesare Sacchetti or Federico Della Valle recounting the tale of Judith, the heroine of Bethulia, who seduces and kills the Assyrian general, Holofernes, to save her city from slavery. The popularity of the subject continued into the early 17th century, appearing in the work of Caravaggio, for example in his painting commissioned by the Genoese banker, Ottavio Costa (Palazzo Barberini, Rome), and also in various interpretations by Artemisia Gentileschi, which have only been recently rediscovered.

Ferro dates the present work to between 1610 and 1615. The artist's signature is located on the edge of the sack and is drawn as if with drops of blood dripping from the severed head, an apparent quotation from the *Beheading of John the Baptist* which was painted in Malta in 1608 by Caravaggio, whose influence is especially evident in this work.

Further research is still necessary on the work and inventory of Fede Galizia as became evident in the recent monograph exhibition dedicated to Galizia at the Castello del Buonconsiglio in Trento in 2021. For example, a painting of the importance of the *Sarasota Judith* has no provenance recorded before 1969, while the provenance of the version in the Galleria Borghese as being from the collection of Cardinal Antonio Maria Salviati is plausible, but not certain.

The inventories of the court in Turin, for which Fede Galizia worked, include several paintings depicting Judith with the head of Holofernes listed as being from the Lombardy. One of them can be identified with the painting by Fede Galizia, now conserved in the Palazzo Reale, Turin (inv. no. 5478).

The presence on the back of the painting, which is unlined, of an inventory number traced in red paint ('N° 208.') may eventually provide more information about this painting's earlier history.

Technical entry by Gianluca Poldi:

The painting is still on its original canvas, unlined, with an evident craquelure and substantially well conserved, with some retouches visible under UV light.

The brown, earth-based preparation exceeds the front surface of the work, and traces of paint can be seen along the left and right edges turned up on the stretcher, suggesting that the original format may have been slightly wider.

The signature "FEDE GALITIA" is painted along the edge of the sack with the same vermilion red as the blood and is entirely consistent with the painting.

The composition must first have been carefully studied and drawn on the canvas, since neither in IR reflectography, nor in transmitted IR, are any major changes noticeable, only minor adjustments, such as in the upper contour of Judith's left arm, in the oval of the young maid's face and at the top of the heroine's yellow mantle, which is slightly reduced by the white curtain. The horizontal bar of the sword hilt was longer and then shortened by the painter.

The underdrawing is subtle, apparently limited to contours and quite difficult to detect despite multiband IR imaging. No incision made in the fresh paint is evident.

The painting technique used here by Fede Galizia, as in her other works of this high quality, maintains a velvety brushstroke for the flesh tones. She generally blended the brushstrokes and used a freer and more textural manner in other areas, such as the garments. This is apparent in the yellow mass of Judith's cloak, which rises behind the figure's shoulders in an unnatural way. It serves to counterbalance the dark mass of the skirt, which is painted with azurite and in the lower part (at the height of the left knee) yellow brushstrokes are applied in an unusual and sensitive way to create luminosity.



44

Artemisia Gentileschi

(Rome 1593 – after 1654 Naples)

and **Onofrio Palumbo**

(Naples 1606 – circa 1656)

Abraham and the Three Angels,

oil on canvas, 144.5 x 200.8 cm, framed

€ 150,000 – 200,000

US\$ 161,000 – 214,600

Provenance:

Private collection, Rome;

Private collection, L'Aquila;

sale, Artemisia Auctions, Paris, 16 June 2014, lot 44 (as Bernardo Cavallino);

Private European collection

Documentation:

possibly *Archivio Storico del Banco di Napoli, Banco dei Poveri. Volume di bancali matr. 1386. Partita di ducati 5 del 24 dicembre 1645 estinta il 4 gennaio 1646. 'Pagamento ad Artemisia Gentileschi per un quadro raffigurante Abramo'* (see G. Guida, *Alcuni artisti dei secoli XVII-XIX nelle carte dell'Archivio storico del Banco di Napoli-Fondazione*, in: Istituto Banco di Napoli-Fondazione. Quaderni dell'Archivio storico, 2011–2013, Naples 2014, p. 383)

Literature:

D. de Sarno Prignano, *L'incontro di Abramo con i tre angeli di Bernardo Cavallino*, in: L. Muti, D. de Sarno Prignano (eds.), *Capolavori in proskenio. Dipinti del Cinque e Settecento*, Faenza 2006, p. 113, fig. 18, illustrated p. 130 (as 'autograph work by Cavallino, hitherto unknown to the studies')

The present painting is registered in the Fototeca Zeri under no. 51244 (as Giuseppe Marullo).

We are grateful to Giuseppe Porzio for suggesting the attribution and for his help in cataloguing this lot.

We are also grateful to Maria Cristina Terzaghi for independently confirming the attribution on the basis of a photograph.

The present painting belongs to Artemisia Gentileschi's artistic production of her second Neapolitan period and is datable, according to Porzio, to around the mid-1640s. During this period the scale of Artemisia's commercial success, as well as her considerable management skills, meant that in order to meet the demand for her work she ran a large and well organised studio in which many young and highly skilled painters were employed. These artists included Bernardo Cavallino and predominantly Onofrio Palumbo (or more accurately, Palomba) who is recorded and documented working alongside Gentileschi (see G. Porzio, in: *Dizionario biografico degli italiani*, LXXX, Rome 2014, pp. 652-55).

The close collaborative studio practice which characterises Artemisia's whole Neapolitan production sometimes leads to stylistic incongruity, despite a clearly recognisable overall style and choice of subject matter. Separating the hand of the 'master' from that of her assistants is therefore, a highly complex task. That is to say that even in her own age, the name of Artemisia Gentileschi must have already indicated more of a conceptual and qualitative standard, a guarantee of quality rather than the assertion of the entire painting being by the hand of the master.

In the present painting, the physical types of the angels, the pictorial calligraphy, the palette and the iridescent drapery, all recall the female figures in *Lot and his daughters* by Artemisia in the *Nunziata Apostolica*, Madrid published by Gabriele Finaldi (see G. Finaldi, *Pittura napoletana nella Nunziata Apostolica di Madrid*, in: *Ricerche sull'arte a Napoli in età moderna. Saggi e documenti 2014. Scritti in onore di Giuseppe De Vito*, Naples 2014, pp. 179-80, fig. 8). Likewise, the protagonist in the *Samson and Delilah* of Palazzo Zevallos, Naples, which after a complex history of attribution is now agreed to be by Artemisia.

Significantly, there is a record of payment made to Artemisia, in December 1645, for a picture of Abraham, '*uno quatro d'Abramo di palmi cinque e quattro*' ['a picture of Abraham of five by four palms'], which remains unidentified (see G. Guida, *Alcuni artisti dei secoli XVII-XIX nelle carte dell'Archivio storico del Banco di Napoli-Fondazione*, in: Istituto Banco di Napoli-Fondazione. Quaderni dell'Archivio storico, 2011–2013, Naples 2014, p. 383). It has been suggested that the present painting may be the unidentified Abraham, especially as stylistically this work can be dated to the 1640s.





45

Barbara Longhi

(Ravenna 1552 – circa 1638)

Holy Family with the Infant Saint John the Baptist,
traces of a signature lower right (strengthened): BARA DI LUG ONGH,
oil on panel, 128.5 x 99 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Collection of Marchese Giacomo Bovio, Bologna (as Perin del Vaga according to a label on the reverse)

The present painting is a significant addition to the *oeuvre* of Barbara Longhi, an artist about whom only few documentary records exist and whose signed works are extremely rare.

In the second edition of his *Vite* (1568), Vasari mentions that the artist, although still a young girl, 'draws very well, and has begun to do some work in colour with no little grace and excellence of manner' (G. Vasari, *Lives of the Painters, Sculptors and Architects*, vol. II, London 1996, p. 779). Together with her older brother Francesco she was apprenticed in the workshop of her father Luca Longhi in Ravenna which the two siblings took over after their father's death in 1580. Barbara Longhi mainly devoted herself to small-format paintings of private devotion and portraits for which she enjoyed great popularity among her patrons.

In the present *Holy Family* the artist overcame her father's Raphaelesque models, rather finding inspiration in the works of Michelangelo, as evidenced by the pronounced musculature of the two children, as well as the Christ Child's restless pose. The large size of the present painting and its panel support also mark two extremely unusual and unique elements in the artist's production.

Such a large work was certainly due to an important commission; on the back of the panel a label refers to the provenance of the work from the collection of the Marquis Bovio of Bologna with an attribution to Perin del Vaga – at a time when Barbara Longhi's signature was probably no longer legible due to dirt or the darkening of paint. The collector referred to was probably Giacomo Bovio, who in the early 19th century had an important collection which included Raphael's *Portrait of a Man* with the same kind of label, acquired by the Princes of Liechtenstein in 1838.

Unfortunately, the loss of the 17th-century inventories of the Bovio collection makes it difficult to reconstruct the painting's early history today. However, it is possible that the Bolognese family originally commissioned the work: their patronage of the arts is known from at least the mid-16th century (see F. Chiodini, *La collezione di Antonio Bovio (1676–1738) tra palazzo senatorio e villa Carlina a Castenaso*, in: *Il Carrobbio*, no. 26, 2000, pp. 111–120).



46

Diana De Rosa, called Annella di Massimo

(Naples 1602–1643)

Saint Cecilia,

oil on canvas, 151 × 127 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Private European collection, for almost 100 years

Exhibited:

Rome, Palazzo Barberini, *Colori della musica: dipinti, strumenti e concerti tra Cinquecento e Seicento*, 15 December 2000 – 28 February 2001 (as Neapolitan Master 17th Century)

Literature:

P. Leone de Castris, *Disegni e dipinti meridionali del primo Seicento, da Novelli a Stanzione*, in: *Close reading: Kunsthistorische Interpretationen vom Mittelalter bis in die Moderne. Festschrift für Sebastian Schütze*, ed. by S. Albl, B. Hub, A. Frasca-Rath, Berlin 2021, p. 368, illustrated p. 367 fig. 5 (as Massimo Stanzione);

G. Porzio, *Diana di Rosa. "Bellissima, onestissima, virtuosa dipintrice" nella Napoli del Seicento*, Naples 2023, no. 10, fig. 13, pl. 14 (as Diana de Rosa)

We are grateful to Riccardo Lattuada for endorsing the attribution of the present painting after examination of the original and for his help in cataloguing this lot.

This painting depicts Saint Cecilia dressed in a magnificent deep plumb-coloured dress which boldly contrasts with her red lined, gold-coloured mantle, ornamented with an embroidered edging ribbon. The saint is shown intent on playing her violin, and she is accompanied by two putti who appear to be singing from a score. In the upper right an angel offers the saint a palm frond, the locks of his hair blending into the golden light of the background.

This painting can be compared to a series of works which, on stylistic grounds, have been grouped around the name of Diana de Rosa. She is documented as painting two *Stories of the Virgin* in Santa Maria della Pietà, Naples. Another three canvases representing *Stories of the Virgin* in Naples have been stylistically connected with these works: one in San Giovanni Maggiore and another two in the Museo Diocesano di Napoli (see: F. Petrelli, *'Una luce su Annella de Rosa'*, in *Ricerche sul 600 napoletano. Saggi e documenti* 2008', Naples 2009, pp. 87-92; G. Porzio, in: ed. by P.L. Leone de Castris, *Il Museo Diocesano di Napoli. Percorsi di Fede e Arte*, Naples 2008, p. 132, no. 40; G. Porzio, *'Ordine teatino e contesto artistico napoletano nel Seicento: Francesco Maria Caselli, Gaspare Del Popolo e una nota su Diana De Rosa'*, in D.A. D'Alessandro, *Sant'Andrea Avellino e i Teatini nella Napoli del Viceregno spagnolo. Arte Religione e Società Napoli*, 2012, pp. 599-601, 610-621, figs. 3-15; G. Porzio, in *Artemisia Gentileschi a Napoli*, exhibition catalogue, ed. by A.E. Denunzio/G. Porzio, Milan 2022, pp. 39-40, 46-47).

In all these works, which until recently were often attributed to Giovan Francesco De Rosa, called Pacecco De Rosa (1606–1656), there emerges an original and highly personalised interpretation of the works of Massimo Stanzione (1585–1656) and of Agostino Beltrano (1607–1656). In particular, in the comparison with the above cited works, it is apparent that the model used for the present Saint Cecilia is similar to the female figure in the *Noli me tangere* formerly on the Roman art market (sale, Bertolami, Rome, 14 November 2018, lot 185); A similar figure also appears in the *Saint Cecilia* sold at Drouot (sale, Drouot, Paris, 2 December 2022, lot 4) and can also be compared to the model used in the *Saint Agatha visited in prison by Saint Peter* formerly with Arcuti Fine Art, Torino.

Diana de Rosa, the sister of Pacecco de Rosa, was one of the few women painters in Naples and she achieved considerable professional acclaim. The records state that she died at the hands of her husband, Agostino Beltrano, owing to his jealousy of the privileged, yet platonic, relations Diana (also called Annella di Massimo) is supposed to have maintained with Massimo Stanzione, the leading classical painter of the Neapolitan school after 1630. In fact, Diana died in affluent circumstances at the age of about 41 in 1643, and she was well integrated in the Neapolitan culture of painters of the era, holding a prominent role in the circle of Stanzione.





47

Elisabetta Marchioni

(active in Rovigo in the second half of the 17th Century)

Roses, anemones, red carnations, guelder rose and other flowers in an urn; and

Roses, anemones, tulips, carnations, guelder rose and other flowers in an urn,

oil on canvas, each 110 x 146 cm, framed, a pair (2)

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Private European collection

We are grateful to Alberto Cottino for confirming the attribution of the present paintings and for his help in cataloguing the present lot.

This pair of works, or pendants, each represent a large metal vase at the center, filled with roses, anemones, tulips, carnations, guelder rose and other flowers, creating a triumph of cultivated garden and wild meadow flowers. Alongside these are other plants: pink and yellow roses trained on canes.

The present paintings can be compared to the *Vase of flowers* by Marchioni in the Accademia dei Concordi di Rovigo and this painting is cited, by Marchioni's biographer Francesco Bartoli, as being originally



located on the altar of the Capuchin church. At present the Rovigo painting is the only documented work by the artist, and it therefore serves as an essential reference point for the reconstruction of her oeuvre. The present works are entirely comparable, in the style of painting and the quality and form of the vases, with the flowers arranged in a burst and as if moving in a light breeze, to those in the Rovigo altarpiece, therefore confirming the attribution to Elisabetta Marchioni.

The painterly style of the present works is purposefully swift and summary in some parts, and more detailed in other areas, such as the in the leaves and petals. This is most marked in the foreground flowers where the paint is applied densely, thickening the impasto to become more evocative than realistic (E. Safarik, F. Bottari, *Elisabetta Marchioni*, in: F. Zeri/F. Porzio, *La Natura Morta in Italia*, Milan 1989, vol. I, pp. 329–333).

From an historical point of view, Elisabetta Marchioni remains a somewhat mysterious figure as little is known of her life story. Her biographer, Francesco Bartoli, only recorded a few biographical details. From him, we know that she was married to a goldsmith named Sante Marchioni (regrettably her maiden name is not known) and she died in old age 'around the year 1700' (F. Bartoli, *Le pitture, sculture ed architetture della città di Rovigo*, Venice 1793, pp. 318–319). The author celebrates her considerable production, confirming that she had deserved her great renown and that: 'quasi tutte le case di Rovigo hanno quattro, sei, otto pezzi di questa Pittrice' ['almost all the houses of Rovigo have four, six, eight works by this painter'] (F. Bartoli, *Ibid*, 1793, p. 318). Some years later the Abbé Luigi Lanzi in his *Storia pittorica della Italia* (1809) cited her fleetingly as 'la Marchioni rodigina' (L. Lanzi, *Storia pittorica della Italia dal risorgimento delle belle arti fin presso al fine del XVIII secolo*, Bassano 1809, vol. 3, p. 257).



48

School of Caravaggio, circa 1620–1630

Mary Magdalen renouncing worldly vanity,
oil on canvas, octagonal, 101.5 x 85.3 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

The present painting relates to another version traditionally identified as a *Self-portrait of Artemisia Gentileschi with a Casket of Jewels* in the Dashwood collection, West Wycombe, England. The Dashwood version was published as Artemisia Gentileschi (see M. Mosco, *La Maddalena tra sacro e profano*, in Florence, Palazzo Pitti, 1986, p. 155, fig. 2) and as Francesco Furini or Vincenzo Mannozi (see R. Contini, *Artemisia*, eds. by R. Contini, G. Papi, Florence 1991, pp. 187-189) and by an artist in the circle of Angelo Caroselli (see R. Ward Bissel, *Artemisia Gentileschi and the authority of art*, pp. 340-341, under no. X35, fig. 232).

Another version of the present composition, also octagonal and of a similar size, was sold at Koeller in Zurich as Attributed to Artemisia Gentileschi (sale, Koeller, 23 March 2018, lot. 3096, oil on canvas, 95 x 77 cm, sold for 160,000 CHF).

The female figure represented here is probably Mary Magdalen, depicted as an Allegory of Vanity. She turns away from the riches before her and appears to discard a handful of jewelry into the darkness behind her. She indicates a flower, presumably one that has fallen from the vase beside it, by an upturned jewelry casket.



49

Pietro Facchetti

(Mantua 1535–1619 Rome)

Portrait of a Cardinal,

oil on panel, 168 × 135 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

sale, Sotheby's Olympia, London, 3 July 2007, lot 342 (as Circle of Scipione Pulzone);

where acquired by the present owner

Literature:

F. Petrucci, *Pittura di ritratto a Roma*. Il 600, III, Rome 2008, p. 788 fig. 809 (as 'Pittore attivo a Roma primo quarto del 600')

We are grateful to Francesco Petrucci for confirming the attribution of the present painting on the basis of a digital photograph.

The young cardinal is portrayed seated at a desk and holding a note in his right hand, indistinctly inscribed 'All Ill mo ... / ... / ... Roma (?)'. The sitter is shown in three-quarter length, according to an established compositional type. Facchetti had used this compositional format before, for example, in his *Portrait of a Cardinal*, formerly at Dorotheum (13 October 2010, lot 366). Nevertheless, while retaining the principles required of official portraiture, Facchetti was successfully able to integrate a degree of naturalism in the present painting, reminiscent of Caravaggio.

The Lombard, Caravaggist character of Facchetti's portraits is combined with a delicacy and elegance derived from the work of Gaetano Scipione Pulzone (1544–1598) who was the dominant official portraitist

in Rome during this period. The present painting can be compared to Pulzone's *Portrait of Alessandro Farnese* conserved in the Galleria Nazionale di Palazzo Barberini, Rome (inv. no. 2217).

The features of the cardinal represented here are expressive, and the detailing of his robes, the arm chair and the drape behind him are realistic and define the cardinal in the surrounding space. Flemish influences, discernible in the crisp detailing of the stitching of the robes and in the tassels of the chair could have reached Facchetti in Mantua, from his knowledge of the Gonzaga collections and his contact with Peter Paul Rubens, as evidenced by his *Portrait of Maria de' Medici in her Youth* conserved in Palazzo Lancellotti, Rome (see F. Solinas, *Il ritratto di Maria de' Medici giovane di Pietro Facchetti (1535–1613) nella galleria del principe Lancellotti*, in: *Le 'siècle' de Marie de Médicis*, ed. by F. Graziani, F. Solinas, M. Fumaroli, Alessandria 2003, pp. 3-11).

Pietro Facchetti's initial training, under the influence of the followers of Giulio Romano, occurred in Mantua where he entered the circle of artists employed at the court of the third duke of Mantua, Guglielmo Gonzaga (1538–1587). In around 1565 Facchetti moved to Rome, as can be ascertained from various letters written sent by the Bolognese cardinal, Filippo Guastavillani to the court in Mantua (see A. Dessi, *Nuova luce su Pietro Facchetti pittore di Casa Orsini*, in: *Arte Documento*, no. 33, 2017, p. 125). His practice as an official portraitist was asserted by his painting of *Domenico Fontana presenting the plans of the library to Sixtus V* dated to about 1588 and conserved in the Salone Sistino of the Biblioteca Apostolica Vaticana. Facchetti was also active as a copyist, as an engraver and as an art agent for the Gonzaga family. Indeed, he served as councillor to the Duke of Mantua in the acquisition of works by Rubens and of Caravaggio's *Death of the Virgin* which had been rejected by the monks of Santa Maria della Scala (see B. Furlotti, *Le collezioni Gonzaga: il carteggio tra Roma e Mantova (1587–1612)*, Cinisello Balsamo 2003, p. 44).



50

School of Antwerp, 17th Century

The barber shop with monkeys and cats,
oil on canvas, 28 x 37 cm, framed

€ 12,000 – 18,000

US\$ 12,900 – 19,300

The present picture, displaying the interior of a seventeenth century Antwerp barber's shop, but with the roles of humans substituted for those of monkeys and cats, is a typical *singerie*, a Flemish sub-genre in which animals, mimic human behaviour in a form of satire. First popularised by the Teniers family of painters, and also by Jan Brueghel II, the present work shows a horrified customer looking at his reflection, while the hairdresser brandishes his scissors mischievously and crowd behind in the background mock the unfortunate newly-shorn barbershop client. This could be read as a warning of the sin of vanity. *Singeries* tended to have a moralising message, related to one or more of the Seven Deadly Sins.



51

David Ryckaert III

(Antwerp 1612–1661)

Invitation to a duet,

oil on canvas, 55 x 67.5 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

Private collection, Austria, since the 1970s

Literature:

B. van Haute, *David Ryckaert III, A Seventeenth Century Flemish Painter of Peasant Scenes*, The Hague 2000, cat. no. A.120, pp. 133–134, 358, ill.

The present suggestive scene, from the hand of the Flemish genre master David Ryckaert III, with its bold colouring, dramatic costumes and *trompe l'oeil* effects is a fascinating example of the master's diverse oeuvre. The archaic costume of the minstrel, replete with the hidden sexual symbolism implied by the act of making music, along with the theatrical setting, immediately captivates the viewer. Indeed, the spatial effects employed by Ryckaert here – on right the scarlet curtain apparently draped over the picture plane, and on the left, the bucolic view, which could either be a genuine staircase leading down to the *paysage* behind or simply a painted backdrop - render the whole setting a sort of theatrical stage, are most intriguing. Finally, the brilliance with which he renders the foreground still-life details, such as the clay wine jar, lend the whole composition a carefully conceived balance. Van Haute suggests a date of execution for the present work between 1650 and 1653 (see literature).

David Ryckaert III was born to a famous Antwerp artistic dynasty. He was one of Flanders's leading painters of genre scenes, along with Adriaen Brouwer and David Teniers II. Furthermore, in spite of their styles differing tremendously, Peter Paul Rubens thought highly enough of Ryckaert to commission him to assist in the decorations required for the final triumphal arch for the *Joyous Entry* of Cardinal-Infante Ferdinand into Antwerp in 1635. Among Ryckaert's pupils were Erasmus de Bie and Jacobe Lafosse II.



52 –

Salomon van Ruysdael

(Haarlem circa 1601–1670)

A winter landscape with figures on the ice,
signed and dated lower centre: S. V. Ruysdael,
oil on panel, oval, 29.5 x 38.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance:

sale, Roos & Co, P. C. Haemacher, F. L. Berré, Amsterdam, 30
November 1897, lot 96;
Duchessa Marie di Bojano, née Countess of Schönborn-Wiesentheid
(1848–1929), Florence;
Constantin Georges Nano (1870–1952), Berlin;
his sale, Lepke, Berlin, 3 April 1928, lot 200;
sale, Drouot, Paris, 15 December 1980, lot 36;
with Galerie Müllenmeister, Solingen;
Rhenish private collection;
sale, Lempertz, Cologne, 17 May 2014, lot 1141;
where acquired by the present owner

Literature:

W. Stechow, *Salomon van Ruysdael*, Berlin 1938, pp. 68, 78–79, nos. 4
and 96;
W. Stechow, *Salomon van Ruysdael*, Berlin 1975, pp. 68, 82, nos. 4 and 96

We are grateful to Ellis Dullart for confirming the attribution of the
present painting to Salomon van Ruysdael.

The present wintery scene, with figures swaddled against the cold
beneath a grey blue sky, is a typically vivid and brisk depiction of the
countryside around Haarlem by Salomon van Ruysdael. The lilac and
white contrasting tones of the sky give way to the weak sunlight
modelling the fenced windmill that closes off the composition to the
left. The low horizon is typically Dutch and shows the innovative realism
of landscape painting in the *Gouden Eeuw*, as developed by van Ruysdael
and his contemporary Jan van Goyen from the pioneering works of
Esais van de Velde. In the present, oval shaped panel, the curved format
compliments the meandering, serpentine lines of the river, snaking into
the distance, while the scene is enlivened by the peasant girl beside the
windmill who watches the boys treading unsteadily out onto the ice.

Salomon van Ruysdael, uncle of the even more renowned painter Jacob
van Ruysdael, was registered at the Guild of Saint Luke in Haarlem
under the name Salomon de Goyer in 1623. At some point the family
changed their name to Ruysdael, apparently after a castle of that
name in the Gooiland that may have been a historic family seat. The
present work, signed and dated: S.V. Ruysdael 1629, is from a phase
in Ruysdael's *oeuvre* between 1628–31 when he wrote his surname
with an extra 'e' in the middle, and shows the master at the peak of his
powers.



53

Luca Giordano

(Naples 1634–1705)

Heraclitus,

oil on canvas, 128 x 102 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

Private European collection

We are grateful to Giuseppe Scavizzi for confirming the attribution to Luca Giordano on the basis of a photograph.

This figure, painted by Luca Giordano, can be identified as the philosopher Heraclitus. It belongs to a series of canvases executed by the Neapolitan painter on the theme of philosophers in the wake of those by Ribera (see G. Scavizzi, G. De Vito, *Luca Giordano giovane 1650–1664*, Naples 2012, pp. 104–110; P. Stépanoff, *Philosophes: Luca Giordano entre cynisme et stoïcisme*, in: *Luca Giordano (1634–1705). Le triomphe de la peinture napolitaine*, ed. by S. Causa, exhibition catalogue, Paris 2019, pp. 179–185; S. Causa, *Luca Giordano dalla natura alla pittura*, Milan 2020, pp. 177–178, figs. 37–39). The Greek philosopher is represented half-length, he is dressed as a mendicant and holds his arms crossed. He has a pained expression on his face, somewhere between a smirk and a tearful grimace. In the stark dark setting of the room, various objects emerge in the foreground: a book on the spine of which can be read the partially legible inscription 'RCM...'; a roll of parchment and an hourglass.

This work can be dated to the 1650s, the same decade in which Luca Giordano produced his first cycle of philosopher paintings.

Luca Giordano was one of the most important exponents of Neapolitan painting in the second half of the seventeenth century. His sense of realism derives from Ribera and he served a long apprenticeship in the Spanish painter's Neapolitan studio. During his successful and prolific career, Luca Giordano gradually moved away from the style of Ribera to incorporate an eclectic range of artistic influences which he integrated into his art production with a distinctive, singular style.





Fig. 1: Michelangelo Merisi, called Caravaggio, *Judith Beheading Holofernes*, Palazzo Barberini, Rome, inv. no. 2533



Fig. 2: Valentin de Boulogne, *Judith and Holofernes*, National Museum of Fine Arts, Valletta, Malta

54

Bartolomeo Mendozzi

(Leonessa circa 1600 – after 1644?)

Judith beheading Holofernes,
oil on canvas, 122.5 x 175 cm, framed

€ 400,000 – 600,000

US\$ 429,200 – 643,900

Provenance:

sale, Christie's, Rome, 19 November 1990, lot 99 (as Nicolas Régnier);
where acquired by the present owner
Private European collection

Exhibited:

Rome, Palazzo Barberini, *Caravaggio e Artemisia, la sfida di Giuditta. Violenza e seduzione nella pittura tra Cinque e Seicento*, 26 November 2021 – 27 March 2022 (as Bartolomeo Mendozzi [Maestro dell'Incredulità di San Tommaso])

Literature:

G. Papi, *Il Maestro dell'Incredulità di San Tommaso*, in: *Arte Cristiana*, 779, 1997, pp. 123-124, 127, fig. 9 (as Maestro dell'Incredulità di San Tommaso [Jean Ducamps?]);
G. Papi, *Il Maestro dei giocatori*, in: *Paragone*, 1998, p. 20, fig. 27 (as Maestro dell'Incredulità di San Tommaso [Jean Ducamps?]);
G. Papi, *Ancora sugli anonimi caravaggeschi*, in: *Arte Cristiana*, 2000, pp. 439, 442, 444-445, fig. 10 (as Maestro dell'Incredulità di San Tommaso [Jean Ducamps?]);
G. Papi, *Dipinti inediti di pittori caravaggeschi nella collezione Koelliker*, in: *Paragone* 2004, p. 52, fig. 68 (as Maestro dell'Incredulità di San Tommaso [Jean Ducamps?]);
G. Papi, *Il genio degli anonimi. Maestri caravaggeschi a Roma e a Napoli*, exhibition catalogue, Milan 2005, pp. 79, 99, fig. H.27, 124 (as Maestro dell'Incredulità di San Tommaso);
A. Lemoine, *Nicolas Régnier (alias Niccolò Renieri), ca. 1588–1667. Peintre, collectionneur et marchand d'art*, Paris 2007, p. 332, no. R. 17 (under 'œuvres rejetées');
G. Papi, *Spogliando modelli e alzando lumi. Scritti su Caravaggio e l'ambiente caravaggesco*, Naples 2014, mentioned on p. 187 (as Maestro dell'Incredulità di S. Tommaso);

G. Porzio, *A Rediscovered Concert, the Master of the Incredulity of Saint Thomas and Jean Ducamps*, Florence 2015, pp. 11-12, p. 26, fig. 9 (as Master of the Incredulity of Saint Thomas [Jean Ducamps?]);
G. Porzio, *A Roman Judith and rediscovered paintings from the kingdom of Naples*, exhibition catalogue, Naples 2016, p. 8, no. 1 (as Master of the Incredulity of St. Thomas [Jean Ducamps?]);
F. Curti, *Bartolomeo Mendozzi alias Maestro dell'Incredulità di San Tommaso: un allievo di Manfredi nella Roma degli anni Trenta e Quaranta*, in: A. Cosma, Y. Primarosa (eds.), *Barocco in chiaroscuro. Persistenze e rielaborazioni del caravaggismo nell'arte del Seicento. Roma, Napoli, Venezia 1630–1680*, Rome 2020, mentioned on p. 40, illustrated p. 42, fig. 3 (as Bartolomeo Mendozzi);
G. Papi, *Un misto di grano e di pula*, Rome-Naples 2020, p. 194, mentioned under note 3;
F. Curti, in: M. C. Terzaghi (ed.), *Caravaggio e Artemisia, la sfida di Giuditta. Violenza e seduzione nella pittura tra Cinque e Seicento*, exhibition catalogue, Rome 2021, pp. 122-123, no. II. 9 (as Bartolomeo Mendozzi [Maestro dell'Incredulità di San Tommaso]);
M. Pulini, *Bartolomeo Mendozzi da Leonessa. Un Maestro del Seicento tra l'Incredulità, il caso Ducamps e i nuovi documenti*, Rimini 2022, pp. 157-158, no. 108 (as Bartolomeo Mendozzi)

The present painting depicts the biblical episode of the decapitation of Holofernes by Judith (Judith 13: 7-8). The subject was painted by Caravaggio (1571–1610) and subsequently became especially popular among his followers. Dressed in elegant robes Judith is shown here looking towards the viewer as she beheads the Assyrian commander Holofernes with a scimitar sword: as his body contorts, he extends his arms in panic. The old maid Abra assists in the horrific event: with one hand she lifts an ample green drape, while with the other she holds a sack which has been prepared to carry away Holofernes' severed head.

The present composition is considered to be among Bartolomeo Mendozzi's most significant works: it belongs to the apogee of his maturity, dating to the beginning of the 1630s. In his recent monograph on Mendozzi, Massimo Pulini mentions that this painting is a milestone in the group of paintings that allowed to identify the painter: 'una pietra miliare del gruppo che ha permesso la rinascita del pittore' (see literature).





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Fig. 3: Artemisia Gentileschi, *Judith and Holofernes*, Galleria degli Uffizi, Florence, inv. no. 1890 no. 1567

The subject is rendered in a vigorous, tight style reflecting the painter at the height of his pictorial powers. Stylistically this work is close to the *Holy Family* in the Musée d'Arts, Nantes (inv. no. 31; for the attribution to Mendozzi see G. Papi, *Il genio degli anonimi. Maestri caravaggeschi a Roma e a Napoli*, exhibition catalogue, Milan-Geneva 2005, p. 127, no. H27; F. Curti, in: M. C. Terzaghi (ed.), *Caravaggio e Artemisia, la sfida di Giuditta violenza e seduzione nella pittura tra Cinque e Seicento*, exhibition catalogue, Rome 2021, pp. 122-123, no. II. 9; M. Pulini, *Bartolomeo Mendozzi da Leonessa. Un Maestro del Seicento tra l'incredulità, il caso Ducamps e i nuovi documenti*, Rimini 2022, pp. 157-158, under no. 108). When compared to this canvas, it appears that the same model served for the Madonna as for the figure of Judith.

The deployment of paint, which is distinctive for its agitated and incisive brushstrokes and the strong characterisation of the subject's features, can be compared to other works by the Mendozzi from the same period: the *Shepherd's concert* (on loan to the Circolo Ufficiali di Presidio di Torino) and another *Concert* in a private collection (see *op. cit.* Curti, Rome 2020, p. 45).

The artist's reinterpretation of the Caravaggio prototype (around 1600), now in the Palazzo Barberini, Rome, (inv. no. 2533) is expressed with a decisively theatrical interpretation of the event. Following the Caravaggesque example, Mendozzi deploys dark ochre tones, combined with pure reds and white, in order to achieve strong colour contrasts. The emotional intensity achieved by Mendozzi in this composition

can also be compared to Artemisia Gentileschi's rendering of the same subject in the Uffizi, Florence (inv. no. 1890 n. 1567). Here, the violence of the act is charged with a realistic elements visible in the dramatic rendering of Holofernes' head, positioned by the artist in the foreground of the painting, focusing on the spectator as if appealing for help. In addition, the artist appears to have been influenced by the French followers of Caravaggio and to have adopted a composition that is similar to the *Judith and Holofernes* by Valentin de Boulogne (1591-1632) conserved in the National Museum of Fine Arts, Valletta, Malta.

The present painting was first published by Gianni Papi in 1997 under the pseudonym '*Maestro dell' Incredulità di San Tommaso*' (see Papi in literature) – named after the canvas of the same subject in the Palazzo Valentini, Rome. This *Judith and Holofernes* belonged from the outset to that group of works that were stylistically alike and assembled by the scholar under this moniker. This anonymous master has only recently been identified as the painter Bartolomeo Mendozzi (see Curti in literature), born around 1600 in the village of Leonessa in Northern Lazio and was probably a pupil of Bartolomeo Manfredi (1582-1622).

He was active in Rome and in Central Italy until the mid-1640s. He must have been known to the Barberini and other great Roman patrons of the seventeenth century since his works were present in the most prestigious collections of the era. Indeed, his works were even in the celebrated collection of Marquis Vincenzo Giustiniani, as well as in the collection of the Savoy family (see *op. cit.* Curti, 2020, p. 44).





Fig. 1: Giovanni Bahuet, *Portrait of Margherita Gonzaga*, sale, Dorotheum, Vienna, 21 April 2015, lot 6

55 –

Mantuan Court Painter, circa 1590

Portrait of Margherita Gonzaga, Duchess of Ferrara (1564–1618), half-length, oil on canvas, 81 x 65 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

We are grateful to Paolo Bertelli for his help in cataloguing the present painting.

This elegant painting belongs to a group of portraits of the duchess, which all appear to have been painted by Jean (Giovanni) Bahuet, who worked as court painter in Mantua. Paolo Bertelli has observed that the present painting can be compared to the full-length portrait of Margherita that was sold in these rooms (Jean Bahuet, *Portrait of Margherita Gonzaga*, 21 April 2015, lot 6).

Establishing an accepted *oeuvre* of Bahuet is difficult as there is no known signed work by the artist. Valeria Pagani, Paolo Bertelli and Lisa Goldenberg-Stoppato have recently begun to reconstruct his production at various Northern Italian courts (see V. Pagani, *Notes on a Flemish Portraitist at the Court of Vincenzo Gonzaga*, in: *The Burlington Magazine*, vol. 129, no. 1007, February 1987, pp. 110–115).

Bahuet was Flemish and he is documented in Florence and Parma. He was connected with Jacopino de Conte until he settled in Mantua in 1579. Bahuet was on the ducal payroll after the accession of Vincenzo I and was already active at the Mantuan court under Vincenzo's father.

He received a monthly salary of 30 Lire and reimbursement for his materials, canvasses and pigments (see R. Piccinelli, *The Position of Artists at the Gonzaga Court 1587-1707*, in: *The Court Artists in Seventeenth-Century Italy*, ed. by E. Fumagalli/R. Morselli, Rome-Viella 2014, p. 175, note 31, 32; for example, in 1589 Bahuet received 144 Lire and 3,5 Ducatoni for having painted five portraits).

The existence of several variants of the present portrait is plausible, as Bahuet produced a number of replicas after a successful composition for the intended use as a tool of dynastic propaganda. In 1596 a 'sick painter' – possibly Bahuet, who died in 1597 had to be replaced by an artist of inferior quality, '*che non ha cosi buona mano*' (see V. Pagani, *ibid.*, 1987, p. 113, note 29). Other artists occasionally worked for Vincenzo I prior to Pourbus' arrival, but none of them had the role of court painter.

Margherita Gonzaga Este was the daughter of Duke Guglielmo Gonzaga, sister of Vincenzo I, and wife of Alfonso II d'Este, the last Duke of Ferrara. After the death of her husband in 1597, she returned to Mantua under the name of Madama Serenissima di Ferrara and founded a convent in 1599. The sitter is shown in magnificent dress, covered in jewels. The numerous pearl necklaces, called '*margaritae*' in Latin, could be a word-play on her name. Once widowed, Margherita bequeathed Cesare, Vincenzo's nephew and heir, '*omnes gemas, annulos, monilia, margaritas, et alia pretiosa*'. As can be seen in a document from 1597, this included countless jewels and a triangle-shaped brooch with three pearl drops, which we can see on the right breast of the sitter. As Margherita appears to be between 20 and 25 in the present painting, it was probably executed between 1585–90.







56

Agostino Verrocchi

(Rome 1586–1659)

Grapes in a basket, melons, pomegranates, apples and figs on a wooden table,

oil on canvas, 116 x 189.5 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Private European collection

We are grateful to Gianluca Bocchi for confirming the attribution of the present painting on the basis of a photograph.

The present painting shows an abundance and rich variety of fruits including red and white grapes in a basket, melons, cherries, pomegranates, apples, quinces and figs arranged on fig leaves on a wooden table in front of a monochromatic dark background. The composition is illuminated by a light source coming in from the front,

creating a dramatic play between light and shadow and thereby enhancing the different textures. The linear arrangement is balanced by the leaves expanding vertically into the pictorial space.

This still-life is representative of Verrocchi's style, with a clear uniformity in his works. The same compositional techniques and iconographical motifs recur, for example, the split melon and the delicately rendered modelling on the grapes, both of which are seen here in the present painting.

Little is known of the life of Agostino Verrocchi, who was probably active in Rome and Naples during the second quarter of the 17th century. The artist's activity as a painter of still lifes probably evolved over an extended period, rendering the artist a *trait d'union* between the first generation of specialists in this field linked to the naturalistic models of Caravaggio or the Master of Hartford, and Michelangelo Cerquozzi, who some scholars have referred to as a student or a close follower of Verrocchio. His works therefore demonstrate an analytical presentation of individual elements, often placed symmetrically in relation to the central axis, and a proto-baroque decorative taste.

57

Jusepe de Ribera

(Xàtiva 1591–1652 Naples)

The penitent Saint Francis,
oil on canvas, 123.5 x 128 cm, framed

€ 80,000 – 120,000 US\$ 85,800 – 128,800

Provenance:

sale, Sotheby's, London, 9 July 2009, lot 156 (as Neapolitan School, 17th Century);

where acquired by the present owner

Literature:

N. Spinosa, *Pittura del Seicento a Napoli. Da Caravaggio a Massimo Stanzione*, Naples 2010, pp. 374–375, cat. no. 371 (as Jusepe de Ribera)

The present composition shows the penitent Saint Francis adoring the crucifix after receiving the stigmata at Porziuncola near Assisi. The skull on the rock in the right foreground serves to focus the saint's meditation on mortality.

Spinosa has dated the present work to around 1640 and this painting can be compared to two other works by the artist, the *Saint Peter at Prayer* executed around 1640 (whereabouts unknown, see N. Spinosa, *Ribera: la obra completa*, Madrid 2008, p. 438, cat. no. A272), and the *Saint Francis in Ecstasy* of 1642, conserved in the Monastery of San Lorenzo in the Escorial for which Ribera may have used the same model.

Three-quarter length paintings of saints represented in penitence or in meditation are frequent in Ribera's oeuvre, and were probably conceived to conform to the sober counter-reformation spirituality of his Spanish and Neapolitan patrons. The *Penitent Magdalene* and the *Saint Bartholomew* from the signed and dated series of 1641 in the Museo del Prado, Madrid (inv. no. P001103; inv. no. P001100) are typical for these representations, as well as the painting of *Saint Francis in meditation* in the Galleria Palatina of Palazzo Pitti, Florence (inv. no. 1912 no. 73, signed and dated 1643), all similar to the present composition.

In the 1640s Ribera's career was already well established in Naples. Here the artist explored the 'tenebrist' tradition creating dramatic works articulated through contrasts of light and shadow. Like many artists who had seen the works of Caravaggio in Rome or Naples,

Ribera was struck by his technique and experimented with light to create contrasts of chiaroscuro. He never became a direct follower of Caravaggio however; instead expanding the painter's notions of realism, thereby developing his own signature style, which is a visceral and essentially Spanish declination of the realist style.

Technical analysis by Gianluca Poldi:

Scientific analysis carried out on this painting reveals its quality. The work is painted over a dark brown ground and some changes occurred, as IRR images indicate: the arms of the crucifix were shorter, so it was enlarged to host the Crucified Christ; the right sleeve of St. Francis's habit was originally longer and the profile of the mountain towards the sky was reduced a little. The latter changes gave light to the 'window' of the landscape, where the mid-blue mass of the tree completes the horizontal mass of the mountains in the background. The habit was also modified on the chest, where the almost vertical folds point directly to the head of the saint, while in the first painted idea the neckline of the habit was larger and semicircular, as if the hood were a different element added to the habit.

The palette is simple, as spectroscopic investigations state: ochre and brown earths, lead white, lapis lazuli used in the external painting layer of the sky and in some areas of the bluish vegetation, smalt blue that was instead employed in the underlayer of the sky, similarly to the fifteenth and sixteenth century practice of using a double layer of blue, sometimes, in that case typically lapis lazuli over azurite. The green vegetation of the landscape is obtained mainly by smalt blue mixed with an iron oxide-based pigment (ochre or earth). Flesh tones contain vermilion, and ochre added to lead white, in different proportions. The brushstrokes of the flesh tones are accurate, simply describing the mid-tones and some full light, like that enlightening the eyes.

IR reflectography also reveals the rocky structure of the cave that, together with the cross, the book and the skull links the image to the meditative subjects of St. Jerome or the Penitent Magdalene. A more thorough reading of the darker areas permits an appreciation the painter's construction of a subtle balance between light and shade and also the play of straight and curved lines, along the diagonals: the curve of the border of the cave, on the left, is repeated, as IRR shows, in the dark rock behind St. Francis' head, parallel to his arm holding the crucifix.



58

Christiaan van Couwenbergh

(Delft 1604–1667 Keulen)

The Finding of Moses,

monogrammed and dated upper right: CB-F- / 1640,
oil on panel, 124 × 118 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

with Weinmüller, Munich, 1974 (as Netherlandish School, 17th Century);

Private collection, Germany;

sale, Christie's, Amsterdam, 9 May 2001, lot 130 (as Christiaan van
Couwenbergh)

Literature:

W. C. Maier-Preusker, *Christiaan van Couwenbergh (1604–1667)*, in:
Wallraf Richartz Jahrbuch, vol. 52, 1991, pp. 193–194, no. A5, fig. 35 (as
Christiaan van Couwenbergh, dated 1655/57)

The present painting is registered in the RKD database under no.
0000128811 (as Christiaan van Couwenbergh).

The present painting relates to a work on canvas of the same subject
by Christiaan van Couwenbergh in the Koninklijke Musea voor Schone
Kunsten, Brussels (inv. no. 6763). Both subjects are depicted in a similar

theatrical composition, with the figures arranged in a pyramidal scheme. Whereas the Brussels painting shows a certain alienation between the groups of figures, in the case of the present painting, the arrangement of the figures appears a lot more dynamic. Contrary to the biblical account, here, the pharaoh's daughter appears as a bathing nude, resembling the examples of depictions of ancient goddesses.

Christiaan van Couwenbergh was among the most important artists active in Delft in the first half of the seventeenth century, along with Leonard Bramer (1596–1674) and Michiel van Mierevelt (1566–1641). He is best known for his large wall paintings of allegories and mythological scenes, populated by majestic life-size nudes. He received numerous commissions from the Orange family to decorate the palaces of Honselaersdijk, Nieuburg, and Noordeinde, though his most significant commission was to participate in the decoration of the Oranjezaal of the Huis ten Bosch in The Hague, where he collaborated with all the major Dutch painters of the time, including Gerrit van Honthorst and Jacob Jordaens.

The son of a silversmith and art dealer originally from Malines, Couwenbergh trained in the workshop of Johan van Nes, where the development of his style gravitated away from the influence of the Utrecht Caravaggist painters, including Hendrick ter Brugghen, Dirck van Baburen, and Gerrit van Honthorst, that marked his early years, towards a more classicist style. It is possible that Couwenbergh also trained in Italy, a hypothesis, however, that not all scholars can agree on.



59

Paolo Pagani

(Castello di Valsolda 1655–1716)

Herode and Herodias receive the head of Saint John the Baptist,
oil on canvas, 90 × 137 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Private European collection

Literature:

A. Morandotti, *Paolo Pagani: il ciclo Leoni Montanari e altre suggestioni*, in: Verona Illustrata, 1993, p. 108, fig. 69;

A. Morandotti, *Paolo Pagani e i Pagani di Castello Valsolda*, Lugano 2000, p. 137, mentioned under 'Festino di Erode'

An animated moment during the course of a banquet serves as the focus of this painting. In a theatrical manner Pagani frames the centre of the scene with male figures set in the foreground and seen in silhouette. The figure in profile to the right, wearing a plumed helmet, holds a severed head which he offers to the sovereign on the left who is recognisable by his crown and sceptre.

This painting is an important example of the Paolo Pagani's production, revealing him capable of coupling the inheritance of his Lombard education, refined by the example of the masters of the early

seventeenth century (especially of Giulio Cesare Procaccini, referred to here by the three bearded elders in the foreground), with the new Venetian influences absorbed during his residency in Venice. This work can be dated around the final decade of the seventeenth century, as can be ascertained by its stylistic similarities to his other works of this period, such as the *Idolatry of Solomon* in a private collection (see F. Bianchi, *Paolo Pagani*, exhibition catalogue, Milan 1998, pp. 118-119, no. 10) and the *Fall of the Giants* (see F. Bianchi, *Ibid.*, pp. 132-122, no. 16).

This scene, interpreted in an entirely personal manner by the painter, depicts the presentation of the head of Saint John the Baptist to King Herod and his wife Herodias. Typically, this scene, following the Biblical text, would be represented by Salome presenting the severed head to her parents, however in this instance she is absent and the executioner offers the Baptist's head directly to Herod and Herodias, the latter's gestures seemingly reflecting her shocked disapproval at the horrific act.

Paolo Pagani was born at Valsolda, a small town on the shores of Lake Lugano. During his youth he moved to Venice in search of commissions, arriving there in 1667–68, and remaining until 1690. In 1685 his name appears in the register of the guild or *fraglia* of Venetian painters and in 1697 he returned to Valsolda, where he executed the cycle of frescoes in the church of San Martino. Towards the end of his life he worked in Milan: his altarpiece representing Saint Liborio healing the infirm (1712) for the church of San Marco is a work of particular importance from the final phase of his career.





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Fig. 1: Paolo de Matteis, *Studies for a Reclined Woman on a Seashell, for the Triumph of Galatea*, brush and brown wash, over black chalk (recto) and black chalk (verso), 26.7 x 19.8 cm, The Metropolitan Museum of Art, New York, acc. no. 68.172.1

60

Paolo de Matteis

(Piano Vetrale 1662–1728 Naples)

The Triumph of Galatea,
oil on canvas, 148.5 x 198.2 cm, framed

€ 100,000 – 150,000

US\$ 107,300 – 161,000

Provenance:

Private European collection

We are grateful to Riccardo Lattuada for suggesting the attribution of the present painting on the basis of a photograph.

We are also grateful to Giuseppe Napoletano for independently endorsing the attribution. He dates this painting to circa 1710–1715.

This large mythological scene relates to a signed work by Paolo de Matteis, dated 1700 of the same subject conserved in the collection of the Banca d'Italia. Despite the compositional differences, some recurring elements can be found in both compositions, such as the physiognomies of the faces, the colour scheme and the graceful poses of the figures; the two dolphins on the left are repeated identically in both compositions.

Having started at an early age in Luca Giordano's workshop, Paolo de Matteis moved to Rome around 1682, tempering his Neapolitan training with the classicism of Carlo Maratta and the artists active in the milieu of the French Academy.

The subject of the sea nymph Galatea being carried in triumph by inhabitants of the sea and flying cupids enjoyed great popularity in seventeenth and eighteenth century painting: Giordano depicted the subject in the monumental canvas now in the Uffizi, Florence, and de Matteis himself returned to the subject several times, as in the aforementioned painting and in the work now conserved in the Brera, Milan but originally in the convent of Santa Giustina in Padua; another version was executed by the artist for the castle of Pommersfelden.

Two sketches depicting the *Triumph of Galatea* are recorded among the artist's possessions at the time of his death (see Getty Provenance Index database, Archival Inventory I-398, p. 6, no. 0029 and p. 26, no. 0390), another painting with the same subject is documented in 1718 in Naples in the collections of Domenico di Capua (see Getty Provenance Index database, Archival Inventory I-70, p. 8, no. 0035).

A double-sided sketch by Paolo de Matteis for the figure of Galatea (Metropolitan Museum, New York, acc. no. 68.172.1, see fig. 1), previously linked by art historians to the canvas now in the Brera, may, in fact, relate to the present painting.





Fig. 1: Giovanni Francesco Barbieri, called il Guercino, Church of Saint Augustine, Rome

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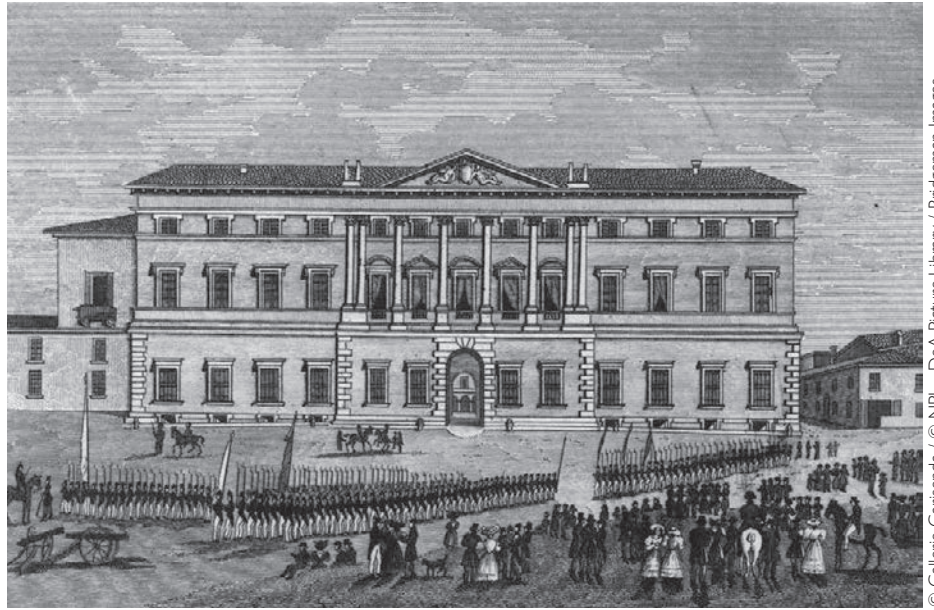


Fig. 2: Francesco Franceschini, The facade of Palazzo Ranuzzi (Palazzo Baciocchi), Bologna

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61

Giovanni Francesco Barbieri, called il Guercino and Workshop

(Cento 1591–1666 Bologna)

Saint Paul the Hermit with two Putti,
oil on canvas, 204 x 153.5 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Ranuzzi collection, Florence and Bologna (possibly acquired by Vincenzo Ferdinando Antonio Ranuzzi Cospi [1658–1726] in Florence in 1720–1730);

and thence by descent to the present owner

Literature:

A. Mazza, *L'età dei Ranuzzi. Progetti decorativi e quadreria nel nuovo palazzo dal conte Marcantonio Ranuzzi al conte Vincenzo Ferdinando Antonio Ranuzzi Cospi (1679-1726)*, in: *Palazzo Ranuzzi Baciocchi. Sede della Corte d'Appello e della Procura Generale della Repubblica*, ed. by E. Garzillo, Bologna 1994, p. 104, not illustrated (as a copy from Guercino)

The present painting relates to Guercino's Saint Augustine, *Saint John the Baptist and Saint Paul the Hermit* painted between 1637 and 1638 for the church of Sant'Agostino, Rome (see fig. 1). The figure of Saint Paul the Hermit, as well as the two putti with a cartouche, can be compared, with some minor variants, to the present painting.

Other autograph or studio versions of the saint are in the Basilica of San Giacomo Maggiore, Bologna (where the cartouche is replaced by the palm of martyrdom, and the iconographic attributes of the Saint are positioned at lower left), in the Galleria Sabuda Turin (inv. no. 163), in the Galleria Colonna, Rome (inv. no. 131) and in the Art Institute of Dayton, Ohio (inv. no. 1963.28). All these paintings may derive from a cartoon that Guercino evidently retained after delivering the Roman altarpiece and made available to his collaborators. This practice was

not unusual for important studio workshops of the sixteenth and seventeenth centuries and was a determining factor in the production of certain images (see N. Turner, *The paintings of Guercino*, Rome 2017, p. 525, cat. no. 235).

The present painting was with all probability acquired by Count Vincenzo Ferdinando Antonio Ranuzzi Cospi between 1720 and 1730 (see A. Mazza, in literature), perhaps in Florence where the family had longstanding ties. Indeed, the latter's father, Count Annibale III Ranuzzi (1625–1697) was among the most prolific Bolognese correspondents of the Medici Household and of Grand-Duke Cosimo III, engaged in finding and acquiring works to send to Tuscany (see R. Carapelli, *Annibale Ranuzzi e i rapporti con la Firenze medicea nel '600*, in: *Il Carrobbio*, 1984, pp. 70-79). From 1668 this role was taken up by Vincenzo Ferdinando who lived in Palazzo Pitti in Florence.

The Ranuzzi also collected works of art for their own palace in Bologna (today the seat of the Court of Appeal of Bologna) and their collection was among the most important in the city, alongside those of the Zambeccari, Hercolani and Tanari. The collection was described in 1732 by Giampietro Zanotti, secretary of the Accademia Clementina, as: *'Una copiosa galleria di pitture di Guido, de' Carracci, del Guercino, del Viani, e del Canuti; e il famoso Coriolano del Pasinelli, una Carità Romana, molte mezze figure dello stesso'* [*A copious gallery of paintings by Guido, by the Carracci, of Guercino, of Viani, and of Canuti; and the famous Coriolanus by Pasinelli, a Roman Charity, many half figures by the same'*] (see F. Bores [eds.], *Vincenzo Ferdinando Ranuzzi Cospi: essere un gentiluomo. Le "memorie della vita" scritte nel 1720*, Bologna 2016).

The present painting follows the traditional iconography of Saint Paul of Thebes: he is represented seated on a rocky outcrop covered by a mantle of palm leaves; in his right hand the hermit holds a stick while in his left he holds rosary beads. His gaze is turned to the Heaven where two putti support a cartouche inscribed: *'PRIMUS IN EREMO'* recording that Paul was the first Christian hermit.



62

Juriaan van Streeck

(Amsterdam 1632–1687)

A helmet decorated with ostrich feathers, a violin, a trumpet, a skull and other objects on a table with a young moor nearby, indistinctly signed lower centre: J. van Streeck, oil on canvas, 112 x 95 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

possibly sale, Amsterdam, 17 April 1708, lot 375;
sale, Amsterdam, 3 October 1708, lot 96;
probably sale, Lempertz, Cologne, 10 May 1916, lot 100

We are grateful to Fred Meijer for confirming the attribution on the basis of high-resolution photographs.

The present dramatic and meticulously rendered scene is an enticing and enigmatic example of the *oeuvre* of Juriaan van Streeck, one of the most intriguing Amsterdam masters of the late Dutch Golden Age. The noble archaic helmet with its ostrich feather plume, the antiquated 'Burgundian' dress of the figure in the background and the beautifully rendered skull mark this work out as a so-called *vanitas* still life. Fred Meijer believes the present work to reflect a real-world view of the van Streeck's workshop, and compares it with a similar work conserved in Muiderslot Castle, the Netherlands. Beyond the obvious *memento mori* insinuation, the meaning of the present work is rendered even more complex by the depiction of a title page, contrasted with the green velvet drape upon the table. This reads as *Aran en Titus, of Wraak en Weerwraak* or 'Aran and Titus, or Revenge and Counter Revenge', and immensely popular tragedy of the time, by playwright Jan Vos (1610–1667).

Van Streeck is the archetypal late Amsterdam still life painter, having had his workshop in several locations throughout the city, from the Jordaan to the upmarket Prinsengracht. Although van Streeck worked in the style of Willem Kalf, little is known of where he trained, but he excelled, in rendering earthly symbols of beauty and invention, but also transience, such as the skull and violin seen in the present work.





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Fig. 1: Pierre Daret, *Man drinking soup while two people watch him*, engraving, Metropolitan Museum of Art, New York, acc. no. 67.539.194

63

Workshop of Georges Lallemant

(Nancy 1575–1636 Paris)

Georges prompt à la soupe (man eating lentils),
oil on canvas, 120 x 91 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

sale, Ader-Picard-Tajan, Paris, 25 June 1991, lot 40 (as Georges Lallemant);
where acquired by the present owner

Literature:

J. Thuillier (ed.), *L'art en Lorraine au temps de Jacques Callot*, exhibition catalogue, Paris 1992, pp. 270-271, mentioned under no. 85 (as 'réplique')

The painting represents a man in elegant clothes seen in three-quarter length in the foreground, facing outwards towards the spectator, while eating a bowl of lentils. Behind him, is a young woman with her ladle still raised after having served him. Opposite her is a youth who also seems to be addressing the observer, while pointing to the lentils which are the centre of this narrative. The episode unfolds in a sparsely furnished tavern, or in a simple home, thus the French artist has focused all his attention on the depiction of the figures who crowd the setting, which is itself supplied with only minimal details: the bottle of wine and a pheasant resting on the edge of the table.

The painting, which is of excellent quality, can be ascribed to the workshop of Georges Lallemant; it replicates a version of the same

subject conserved in the National Museum, Warsaw (inv. no. M.Ob.637) datable to the first decade of the seventeenth century. The drawing for this composition by the French painter, must certainly have been available to members of his atelier, and an autograph sheet conserved in the Musée des Beaux-Art, Rouen (inv. no. 975.4.637), appears to depict the principal figure, though with an expression that differs from that in the painting. Such drawings must have not only served for the production of studio replicas, but also for translation into print, as witnessed by an engraving by Pierre Daret (Metropolitan Museum of Art, New York, inv. no. 67.539.194) dating to some twenty years later, thus also underscoring the great appeal of such subjects at the time.

The iconography of this painting, which follows in the wake of similar picturesque genre scenes by Dutch and Flemish artists, belongs to a type that was widely diffused in France at the start of the seventeenth century. Moreover, during the reign of Henry IV, a specifically French genre of satirical writing emerged that almost certainly inspired painters to make pictures such as the present one, with strongly moralising and provocative meanings.

Lallemant was born in Nancy circa 1575, there are no records concerning his early training, but it may be speculated that he was apprenticed to Jacques Bellange. In 1601 he moved to Paris where he directed an important studio, from which, among his pupils, emerged painters of the calibre of Philippe de Champaigne, Laurent de la Hyre and Nicolas Poussin. His style combines Flemish elements with components deriving from Italian painting of the latter half of the sixteenth century. His first known work depicts the Mayor and officials of Paris (Musée Carpelet, inv. no. P626). He was invested with the title of Official Painter to the King in 1626.



64

Quirijn van Brekelenkam

(Zwammerdam circa 1620–1668 Leiden)

A kitchen maid cleaning fish,
signed and dated on the table: Quierijn 1664,
oil on panel, 32 x 28 cm, framed

€ 12,000 – 15,000

US\$ 12,900 – 16,100

Provenance:

sale, Christie's, London, 10 December 1993, lot 276 (as Quiringh Gerritsz. van Brekelenkam; a pair);
sale, Koller, Zurich, 15 September 1994, lot 16 (sold for CHF 25,520);
sale, Dorotheum, Vienna, 17 October 1995, lot 126 (as Quirin van Brekelenkam);
Private collection, Vienna

The present painting is listed in the RKD database under no. 0000009972 (as Quiringh van Brekelenkam).

The present painting may possibly be the pendant to *Old man seated at a table, holding a stoneware jug and a pipe* that is listed in the RKD database under no. 214376 (as Quiringh van Brekelenkam), which was last sold at Koller, Zürich, 18-21 September 2007, lot 3048 (sold for CHF 28,000), and is likely to be the same painting as appeared last as a pair at Christie's, London (see provenance).

Quirijn van Brekelenkam was a Dutch Baroque genre painter, who is thought to have trained in Leiden, possibly under Gerrit Dou (1613–1675). In 1648, together with several other painters, he cofounded the Guild of Saint Luke in Leiden. Though related in subject matter to the Leiden *Fijnschilders* that centred around Dou, Brekelenkam distinguished himself by preferring a looser manner of handling, which has been compared to that of Gabriel Metsu (1629–1667), in part thanks to his reluctance of prettifying his scenes of 'simple folk'.

The present painting belongs to a long tradition of images of female food sellers and maids at work which stretches back to the market and kitchen scenes painted by Pieter Aertsen and his pupil Joachim Beuckelaer in the mid-sixteenth century. More direct visual prototypes for Brekelenkam's *Maid cleaning fish* can be found in Metsu's *A young woman cleaning fish, with a cat* (circa 1656–58, private collection) and Dou's *Kitchen maid with fish and a boy with a hare in a window* (1652, Staatliche Kunsthalle, Karlsruhe).



65

Pieter Bout

(Brussels 1658–1719)

A busy market square in a town,
signed lower left: Piet.. bo... F,
oil on canvas, 42 x 56 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection, Ireland;

Private collection, France

The present scene, depicting a renaissance town church with priests at its doorway, children playing in the foreground and the local gentry in their Sunday best, is a vibrant example of the *oeuvre* of the Flemish landscape painter Pieter Bout.

A prolific master, Bout worked in many genres, from the present townscape, with the delicate foliage of its trees closing off the composition to left and right, to dramatic seascapes, and austere winter scenes with skaters on frozen rivers. Made a master of the Brussels Guild of Saint Luke in 1671, he probably was also active in Paris, collaborating with Adriaen Frans Boudewijns in painting the staffage in Boudewijns works, a function he also performed for Jacques d'Arthois.





Fig. 1: Honoré d'Albert, Duc de Chaulnes, in an engraving from the 17th Century

66 –

Attributed to Daniel Dumonstier

(Paris 1574–1645)

Portrait of Honoré d'Albert, Duc de Chaulnes, half-length, wearing armour and the sash of the Order of the Holy Spirit, oil on canvas, 74 x 62 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Dumonstier was court painter of Henri IV, Louis XIII and Gaston d'Orléans. He was also an important connoisseur and collector, and was accomplished in many fields: Florent le Comte in his *Cabinet des singularitez* noted that *'il avoit l'esprit des plus enjoués & jouïoit de differens instrumens; son merite particulier lui attira l'estime du Prince qui lui avoit decerné une bonne pension dont il a toujours jouï jusques à la mort'* [He had the most enchanting mind and played various instruments; his particular merit earned him the esteem of the Prince who awarded him a good pension from which he has always benefited until his death]. His portraits were often executed in coloured chalks. Large groups of portraits by Dumonstier are in the Bibliothèque Nationale, Paris (see J. Adhémar, *Les dessins de Daniel Dumonstier au Cabinet des Estampes*, *Gazette des Beaux-Arts*, March 1970, LXXV, pp. 129–150) and in the Louvre, Paris (see J. Guiffrey and P. Marcel, *Inventaire général des dessins*

du Musée du Louvre et du Musée de Versailles, Ecole Française, Paris 1949, V, nos. 3799–3827). The earliest portrait from these groups is that of N. Brulart, Marquis de Sillery, dated 1605, which was also in Lagoy's collection.

The present painting appears very close in style to Daniel Dumonstier. It is currently unconfirmed whether he ever executed portraits in oil, however this elegant portrait of the Duc de Chaulnes bears all the hallmarks of his accomplished style. The sitter was a prominent figure in France under the reign of Louis XIII. His brother, Charles d'Albert, Duke of Luynes, was a favourite of the King who created Honoré an officer in the government of Amboise, of which Luynes was Governor. He quickly rose through the ranks and was soon appointed Governor of Picardy, Knight of the Order of the Holy Spirit, and Marshal of France. In 1620 he was sent to London as ambassador, and King James I presented him and his entourage with gifts of jewels made by George Heriot. Created Duke of Chaulnes and Marshal of France in 1621, he took the name of Marshal Duke of Chaulnes. He served at the Siege of Saint-Jean-d'Angély and the Siege of Montauban. That same year he obtained the government and citadel of Amiens after his brother died. He became an accomplished military leader in the Franco-Spanish Wars, resigning as a Governor of the Auvergne in 1645.



HONORE
DALBERT
MARESCHALLE

DECADINE
L'VINES
CHAVLNE'S

67 –

Ventura Salimbeni, il Cavaliere Bevilacqua

(Siena 1568–1613)

Madonna and Child with the Infant Saint John the Baptist,
oil on canvas, 63.5 × 50.8 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

We are grateful to Marco Ciampolini for endorsing the attribution. His written analysis accompanies the present painting.

This painting was hitherto unknown and its rediscovery constitutes a significant addition to the artist's known *oeuvre*. It is consistent with works from Salimbeni's mature and late period and can be dated probably to circa 1610. The distinctive palette, reminiscent of the colouring of his compatriot Domenico Beccafumi, can be compared to the artist's painting of *Saint Michael overcoming Satan*, signed and dated 1603, whilst the enduring influence of Cavalier d'Arpino can be detected in the figure types.

The soft physiognomy of the Child, is stylistically very close to the figure of an angel in Salimbeni's *Santa Caterina da Siena tra santi e beati senesi* in the choir of Siena Cathedral, signed and dated 1611. According to Ciampolini, the similarities of the two figures are such as to suppose that the painter has used the same live model. In both works, Salimbeni's interest in the last years of his life, in the realism and innovations of the early seventeenth century can be clearly observed: in the present *Madonna*, for instance a precise light source accentuates the softness of the skin and the material quality of the silky hair.

The present composition belongs to a group of similar paintings, all medium sized in format and with a strong pyramidal or diagonal composition, such as the *Madonna and Child with Saint Catherine of Siena* offered at Sotheby's New York, 13 November 1968 as lot 119, later Colnaghi, London, or the *Madonna and Child* offered at Christie's, London, 9 July 2003 as lot 92. A compositionally similar work by Salimbeni is the *Holy Family with Saint John the Baptist* sold Sotheby's, London, on 6 April 2001 as lot 15.

Among the last representatives of the Sieneese Mannerist School, Salimbeni was apprenticed in his father, Arcangelo's studio. He possibly spent some time in Northern Italy and then moved to Rome in 1588 to work, together with others, on the fresco painting of the Vatican Library under Pope Sixtus V. During 1590–91, he received a commission from Cardinal Bonifazio Bevilacqua Aldobrandini for paintings in the Roman Jesuit Church of Il Gesù and the Basilica di Santa Maria Maggiore. These paintings show the influence of Cavalier D'Arpino and the Counter-Mannerist Barocci pupil, Andrea Lilio. Returning to Siena in 1595, he worked on many pictorial cycles, including scenes from the life of San Giacinto in Santo Spirito (1600), painted with his older half-brother, Francesco Vanni. Salimbeni had the lighter spirit and the more delicate touch, at times suggesting the quality of Barocci, such as in the present work. His fame earned him commissions in many Tuscan centres for the frescoed decoration of churches, among which the San Lorenzo paintings in San Pietro in Montalcino are distinguished by the richness of colour and the scenographic depiction.





© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

Fig. 1: Giovanni Francesco Barbieri, il Guercino, *Saint Paul*,
Musée du Louvre, Paris, inv. no. INV80

68 –

Bartolomeo Gennari

(Cento 1594–1661 Bologna)

Saint Paul,

oil on canvas, 63 × 52.5 cm, unframed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

The present painting can be compared to the *Saint Paul* by Giovanni Francesco Barbieri, il Guercino in Paris, Musée du Louvre (INV 80; MR 264).

The saint is depicted in bust-length, holding his attribute, the sword, in his right hand. The colour palette is reduced to earthy brown tones, with colour highlights in the flesh tones and the bright red cloak. The

figure is illuminated from the left by a light source outside the pictorial plane, which enhances the interplay of light and shadow.

Bartolomeo Gennari was the son of the painter Benedetto Gennari and married Lucia, the sister of the artist Guercino. He worked for the churches of Cento and the surrounding area. In 1633 he travelled to Modena with Guercino and the two artists maintained close relations thereafter. Bartolomeo followed Guercino to Bologna in 1643 and became his assistant. His style remained close to that of Guercino and their works are often confused. Among his major works are the *Incredulity of Saint Thomas* for the Chiesa del Rosario in Cento, now conserved in the Pinacoteca Civica di Cento, the *Madonna and Child with Saint Felix of Cantalice* (Pinacoteca Comunale di Cesena) and *Saint John the Evangelist preaches to his disciples* in the church of San Filippo Neri in Forlì.





© Musée des Beaux-Arts de Dijon/François Jay

Fig. 1: Giovanni Benedetto Castiglione, *The Finding of Cyrus*, drawing, Legs Trimolet, 1878, Musée des Beaux-Arts, Dijon, inv. no. T 120 a

69

Giovanni Benedetto Castiglione, il Grechetto

(Genoa 1609–1664 Mantua)

The Finding of Cyrus,

oil on canvas, 220.6 x 223 cm, framed

€ 80,000 – 120,000

US\$ 85,800 – 128,800

Provenance:

possibly Collection of Carlo II Gonzaga-Nevers (1629–1665), Duke of Mantua and Monferrat, Villa La Favorita, Toscolano, prior to 1664; possibly by descent to his son Ferdinando Carlo Gonzaga (1652–1708), Duke of Mantua and Monferrat, Villa La Favorita, Toscolano, 1665; possibly Collection of Leopold, Duke of Lorraine (1679–1729), Villa La Favorita, Toscolano, after 1707 – prior to 1729; Private European collection; where acquired by the present owner

Documented:

possibly listed in the Gonzaga inventory, dated 10 December 1665 *'Inventario overo descrizione de beni tanto mobili quanto stabili lasciati nel luogo di Maderno dal fu Serenissimo Signor Duca Carlo primo Gonzaga'*, c. 26: *'Nella prima camera contigua alla detta Sala a mano sinistra verso il giardino [...] Un quadro del detto [Giovanni Benedetto Castiglione] di Ciro infante instoriato con cornici adorate'* (see U. Meroni, G. B. Castiglione detto il Grechetto. *Fonti per la storia della pittura*, vol. II, Genoa 1971, pp. 24–25)

Literature:

A. Orlando, F. Rotatori (eds.), *Giovanni Benedetto Castiglione, Il Grechetto Genovese a Roma. Committenza e opere*, Genoa 2022, mentioned under no. 14, p. 143, illustrated p. 140, fig. 6 (as Giovanni Benedetto Castiglione)

Anna Orlando dates the present work to circa 1661–1664.

The story of Cyrus, founder of the Achaemenid Empire, the first Persian empire, is originally recorded in Herodotus' *Histories* (Book I: 101–129), however, the present scene corresponds to the mythological description of the subject in the *Epitoma historiarum Philippicarum* (Book I: 4–10) by the Latin historian Justin: The future king was born by divine intervention to Mandane, daughter of the Median King Astyages. An oracle had foretold that his grandson would surpass him in power, and in a dream, he saw his daughter give birth to an exceptionally powerful vine. Fearing his own loss of power, the King determined that the child was to die immediately after its birth, having been entrusted to a

shepherd and his wife Spaco, who were to abandon it in the forest. The plan was implemented, but foundered when the couple could not leave the child to its fate and entrusted it to a dog who suckled it.

Giovanni Benedetto Castiglione repeatedly returned to this subject during his career: the earliest version appears to be in a Genoese private collection, dating to the 1640s, which follows a different compositional scheme by imposing the figure of the shepherd and enlarging the wooded area on the left (see *op. cit.* Orlando, 2022, p. 138, fig. 3). To this type relates an autograph variant in another Genoese private collection, which dates to circa 1646/47 (see *op. cit.* Orlando, 2022, cat. no. 14). The composition of present painting corresponds to the version conserved in the National Gallery, Dublin (inv. no. NG1994), also dating to the 1660s. There are differences however; in the intensity of the colours, which in the present painting suggest the influence of Castiglione's visit to Venice around 1660–1661 and thereby suggesting a chronology for the present work that postdates the Dublin picture.

Among Castiglione's known drawings of the subject of Cyrus, the version in the Musée des Beaux-Arts, Dijon (see fig. 1) records elements of the present painting apart from the format which is elongated horizontally compared to the canvas under discussion, and except for a few details, such as the second small dog which is absent there and the description of the vegetation in the foreground.

In the current work, the shepherdess Spaco approaches the child from the right, the draperies of her clothes are blown by the wind, creating the impression of movement. Cyrus is depicted from behind in the lower foreground, bedded on soft cloths which are laid in bulging folds, and accompanied by the martial attributes of a helmet and a quiver of arrows. The blue tones of the cloth in the foreground are also used in the sky and the mountains of the background, contrasting with the orange of the shepherdess's dress. Counterbalancing this colorful diagonal are the earthy ochre tones of the animals, the substrate, and the antique sculptures. The female marble bust and the male high relief on the left relate to the oracle in the story.

The painting was possibly commissioned by Carlo II Gonzaga, Duke of Mantua and Montferrat, for the family's summer residence *Villa La Favorita* in Toscolano Maderno near Lake Garda. The Dublin version appears to be the painting recorded in the Gonzaga inventory of 1705 in the Palazzo Ducale, Mantua, it has been suggested that Carlo II commissioned a second version from Castiglione for his villa, documented in the inventory of Maderno in 1665.



70

Nicolaes Maes

(Dordrecht 1634–1693 Amsterdam)

Portrait of a young noblewoman, three-quarter-length, with a sheep and deer, a landscape beyond,
signed lower left corner: MAES (strengthened),
oil on canvas, 61 × 50.5 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

with Frost & Reed, London;
sale, Sotheby's, New York, 18 May 2006, lot 169 (as Nicolaes Maes);
with Soraya Cartategui, Madrid, 2012;
where acquired by the present owner

The present painting is registered in the RKD database under no. 0000279522 (as Nicolaes Maes).

Portraits of children and young boys are frequent in the production of Nicolaes Maes, often depicted outdoors in arcadian settings, sometimes as small hunters or mythological characters, as in *Portrait of Three Children as Ceres, Ganymede and Diana* in the Haggerty Museum of Art, dated 1673. Animals frequently appear in this type of work, such as puppies, young deer and lambs, probably concealing allegorical meanings, linked to the theme of the education of the young and the idea of childhood purity.

Here, the young protagonist is represented as a woman – the dress, the pearl jewelry and the pose also reappear almost identically in the depiction of an adult woman such as the *Portrait of Petronella Dunois*

in the Rijksmuseum – but the little lamb in her arms, the garland of flowers and the clear water of the waterfall in the background still allude to the purity of the maiden.

Originally from Dordrecht, Nicolaes Maes moved to Amsterdam around 1648 to train in Rembrandt's atelier. His earliest known paintings are historical works or domestic interior scenes, strongly inspired by his master's work, both in their compositions and in their use of light. See for example the *Young Woman at a Cradle* (Amsterdam, Rijksmuseum), datable to 1653–1655, in which the painter re-adapts the *Holy Family* painted by Rembrandt in 1645, now in the Hermitage.

Returning to Dordrecht in 1653, Maes also started to paint portraits, apparently influenced by other artists active in the city such as Samuel von Hoogstraten, Jacob Gerritsz. Cuyp and Albert Cuyp, rather than Rembrandt. Cuyp and Albert Cuyp: here, the portraits are shown in a frontal manner, with rather rigid and limited gestures, and the canvases are characterised by a reduced colour palette and very bare backgrounds.

From the 1660s onwards, the artist abandoned all other painting genres, devoting himself exclusively to portraiture for the last thirty years of his career. During this phase, Maes began to look to the sumptuous models of van Dyck, especially through the works of Jan Mytens, adopting a looser brushstroke and brighter colours. In 1673 he moved to Amsterdam, probably attracted by the commercial opportunities that had opened up after the death of the most important portrait painters active in that city, Abraham van den Tempel and Bartholomeus van der Helst. The move proved to be fortuitous and the artist immediately met with great success among the patrons of the local high society.



71

Valerio Castello

(Genoa 1624–1659)

Joseph's Dream,

oil on canvas, 129.5 x 195.5 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

possibly Brignole Family, Palazzo Rosso, Genoa, 1847;

with Zamboni, Reggio Emilia;

Private European Collection

Literature:

possibly F. Alizeri, *Guida artistica per la città di Genova*, Genoa 1847, volume II, part I, p. 383 (as 'Sovra la porta d'ingresso [del Palazzo Rosso] è un altro dipinto di Valerio Castello, che rappresenta il sogno di San Giuseppe');

C. Manzitti, *Valerio Castello*, Turin 2004, p. 120, no. 79 (as Valerio Castello)

Valerio Castello painted the subject of *Joseph's Dream* on several occasions over the course of his career. The horizontal format of the present painting has led scholars to identify it with the version once in the Palazzo Rosso, Genoa, the residence of the Brignole Sale family.

The subject is drawn from the Gospel according to Matthew (1: 20-23) which recounts how an angel appeared to Joseph in a dream, warning him to leave Bethlehem to protect Christ from the slaughter of innocent children commanded by Herod. Here, in a fairly rare iconographic choice, even within Castello's own production, Joseph is represented as a young man rather than the more usual white-haired old man. The elegance of the angel signals the influence of Giulio

Cesare Procaccini who was active in the region of Liguria during the first quarter of the seventeenth century, while the dense application of colour and the rendering of the sleeping protagonist's features recall the style of Bernardo Strozzi. In terms of composition, this canvas is very close to the altarpiece for the church of San Michele di Pagana, Rapallo, dated by scholars to around 1650 (see A. Acordon, in: A. Acordon, M. Bolioli (eds.), *La chiesa parrocchiale di San Michele di Pagana*, Genoa 2005, pp. 106-107).

Valerio Castello was born into a family of artists, however he was orphaned at the age of five. Although his family planned for him to undertake literary studies, his talent as a painter rapidly revealed itself. His initial training was undertaken through the study of the drawings left by his father, Bernardo, and through the close observation of the Mannerist fresco decorations in the most important Genoese palaces, especially those of Perin del Vaga in the Villa del Principe commissioned by Andrea Doria.

Valerio frequented the studio of Domenico Fiasella, which was the most active and celebrated of the era in Genoa, as well as that of Giovanni Andrea de Ferrari, however the most important turning point in his education came with a study trip to Milan and Parma which he undertook with his friend and colleague Agostino Merano. This phase of his visual education allowed him to broaden his knowledge of the styles of Correggio and of Giulio Cesare Procaccini (whose production was already known to him, thanks to his Genoese work, particularly the monumental *Last Supper* in Santissima Annunziata del Vasto of 1618). On returning to his native city in 1646, Castello dedicated himself to the production of both sacred and secular works, on canvas and in fresco. The artist died suddenly in 1659 aged only thirty-four, yet he had managed to assert himself as one of the most important painters in seventeenth century Italy.



72 –

Philips Wouwerman

(Haarlem 1619–1668)

The Riding School,

traces of a monogram lower right,

oil on panel, 35.5 x 41.2 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Robert Ferguson of Raith (1769–1840); by descent to Robert Munro Ferguson of Raith and later Novar (1802–1868); Charles T. D. Crews (1839–1915), London and Billingbear Park, Berkshire; with Thomas Agnew, London, 1896; with Charles Sedelmeyer, Paris; from whom acquired in 1903 by John W. Gates (1855–1911), Chicago; Private collection, USA; sale, Christie's, New York, 14 October 2021, lot 81; where acquired by the present owner

Exhibited:

Paris, Charles Sedelmeyer, *Third Series of 100 Paintings by Old Masters of the Dutch, Flemish, Italian, French and English Schools*, 1896, no. 52

Literature:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, vol. I, London 1829, p. 307, no. 372; J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, Supplement*, vol. IX, London 1842, p. 196, no. 165; C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. II, London 1909, pp. 268–69, no. 48; B. Schumacher, *Philips Wouwerman (1619–1668): The Horse Painter of the Golden Age*, Doornspijk 2006, vol. I, p. 175, no. A15, (with incorrect provenance); vol. II, plate 15

The present panel, showing gaily dressed figures and fine steeds prancing before a dramatic ruin is a refined example of the mature style of the Haarlem master Philips Wouwerman. The work appears to date from the 1650–60s when Wouwerman, having imbibed both the works of the *Bamboccianti* painters led by Peter van Laer, and the Haarlem's own realistic landscape tradition. He combined a typically Dutch handling of light and texture, as seen here, with Italianate settings, exemplified by the warm sunlight modelling of the hilltop town in the distance which can be seen through the crumbling antique arch. The bay and grey-coloured horses in the foreground, with their vivid manes, tails and muscled forequarters show Wouwerman at the peak of his powers – the most accomplished equestrian painter of the Dutch Golden Age.

The artist's ability in rendering textures can be seen in the finely painted expensive crimson leather of the saddle of the grey horse in the foreground, and the scarlet cape lending a *repoussoir* effect to the figure of the young boy with his back to the viewer closing off the composition to the right. Many well-to-do Dutch male citizens were members of the militia and having the funds to provide their own mounts and arms was a source of civic pride, and led to demand to many depictions men engaged in parades and skill at arms, along with guard room scenes. The buff leather riding coats of the mounted men on the bay-coloured horses to the left and right of the picture imbue the present work with a slightly militaristic air, while the women and children sheltering under the arch to the left could be camp followers.

Born in Haarlem in 1619, Wouwerman never appears to have travelled south of the Alps, despite the present picture's seemingly Mediterranean setting. He was allegedly apprenticed to Frans Hals, although the great master appears to have had little stylistic impact on the young Wouwerman. In addition to military pieces and landscape pictures, Wouwerman also painted religious works. He was much celebrated within his own lifetime, inspiring many followers, the most prominent of whom was Jan van Huchtenburg.



73 –

School of Amsterdam, circa 1625

Portrait of a bearded gentleman, bust-length,
oil on panel, 56 x 49.5 cm, framed

€ 15,000 – 25,000

US\$ 16,100 – 26,800

The present refined portrait, of a well-dressed gentleman in ruff and modish black silk doublet with slashed sleeves, is typical of Amsterdam painting towards the end of the first quarter of the 17th Century. The free execution, with *sfumato* effects modelling the edges of the form of the head, and the painterly brio with which the hair of the sitter's beard and folds of his ruff are rendered, suggests an accomplished hand, but exact identity of the master who painted this work remains an open art historical question.

Amsterdam in the 1620s was the boomtown of Northern Europe, having restricted Antwerp's - the former commercial capital of the Low Countries - access to the sea by blockading the river Scheldt during the Dutch struggle for independence, now known as the Eighty Years War. Masters such as Werner van Valckert (1585–1635) and Nicolaes Pickenoy (1588–1656) were among the artists whose workshops characterised Amsterdam portraiture of the period, drawn to the city by the burgeoning merchant classes who drove demand for portraits such as the present work.



74

Dutch School, 17th Century

Portrait of a lady, holding an orange,
oil on panel, 50 x 44 cm, framed

€ 7,000 – 10,000

US\$ 7,500 – 10,700

Provenance:

possibly collection of F.J. Noordwijk
possibly sale, Muys, Rotterdam, 3 August 1811, lot 49 (along with its
pendant as Gerard Ter Borch);
where acquired by Van der Haar;
Collection of Hendrik Croese Eduardzoon (1762–1838)
his sale, Schley, Amsterdam, 20 September 1812, lot 60 (along with its
pendant as Gerard Ter Borch);
where acquired by Lambert Jan van Nieuwenhuys (1777–1862);
Private collection, Germany

Literature:

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most
Eminent Dutch Painters of the Seventeenth Century*, vol. V, London 1913,
p. 128, no. 414 (as Gerard TerBorch)





75

Jacob van Hulsdonck

(Antwerp 1582–1647)

Raspberries in a blue and white bowl with other fruit in a silver dish,
with flowers nearby,
oil on panel, 49 × 62 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Private collection, Belgium

We are grateful to Fred Meijer for confirming the attribution on the basis of photographs.

He compares the carnations, the maybug and the cherries with those in a signed work, entitled *A vase of flowers and a basket of fruit on a wooden table* (see RKD database no. 1001197419).

Jacob van Hulsdonck was born in Antwerp, moving to Middelburg where he began his painting of refined still lifes in the orbit of the renowned master Ambrosius Bosschaert, before returning to Antwerp where he became a master of the Guild of Saint Luke in 1608.

Middelburg had a famous botanical garden and one can presume that artists such as van Hulsdonck used the garden to observe and study nature.

Along with Osias Beert, van Hulsdonck played a role in the development of the still life genre in Flanders, although establishing a chronology for van Hulsdonck's *oeuvre* is complex as he only left a single dated work, his 1614 *Breakfast piece with a fish, ham and cherries*, conserved in the Bowes Museum, Barnard Castle, England. Although little is known of his workshop practice, Isaac Soreau is thought to have been van Hulsdonck's pupil.



76

Gillis van Tilborgh II

(Brussels circa 1625 – circa 1678)

A company feasting outside a tavern, signed with monogram lower right: TB, oil on canvas, 197.5 x 267.5 cm, framed

€ 80,000 – 120,000

US\$ 85,800 – 128,800

Provenance:

sale, Sotheby's, London, 8 July 1992, lot 64; where acquired by the present owner

The present monumental canvas depicting a sun-drenched and merry feast outside a well-appointed house ranks among the most significant works by the Bruxellois master Gillis van Tilborgh the Younger. Group portraits were a specialty of van Tilborgh, as well as his inventive tavern and interior scenes; although the present painting appears to be an imaginary rather than the actual portrayal of an extended family at a celebratory luncheon, the manner in which the multitude of figures are arranged in distinct huddles throughout the picture space, shows van the artist's mastery of all these genres.

The careful use of light to model the many forms, from the verdant trees, peeling plaster-work and brick facade of the building in the background, to the behatted gentlemen, playing children and, apron-clad

women in the foreground, is indicative of the style of van Tilborgh's master, David Teniers the Younger (1610–1690). Arguably, the artist's palette here is perhaps even more brilliant than those found in the works of his master. The still life details of the clay pots, brass pans and wooden chairs finely balance the exuberance of the scene.

Gillis van Tilborgh II enjoyed a long artistic career in Flanders and England, and his mature period, after completing his training with his father, Gillis van Tilborgh the Elder, and then with Teniers, ranges from the 1650–70s. The present work may be dated broadly to these two decades. Presumably through the influence of Teniers, van Tilborgh received important commissions from the gentry and aristocracy of Flanders's capital and was appointed keeper of the painting collection amassed by the Habsburg governor of the Southern Netherlands Archduke Leopold Wilhelm.

Van Tilborgh is recorded in England in 1670, where he depicted a similarly festive scene of almsgiving at Tichborne House, Hampshire, the so-called *Tichborne Dole*. Perhaps art historically most interesting of his works are the so-called 'gallery paintings' where van Tilborgh recorded the collections of important patrons of the arts, in the manner of Teniers, who pioneered this genre. However, large-multifigural compositions such as the present were also popular, and the current canvas could even be compared, for sheer invention and human liveliness, to van Tilborgh's celebrated *Guardroom*, conserved in The Hermitage, Saint Petersburg.



77

Adriaen van Ostade

(Haarlem 1610–1685)

A tavern interior; with peasants singing and making music,
oil on panel, 25.5 x 33 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

with Kunsthandel K. & V. Waterman, Amsterdam, 1983;

The Hascoe family collection, 1983–2011;

sale, Dorotheum, Vienna, 12 October 2011, lot 479;

Private collection, Vienna

Exhibited:

The Archer M. Huntington Gallery at the University of Texas, Austin, on
loan from the Hascoe Collection, 1984–2008

The present painting is listed in the RKD database under no. 232676 (as
Adriaen van Ostade).

We are grateful to Bernhard Schnackenburg for confirming the
attribution of the present painting to Adriaen van Ostade on the basis
of a photograph. He dates the work to van Ostade's very early career,
circa 1631/32.

A fine example of the 'peasant genre' for which van Ostade was
renowned, the present composition depicts an improvised concert
taking place in the interior of a tavern. The scene is centred on the
group of peasants huddled around a sheet of music, singing in a
boisterous manner, accompanied by a musician playing the bagpipes.
Despite the rather sombre setting, a warmth radiates from the scene,
thanks to the adept characterisation, fine detail, and the subtlety in
colouring.

In terms of style the present painting can be compared with the
Brawling Cardplayers in the National Gallery of Prague, Czech Republic
(inv. no. O 10140), which dates from the early period and incorporates
the same combination of subtle pastel hues of pink, blue and grey.
It may also be assumed that the present work was intended as an
Allegory of Hearing which had once formed part of a series devoted to
the Five Senses. At the time the genre of allegory had been considered
'high art' and it was expected that the senses would be in the guise
of classical deities and heroes. However, by choosing caricature figures
with squat, clumsy physiques instead, van Ostade has demonstratively
broken with tradition. A comparable series, dated 1635 and of smaller
dimensions, is in the collection of the State Hermitage Museum, St.
Petersburg.



78

Giovanni Francesco Romanelli

(Viterbo 1610–1662)

Angelica and Medoro,
oil on canvas, 121 x 172.5 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Villa Stella Maris, Camogli;
sale, Finarte, Milan, 18 October 1995, lot 381 (as Giovanni Francesco Romanelli, il Viterbese);
where acquired by the present owner;
Private European collection

The present painting represents an episode from Ludovico Ariosto's epic poem *Orlando Furioso* (canto XIX, verse 17–42) which was published in 1516. Gravely injured in battle, Medoro is aided by Angelica with whom Orlando, the hero of the chivalric poem, is in love. Initially Angelica tends to Medoro's wounds in a spirit of pity, however, in time this turns to romance. The two young people live an idyllic period of love and later the two lovers are married and Angelica decides to return to the Orient with Medoro, at which point, unexpectedly, the anger of Orlando is unleashed.

Romanelli's painting, which is characterised by its refinement of composition and its rich palette, immortalises the episode when the lovers carve their names on the trunk of a tree, watched over by Cupid and an attendant putto, suspended against the blue sky, bearing the symbols of love: the bow and a torch to inflame the heart with love.

Following a brief period of training at Rome with Domenichino, Giovanni Francesco Romanelli was introduced into the studio of Pietro da Cortona with whom he collaborated on the fresco decoration of the Palazzo Barberini alle Quattro Fontane. This experience marked the beginning of the artist's long association with the family of Urban VIII. With his first public commissions for the Vatican Basilica, as well as for works in the Vatican Palace, Romanelli began to significantly develop his own baroque language. Finding inspiration in works ranging from those of Raphael to those of Francesco Albani and Guido Reni, he formulated a simplified, functional almost neo-renaissance manner, with which he asserted himself within the more broadly diffused classicist fashion.

He was elected Principe of the Accademia di San Luca at Rome, and he was called to the French court in 1648 and again in 1659. Here he decorated the Gallery of the palace of Cardinal Mazzarin (today the Bibliothèque Nationale de France) with subjects drawn from history and mythology. At the Louvre he painted four rooms of the Summer Apartment of the Queen Mother, Anna of Austria, deploying scenes drawn from myth, from biblical history and from Roman history.



Roman School, circa 1630

Saint Sebastian,
oil on canvas, 103.5 × 81.5 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Alessandro Morandotti has suggested an attribution to Mattia Preti (Taverna 1613–1699 Valletta) for the present painting and he dates it to Preti's early Roman period of the late 1630s. It could be one of the earliest expressions of the young artist's interpretation of Caravaggesque naturalism. Indeed, Caravaggio's pictorial language is clearly apparent in the present composition, in the use of the contrasted, raking light, falling across the features of the saint. The present canvas also reveals the influence of Jusepe de Ribera, who also created naturalistic images of saints and apostles, characterised by realism and highly contrasted lighting effects. Images of saints were favoured by the followers of Caravaggio as they provided the opportunity for pictorial depiction of humility, suffering, and spirituality.

Mattia Preti was one of the foremost Italian Baroque painters and was celebrated for his vibrant easel paintings executed across a long career and a large geographic area, encompassing Rome, Modena, Naples, and Malta. He arrived in Rome by 1632 and attained his first success by gaining the patronage of two papal families, through Olimpia Aldobrandini and her sister-in-law Olimpia Maidalchini, earning the prestigious commission for a fresco cycle (1650–51) behind the high altar at Sant'Andrea della Valle in Rome. Despite this, scholarship has mostly neglected the two decades the painter spent in Rome (circa 1632–53), in favour of his later years in Naples and Malta.

Mattia Preti was also influenced by the work of two other great Caravaggio followers, Bartolomeo Manfredi (1582–1622) and Valentin de Boulogne (1591–1632). Their influence is particularly apparent in his early Caravaggesque works characterised by the master's naturalism and chiaroscuro. By the 1640s he most likely travelled to Venice, where he would have seen the works of Tintoretto (1519–1594) and Veronese (1528–1588). This led to experimentations with a lighter palette and more theatrical staging. This neo-Venetian trend, including the paintings of the classicists such as Lanfranco and Guercino, changed Preti's style noticeably. Considering stylistic similarities between the young Preti and Guercino (Preti, according to De Dominici, became Guercino's apprentice in Cento after having been so enthralled by Guercino's *Santa Petronilla* which he saw in St. Peter; see B. De Dominici, *Notizie della vita del Cavaliere Fra Mattia Preti*, Malta 1864, pp. 10–12, 29), it is not surprising that some scholars have even considered the present painting to be a work by Guercino.

The martyrdom of Saint Sebastian was a recurrent theme in Preti's work, and he painted several variations, including for churches in Malta, Naples and Taverna, his native town in Calabria, whose patron saint was Saint Sebastian. The hagiography of the martyr is familiar: the young Gallo-Roman centurion from Narbonne was condemned to death for being a Christian while serving in Rome during the reign of the Emperor Diocletian (284 to 305). Here he is shown being pierced by the hail of arrows; all the power of the painting lies in his confident gaze fixed on heaven.



80

Orazio Borgianni

(Rome 1574–1616)

Saint Francis at prayer,
oil on panel, 60 × 45.4 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

We are grateful to Gianni Papi for confirming the attribution of the present painting and for his help in cataloguing this lot.

This impressive painting representing Saint Francis at prayer, in a state of heightened emotion, with tears running visibly down his cheeks, is a characteristic work of Orazio Borgianni's Spanish period. The saint is shown in half-length and the brushwork together with the style of depicting the saint's features and hands is very close to those in the *Saint Francis receiving the stigmata* conserved in the Prado, Madrid (inv. no. P006997) and to those in the *Crucifixion* in the Bishop's Palace in Toledo (see G. Papi, *Orazio Borgianni*, Soncino 1993, p. 154, fig. 3).

The artistic, figurative culture prevalent in Emilia in Borgianni's formative years is evident in the present work, in particular the work of Lelio Orsi and of the young Ludovico Carracci. Elements from Correggio and the influence of Parmigianino are derived from the paintings of Ludovico

Carracci, and were sufficiently apparent to lead the scholar, Cesare Brandi, to suggest that Borgianni may have stayed in Parma (see C. Brandi, *Disegno della pittura in Italia*, Torino 1980, pp. 466–468). These influences intensified as soon as the painter reached Spain due to the influence of the paintings of El Greco and his circle.

The exact date of the artist's Spanish sojourn cannot yet be defined with certainty, but it can be presumed that he arrived between 1597 and 1598. However, he was in Spain on 9 January 1605 according to his signature in the inventories of the Marquis Poza, and he was back in Rome by 27 June 1606 (for these biographic details, see G. Papi, *Orazio Borgianni. Un genio inquieto nella Roma di Caravaggio*, exhibition catalogue, Milan 2020, pp. 165–67). In Spain, Borgianni worked for the nobility and court officials in various important localities including Pamplona, Toledo, Madrid and Saragozza (see H. E. Wethey, *Orazio Borgianni in Italy and in Spain*, in: *The Burlington Magazine*, vol. 106, no. 733, April 1964, p. 149).

On his return to Italy he was able to create an entirely personal synthesis of the diverse figurative cultures to which he had been exposed, combining the pictorial space of Correggio with Venetian colour filtered through his experience of El Greco and the Spanish tenebrists. It is not incidental that Bellori was to compare him to one of the great masters of Italian painting, Giulio Romano.



81

Anthony van Dyck and Studio

(Antwerp 1599–1641 London)

Portrait of Ferdinand de Boisschot, Baronet of Saventhem (1571–1649), three-quarter-length, as Knight of the Order of Santiago, oil on canvas, 122 x 93 cm, framed

€ 80,000 – 120,000

US\$ 85,800 – 128,800

Provenance:

possibly Collection of Sir Abraham Hume (1749–1838), London; possibly thence by descent to his grandson John Hume Egerton Viscount Alford (1812–1851); thence by descent to his son Adelbert Wellington Brownlow-Cust (1844–1921), 3rd Earl Brownlow; by whose executors sold Christie's, London, 4 May 1923, lot 100 (as Van Dyck); with Ehrlich Galleries, New York, 1929; with John Levy Galleries, New York, 1930; Collection of Mr. and Mrs. Charles E. F. McCann, New York; sale, Parke-Bernet Galleries Inc., New York, 21 February 1945, lot 39 (as Sir Anthony van Dyck); McMullan, New York; sale, Parke-Bernet Galleries Inc., New York, 2 March 1950, lot 17a (as Sir Anthony van Dyck); Private collection, New York; sale, Sotheby's, New York, 26 May 2005, lot 80 (as Anthony van Dyck and Studio); where acquired by the present owner

Exhibited:

Omaha, Nebraska, Society of Liberal Arts, Joslyn Memorial, 1942–1944 (according to literature)

Literature:

G. Glück, *Van Dyck. Des Meisters Gemälde*, Stuttgart/Berlin 1931, p. 553, mentioned under no. 310 (as replica); E. Larsen, *L'opera completa di Van Dyck (1626-1641)*, Milan 1980, p. 99, mentionend under no. 657 (as replica); E. Larsen, *Van Dyck. The Paintings*, Düsseldorf 1988, vol. II, p. 437, mentioned under A85, no. 2 (under studio replicas or copies of the original)

The present painting is registered in the RDK database under no. 0000150691 (as after Anthony van Dyck).

We are grateful to Christopher Brown for confirming the attribution of the present painting on the basis of a photograph.

The present portrait depicts one of Anthony van Dyck's most important clients, Ferdinand de Boisschot, identified through an engraving by Adriaen Lommelin (see J.F. van Someren, *Beschrijvende catalogus van gegraveerde portretten van Nederlanders*, vol. II, 1888, no. 600). As a jurist and diplomat in the service of the Sovereign Archdukes Albert and Isabella, de Boisschot was sent to London and Paris between 1611 and 1623. In 1615 Philipp III of Spain made him a Knight of the Order of Santiago, to which the red cross on the sitter's tunic refers. In 1623 he advanced to States-Counsellor and Chancellor of Brabant, the highest civilian function in the Duchy.

In the early 1620s, Ferdinand de Boisschot became a patron of van Dyck, from whom he commissioned two paintings for the village church of Saventhem, a *Holy Family* which was destroyed during the Franco-Dutch War in 1672, and a *St. Martin dividing his cloak* which is still kept in the church.

After his return from Italy, in 1630 van Dyck painted companion portraits of Ferdinand de Boisschot and his wife Anna Maria de Çamudio, a Basque who he had met in Brussels where she was serving as the Archduchess Isabella's lady-in-waiting. The portrait of Anna Maria which is similar in measurement (112 x 96 cm), was last recorded in the collection of the descendants of the Duke Prosper d'Arenberg in Brussels, its current location is unknown. As there are several versions of the Baronet's portrait, the question of the original version is still the subject of scholarly debate.

In 1929 William R. Valentiner stated in a now unavailable but passed-on authentication: '*The painting reproduced in this photograph is in my opinion a characteristic and original work by Anthony van Dyck, painted during his second Antwerp period. [...] It is painted most likely in 1630, since a replica of the head has the date of his year. The painting is an excellent example of van Dyck's style of his middle period [...].*' (see Parke-Bernet, 1950, in provenance).





© Rijksmuseum, Amsterdam

Fig. 1: Abraham Bloteling, after Peter Paul Rubens, *A study of lions*, Rijksmuseum, Amsterdam, inv. no. RP-P-BI-1850

82

Circle of Peter Paul Rubens

(Siegen 1577–1640 Antwerp)

Daniel in the lion's den,

oil on canvas, 94.5 x 118.5 cm, unframed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Private European collection

The present painting relates to celebrated compositions by Peter Paul Rubens; the right side of the canvas refers to the same subject by Rubens in the National Gallery of Art, Washington (inv. no. 1965.13.1), the fighting lions on the left side repeat a prototype by Rubens, known through an engraving, conserved in the Rijksmuseum, Amsterdam (see fig. 1, Rijksmuseum, inv. no. RP-P-BI-1850).

In order to execute this work of impressive naturalism, in which the lions are represented almost full scale, Rubens dedicated himself to

studying the animals in the Royal Menagerie of Brussels: many sketches and studies survived from this process. The work was acquired directly from the artist by Viscount Dorchester, the British ambassador to Flanders and it subsequently belonged in various other English noble collections; the Washington canvas is one of Rubens' most celebrated works and it was copied and reinterpreted many times by contemporary artists and those of subsequent generations.

In the present work, the artist, takes the group of lions on the right from Rubens' canvas, but he substantially alters the figure of the prophet who is rendered in contemplation; he is also shown dressed in his red mantle, which in the Washington canvas, is instead abandoned on a nearby rock. The rendering of two lionesses wrestling on the left: the subject of animals fighting, ranging from domestic cats to the most savage beasts, gained considerable diffusion in the Low Countries during the first half of the seventeenth century, as the genre came into demand from collectors. Renowned interpreters of this theme include the painters Paul de Vos and Frans Snyders, artists bound together by familial ties, who were also both specialised in hunting scenes.





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Fig. 1: Jean-Baptiste Greuze, *Portrait of Claude-Henri Watelet*, Musée du Louvre, Paris, inv. no. RF 1982 66



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Fig. 2: Gabriel-François Doyen, *Une fête du dieu des jardins*, Musée du Louvre, Paris, inv. no. Vers 1750/1754.

83

Gabriel-François Doyen

(Paris 1726–1806 Saint Petersburg)

A Bacchanal by a Herm,

oil on canvas, 244 x 275 cm, unframed

€ 100,000 – 150,000

US\$ 107,300 – 161,000

Provenance:

Claude Henri-Watelet (1718–1786), Paris;
sale of his estate, Paris, 12 June 1786, lot 24 (as 'un sujet de Bacchanale... 7 pieds 8 pouces sur 8 pieds');
Private collection, Belgium

Exhibited:

Paris, Académie des Beaux-Arts, *Salon of 1759*, no. 120

Literature:

M. Sandoz, *Gabriel François Doyen 1726–1806*, Paris 1971, p. 32, cat. no. 15

The present monumental canvas, with its intertwined nude forms, abundance of exotic fruit and dramatic forested setting is arguably the *chef d'oeuvre* of the French 18th century academic painter Gabriel François Doyen. The work shows a Bacchanal and was executed in 1758–59 for the *Académie de peinture et de sculpture* in Paris. The standing sculptural Herm which divides the composition, is typical of the antiquities French painters studied as part of their training. Herms symbolised Aphrodite's winged messenger, and were placed by roadsides in Ancient Greece, with the statue's phallus (although

concealed by other figures in the present work) meant to confer good fortune on travellers. The iconography of the nymph and the centaur in the present picture crowning the Herm with a flower wreath is unclear but adds to the general ambience of a sensual and divine celebration.

The picture has a distinguished provenance, once residing in the collection of the artist and royal treasury official – Claude Henri Watelet (1718–1786), whose portrayal by Jean-Baptiste Greuze (1725–1805) is conserved in the Louvre, Paris (see fig. 1). It remained in Watelet's collection until 1786 and its purchase by a so discerning collector certainly evidences of the work's quality and of the tremendous graphic impact it must have had when first exhibited at the Parisian *Salon*. Doyen's preparatory drawing for the present work is also conserved in the Louvre, Paris (inv. no. 26239; see fig. 2).

Doyen trained under Charles Andre van Loo, grandson of the great Dutch Golden Age master Jacob van Loo, who originally came from Northern Flanders. After completing his training Doyen made a seminal visit to Antwerp to study the monumental canvases of Peter Paul Rubens, and the Baroque master's artistic themes, with their exuberant handling, fleshy, intertwined figures and the influence of antique statuary are all vividly apparent in the present *Bacchanal*. Indeed, Doyen's brilliance in capturing writhing bodies has been suggested by scholars as an inspiration for artists of the succeeding generation, such as Theodore Gericault in his celebrated *The Raft of the Medusa*. Fleeing the turmoil of the French Revolution, Doyen was invited by Catherine the Great to join the artistic circle clustered around her Imperial court in Saint Petersburg. Appointed director of the Russian Academy of Fine Arts by Catherine's successor, Tsar Paul I, Doyen was involved in the decoration of the Winter Palace, with many of his works still conserved in the Hermitage State Collections, Saint Petersburg.





84

Neapolitan School, 17th Century

Saint Ursula,

oil on canvas, 75.5 x 68 cm, framed

€ 10,000 – 12,000

US\$ 10,700 – 12,900

Provenance:

art market, Italy;

where acquired by the present owner

The present *Saint Ursula* is shown as a beautiful young princess, wearing precious pearl earrings and a golden crown on her artfully coiffured hair. The flawlessness of her appearance reflects her virtue and religious steadfastness. A light source coming in from the left creates a play of light and shadow on the saint's face as well as on the draperies. Her bright skin, and the luminous orange robe with the white cross flag stand out against the dark background.

Here, Caravaggesque tenebrism is combined with the theatrical sweetness of Federico Barocci – typical for paintings created in the Neapolitan circles in the second half of the 17th century: these were strongly influenced by Massimo Stanzione, including the work of painters such as Bernardo Cavallino, Antonio de Bellis, Francesco Fracanzano and Agostino Beltrano.



85

Gregorio de Ferrari

(Porto Maurizio 1644–1726 Genoa)

Caritas Romana,

oil on canvas, 184 x 246 cm, unframed

€ 150,000 – 200,000

US\$ 161,000 – 214,600

Provenance:

possibly collection of Marchese Giuseppe Maria Durazzo (1685–1770), Genoa;

Private collection, Turin;

acquired by the present owner in the 1970s

We are grateful to Anna Orlando for suggesting the attribution for the present painting and for her help in cataloguing the present lot.

This present canvas represents the episode of *Roman Charity* recounted in the *Factorum et dictorum memorabilium libri IX* of the Roman historian Valerius Maximus. According to this story, the old man Cimon was imprisoned and condemned to death by starvation, but was secretly fed by his daughter Pero who managed to keep him alive until she could convince the guards, who were moved by pity, to free him. Included by Giovanni Boccaccio in his *Decameron* in the 14th century, the story attained renewed popularity in the seventeenth century, in part thanks to the altarpiece created by Caravaggio depicting the *Seven works of Charity* for the Pio Monte della Misericordia, Naples (1606–1607) which included this subject.

Gregorio de Ferrari's style is characterised, both in his works on canvas and in fresco, by a freedom of form and palette which demonstrates that he was the first great exponent of Genoese Rococo. In the present

Roman Charity, which belongs to the early years of de Ferrari's activity, the figures of Cimon and Pero are extremely elongated, which suggests that the painting may have been devised by the painter to be seen from below and therefore located on the upper part of a high wall. The pyramidal composition and the sinuous fall of the drapery, outlined with particularly dense coloured impasto, further contribute to the construction of this bold spatial composition.

It may be possible to identify the present painting as the one documented in 1719 in the collection of the Genoese nobleman, Giuseppe Maria Durazzo (1685–1770). In the inventory of furnishings of the Villa di San Bartolomeo degli Armeni, a '*Roman Charity by Gregorio de Ferrari*' is listed – a version of this subject exists, albeit of smaller dimensions, which has hitherto been assumed to be the work included in the inventory (M. Newcome Schleier, *Gregorio de Ferrari*, Turin 1998, cat. no. 73, pp. 95-96). However, its considerable value, of, as recorded in the inventory, 50 *lira*, suggests a decidedly more monumental painting, such as that presented here.

The young Gregorio de Ferrari arrived in Genoa to study law, but soon changed course deciding to dedicate himself to painting. He entered the studio of Domenico Fiasella called il Sarzana in 1664. Towards the close of the 1660s he made a journey to Parma where he studied and copied the works of Correggio. On his return to Genoa in 1671 the artist began a long and productive collaboration with Domenico Piola whose daughter he also married; alongside his father-in-law, Gregorio was active on the principal decorative projects of the era in Genoa, working both for churches and in noble palaces. Among the most substantial works executed by the two painters, starting in 1686, are the fresco decorations of the *piano nobile* of the palace of Giovanni Francesco I Brignole-Sale, now called Palazzo Rosso.







86

Jacob Gerritsz. Cuyp

(Dordrecht 1594–1652)

Portrait of a child holding peaches, accompanied by a dog,
oil on panel, 101.7 × 71.5 cm, framed

€ 25,000 – 35,000

US\$ 26,800 – 37,600

We are grateful to Fred Meijer for confirming the attribution on the basis of high-resolution photographs.

The present portrayal of a silk-robed child, attended by a pedigree puppy and holding a sprig of expensive, exotic fruit, exudes the burgeoning wealth of the mid-17th century Dutch Republic, and is characteristic of the accomplished hand of Jacob Gerritsz. Cuyp. The sex of the present child is difficult to determine with certainty, as young boys also were attired in dresses at this time, but the silk bonnet covering the back half of the child's lustrous blonde locks would indicate this to be the daughter of either the nobility or very well-to-do gentry.

Jacob Gerritsz. Cuyp, father of the renowned Albert Cuyp, and half-brother of history painter Benjamin Gerritsz. Cuyp was mainly active in Dordrecht but undertook his training in the Utrecht workshop of Abraham Bloemaert. Cuyp returned to Dordrecht following his pupilage, and was made a master of the Guild of Saint Luke there in 1617, before later being appointed treasurer. He trained many illustrious pupils, notably Aert van der Neer and Ferdinand Bol.





87

Christiaan Luycks

(Antwerp 1623 – after 1653)

A *Kunstkammer* with cards, shells, coral and a sculpture of a child, oil on canvas, 34.5 x 44 cm, framed

€ 25,000 – 35,000

US\$ 26,800 – 37,600

Provenance:

European collection, Belgium

We are grateful to Fred Meijer for confirming the attribution on the basis of high-resolution photographs.

The present diverse and richly rendered assortment of objects, arrayed on a table covered in luxurious green and mauve velvet drapes, is a typically refined example of Antwerp still life painting, from the hand of one of the city's most enigmatic masters, Christiaan Luycks. The

crimson coral from the tropics, along with the China-trade lacquer chest to the right, offset by the delicate Italian figurine, reflect both Antwerp's mercantile success and the general attendant air of Baroque exuberance. The trading hub's wealthy collectors, and humanist thinkers, revelled in the treasures and natural phenomena brought from around the world, which they conserved in so-called '*wunderkammers*' as evidenced here by varied tones of the seashells set on the table in the present picture. These works also played with concepts of perception, and so also the brilliance of painting as a liberal art, able to imitate and rival nature.

Also known as Carstian Luycks and originally simply known as the 'Monogrammist KL', the artist was a central painter of the Antwerp sub-genres of *pronkstillevens*, vanitas and hunting scenes. Trained under Frans Francken III and Philips de Marlier, Luycks later created collaborative works with David Teniers II, one the most renowned and versatile painters of his age, as in *Kitchen still life with vase of flowers, dead birds, fish and a cat* conserved in the Gemäldegalerie Alte Meister, Dresden.



88 –

Anthony van Dyck

(Antwerp 1599–1641 London)

Saint Andrew,

oil on panel, 63.5 x 47.6 cm, framed

€ 200,000 – 300,000

US\$ 214,600 – 321,900

Provenance:

Morris I. Kaplan (1904–1966), Chicago;

his sale, Sotheby's, London, 12 June 1968, lot 33 (as Anthony van Dyck);

bought by R. Reisdorff (1922–2002), California;

Private collection, Northern California;

sale, Bonham's, London, 5 July 2017, lot 26 (as Studio of Anthony van Dyck);

sale, Dorotheum, Vienna, 22 October 2019, lot 71 (as Anthony van Dyck);

where acquired by the present owner

We are grateful to Susan Barnes, who has examined the work in the original and has confirmed the attribution to van Dyck, placing this panel of *Andrew the Apostle* within the painter's first Antwerp period.

Christopher Brown has also confirmed the attribution to van Dyck after inspection of the original. He compares the present work to a further version of the composition, considered autograph, in the Museo de Arte de Ponce, Puerto Rico. Brown considers the present lot finer than the Ponce picture.

Malcolm Rogers also confirms the attribution of the present panel on the basis of photographs.

Van Dyck personally executed many paintings of apostles, which are grouped together according to the collections in which they were conserved. The largest is the Böhler series of twelve apostles, named after the Munich Art dealer who bought them in 1914 from a Genoese noble family. Another series of five Apostles are named for their former location at Althorp House, and another five for their current location in

the Gemäldegalerie, Dresden. The Böhler series is generally thought to be the earliest of the autograph versions – the ex Böhler *Saint Andrew* now being conserved in the John and Mable Ringling Museum of Art, Sarasota, Florida (inv. no. SN 227).

The apostles represent a number of male types, in which van Dyck's physiognomic interest is unmistakable. The present picture would have functioned as a record of one of these types for use in the artist's history paintings. Van Dyck, who was described by Peter Paul Rubens in a letter as 'his most gifted pupil' appears to have been inspired by his teacher's series of apostles executed in 1610 for the Duke of Lerma, the so-called *Apostolado Lerma* now in the Prado. Rubens wrote at the time that he had a second series '*fatto de mei discepoli*'. Whether van Dyck was one of those particular *discepoli* is not known, but he would have surely seen the master's other assistants executing versions in Rubens's workshop. Two of the types in van Dyck's series, *Christ and Saint James*, are derived from Rubenesque models. Van Dyck frequently made autograph repetitions and second versions throughout his career but did so particularly with religious works during his first Antwerp period when he was both establishing a clientele, and defining his style vis-à-vis that of his master. Barnes points out, for example, van Dyck's several different versions of *Saint Sebastian* and *Saint Jerome*. Referring to the present lot, she remarks on the quality of the handling of the flesh and drapery, the facial expression and the picture's overall emotional power. Apparent also in the present picture is not only the influence of the brilliant colouring, so characteristic of Rubens, but also the unique eye of a young painter which saw nobility in the human presence.

Andrew, who stands out among the apostles for having a Greek rather than Hebrew-derived name, was the brother of Peter. According to Orthodox tradition he is regarded as the founder of the See of Byzantium, and thus his apostolic successor is the present Patriarch of Constantinople. His attribute of a *crux decussata*, now known as a Saint Andrew's cross, was only fixed iconographically in the Middle Ages. It is said that, rather like his brother Peter, who apparently requested to be crucified upside down, Andrew did not see himself as being worthy of being crucified in the same manner as Christ and so was executed on the x-shaped cross he carries in the present picture.







89

Roman School, 17th Century

Rinaldo and Armida on the battlefield,
oil on canvas, 74 x 292.5 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

possibly Collection of Cardinal Pompeo Aldrovandi (1668–1752), Rome, 1736;
Private European collection

Documented:

possibly *Inventario delle Pitture, e Statue esistenti nell'Appartamento dell'Emo, e Rmo Sig: Card^e: Pompeo Aldrovandi, 1736, Tom: 78, no. 12, fol. 13, Quinta Stanza, no. 124: 'Due Quadri assai bislunghi, rappresentanti uno La Battaglia d'Armida con Rinaldo, L'altro la Liberazione de due Condannat ad esser abbruciati, e liberati da Arminia, favole del Tasso, di mano di Michelangelo delle Battaglie'*

The present painting illustrates the encounter between the crusader Rinaldo and the sorceress Armida, taken from Torquato Tasso's poem *La Gerusalemme liberata* which was a popular subject throughout Europe until the end of the 18th century.

In the final battle between Christians and pagans the two lovers meet on the battlefield (canto XX, stanza LXI and LXII):

[...] *sul carro aurato,
Stavasi Armida in militar sembianti:
E nobil guardia avea da ciascun lato
De' baroni seguaci, e degli amanti.
Noto a più segni, egli è da lei mirato
Con occhj d'ira e di desio tremanti.
Ei si tramuta in volto un cotal poco:
Ella si fa di gel, divien poi foco.
[...] Ella stessa in sull'arco ha già lo strale.
Spingea le mani e in crudelia lo sdegno:
Ma le placava, e n'era Amor ritegno.*

[...] *On the haloed chariot,
Armida stood in military semblance:
And noble guard she had on each side*

Of barons followers, and of lovers.

*Noticed by many signs, he is looked upon by her
With eyes of wrath and trembling desire.*

He changes his face a little:

She turns to ice, then to fire.

[...] She herself already has her arrow

in her bow. She thrust out her hands, and incensed her disdain:

But she appeased them, and it was Amor's restraint.

Following the literary source, in the present work, Armida is shown in armour in the chariot, on the left side of the painting, drawing her bow towards Rinaldo. Rinaldo, a distinguished soldier and leader of the Christian troops, appears in full armour on horseback, raising his sabre in order to fight two pagans in the centre of the composition. Diagonally above the pagan sorceress, Cupid aims his bow at her, in order to prevent her arrows from fatally striking Rinaldo. The depiction of this aspect of the subject appears to be unique: while artists usually illustrated the episode of Rinaldo and Armida on the enchanted island, here the moment of highest tension was chosen: the possible death of the couple on the battlefield.

The horizontal format of the painting suggests its purpose as an *supraporte*, probably as part of a cycle along with other episodes from Tasso's poem. The format underlines the narrative of the painting and is reminiscent of ancient battle friezes.

In the first decades of the 17th century, when much of Europe was severely shaken by the violent unfolding of the Thirty Years' War, Italy, in contrast, enjoyed a period of stable peace – and it was during this unusually quiet interlude that the new pictorial genre of the battle scene became increasingly popular. Paintings depicting battle scenes enjoyed success amongst Roman and Neapolitan aristocratic collectors who liked to adorn the walls of their salons with battles depicting single acts of heroism or complex combats that exalted patriotism and warlike prowess, virtues with which they wished to identify. The Catholic Church was also at the forefront of commissions, appointing artists to depict the spectacular triumphs of Christianity over the infidels, this becoming a repeated iconographic motif of full devotional value.

Under the influence of artists such as Aniello Falcone and Salvator Rosa, themselves influenced by the French classicists Nicholas Poussin and Claude Lorrain, a number of successful battle painters emerged in Rome and Naples in the course of the 17th century, including Jacques Curtois, il Borgognone, Andrea di Lione or Francesco Allegrini da Gubbio.

90

French School, 17th Century

Portrait of a commander, three-quarter-length,
oil on canvas, 118.5 x 94 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

The setting of the painting and its stylistic features relate to the portrait painter Pierre Mignard, who from 1690 was the first painter of the court of France and director of the Royal Academy.

The sitter is depicted as a military commander, wearing black and gold armour with a lace collar and a blue silk bow; his left hand is resting on a commander's baton. Both the armour and the long dark wig are typical of the later seventeenth century. The artist paid particular attention to the helmet in the foreground, a rather uncommon and archaic element in portraiture of the period. In the right background the outline of a fortress is shown, probably alluding to a battle victory of the protagonist.

Pierre Mignard initially trained in the workshop of the Mannerist painter Jean Boucher and later with Simon Vouet. He moved to Rome in 1635 and remained there for more than twenty years; crucial to the development of his style during his Italian sojourn was his study of the works of the great masters of the Renaissance and those of the Carracci. Already during his stay in Rome, the artist became famous for his portraits of the members of the papal court, portraying for example the pontiffs Urban VIII, Innocent X, Alexander VII and two cardinals of the House of Medici. In 1657 Mignard returned to France, where he devoted himself to both portraiture and fresco decoration of churches and noble residences.



91

Studio of Jusepe de Ribera

(Játiva 1591–1652 Naples)

Matthew the Apostle(?), three-quarter-length,
oil on canvas, 122 x 94 cm, unframed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

Aristocratic collection, Germany;

where acquired by the father of the present owner

A similar version of the present composition in half-length is conserved in the Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú (on loan from the Museo del Prado, Madrid, see N. Spinosa, Ribera. La obra completa, Madrid 2008, p. 379, cat. no. A132). Another version in half-length was offered at Sotheby's, London on 7 May 2020 (lot 20, 'Saint Philip') and a version in bust-length was sold at Christie's on 30 October 2002 (lot 126, 'Saint Philip'), both attributed to the master's studio.

Jusepe de Ribera painted figures of saints, apostles or philosophers as in the present painting on several occasions. He frequently employed a comparable scheme, with mystical figures emerging from a dark background, accompanied by a limited set of interchangeable attributes. This subject matter was popular in the early seventeenth century, especially in Rome and Naples, and Ribera painted this type of composition from the beginning of his career. As a young Spaniard, newly arrived in Rome in 1612, Ribera gained recognition among the followers of Caravaggio. He adopted a style characterised by bold chiaroscuro, where strong contrasts between shadows and highlights imbue the scene with a dramatic aura.

The size and the format indicate that the present painting might have been part of a series of *Apostles*. The identity of the figure represented here is still not clear, but he is thought to be Matthew the Apostle, who is often depicted with a hatchet. The Saint is rendered with great intensity and extreme realism. His individuality testifies the use of models from life. Anatomical details are depicted with vibrant brush strokes, together with the rendering of intense light, creating an image of reality and extreme spirituality.



92

Antonio Zanchi

(Este 1631–1722 Venice)

Tomiris with the head of King Cyrus,
oil on canvas, 198 x 294 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

possibly collection of Nadal Donà (died 1708), Venice

Documented:

possibly post-mortem inventory of Nadal Donà, Venice, 8 August 1708, Biblioteca del Museo Civico Correr, Venice (mss. P. D. C 2064, fasc. 1, cc. 16v-17v): '4 n° 4 Tomiri della mano del Zonca'

Another version of *Tomiris* by Zanchi, almost identical to the present work, is known and was once in Palazzo Widmann-Foscari, Venice (see P. Zampetti, *Antonio Zanchi*, Bergamo 1988, pp. 580-81, cat. no. 149). A painting depicting the story of Tomiris was recorded in the 1708 post-mortem inventory of Nadal [Natale] Donà, a Venetian nobleman. He left twenty-one paintings from his collection to his daughters, who were nuns in the Convent of San Mattio, in Murano and it has been suggested that the present painting may have been one of these.

Here, Queen Tomiris of Massagetae, is shown observing with satisfaction the defeat of Cyrus the Great, who after falling in battle, was beheaded by her. Tomiris had sought to avenge herself on Cyrus as he

had lured her son into a trap who then, out of humiliation, had taken his own life.

Zanchi presents the narrative in a nocturnal setting with strong directional lighting which bathes the principal figures in the foreground. The muscular torso of the bending man at the centre of the composition is characteristic of Zanchi's figures and the kneeling pose of the young page reappears in several works. The low viewpoint, together with the colouring and stark contrast of light and shadow, heighten the sense of urgency and drama of the scene.

Zanchi was among the most active and productive artists in Venice during the second half of the seventeenth century, along with Carl Loth, Zanchi is representative of the work of the *Tenebrosi*. Painters who belonged to this artistic current were influenced by Jusepe de Ribera and the early work of Luca Giordano. The first representative of this school was the Genoese, Giovanni Battista Langetti, whose work had a strong impact on Zanchi's early production.

Zanchi was born in Este in 1631. In 1661 he was described by the Florentine painter and poet Sebastiano Mazzoni as a '*Pittor celeberrimo*' ['celebrated painter']. He moved to Venice in 1650 where he remained for the rest of his life. Here, influenced by Luca Giordano, and reflecting the style of Giovanni Battista Langetti (1625–1676), he was part of a school of painting which emphasised the effects of a strong chiaroscuro and a raw realism reminiscent of Ribera: all together these elements contributed to the creation of works of great drama, such as the present painting.



93

Anton Mirou

(Frankenthal before 1586 – after 1661)

A wooded landscape with huntsmen by a river;
oil on panel, 24.7 x 36.5 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Collection of Baroness Henriette Gevers-de Graeff (1909–1992),
Driesbergen, The Netherlands;
Noble collection, The Netherlands

We are grateful to Luuk Pijl for confirming the present painting as an autograph work by Anton Mirou on the basis of a photograph. His certificate of authenticity is available.

Luuk Pijl writes: 'This charming wooded landscape is a previously unknown work by Anton Mirou, to be dated to c. 1607/08. It shows us a wood in which the viewer is invited by a waterway in the foreground, which bends left and right opening to views in the distance. The pictorial space appears to have followed Karel van Mander's advice, formulated in his *Schilderboek* of 1604, to organize the different spaces in a landscape painting in the shape of a snake in order that they gradually run into each other, also to have no heaps placed over one another. Hence the small hidden figures which do not disturb the view. The *oeuvre* of Mirou consists of mountain valleys and woods enlivened with peasants, fishermen and sportsmen on a small scale. Dated works are known from 1595–1621. The present painting is a relatively early work.'



94

Jan Brueghel II and Frans Wouters

(Antwerp 1601–1678) and (Lier 1612–1659 Antwerp)

Diana and her Nymphs after the hunt,
oil on copper, 17.5 x 26.4 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

We are grateful to Klaus Ertz for confirming the attribution of the present painting. His written certificate, from January 2023, accompanies the present lot. Ertz dates the present painting to the late 1630s.

Klaus Ertz writes about the present painting: 'This painting of high quality can be said to be in very good condition. Like his father, Jan Brueghel I, Jan Brueghel the Younger dealt with the subject of mythology in general and with the theme of Diana particularly intensively throughout his career, providing varied landscape backdrops for the figures painted by colleagues specialised in figure painting. As both Brueghels (father and son) were not capable of painting large allegorical or mythological figures, they resorted to the collaboration of figure painters among their colleagues – a phenomenon especially typical of Flemish painting in the first half of the seventeenth century. Besides Peter Paul Rubens, Hendrick van Balen, Frans Francken the Younger, and Pieter van Avont, this group of figure painters also included Frans Wouters, among others. While models for this wooded landscape can be found in the work of Jan Brueghel the Elder, Wouters's figures are influenced by Pieter van Avont and Peter Paul Rubens. Having been apprenticed to Avont, Wouters then switched to the workshop of Rubens.'





95 –

Jan Brueghel II

(Antwerp 1601–1678)

Mixed flowers in a basket with a Tazza nearby,
oil on panel, 59 x 86.5 cm, framed

€ 100,000 – 200,000

US\$ 107,300 – 214,600

Provenance:

Private collection, Switzerland;

Private collection, Belgium;

sale, Dorotheum, Vienna, 20 October 2019, lot 17;

where acquired by the present owner

Literature:

E. Greindl, *Les Peintres flamands de nature morte au XVIIIème siècle*, Bussels 1983, pp.152,154, no. 79;

M.-L. Hairs, *Les Peintres flamands de fleurs au XVIIIème siècle*, Brussels 1985, pp. 96,98, no. 24

Contrary to Edith Greindl and Marie-Louise Hairs, both of whom identified the present painting as a work by Jan Brueghel I in their certificates and published it accordingly, Klaus Ertz regards the painting to be an authentic work by Jan Brueghel II. In his certificate from September 1986 he writes: 'This painting can be said to be in excellent condition. The colours give a brilliant impression. The paints have been applied thickly in the impasto technique, and I could not detect any thinned areas resulting from overly sharp cleaning. I was unable to notice any retouches or overpainting with the naked eye, i.e. without the aid of technical instruments [...]. Unlike Edith Greindl [...] I am

convinced that this painting was made by his son, Jan Brueghel the Younger, who obviously borrowed from an original by the hand of his father that has unfortunately remained unknown to me. In my catalogue raisonné of the paintings by Jan Brueghel the Elder (Ertz 1979, pp. 294ff., figs. 368–370) I already listed three closely related flower still lifes that in my opinion, although of outstanding quality, do not betray the features typical of Jan I.'

Ertz mentions three comparable paintings by Jan Brueghel the Younger published by him (see K. Ertz, *Jan Brueghel der Jüngere*, Freren 1984) which are similar in terms of composition, individual motifs, and colouring:

- (1) *Bowl of Flowers* (Museo del Prado, Madrid, 1630s, Ertz 1984, cat. no. 284, ill.);
- (2) *Still Life with Flower Basket and Goblet* (formerly Aardenne Collection, Dordrecht, 1630s, Ertz 1984, cat. no. 287, ill.);
- (3) *Still Life with Flower Basket and Goblet* (Szépművészeti Múzeum, Budapest, 1630s, Ertz 1984, cat. no. 288, ill.)

Ertz continues: 'As these examples date from the 1630s and the painting to be assessed is closely related to them, it must have been executed during the same period. This date is also suggested by the brushwork, which, although emulating that of the father, increasingly broke away from it over time, developing into a broader, more painterly, and less structured manner of painting than can already be observed in the present composition. No painter at the time except for the son, following his father's example, would have been capable of rendering this still life with such jewel-like, brilliant colours.'



96

William Dobson

(London 1610–1646)

Portrait of a young man in a red mantle,
oil on canvas, 56 x 41 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

Provenance:

Private collection, United Kingdom;
where bought by the present owner

We are grateful to Duncan Thompson for suggesting the attribution to William Dobson on the basis of high-resolution photographs.

The present portrait of a youth in a scarlet mantle, with its refined handling and sense of intimacy, is characteristic of the accomplished hand of William Dobson, one of the pioneering masters of 17th century English School of portraiture. The flowing locks of the sitter, and the delicate lacework of his collar indicates both the young man's status, most likely a member of the nobility, as well as the political persuasions of his family.

In the 1630s and 40s, England was roughly divided between on one side, the Puritan constituency in parliament, which was known for its austere style, and on the other, the supporters of King Charles I, identified by the flamboyant style of his cosmopolitan court, centred around his French Queen, Henrietta Maria, and court painter, Sir Anthony van Dyck. The influence of the great Antwerp master, van Dyck, may be seen in in the present work, in the free execution of the drapery. A possible connection between the Flemish master and the present artist can be found in the probably apocryphal story recounting how William Dobson was 'discovered' by van Dyck when he saw one of Dobson's paintings in a shop window.

Dobson initially trained with the Jacobean portraitist Robert Peake, before joining the studio of Francis Cleyn, a painter and tapestry designer originally from the Hanseatic port of Rostock. Following van Dyck's death in 1641, Dobson was able to fulfill the demand for works in the late master's style. At the outbreak of the English Civil War, Dobson followed the King from Whitehall to his court-in-exile in Oxford. The present picture has an apparent connection to the city, with an Ashmolean Museum provenance (indicated by a partially damaged label on the reverse), which may suggest some historic connection between the sitter and the Royalist court there.



97 –

Giovan Giacomo Sementi

(Bologna 1583 – circa 1640 Rome)

Madonna and Child,

oil on canvas, 75.5 x 59.5 cm, framed

€ 12,000 – 15,000

US\$ 12,900 – 16,100

We are grateful to Daniele Benati for suggesting the attribution on the basis of a photograph.

The present painting of the *Madonna and Child*, by Giovanni Giacomo Sementi, reveals an artist who was profoundly influenced by the work of Guido Reni. Sementi's initial training took place in the studio of Denys Calvaert, from whom he derived the late Mannerist, iridescent palette, which typifies his early work. In the early years of the seventeenth century however, Sementi started a fruitful collaboration with Reni along with his colleague, Francesco Gessi.

In 1615–20 he collaborated with Gessi and Bartolomeo Marescotti under the direction of Reni, who provided the preparatory drawings for the frescoes in the Chapel of the Blessed Sacrament in the Cathedral of Ravenna. Satisfied with the result, in 1618 Reni sent the well-tested team, made up of Sementi, Gessi and Marescotti, to paint frescos in the Villa Favorita in Toscolano for Duke Ferdinando Gonzaga.

Sementi also collaborated with Francesco Albani on the mythological and allegorical frescoes for Palazzo Giustiniani (now Odescalchi) in Bassano di Sutri. From the 1620s he was based in Rome where he spent the rest of his career. Significantly, Sementi was one of the few Bolognese painters to receive a biography by Giovanni Baglione (see G. Baglione, *Le vite de' pittori, scultori et architettori dal pontificato di Gregorio XIII fino a tutto quello d'Urbano VIII*, Rome [1642] 1970, pp. 344-345).



98

Follower of Hans Vredeman de Vries

An interior of a palace, probably the Palazzo Borghese in Rome, with the Judgement of Solomon,
oil on canvas, 102.5 x 160 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

Private collection, France

The present depiction of a palace interior, with its use of mathematical perspective, antique statuary, and Antwerp mannerist *staffage*, modelled by intense lighting contrasts, is typical of the painting school which followed in the wake of the great architect, painter and theorist, Hans Vredeman de Vries (1527–1607). The scene on the right side of the composition can be identified as the *Judgement of Solomon*, in which King Solomon ruled between two women claiming to be the mother of a child.

The architectural setting of the present work is thought to be a *capriccio* loosely based upon Rome's Palazzo Borghese. A titan of the Antwerp artistic scene, de Vries's popular *oeuvre*, making use of meticulous architectural design, was widely copied, and his posthumously published work on the subject, *Perspective* (Leiden, 1604) was hugely influential on the development of the later Northern Mannerist and early Baroque periods. His son, Paul Vredeman de Vries worked in his father's style, along with the Danish-Dutch master Peter Isaacs, although the authorship of the present work remains an open art historical question.



99 –

Cornelis Droochsloot

(Utrecht 1640 – after 1673)

Skaters on a frozen canal with fortifications beyond,
oil on panel, 23.4 x 34.7 cm, framed

€ 12,000 – 18,000

US\$ 12,900 – 19,300

We are grateful to Luuk Pijl for confirming the attribution of the present panel to Cornelis Droochsloot on the basis of a photograph. He dates the work to the 1660s.

Pijl notes that the present winter landscape, full of human activity, is typical of Droochsloot's *oeuvre*. A prolific painter of town and village scenes, Droochsloot was active in Utrecht, where he trained under his father Joost Cornelisz. Droochsloot. The vibrant, snow-bound composition with its expressive and varied staffage also exudes the influence of an earlier generation of Dutch landscapists, particularly the works of Esaias van de Velde. However, typical of Cornelis Droochsloot is the scant use of shadow and the rapid execution of the figures.



100

David Teniers II

(Antwerp 1610–1690 Brussels)

A peasant cleaning mussels,
signed lower right: D Teniers fec.,
oil on canvas, 27 × 37 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

sale, Dorotheum, Vienna, 4 March 1997, lot 107;
Private collection, Vienna

We are grateful to Margret Klinge for confirming the attribution of the present painting to David Teniers the Younger after examination in the original. She dates it in the time of Teniers's sojourn in Brussels, at the end of the 1660s. A written certificate, from February 2023, is available.

The present painting is listed in the RKD database under no. 27283 (as David Teniers II).

This peaceful domestic scene depicts a shabbily-dressed man absorbed in the act of cleaning mussels, as a young family warm themselves by the fire. Despite the somewhat drab and sparsely furnished interior, a certain poignancy and attention to detail is provided by the artist. The cluttered scene of shimmering jugs and pots shows Teniers' ability in rendering different textures.

Though a typical example of the sort of genre paintings that made Teniers so greatly prized by Antwerp dealers, he was in fact an extremely versatile master, who was able to reproduce Italianate paintings for his patron, Archduke Leopold Wilhelm, the Habsburg Regent in Brussels, along with these bucolic genre scenes.



101

Master of San Martino Alfieri

(active Piedmont early 16th Century)

Saint Anna (?),

oil on panel, 45.8 × 34.5, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

Private European collection

Literature:

Serena D'Italia, *Gotico e Rinascimento Piemontese nelle Collezioni Private*, in: Serena D'Italia et al., *Rinascimento privato. Da Spanzotti a Defendente Ferrari nelle collezioni piemontesi*, exhibition catalogue, Genoa 2022, p. 19, fig. 6 (as Master of San Martino Alfieri)

The Master of San Martino Alfieri is a still mysterious artist of the early Renaissance. The painter, possibly of French origin, was mainly active in Piedmont, where he worked closely with Macrino d'Alba (1460–1520) during the early 16th century. He takes his name from four panels depicting *Stories of the Virgin* now in the Palazzo Mazzetti Museum, Asti, originally in the nearby parish church of San Martino Alfieri.

This figure of a female saint appears to have been painted by using the same model chosen by Macrino for a version of the biblical episode of the *Meeting of Joachim and Anna at the Golden Gate*: the right panel of this polyptych for the church of Saint Francis, Alba and now in the Städel Museum, Frankfurt (inv. No. 837, circa 1494).

The collaboration between the Master of San Martino Alfieri and Macrino d'Alba must have been close, as there are numerous instances of the use of the same models, probably derived from preparatory drawings. Compared to Macrino, however, the present anonymous master uses a warmer colour palette and more simplified form, probably derived from Franco-Provençal painting of the second half of the 15th century. The movement of artists between Southern Piedmont and Provenance and vice versa was quite frequent at the time. It is also possible that the Maestro of San Martino Alfieri stayed for some time in Liguria, where he would have been aware of the work of Ludovico Brea (1450–1523).



102

Michelangelo Cerquozzi

(Rome 1602–1660)

Bunches of grapes, pomegranate, figs, pears and cherries,
oil on panel, 19,5 x 30 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

The present painting depicts a stone ledge on which a series of fruits including grapes, figs, cherries and a pomegranate are shown. They are lit by a clear cool light, atmospherically reminiscent of lunar light. The three-dimensional volume of the objects emerges thanks to the handling of the light, which singles out the individual form of each fruit and this effect is further emphasised by the way in which the fig leaf and the pear seemingly spill over the fore-edge of the stone ledge they are set upon.

Michelangelo Cerquozzi's first biographers Giovanni Battista Passeri and Filippo Baldinucci described him as dedicated to painting still lifes, battle scenes and genre pictures or *bambocciate*. He was first apprenticed to the still life painter Agostino Verrocchi. He became well integrated within the circle of artists active in mid-seventeenth century Rome, including Pietro da Cortona, Domenico Viola and Giacinto Brandi.



103

Barend Gael

(Haarlem 1630/1635–1698 Amsterdam)

A busy market scene,
signed lower left: B. GAEL,
oil on panel, 47 × 64 cm, framed

€ 10,000 – 15,000

US\$ 10,700 – 16,100

Provenance:

Private collection, The Netherlands

The present market scene, with a poulterer in the foreground, a chapel behind, and string of pack horses being led off to the far left of the composition, is typical of the Haarlem landscape painter Barent Gael. The handling of the horses, and the realistic depiction of the traders' stall awnings, very similar to army campaign tents as found in *pleisterplaatsen*, or *staging areas*, supports the Dutch biographer's, Arnold Houbraken's (1660–1719), assertion that Gael trained in the workshop of the great Haarlem master Philips Wouwerman.

According to Houbraken, Gael was a cantankerous artist, claiming once to a patron that 'he wasn't at home' when called upon. In return when Gael visited the patron to collect payment for one of his paintings, the aggrieved collector also told the artist 'he was not at home.' Between 1661–73, Gael was active in Amsterdam, although whether this was on account of upsetting all his clients in Haarlem, one can only speculate.



104

Cornelis de Baillieur I

(Antwerp 1607–1661)

The Temptation of Saint Anthony,
oil on panel, 50 x 64.5 cm, framed

€ 30,000 – 50,000

US\$ 32,200 – 53,700

The present painting is a lively and masterfully executed piece of Antwerp Baroque genre painting from the hand of Cornelis de Baillieur, drawing on rich iconographic antecedents from the preceding century originating with the Brabantine master Hieronymous Bosch (circa 1450–1516). Bosch's triptychs conserved in the Museu Nacional de Arte Antiga, Lisbon, and another treatment of the subject in the Museo Lázaro Galdiano, Madrid, depict this infernal episode from the life of Saint Anthony the Abbot.

This so-called *Temptation of Saint Anthony*, is recounted in the medieval *Legenda Aurea*, itself drawing on an earlier greek text written around 360 AD. The figure on the right of the current composition in the attire of a pilgrim *en route* to the shrine of Saint James, draws on the textual description, which says demons in the desert appeared to Anthony disguised as Holy men, while the licentious woman offering wine and the glutton bearing a pie are also alluded to in accounts of the temptation, constituting sins of the flesh warned against in the *Life of Anthony*. Conversely, the monkey-like features of the several of the demons exude the influence of de Baillieur's Antwerp contemporaries, such as the Teniers family of artists, who popularised the sub-genre of satirical scenes of monkeys in human attire known as *singeries*.

The present *Temptation of Saint Anthony* is known in another autograph version (sale, Bonham's, London, 3 July 2014, lot 26), in which de Baillieur used a different stock figure for the pie-bearer and removed a shoe from the figure of the pilgrim of Saint James to make him look more like a ruffian. The present work, as compared with the Bonham's picture, has been further enlivened by de Baillieur by painting in two additional demons in the background, one in the form of a winged serpent, and the other reassembling some sort of demonic puffer-fish. Another treatment of the same subject, which relates to the overall compositional scheme of the present work was painted by Frans Francken II. De Baillieur trained under Anthonis Lisaert, before becoming an independent master of the Antwerp Guild of Saint Luke in 1626. As evidenced by the fluent handling of the present work, he was a gifted figure painter, often executing the *staffage* in other painters' compositions, counting Hans Jordaens III among his key collaborators.





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Fig. 1: Peter Paul Rubens and Frans Snyders, *The Recognition of Phillipoemen*, circa 1609, oil on canvas, 201 × 313.5 cm, inv. no. P001851. Madrid, Museo Nacional del Prado

105

Frans Snyders

(Antwerp 1579–1657)

A basket of fruit, asparagus, artichokes and a lobster on a blue and white porcelain dish, oil on panel, 78.5 × 85.5 cm, framed

€ 200,000 – 300,000

US\$ 214,600 – 321,900

Provenance:

Private collection, France, 2018;
art market, France;
where acquired by the present owner

We are grateful to Fred Meijer for confirming the attribution after inspection of the original. He dates the painting to circa 1630.

The basket with fruit and the lobster can be compared to other compositions by the artist in the Statens Museum for Kunst, Copenhagen (inv. no. sp 208) and in the Koninklijke Museum voor Schone Kunsten, Brussels (inv. no. 4951); now on loan to the Snyders-Rockox Museum in Antwerp.

The present work is vivid, with a cornucopia of brilliant natural textures and stunning realism shows Snyders at the peak of his powers and is a

fine example of the Antwerp Baroque sub-genre of *Pronkstilleven*. The rich crimson tones of the lobster on the left, then, as now a delicacy, set out on a valuable porcelain plate, with imported artichokes to the right, and lemons and peaches heaped bountifully above, exude an flair of distinct luxury. The asparagus and the shimmering flesh of the grapes compliment the sense of plenty, which is ironic as by the 1630s, the once great port of Antwerp had lost its access to the sea, a result of the blockading of the river Scheldt by the hostile Dutch Republic. These extravagant still lifes then were displayed both as way of enjoying all God's creation and beauty, in the bold response of the Counter-Reformation to puritan self-denial, but also can be seen in the context of a declining Antwerp still propagandising its supposed prosperity through its art.

Frans Snyders trained with Pieter Brueghel II and Hendrick van Balen. He became a specialist in still life and animal painting and became a master of the Antwerp painters' guild in 1602. After spending a year in Italy, where he is documented between 1608 and 1609, he returned to Antwerp where he developed his own innovative style in depicting still life and animal subjects. Influenced by Italian painting and by the work of Rubens, with whom he collaborated on several works, such as *The Recognition of Phillipoemen* in the Museo del Prado, Madrid (see fig. 1), Snyders's skill in the handling of many different objects, and the sheer variety of his compositions, with his mastery of colour, made his work much-prized by important patrons throughout Europe.







Lot 105 (detail)

106

Adriaen van Ostade

(Haarlem 1610–1685)

A barn interior, with peasants smoking and drinking, a dog in the foreground,

signed and dated lower right: Av. (ligated) Ostade 1640,
oil on panel, 24 x 28 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Charles T.D. Crews (1839–1915), Billingbear Park, Berkshire;
his deceased sale, Christie, Manson & Woods, London, 2 July 1915, lot
214 (acquired by 'Holland');
sale, Sotheby's, London, 17 October 1951, lot 75 (signed and dated
1642; acquired by 'Richter');
sale, Rasmussen, Copenhagen, 25 October 1967, lot 279;
sale, Christie's, London, 10 July 1992, lot 167;
sale, Dorotheum, Vienna, 4 November 1992, lot 127;
Private collection, Vienna;
sale, Dorotheum, Vienna, 5 October 2005, lot 151;
Private collection, Vienna

Literature:

C. Hofstede de Groot, *Beschreibendes kritisches Verzeichnis der Werke
der hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, vol. III,
Esslingen/Paris 1910, p. 343, no. 648 (erroneously titled as 'Vier Bauern
in einer Scheune')

The present painting is listed in the RKD database under no. 186005 (as
Adriaen van Ostade).

We are grateful to Bernhard Schnackenburg for confirming the
attribution of the present painting to Adriaen van Ostade on the basis
of a photograph.

This well-preserved panel of a sparsely furnished barn interior with
peasants smoking and drinking is a characteristic example of the first
period of van Ostade's artistic development, from about 1630 to
1640. The meagre peasant interiors that were so often the setting for
Adriaen van Ostade's genre paintings with their sombre, and subdued
colour palettes, were eventually superseded by the more affluent ones
with their bright, warm colours that arose over the course of the
1640s. Indeed, the figures in the present painting, with their slender and
naturalistic physiognomy, and their somewhat softer facial expressions
propound to a conscious shift away from the more caricatured
personalities that featured so prominently in the preceding decade, and
instead become truer to life.

Van Ostade began his career studying with Frans Hals (1582–1666) at
the same time as Adriaen Brouwer (1605–1638), the latter of whom
would have an especially decisive influence on the evolution of van
Ostade's popular scenes of smoking, gambling, drinking, and enjoyment
among the peasant classes. By 1634 at the latest, van Ostade had
become a member of the Haarlem Guild of Saint Luke. In an active
career that spanned more than half a century, Adriaen van Ostade
became one of the most prolific and accomplished Dutch artists of the
seventeenth century.





107

Cornelis Janssens van Ceulen

(London 1553–1661 Utrecht)

Portrait of a gentleman in armour; and
Portrait of a lady in a black dress and lace collar;
each signed and dated lower right: C. J. Fecit/1636,
oil on canvas, each 76.5 x 64.5 cm, framed, a pair (2)

€ 50,000 – 70,000

US\$ 53,700 – 75,100

Provenance:

Private collection, France;
where acquired by the present owner

The present double portrait, showing a gentleman in armour and a
linen ruff, with his wife, in an unostentatious, but shimmeringly luxuriant
black silk gown and an ornate lace collar, is a fine example of the work



of Anglo-Dutch master Cornelius Johnson, also known as Cornelis Janssens van Ceulen. The militaristic bearing of the gentleman in his fashionably blackened pauldrons and cuirass, may foretell the turbulence of the coming English Civil War which in 1643 led Johnson to re-settle in Middelburg. The conservative, but refined handling is typical of Johnson's mature English period, and shows the competing influences of two other great masters active in London in the 1630s, Daniel Mytens and Anthony van Dyck.

Recorded in England from 1618 onwards, Johnson operated a busy studio in Blackfriars, not far from the workshop van Dyck would later establish. Johnson was rare among painters active in London for signing nearly all his works, aside from his full-length portraits, popular at court. However, the present double portrait, especially in the use of its painted fictive oval frame, was a format in which Johnson particularly excelled. Following his flight to Middelburg, he was also active in Amsterdam before spending his final years in Utrecht.

108

Bartolomeo Castelli the Younger, detto lo Spadino

(Rome 1696–1738)

Peaches, bunches of grapes, roses, watermelon, and other fruit,
oil on canvas, 70 × 95 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

sale, Sotheby's, London, 7 December 2005, lot 41;
Private European collection

Exhibited:

Paris, Grand Palais, *Biennale des Antiquaires*, September 2008 (as
Bartolomeo Castelli, lo Spadino)

Literature:

V. Damian, *Catalogo Biennale des Antiquaires*, exhibition catalogue, Paris
2008, pp. 54–57 (as Bartolomeo Castelli, lo Spadino)

We are grateful to Alberto Cottino for confirming the attribution of the
present paintings and for his help in cataloguing the present lot.

This is a magnificent still life painting representing roses, bunches of
grapes, peaches, a watermelon and other fruit. The constituent parts of
the composition are carefully balanced, and its concise handling reveals a
deployment of light which highlights the lively colours that are distinctive
of this work.

On stylistic grounds this painting can be ascribed to the complex ambit
of the Castelli family, specifically to the youngest of these three artists,
Bartolomeo, whose body of work was clarified by Gianluca and Ulisse
Bocchi (see G. Bocchi, U. Bocchi, *Pittori di natura morta a Roma. Artisti
italiani 1630–1750*, Viadana 2005, pp. 577–659).

The archival research of Geneviève Michel revealed the existence of
three painters all belonging to the same Roman family: the Castelli, who
were specialised in still life painting (see G. Michel, *Notes biographiques
sur Giovanni Spadino*, in: *Colloqui del Sodalizio*, s. 11, Rome 1978–80,
pp. 19–34). Two were brothers: Bartolomeo (called the Elder) and
Giovanni Paolo (called lo Spadino). The latter had a son, Bartolomeo,
called the Younger to differentiate him from his uncle who was also
called lo Spadino. This moniker derived from the small dagger the father,
Giovanni Paolo, was in the habit of including in his compositions; he also
signed himself 'Spadino' on the cartouches that appear in his paintings
in the Pinacoteca Capitolina, Rome, and in the Nigro collection, Genoa.
His son Bartolomeo also added this moniker from time to time on the
back of his canvases. Both Giovanni Paolo and Bartolomeo worked until
the end of the 1730s and their works can be distinguished for their
compositional choices and style.

The present painting can be compared to a work by the artist
conserved in the Musée Granet, Aix-en-Provence. Both contain the
same repertoire of brightly lit colours, and in both an array of fruits and
prickly rose stems over-spill from a wicker basket set on the ground or
on a roughly cut stone ledge. A typical feature of Bartolomeo Castelli's
work consists of his use of opposing colours in the rendering of a single
fruit: greens or violets juxtaposed with reds, and scattered throughout,
touches of white, that make the subject sparkle.



109

Giovanni Domenico Lombardi, called L'Omino

(Lucca 1682–1752)

The Adoration of the Shepherds,
oil on canvas, 151.5 x 114 cm, framed

€ 25,000 – 30,000

US\$ 26,800 – 32,200

Provenance:

possibly collection of Cardinal Orazio Filippo Spada (1659–1724), Lucca (a monogram O.F.S. on the stretcher and back of the frame), 1716; possibly thence by descent; Private European collection

Documented:

possibly *Nota di quadri esistenti in casa dello spet.le Luigi Spada ricavata da una nota originale del Card: Orazio Filippo Spada che dice così 1716 Inventario di quadri di autori diversi appartenenti al Card.le Orazio Filippo Spada lasciati da esso in Lucca nelle mani dei suoi Sigg:ri Fratelli Ab:e Bartolo, e Gio: Batt.a Spada, 1716, no. 79: 'Una natività del Sig:re del Lombardi con molte figurine' (see P. Betti, *Giovan Domenico Lombardi e gli Spada tra Lucca e Osimo*, in: *Predella journal of visual arts*, vol. 34, 2014, p. 64)*

Literature:

A. Crispo, *Itinerari di Giovanni Domenico Lombardi tra Lucca, Roma e il settentrione*, in: *Nuovi Studi. Rivista di Arte antica e moderna*, vol. 10, 2004, p. 221, no. 241 (as Giovanni Domenico Lombardi)

The painter Giovanni Domenico Lombardi, called l'Omino, is an only recently rediscovered artist. Apprenticed to Andrea Marracci in Lucca, it is likely that made a formative journey to Emilia where, it is thought, he came under the influence of the works of Giovanni Francesco Barbieri, il Guercino and Guido Reni. It is also likely that he was also aware of the work of Giovanni Lanfranco.

During the early years of the eighteenth century the artist probably spent some time in Venice where he would have been able to study the great classics of the sixteenth century (above all Veronese, Titian and Tintoretto) and to see the works of Sebastiano Ricci and the first productions of Giovanni Battista Piazzetta as well as Giovanni Battista Pittoni. *The Adoration of the Magi* from the church of San Nicolao, Lucca,

now in Villa Guinigi, is witness to this moment, specifically referencing the works of Paolo Veronese.

It is possible that l'Omino also lived and worked in Rome, as is suggested by the existence on the art market of various paintings representing still lifes with putti, in which the passages depicting fruit are the work of Spadino while the figures can be attributed to Lombardi. It is thought that Spadino never left Rome, so it is likely that it was his colleague from Lucca, Giovanni Domenico Lombardi, who joined him in the Eternal City.

From 1706, the year he was married, Giovanni Domenico Lombardi is again documented in Lucca, where he dedicated himself both to sacred and genre painting, producing works inspired by the Caravaggist tradition, including scenes of gallantry, soldiers, gamers, concert scenes and allegories of the arts and senses. In this genre the artist took particular inspiration from the works of Pietro Paolini, who was also a native of Lucca, achieving such close similarity as to mislead scholars into attributing l'Omino's works to Paolini.

The present *Adoration of the Shepherds* fits into Lombardi's production of Venetian inspiration, mentioned above: here his primary point of reference are the compositions of Jacopo Bassano. This is apparent in the architectural setting of the scene within a classically inspired building in ruin, and by the rendering of the sky and the landscape beyond. In addition, the choice of palette and the pose of the figures, and especially that of the shepherd in the foreground with his back turned to the viewer, is reminiscent of a recurrent motif in the paintings of the Bassano.

The powerful Spada family were among l'Omino's principal patrons, and especially Orazio Filippo Spada (1659–1724) who was Archbishop of Lucca and then of Osimo. In an inventory of works belonging to the cardinal drawn up in 1716 there are several paintings by the artist among which was '*una natività del Signore del Lombardi con molte figurine*' [*a nativity of Our Lord by Lombardi with many figures*] (P. Betti, *Giovan Domenico Lombardi e gli Spada tra Lucca e Osimo*, in: *Predella journal of visual arts*, no. 34, 2014, p. 64). The presence of the initials 'O.F.S' inscribed with the brush on the stretcher and the back of the frame of the present painting, suggest that this work may be identified with that described in the inventory of 1716.



110

Jan van Huchtenburg

(Haarlem 1647–1733 Amsterdam)

The Siege of Turin: Prince Eugene of Savoy chases the French troops under Louis d'Aubusson, Duc de la Feuillade; and

The Battle of Malplaquet: The English, Dutch, Prussian and Habsburg troops under Prince Eugene of Savoy triumph over the French led by Maréchal Louis-François, Duc de Boufflers, oil on canvas, each 46 x 67.5 cm, framed, a pair (2)

€ 15,000 – 20,000

US\$ 16,100 – 21,500

The present pair of paintings replicate, with a few variations, two of the ten large canvases painted by Jan van Huchtenburg for Prince Eugene of Savoy, now in the Galleria Sabauda in Turin.

The first scene shows the Battle of Turin, during which the Savoy capital was liberated from the long siege of the French army between May and September 1706. The Austro-Piedmontese troops, led by Prince Eugene and the Duke of Savoy, repulsed the attack on 7 September 1706, forcing the French to flee. Prince Eugene is shown on horseback on the right, wearing a red coat, next to his cousin Victor Amadeus II. In the background we see the city of Turin, identifiable by the outline of its towers, as well as the characteristic star-shape of the military fort.

The second canvas depicts the Battle of Malplaquet in 1709, between the Anglo-Dutch united armies under the command of the Duke of Marlborough and Prince Eugene against the French led by Maréchal de Villars and later by Louis-François, Duc de Boufflers. In this painting Prince Eugene appears on the left-hand side of the composition, turning his gaze towards the spectator, whom he conceptually invites to participate in his success.

Prince Eugene of Savoy (Paris 1663–1736 Vienna) was a great military strategist but also a passionate art lover, patron and collector; he created an extraordinary collection of paintings destined to decorate his summer residence, the Belvedere Palace in Vienna and the other

residences he owned. After his death, the picture collection was for the most part acquired by Charles Emmanuel III of Savoy, and thus incorporated in the Royal collections in Turin. During his youth in Paris, Prince Eugene had the opportunity to admire the great battle scenes commissioned by the court of Louis XIV from the best artists of the time for the Palace of Versailles, such as, the frescoes for the *Ambassadors' Staircase*, painted between 1677 and 1678 by Adam Frans van der Meulen after a design by Charles Le Brun (the frescoes were destroyed in the mid-18th century), or the decoration of the famous *Gallery of Mirrors*, another work by Le Brun, completed in 1681.

When it came to choosing a painter to accompany him on his military campaigns of 1708–1709, his choice therefore fell on Jan van Huchtenburg, a Dutch artist who in the last years of the 17th century had worked under Le Brun and van der Meulen at the court of Louis XIV, and also in the Parisian tapestry manufactory of the Gobelins.

Eugene of Savoy's most important commission to van Huchtenburg was for the canvases which now hang in the Galleria Sabauda. The artist painted them between 1712 and 1717, bringing together the 17th-century tradition of crowded and agitated battle-scenes, with the commander in the foreground and the older tradition of the bird's-eye view, providing at the same time a detailed representation of the events, and a compelling celebration of the victorious commander.

At the time of Prince Eugene's death, this large pictorial cycle was listed in the inventory as present in the antechamber of the ceremonial rooms of Schloss Hof, which was purchased by the prince in 1725, however, its original place of display remains unknown; it is possible that initially it hung in the Belvedere in Vienna.

The series of Eugene of Savoy's battles by van Huchtenburg enjoyed a great success throughout Europe, also thanks to the engravings that the artist himself derived from the paintings in order to illustrate the *Batailles gagnées par le serenissime prince Fr. Eugène sur les ennemis de la foi* [...] *dépeintes et gravées en Taille-douce*, published in The Hague in 1720, and re-edited several times during the 18th century.





© Photo Scala, Florence

Fig. 1: Giacomo Ceruti, *The Cardsharp*, Sciltian Collection, Rome

111

Lombard School, 18th Century

Soldiers playing cards,
oil on canvas, 141 x 165 cm, framed

€ 180,000 – 220,000

US\$ 193,200 – 236,000

Provenance:

Pellizzari Collection, Villa Pellizzari di San Girolamo, Desenzano del Garda, 1931;
Private European collection

Exhibited:

Brescia, Palazzo Loggia, *La mostra della pittura a Brescia nel Seicento e Settecento*, 1935, no. 107 (as Giacomo Ceruti)

Literature:

G. Delogu, *Appunti su Jacopo Ceruti pittore bresciano detto il 'Pitocchetto'*, in: *L'Arte. Rivista bimestrale di storia dell'arte medioevale e moderna*, vol. 34, 1931, p. 331, no. 17 (as Giacomo Ceruti);

E. Calabi et al., *La Pittura a Brescia nel Seicento e Settecento*, exhibition catalogue, Brescia 1935, cat. no. 107, p. XXXII; 27, pl. X (as Giacomo Ceruti);

M. Gregori, *Giacomo Ceruti*, Milan 1982, p. 431, mentioned under no. 44, (as a replica);

M. Gregori, B. Passamani et. al. (ed.), *Giacomo Ceruti. Il Pitocchetto*, exhibition catalogue, Milan 1987, p. 172, mentioned under cat. no. 15 (as a replica);

The present painting refers to a composition by Giacomo Ceruti in the Pinacoteca Tosio Martinengo, Brescia (see M. Gregori, *Giacomo Ceruti*,

Milan 1982, p. 431, no. 44; see fig. 1). Several significant variations are introduced, such as the landscape view to the right, and the mastiff reclining by the wall, eyeing one of the players with hostility, perhaps intuiting that something is amiss amongst them. The figures are probably *Grenzer* or soldiers from the agricultural classes, usually of Slav origin, who were paid by both the Venetian and Habsburg armies. They did not wear the regular uniforms but rather wore the traditional dress of their ethnic place of origin.

The present painting was brought to public attention by Giuseppe Delogu as a work of Giacomo Ceruti in one of the first essays written on the painter, who is also known by the nickname of *Pitocchetto* for his habit of representing the lowest social classes of the era (called '*pitocchi*'). The artist, who was rediscovered in the 1920s by some of the greatest art critics including Roberto Longhi, Giovanni Testori and Mina Gregori, is recognised today as one of the most important exponents of the eighteenth-century Lombard realist tradition. From the start of his career, the artist's *oeuvre* is characterised by a bold realism and a concise language which emerges from his famous scenes of popular life. The artist's genre scenes are populated by washerwomen, carters and mendicants always depicted with great realism and dignity.

It is most likely that Ceruti trained between Milan and Brescia, even though this is not certainly documented. His first securely dated works are the canvases of sacred subjects painted in 1723 for the parish church of Rino di Sonico in Valle Camonica. The journey Ceruti made to Padua and Venice was to prove fundamental to his later stylistic development, marking the introduction of a lighter palette, influenced by the examples of Tiepolo and Pittoni, as well as signalling his conversion to more sympathetic subjects, such as his portraits of the Lombard nobility and his so-called 'imaginary heads'.



112

Abate Paolo

(active between Lombardy and Liguria at the end of the 17th / beginning of the 18th Century)

Seafood, fish, dead birds, a cut watermelon, peaches, a chest with figs, on a stone ledge, a rocky landscape beyond, inscribed with an inventory number lower left: '151 / 214 / SO', oil on canvas, 115 x 150 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Collection of Field Marshal Johann Matthias Reichsgraf von der Schulenburg (1661–1747), acquired on 20 October 1735, together with three other paintings for 30 sequins, 2 lire;

thence by descent;

Collection of Giovanni Secco Suardo (1798–1873), Lurano; sale, Christie's, London, 7 July 2004, lot 78 (as Circle of Giacomo Recco);

Private European collection

Documented:

Inventario Generale della Gallerie di S. Eccellza Felt Marescial Conte Sculembourgh, Venice, 30 May 1738, nos. 149–152 (as 'Abbate Don Paulo, 4 Quadri con cornici Dorate Rappresentano Uccelli Salvati, Pesci, e Frutti tutto al Naturale con Architettura, alti 6 1/2, lar: 8 1/2, costo 100, stima 600');

Inventario Generale della Galleria S.E. Maresciallo Co: di Schulemburg, Venice, 30 June 174, nos. 149–152 (as 'Abbate da Pauolo, Quadri Quatro cornici dorate rapresentano Uccelli Salvatici, Pesci, e Frutti tutto al Naturale con Architectura 3za spne, Taleri 400');

Inventaire de la Gallerie de Feu S.e. Mgr. Le Feldmareschal Comte de Schulenburg, Berlin, circa 1750, no. 151 ('L'Abbé Dito Paul, 4, Tableaux, représ. des oiseaux sauvages, des poissons, et des fruits, ce tout au naturel avec architecture')

Literature:

A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg. Un mecenate nella Venezia del Settecento*, Milan 1990, pp. 204, 229, 265, 278;

A. Crispo, *Le nature morte dell' "Abate Paolo": invenzione e imitazione nella pittura di genere in Italia settentrionale tra Sei e Settecento*, in: *Parma per l'arte. Rivista d'arte e cultura*, vol. XI, no. 2, 2005, pp. 74–75, fig. 11 (as Abate Paolo);

M. Gregori, *Giacomo Ceruti. Nature morte*, exhibition catalogue, Bergamo 2011, p. 20, fig. 9, illustrated p. 19 (as Giovanni Agostino Cassana)

The present painting appears to be a crucial element in the reconstruction of the career of the so-called 'Abate Paolo', an important author of still-lives active between Lombardy and Liguria at the interstices of the seventeenth and eighteenth centuries. By 1998 Maria Silvia Proni had assembled a group of still-lives that were referable to the same, anonymous painter, that were characterised by rich displays of game, fish, fruit and vegetables all arranged in heaps on rocky ledges (see M. S. Proni, *Giacomo Francesco Cipper detto il Todeschini*, in: G. Bocchi, U. Bocchi, *Naturaliter. Nuovi contributi alla natura morta in Italia settentrionale e Toscana tra XVII e XVIII secolo*, Casalmaggiore 1998, p. 193, note 30).

The author of the present still-life reveals himself to have been influenced by the works of Giacomo da Castello, whose clarity of line and scenic manner of composition he adopted, while also looking to the example of a northern specialist active in Venice: Jan Fyt. In this work the animals and vegetables have seemingly been placed in a rocky cavity for protection from an imminent storm, signalled by the gathering clouds in the distance, they are executed with vivid realism deploying a carefully balanced palette of cool and warm tonalities.

Abate Paolo's work exerted a powerful influence on the production of still-lives by Giacomo Ceruti; indeed, we know that in 1735, the year this still-life painting and its three companion pieces were acquired by von der Schulenburg, Ceruti was also in the employ of the field-marshal for whom he painted a canvas representing *Fish, langoustine, sea fruits and lemons* – this was formerly in the Lodi collection, Campione d'Italia (Gregori 2011, no. 4, p. 68) – and thus he was able to study his elder colleague's works.

The inscription on the lower left of the painting allows the work's identification in the inventories of the gallery of Field-Marshal Johann Matthias Reichsgraf von der Schulenburg, the great German commander who lived the final years of his life between Verona and Venice, where he assembled a vast art collection. Von der Schulenburg's inventory, drawn up in 1750, records four still-lives as works by 'Abbé Dito Paul', acquired on 20 October 1735 for the considerable sum of 34 zecchini and 2 lire.



151

24. 130



113

Josef Orient

(Purbach 1677–1747 Vienna)

A mountain landscape with peasant carts on a path; and

A forest landscape with a fallen mule,

the latter signed lower left: Josephüs Vrienntt. f.,

oil on copper, each 30.6 x 45.4 cm, framed, a pair (2)

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

sale, Christie's, London, 16 December 1998, lot 140

Literature:

U. de Goede-Broug, *De Hongaars-Oostenrijkse landschaftsschilder Josef Orient (1677–1747) Meer dan slechts een epigoon van Saftleven en Griffie een eerste verkenning*, in: *Liber Amicorum Marijke de Kinkelder*, The Hague 2013, pp. 171–72, no. 42743



The present pair of paintings are listed respectively in the RKD database under nos. 11942 and 11943 (as Josef Orient).

The two landscapes, with verdant rolling countryside and carefully rendered foreground figures, are characteristic of the hand of Joseph Orient (born Urindt), and are likely based on views recorded by him in his native Burgenland and in Hungary. The signature on the lower left corner appears in the pseudo latinised form of the artist Josef Urindt's name, and reads 'Josephüs Vriennth. f.'.

The compositional scheme, and the use of light and texture are redolent of the manner of Dutch painting, particularly the works of Herman Saftleven (1609–1685) which was widely mimicked in the German-speaking world at the end of the 17th and start of the 18th centuries.

A pupil of Anton Wilhelm Faistenberger (1663–1708), Orient likely assisted his master on his large, dramatic canvases, many of which are in public collections, before developing his own style, as seen in the present lustrous pair of pictures. Orient was later appointed director of the Vienna Academy of Fine Arts.

114 –

Philipp von Purgau

(Linz 1681–1750 Vienna)

A falcon preying on a blackcock and a goldfinch
oil on canvas, 73.5 x 58.5 cm, framed.

€ 6,000 – 8,000

US\$ 6,400 – 8,600

We are grateful to Fred Meijer for endorsing the attribution.

The present painting depicts a falcon rendered with supreme realism swooping in over a tree trunk, startling a goldfinch and a blackcock. The three birds are seen from below and set against an extensive landscape view on the right, in a manner characteristic of this Austrian painter. Comparable paintings by Philipp von Purgau are in the Museum im Schottenstift, Vienna (see *Still life with dead birds and a squirrel*, inv. no. 82, and *Guinea fowl in a landscape*, inv. no. 93).



115 –

Attributed to Giles Hussey

(Marnhull 1710–1788 Broad Hempston)

Portrait of Prince Charles Edward Stuart, called Bonnie Prince Charlie (1721–1788), wearing armour and the sash of the order of the Garter, oil on canvas, 25.6 × 21 cm, framed

€ 6,000 – 8,000

US\$ 6,400 – 8,600

The present painting is one of a number of portraits of Prince Charles Edward Stuart, known as the 'Young Pretender' or Bonnie Prince Charlie. Hussey worked primarily as a draughtsman, and versions of the portrait in chalk and plumbago include that formerly in the Ilchester collection at Holland House, which has been dated to 1735; that belonging to the Duke of Atholl; and a version formerly in the collection of Lord Montague at Cowdray Park. Two versions in red chalk, showing the head only, are known (British Museum and formerly in the collection of Horace Walpole). Some versions show the Prince in armour, and as a slightly older man than in the present example. A small and damaged example on vellum of this last type was formerly in the collection of Lord Arundell of Wardour and most recently in the collection of Roger Warner. These later likenesses may have been

begun by Hussey after the failure of the 1745 rebellion, as a means of raising income by capitalising on the Prince's romantic status. It was once claimed that Hussey, struggling in poverty, found that repetitions of his likeness of Charles provided his only regular income. This hypothesis is strengthened by an oil painting of Charles in armour by Hussey which is signed and dated 1765. Another version in oil of the present composition was described in the collection of Sir William Meredith in the 1750s (see R. Nicholson, *Bonnie Prince Charlie and the Making of a Myth: A Study in Portraiture, 1720-1892*, Bucknell 2002, p. 56).

Hussey, a Catholic who, having been abandoned by his master Vincenzo Damini, was in Rome between 1732 and 1737 in search of patronage, became known for the fine draughtsmanship. His profile portraits in particular proved popular with the exiled Jacobite court and their supporters. His connection to the Stuart family is not known at present – one source suggests he was briefly Charles Edward Stuart's private secretary. He is known to have drawn both Charles and his father James, the Old Pretender. Hussey became a passionate supporter of the Jacobite movement, and of Charles in particular. His highly-finished portrait drawings became something of a Jacobite 'icon', designed for Stuart supporters both in Britain and in exile on the continent.





116

Sir Joshua Reynolds

(Plympton 1723–1792 London)

Portrait of Margaret Scott (1740–1806), later Lady Montgomery, in a white dress,

oil on canvas, 76.5 x 63 cm, framed

€ 12,000 – 18,000

US\$ 12,900 – 19,300

Provenance:

Collection of F. Dent;

sale, Sotheby's, London, 15 November 1959, lot 105;

with Newhouse Galleries, New York;

Collection of Harold Zellerbach (1894–1978);

gifted by him in 1970 to the Palace of the Legion of Honour, San Francisco;

sale, Sotheby's, London, 7 June 2006, lot 162;

Private collection, France

The present portrait of a noblewoman, wearing a courtly robe of fine blue velvet, trimmed with ermine, is a typically refined work by the English School's greatest practitioner Sir Joshua Reynolds. The sitter has been identified as Margaret Scott, later Lady Montgomery, the wife of Sir James Montgomery (1721–1803). Reynolds kept a *Sitters' Book*, in which in February 1759 several sittings by a 'Lady Scott' are recorded, thus giving us a likely date of execution for the present work.

Joshua Reynolds filtered the brilliance of the great Italian masters, such as Raphael, Michelangelo, Correggio and Titian, through his own artistic sensibilities, creating a unique style that is instantly recognisable. Born to humble origins, the son of a Plymouth schoolmaster, a chance introduction to Commodore Augustus Keppel, RN, enabled a formative voyage to Italy upon Keppel's flagship, the HMS Centurion, allowing a sort of 'poor man's Grand Tour' to the young painter. On his return to England in 1752 he rapidly established himself as a leading portraitist. The hallmarks of graceful poise and insinuations of power with which he imbued his sitters is on display in the present work.





117

Workshop of Pompeo Girolamo Batoni

(Lucca 1708–1787 Rome)

Apollo, Music and Geometry,

oil on canvas, 124 x 90 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Private collection, Rome

Exhibited:

San Gimignano, Musei Civici di San Gimignano, *L'ebbrezza di Noè: sedici artisti per San Gimignano*, 6 June – 28 September 2003 (as Pompeo Batoni)

Literature:

V. Curzi, in: M. Zattini (ed.), *L'ebbrezza di Noè. Sedici artisti per San Gimignano*, exhibition catalogue, Cesena 2003, pp. 124–127 (as Pompeo Batoni);

E. P. Bowron, *Pompeo Batoni: a complete catalogue of his paintings*, Houston 2016, vol. 1, p. 47, cat. no. 40.O (under 'copies')

The present painting relates to another signed and 1741 dated version by Batoni which is conserved in the Fondazione Francesco Federico Cerruti per l'Arte, on loan to the Castello di Rivoli, Turin and it forms a pair with another work by Batoni representing *Painting, Sculpture and Architecture*, also conserved in the Castello di Rivoli. Both paintings were commissioned between 1740 and 1741 by Francesco Conti of Lucca, one of the artist's earliest patrons.

In a letter, dated 13 January 1742, Pompeo Batoni described the subject: Apollo is seen in the act of composing poetry while the two female figures, Music and Geometry, are shown listening (cfr. M. Ingendaay, 'Posso vantarmi di avere un gran Protettore': il carteggio tra Pompeo Batoni e il marchese Andrea Gerini, 1740–1748, in: *Pompeo Batoni 1708–1787: l'Europa delle corti e il Grand Tour*, Milan 2008, p. 381, no. 99).

Pompeo Batoni was one of the most celebrated painters of his period. The number of assistants employed in his studio was small and included Nathaniel Dance and Johann Gottlieb Puhmann, as well as the painter's sons Felice, Domenico and Romualdo. Versions of his compositions were produced in the studio under his supervision, and possibly with his cooperation. In 1756 a visitor to Batoni's studio reported the presence of young assistants replicating works, under the master's supervision (see E. P. Bowron, P. B. Kerber, *Pompeo Batoni: prince of painters in Eighteenth-Century Rome*, New Haven 2007, pp. 171–175).



118

Jan van Huchtenburg

(Haarlem 1647–1733 Amsterdam)

The Battle of Chiari: Prince Eugen of Savoy beats the French troops under the Duke of Villeroy at the river Oglio near Chiari, inscribed lower right: BATAILLE. CHIARI / A. 1701, oil on canvas, 91 x 115 cm, unframed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

with Galleria Pietro Accorsi, Turin;
sale, Della Rocca, Turin, 2 December 2009, lot 340 (as Jan van Huchtenburg);
sale, Dorotheum, Vienna, 18 April 2012, lot 533 (as Jan van Huchtenburg);
Private European collection

The present painting relates to the composition by Jan van Huchtenburg in the Galleria Sabauda, Turin (inv. no. 887).

The Battle of Chiari was fought on 1 September 1701 between the Austrian troops under Prince Eugene of Savoy and the Franco-Spanish-Savoyard alliance under the commandship of François de Neufville, Duke of Villeroy during the War of the Spanish Succession. The Austrian imperialists gained an enormous victory and could successfully seize the Spanish controlled Duchy of Milan.

Here, Prince Eugene is shown in the foreground, almost at the centre, issuing orders to his adjutants. Prince Eugene of Savoy (Paris 1663–1736 Vienna) was a great military strategist but also a passionate art lover, patron and collector; he created an extraordinary collection of paintings destined to decorate his summer residence, the Belvedere Palace in Vienna and other residences he owned. After his death, the picture collection was for the most part acquired by Charles Emmanuel III of

Savoy, and thus incorporated in the Royal collections in Turin. During his youth in Paris, Prince Eugene had the opportunity to admire the great battle scenes commissioned by the court of Louis XIV from the best artists of the time for the Palace of Versailles, such as, the frescoes for the Ambassadors' Staircase, painted between 1677 and 1678 by Adam Frans van der Meulen after a design by Charles Le Brun (the frescoes were destroyed in the mid-18th century), or the decoration of the famous Gallery of Mirrors, another work by Le Brun, completed in 1681.

When it came to choosing a painter to accompany him on his military campaigns of 1708–1709, Prince Eugene's choice fell on Jan van Huchtenburg, a Dutch artist who in the last years of the 17th century had worked under Le Brun and van der Meulen at the court of Louis XIV, as also in the Parisian tapestry manufactory of the Gobelins. Eugene of Savoy's most important commission to van Huchtenburg was for the canvases which now hang in the Galleria Sabauda. The artist painted them between 1712 and 1717, bringing together the 17th-century tradition of crowded and agitated battle-scenes, with the commander in the foreground and the older tradition of the bird's-eye view, providing at the same time a detailed representation of the events, and a compelling celebration of the victorious commander.

At the time of Prince Eugene's death, this large pictorial cycle was listed in the inventory as present in the antechamber of the ceremonial rooms of Schloss Hof, purchased by the prince in 1725, however, its original place of display remains unknown; it is possible that initially it hung in the Belvedere in Vienna.

The series of Eugene of Savoy's battles by van Huchtenburg enjoyed a great success throughout Europe, also thanks to the engravings that the artist himself derived from the paintings in order to illustrate the *Batailles gagnées par le serenissime prince Fr. Eugène sur les ennemis de la foi* [...] *dépeintes et gravées en Taille-douce*, published in The Hague in 1720, and re-edited several times during the 18th century.



119 –

Johann Heiss

(Memmingen 1640–1704 Augsburg)

Laban seeking his Idols,

signed lower centre: JHeiss,

oil on canvas, 95 × 104.5 cm, framed

€ 18,000 – 20,000

US\$ 19,300 – 21,500

We are grateful to Peter Königfeld for endorsing the attribution.

The subject for this well preserved and recently rediscovered painting is taken from the story of Jacob in the Book of Genesis (31: 30–35). Jacob, the son of Isaac and the twin brother of Esau, fled from his brother's wrath, taking refuge with his uncle Laban in Mesopotamia. Laban had two daughters, the graceful and beautiful Rachel and the less appealing Leah. Jacob undertook to serve Laban as a herdsman for seven years in return for Rachel whom he wished to marry. At the wedding feast Laban tricked Jacob into marrying his elder daughter Leah, and then demanded another seven years labour from Jacob before he should obtain Rachel. By the end Jacob set off secretly to return to Canaan with both wives and his children and possessions. In parting, Rachel stole her father's teraphim, the small sacred figurines which were his 'household gods'. When he discovered the theft, Laban set off in pursuit, overtook the party and searched their tents and belongings. Rachel promptly hid the teraphim in a camel's saddle and sat on it, saying to her father, 'do not take it amiss, sir; that I cannot rise in your presence, the common lot of women is upon me'. Jacob and

Laban had a reconciliation before they parted. Prominently placed in the centre of the composition, Rachel points to an opened chest that is being searched by Laban, whilst Jacob, wearing green, appears to appease Laban's entourage.

Heiss is rightfully considered one of the most important German seventeenth-century artists, and together with Johann Heinrich Schönfeld (1609–1684) and Joseph Werner (1637–1710) established the influential Augsburg Neoclassical Baroque school of painting. Johann Heiss began his career in the service of Eberhard III, Duke of Württemberg (1614–1674). He established himself at Augsburg, an international centre of the art market in the 17th century, where his passion for erudite subjects, and the realistic rendering of every detail in his works, point to his ties with the city's academy. His style is reminiscent of Nicolas Poussin (see G. Adriani, *Deutsche Malerei im 17. Jahrhundert*, Cologne 1977, p. 74, pl. 61), which could indicate an, albeit undocumented, Italian, and most probably Roman, sojourn. His allegories, mythological scenes and historical paintings were highly valued by his contemporaries.

The present painting was not known to Peter Königfeld when publishing his catalogue raisonnée in 2001, so the recent rediscovery of this signed work is a significant addition to the artist's oeuvre. Another, smaller and upright version of the present composition was sold for € 36,000 in these rooms (see sale, Dorotheum, Vienna, 5 October 2005, lot 263; P. Königfeld, *Der Maler Johann Heiss, Memmingen/Augsburg 1640–1704*, Weihenhorn 2001, p. 314, cat. no. D31).



120

Circle of Johann Georg de Hamilton

(Munich 1672–1737 Vienna)

A dapple grey in a landscape,
oil on canvas, 47.5 x 63 cm, framed

€ 10,000 – 12,000

US\$ 10,700 – 12,900

Provenance:

Austrian noble collection

The son of the Scottish still life painter James Hamilton (circa 1610–1720), Johann Georg de Hamilton along with his two other highly esteemed brothers, Karl Wilhelm de Hamilton, called 'Thistle-Hamilton' (circa 1668–1754), and Philipp Ferdinand de Hamilton (1664–1750), spent their careers as court painters in central Europe, where they specialised in animal and still life paintings. In the 1690s, Johann Georg moved to Vienna where he succeeded in gaining employment at the imperial court of Charles VI, as well as for the Princes of Liechtenstein and Schwarzenberg. The emperor Charles VI made him Imperial court animal painter in 1712, where he soon dedicated himself to the so-called *Pferdestücke* (Portraits of the Imperial Horses). In 1729, Charles had established the Winter Riding School in Vienna, the purpose of which was to supply horses for court ceremonies.



121

Attributed to Antoine Monnoyer

(Paris 1677–1747 Saint-Germain-en-Laye)

Exotic birds, a peacock with a monkey and dogs in a landscape,
oil on canvas, 127 x 166 cm, framed

€ 35,000 – 50,000

US\$ 37,600 – 53,700

Provenance:

sale, Tajan, Paris, 29 March 2001, lot 41 (as Philipp Ferdinand de Hamilton);
Private collection, Belgium

We are grateful to Fred Meijer for suggesting the attribution of the present painting on the basis of high-resolution photographs. He notes that the peacock and the dog in the middle of the composition re-occur in another work by the artist (see C. Salvi, *D'après nature: la nature morte en France au XVIIe siècle*, Paris 2000, p. 213).

The present work, with its meticulous handling, from the gleaming tail feathers of the peacock to the lustrous plumage of the parrot and soft fur of the dog beneath, is redolent of the brush work of Antoine Monnoyer. Antoine, son of the Franco-Flemish painter Jean-Baptiste Monnoyer (1636–1699), worked very much in the tradition of the great Antwerp still life masters of the proceeding generation, and the present work contains motifs used by earlier painters. The barking dog and the monkey originate with Frans Snyders (1579–1657), as may be seen in the Flemish painter's *Market scene with a vendor advertising her fruit and vegetables to a lady client* dated 1616–21 conserved in the Hermitage Museum, Saint Petersburg (inv. no. 1312). The hares also appear to be an Antwerp stock type, according to Fred Meijer, they may be found in another work loosely associated with David de Coninck (1636–1699).

Antoine trained in the Paris workshop of his father, likely accompanying Jean-Baptiste to England, and possibly assisting on the decorations of Montagu House, Bloomsbury, the first site of the British Museum. Snyders's *Market scene with a vendor advertising her fruit and vegetables to a lady client* was then in the renowned collection of Sir Robert Walpole, so it is possible that Monnoyer made a study of it during his English sojourn.



Lots 122-125

Habsburg Court Portraits

The present paintings were most probably part of a series of portraits of Archduchesses made when some of the sitters married and left Austria. Stylistically, the portraits are part of the the same artistic milieu and can be dated between 1771 and 1773.

Similar versions of the paintings are conserved in the collection of the Elisabethinen, Klagenfurt (inv. nos. 35, 62, 64 and 139, see E. Kernbauer/A. Zahradnik, *Höfische Porträtkultur. Die Bildnissammlung der österreichischen Erzherzogin Maria Anna [1738–1789]*, Berlin/Boston 2016, pp. 91–94, 186), in the Galéria mesta Bratislavy (inv. nos. A 50 and A 621) and a version in pastel by Joseph Ducreux in the Kunsthistorisches Museum, Vienna (inv. no. GG_8732, see E. Kernbauer/A. Zahradnik, *ibid.*, 2016, p. 84), probably all originally belonging to the Imperial family.

Under the reign of Empress Maria Theresia, Martin van Meytens (1695–1770) was the preferred portrait painter of the Imperial court and several artists from the Viennese Academy, which he presided over as director from 1759 until his death in 1770, worked in his studio. This group of artists seem to have continued Imperial commissions following Meytens' death.

Empress Maria Theresia regularly commissioned portraits of her family. She also sent painters to the European courts of her children and commissioned replicas of particularly successful compositions. These official commissions were part of the Imperial culture of representation. The focus was on the presentation of the courtly functions and roles of those portrayed. Even though all princely noble families in Europe exchanged portraits with each other, the house of Habsburg had a special need for them. As the dynasty split into its Spanish and Austrian branches, official portraiture became an important method of strengthening dynastic links across geographical distances. During the entire *Ancien régime* portraits also remained an essential part of the negotiations for the preparation of marriage and the strengthening of political and family ties.

We are grateful to Georg Lechner for his help in cataloguing the present paintings.



Lot 122



Lot 123



Lot 124



Lot 125



122 –

Habsburg Court Painter, 18th Century

Portrait of Archduchess Maria Elisabeth of Austria (1743–1808),
oil on canvas, 68 x 54.5 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection Salzburg since the late 19th Century;
and thence by descent to the present owner
Private collection, England

Archduchess Maria Elisabeth of Austria was the daughter of Empress Maria Theresa and Emperor Francis I. She was considered a beauty and was proposed as a second wife to the older French King Louis XV, however, she contracted smallpox and although she recovered, the disease left disfiguring scars and her chances of a suitable marriage were diminished. She became abbess of the Noble Ladies' Convent in Innsbruck, which her mother Maria Theresa had founded in 1765.



123 –

Habsburg Court Painter, 18th Century

Portrait of Archduchess Maria Amalia of Austria (1746–1804), Duchess of Parma, oil on canvas, 71 x 57 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection Salzburg since the late 19th Century; and thence by descent to the present owner
Private collection, England

Archduchess Maria Amalia of Austria was the daughter of Empress Maria Theresa and Emperor Francis I. She was married against her will to Ferdinand of Parma, which led to a difficult relationship with her mother. In 1796, the duchy of Parma was occupied by French troops under Napoleon. Following Ferdinand's death in 1802, Maria Amalia left Parma and moved to Prague, where she died in 1804.



124 –

Habsburg Court Painter, 18th Century

Portrait of Archduchess Maria Antonia (Marie-Antoinette) of Austria (1755–1793), Queen of France, oil on canvas, 70.5 x 57 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection Salzburg since the late 19th Century; and thence by descent to the present owner
Private collection, England

Archduchess Maria Antonia of Austria was the daughter of Empress Maria Theresia and Emperor Francis I. She became Marie Antoinette marrying the future King Louis XVI of France when she was just fourteen. Associated with an extravagant lifestyle, the French Revolution and her execution, Marie Antoinette is one of the most celebrated women of the early modern period.



125 –

Habsburg Court Painter, 18th Century

Portrait of Archduchess Maria Carolina of Austria (1752–1814), Queen of Naples,
oil on canvas, 69.5 x 55.5 cm, framed

€ 8,000 – 12,000

US\$ 8,600 – 12,900

Provenance:

Private collection Salzburg since the late 19th Century;
and thence by descent to the present owner
Private collection, England

Archduchess Maria Carolina of Austria was the daughter of Empress Maria Theresia and Emperor Francis I and became Queen of Naples and Sicily on her marriage to Ferdinand IV (III).

126

Habsburg Court Painter, 18th Century

Portrait of Archduchess Maria Christina of Austria (1742–1798),
Duchess of Teschen,
pastel and tempera on paper, 63 x 52 cm, framed

€ 7,000 – 10,000

US\$ 7,500 – 10,700

Provenance:

Belgian noble collection

The present composition relates to a painting by Alexander Roslin in a private collection (see exhibition: *Alexander Roslin*, 27 September 2007 – 13 January 2008 at the Nationalmuseum Stockholm, reproduced plate 1, p. 41). The costume but not the headdress has been changed in the present work.





127

Luigi Crespi

(Bologna circa 1710–1779)

Portrait of Count János Bernard István Pálffy de Erdö (1664–1751), half-length, in armour with a red sash and wearing the Order of Saint Stephen,

inscribed on the reverse: Mons. Belmonte / MS 1945, oil on canvas, oval, 81.5 x 62 cm, framed

€ 15,000 – 20,000

US\$ 16,100 – 21,500

Provenance:

Private European collection

We are grateful to Marco Riccòmini for confirming the attribution and for his help in cataloguing the present lot.

Also known by the German name Johann Bernhard Stephan Pálffy ab Erdöd, the sitter was an Austrian General of Hungarian descent,

who spent his whole life in the military services of the Habsburgs. He attained the rank of Field Marshal of the imperial army and Palatine of Hungary. He became Knight of the Order of the Golden Fleece and also of the religious and military Order of Saint Stephen. This last decoration is worn by the General in the present painting: it is the red cross with eight points, symbol of the religious and chivalrous order founded in 1561, which was exclusively given by the Grand Dukes of Tuscany.

The present painting constitutes an important addition to the *oeuvre* of Luigi Crespi, pertaining to his earlier career. The picture is executed in a manner very similar to his father Giuseppe Maria Crespi's (Bologna 1665–1747) style of painting and is also typical of the subjects he portrayed. The young Crespi, author of the present work, was clearly inspired by his father full-length portrait of the same sitter (Gemäldegalerie Dresden, inv. no. 403) in the execution of his own, to which he added the Order of Saint Stephen on the sitter's chest. The elder Crespi was active at the court of the Grand Duchy of Tuscany between 1706 and 1709 under the Gran Principe Ferdinando Maria de' Medici (Florence 1663–1713).







128

Attributed to Claude Joseph Vernet

(Avignon 1714–1789 Paris)

A moonlit seaport with figures,
bears a signature lower centre: J. Vernet,
oil on panel, 55 x 77.5 cm, framed

€ 60,000 – 80,000

US\$ 64,400 – 85,800

Provenance:

with Thomas Agnew & Sons, London (according to two old labels on the reverse);
art market, England, 1966;
where acquired by the grandfather of the present owner

Claude Joseph Vernet's was celebrated for his seascapes and his work was executed with particular attention to atmospheric and light effects, combined with great care in depicting figures in a naturalistic events. The foreground of the present composition is animated by fishermen

and other figures warming themselves by a fire and the expanse of the becalmed sea is illuminated by moonlight.

Born in 1714 in Avignon, Vernet embarked on his artistic career at a young age in the atelier of his father, an artist specialised in the creation of decorative panels and sedan chairs. In 1734, he moved to Rome, where he remained for twenty years; there he was able to study the work of artists including Claude Lorrain, Gaspard Dughet and Andrea Locatelli. His views of harbours and stormy seas became particularly sought after by the English aristocracy. This painting has an English provenance, confirmed by the old Thomas Agnew & Sons label on the back of the panel.

Vernet's reputation spread throughout Europe and in 1753 the artist was called back to France by the Marquis de Mariny, who commissioned him to paint a series of twenty-four views of French ports on the orders of Louis XV; only fifteen of these, however, were completed (the works are now divided between the Louvre and the Musée de la Marine in Paris). The painter was also elected a member of the French Academy.



129

Pelagio Palagi

(Bologna 1775–1860 Turin)

Hercules fights Thanatos to free Alcestis from Hades,
oil on canvas, 161 x 227 cm, framed

€ 40,000 – 60,000

US\$ 42,900 – 64,400

Provenance:

Private collection, Bologna;
where acquired by the present owner

We are grateful to Fernando Mazzocca for confirming the attribution of the present painting and for his help in cataloguing this lot.

The present painting is a significant addition to the *oeuvre* of Pelagio Palagi, contributing to the understanding of the artist's corpus of works as well as to the study of Italian Neoclassical figurative painting. That Palagi was an artist of cultured refinement is demonstrated by his library which he bequeathed to the Archiginnasio di Bologna where it remains to the present day. During the course of his career, he was active between Rome, Milan and Turin. He established himself as a leading protagonist in the final phase of Neoclassicism and the beginning of the Romantic movement, engaged in history painting (see C. Poppi (ed.), *Pelagio Palagi pittore. Dipinti dalle raccolte del Comune di Bologna*, exhibition catalogue, Milan 1996).

Although the present painting is not cited in any of the known sources, stylistically this work clearly points to Palagi's hand, moreover, it has a clear point of reference in the form of another smaller version, which is unmistakably the *bozzetto* or study for the present work and in which there are some minor compositional variants in the depiction of the background. The principal difference between the study and the final work, however, concerns the depiction of the figure battling the hero, represented in the sketch as the Goddess of Death (perhaps one of the Moirai) depicted as to appear almost translucent, as if to emphasise the immateriality of the personification, while in the present painting the male figure of Thanatos, or Death personified, is rendered with solid realism: his body is characterised by livid grey flesh in startling contrast to that of the athletic figure of Hercules. In this, the final work, the pose of the figures is also more fully resolved, thanks to their greater dynamism and more precisely defined gestures.

The story of Alcestis, the wife of the Argonaut, Admetus, King of Pherae, gained considerable acclaim owing to its telling by Euripides in

his earliest known tragedy *Alceste*; her story was also told by several other classical writers including Apollodorus, Diodorus Siculus, and Hyginus in his *Fabula* as well as by Pausanias. The tale was again taken up in the modern era, by Vittorio Alfieri in his celebrated drama *Alceste* written in 1798 and in Christoph Gluck's opera *Alceste* which premiered at the Hofburg, Vienna, in 1767. Dating to the same era are the less well known operas of Giovanni Battista Lampugnani presented in London in 1774 and that of Antonio Marcos Portugal staged in Venice in 1799. In painting, the most frequently represented episode of the heroine's story is the *Death of Alcestis*, such as the painting by Jean François Peyron of 1785 which is conserved in the Louvre.

This myth evidently exercised considerable interest, not least on account of its final resolution, whereby Alcestis is restored to life thanks to the intervention of Hercules. Apollo, having been condemned by Zeus to serve a mortal man for a full year, had spent his time in the service of Admetus as the guardian of his flocks. Since the king had treated him with respect, the god helped him attain the favour of Alcestis. However, on the day of their wedding Admetus forgot to make sacrifice to Artemis, on account of which the goddess, to warn him of his imminent death, had him find snakes in his bed. Just as his final hour arrived, Apollo managed to gain a promise from the Fates that his protégé could continue to live, if someone was willing to sacrifice themselves and accept death in his place. No one, not even Admetus' elderly parents, offered themselves, therefore Alcestis decided to accept death in place of her husband, thereby setting an example of conjugal devotion. It was at this moment that Hercules, who was then a guest of Admetus, intervened. He engaged Thanatos in a tremendous struggle and managed to save Alcestis from the death and brought her back from Hades to Admetus.

Instead of representing Alcestis' death, the most obvious episode in the story Palagi chose to depict the fight between Hercules and Thanatos, here rendered not as an abstract spirit, but as a terrifying divinity with an infernal gaze and an emaciated, corpse-like body whose nudity is covered only by the pelt of a ferocious animal. Both the figure of Hercules, isolated in an extraordinary pose of latent energy, and that of Thanatos, caught in a movement encapsulating immense tension, can be referred to another theme, drawn from Greek tragedy, and frequently rendered by the artist: that of Orestes pursued by the Furies after having killed his father Agamemnon. Their poses reoccur in a series of magnificent drawings, the most finished of which was engraved by Francesco Rosaspina (the print appeared for sale with Gonelli, Florence, 11 October 2017; for the set of drawings see C. Poppi [ed.], *L'Ombra di Core. Disegni del fondo Palagi della Biblioteca dell'Archiginnasio*, exhibition catalogue, Casalecchio di Reno 1988, pp. 76–77, 122–125). As for the figure of Hercules, another compositional comparison can be with the athlete in action, rendered in the now lost fresco *La Lotta*, executed in the Sala della Lanterna of Palazzo Reale Milan, executed between 1821 and 1822 and now known only through preparatory drawings and documentary photographs. The present painting dates to a similar moment owing to the complexity of the composition and the elevated quality of execution, signaling Palagi's full maturity. The battle between Hercules and Thanatos is a motif emblematic of the constant struggle between life and death: placed at the centre of a complex composition they are elegantly framed by the surrounding *all'antica* architecture silhouetted against the sky, and the background figures, including to the left Alcestis on the verge of death, serve in a role akin to that of the chorus in the staging of a Greek tragedy.





130

Jan Frans van Bloemen

(Antwerp 1662–1749 Rome)

The Colosseum with the Arch of Constantine and figures, Rome; and
The Palatine and Temple of Castor and Pollux with figures, Rome,
oil on canvas, 74.2 x 134.9 cm and 73.2 x 135 cm, framed, a pair (2)

€ 80,000 – 120,000

US\$ 85,800 – 128,800

The present paintings depict some of the most famous buildings of ancient Rome – the Colosseum, the Arch of Constantine, the Palatine and the Temple of Castor and Pollux – set amidst other elements of imagination, such as the fountain located to the right of the remains of the Temple of the Dioscuri, from which the herds of cattle drink.



The slightly elevated view with which these scenes are constructed is an artistic device typical of van Bloemen's landscapes, allowing the viewer the widest possible view. For this reason, the artist earned the name 'Orizzonte', which he also used on some occasions to sign his paintings.

Arriving in Rome in 1688, Jan Frans van Bloemen spent the rest of his life there, becoming the main exponent of the pastoral interpretation of the Roman landscape, blending the naturalism of Gaspar Dughet with the atmospheric compositions of Claude Lorrain; his vision was influenced by the particular artistic and cultural climate diffused in the

city by the Academy of Arcadia, founded in 1690 by a group of *literati* belonging to the circle of Queen Christina of Sweden. The artist was also a member of the *Schildersbent*, a confraternity of Nordic artists founded in Rome in the 1620s.

Eighteenth-century critics such as Leone Pascoli already praised van Bloemen's particular skill in painting trees, the result of a long process of study from life. The artist often called on the collaboration of leading painters such as Luigi Garzi, Benedetto Luti, Carlo Maratti and Pompeo Batoni to paint the figures in his landscapes.



131 –
French School, 18th Century

Allegories of Seasons,
oil on canvas, 142 x 154 cm and 141 x 174 cm, framed, a pair (2)

€ 30,000 – 40,000

US\$ 42,900 – 64,400

Provenance.

Private European collection

We are grateful to Françoise Joulie for suggesting an attribution to François Boucher (1703–1770) for the present pair of paintings. She dates these works to Boucher's Italian period between 1728–1731.

Joulie considers the present works to be fully autograph larger variants of a pair of paintings commissioned from François Boucher for Châtelet Fortier, executed between 1730 and 1735 (both 72 x 72 cm). These are now divided between a private collection and the Rhode Island School of Design (inv. no. 64.115; see A. Ananoff, D. Wildenstein, *L'opera completa di Boucher*, Milan 1980, cat. nos. 60–61).



The compositions represent pastoral landscapes with amorini catching birds and playing with a goat, and were intended as allegories of Summer and Autumn. They are examples of Boucher's early work which were permeated with the pastoral scenes which were to become a hallmark of his *oeuvre* and, subsequently, of the Rococo style as a whole. Boucher was celebrated for his paintings of children, amorini and putti, however these subjects were not of his own invention but derived from the antique, and were taken up by Venetian painters of the sixteenth century, in particular Titian, and, in the seventeenth century by masters including Domenichino, Francesco Albani and Nicholas Poussin, whose *Bacchanal with Putti* is in the collection of Palazzo Barberini,

Rome, as well as François Duquesnoy whose relief of the same subject is in Palazzo Doria.

François Boucher was born in Paris and probably received his first artistic training from his father who was a painter. Subsequently he attended the Académie de France in Rome and may also have travelled to Naples, Venice and Bologna. After a decade in Italy Boucher returned to Paris in 1731 where he rapidly gained royal favour. He was a prolific artist and produced a wide range of works including pastoral paintings, designs for porcelain and tapestries, as well as stage designs. He greatly influenced the emergence and development of the Rococo.

132

Jean Baptiste Marie Pierre

(Paris 1713–1789)

Io and Jupiter;

oil on canvas, 115 x 124 cm, framed

€ 12,000 – 18,000

US\$ 12,900 – 19,300

We are grateful to Nicolas Lesur for confirming the attribution of the present painting on the basis of a photograph.

The present painting relates to another work by the artist with the same subject, but inverted (see N. Lesur, A. Aaron, *Jean-Baptist Marie Pierre. Premier peintre du roi*, Paris 2009, no. P. 116). Following Ovid's *Metamorphosis*, the nymph Io is seduced, in other accounts of the story, raped, by Jupiter disguised as a dark cloud. Deviating from the myth, as element of the artist's freedom, another attribute for Jupiter, the eagle, appears at the lower right edge of the painting. The lovers are shown in an intimate embrace, with Io's arm around Jupiter as she sensually pulls the smoky cloud towards herself, creating a powerful sense of passion and desire.

Io is shown in three-quarter-view, illuminated by a light source coming from the right. Her slightly twisted body, reminiscent of ancient sculpture, is embedded on a draped cloth and softly embraced by the dark cloud. The composition is sensual, decorative and delicate and corresponds to the preferred French taste in the mid-18th century Rococo painting.

Jean Baptiste Marie Pierre was a member of the Royal Academy of Painting and Sculpture from 1744. He held the prestigious position of *Premier Peintre du Roi* (First Painter to the King) from 1770 until the French Revolution in 1789. Pierre's works, such as the present painting, drew inspiration from classical mythology.







133

French School, 18th Century

Le Vieilleur or Dancing in a park,
oil on canvas, 65 x 82 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

possibly Collection of Monsieur H. D., Paris;
possibly his sale, Hôtel des ventes, 30 January 1845, lot 5 (as Watteau);
sale, Hôtel des ventes, Paris, 10 and 11 December 1847, lot 93 (as Watteau), sold for 1,300 francs;
Private collection, Spain, prior to 1970;
Private collection, Switzerland, circa 1972;
sale, Sotheby's, London, 8 December 1993, lot 237 (as Follower of Antoine Watteau);
with Turquin, Paris (according to a label on the reverse);
with Luigi Grassi, Florence, 2014;
Private European collection

Literature:

J. Ferré, *Watteau. Catalogue*, Madrid 1972, p. 888, no. A 35 (as Jean-Antoine Watteau);
J. Cailleux, *A Strange Monument and Other Watteau Studies*, in: *The Burlington Magazine*, 1975, vol. 117, no. 865, pp. 246–247 (as doubting the attribution to Watteau);
M. M. Grasselli, *Watteau 1684–1721*, Paris, Washington, Berlin 1984, exhibition catalogue, mentioned under cat. no. 53, illustrated p. 375, fig. 3 (as rejecting the attribution to Watteau);
F. Gétreau, *Watteau et la musique: réalité et interprétation*, in: F. Moureau, M. Morgan Grasselli (eds.), *Antoine Watteau (1684–1721). Le peintre, son temps et sa légende*, Paris/Geneve 1987, pp. 243–245 (as rejecting the attribution to Watteau, as French School, 18th Century ?);
N. Garnier-Pelle, *Chantilly musée Condé. Peintures du XVIIIe siècle*, Paris

1995, p. 152, mentioned under no. 111 (as replica, doubting attribution to Watteau)

The present painting refers to compositions by Antoine Watteau in the Musée Condé, Chantilly (inv. no. PE 370) and in the Schloss Charlottenburg, Berlin (inv. no. GK I 5303).

The *fête galante* is a pictorial genre that emerged with Rococo painting from the early 18th century and represents an imaginative combination of landscape and elegant figures in various stages of romantic approach. Here, an elegant couple appears dancing on the right, accompanied by musicians, other couples and figures on the left, all embedded in a lush landscape. The contrast between the left and right sides is enhanced by the colour scheme: earthy reds stand out on the left, while greens and greys dominate on the right, with the bright ochre tone of the dancer's dress taking centre stage. The colours are applied with quick impasto brushstrokes, which set the whole scene in motion and transmit the feeling of the invigorating music and dance.

Antoine Watteau is considered the initiator of the *fêtes galantes*, giving this seemingly transparent and decorative genre a timeless psychological richness, humour and mysticism. During his time working as a conservator at the Palais du Luxembourg, Watteau had the possibility to study the work of Peter Paul Rubens, whose *Medici Cycle* used to be conserved there. Rubens had indeed a great impact on the artist and his *Garden of Love* (Prado, Madrid, inv. no. P001690) is considered the source of inspiration for the *fêtes galantes*.

With his compositions, Watteau not only had an immense influence on art production, but also on the fashion of his time. His figures' ball gowns and masquerade costumes were inspired by the shepherd plays of the theatre and enriched by the artist's own dress creations, which enjoyed great popularity in French society.



134

Andrea Locatelli

(Rome 1695–1741)

A wooded river landscape with figures resting, town wall beyond; and
A wooded river landscape with peasants and their flock under a stormy
sky, a castle beyond,
oil on canvas, 55 x 70.5 cm and 53.5 x 69 cm, framed, a pair (2)

€ 10,000 – 15,000

US\$ 10,700 – 16

Provenance:

Private European collection

Literature:

A. Busiri Vici, *Andrea Locatelli e il paesaggio romano del Settecento*, Rome
1976, pp. 98–99, figs. 119–120, cat. nos. 33–34 (as Andrea Locatelli)



The present paintings are prime examples of the eighteenth-century Arcadian landscape genre, which was favoured by the cultural elite of the era. Locatelli's depictions showcase countryside views framed by trees, with archaic figures dressed in clothing reminiscent of Roman sculpture, adding a classicising element to the composition.

One of Locatelli's first commissions was the decoration of a room in the Palazzo Ruspoli in Rome 1715, followed by several more commissioned decorations. Initially, he concentrated on river and coastal

landscapes, while later, taking inspiration from the work of Gaspar Dughet, he increasingly turned to painting idyllic views of the Roman *Campagna* and mythological scenes set in Arcadian landscapes.

Locatelli worked for important patrons such as the Colonna and the Borghese as well as the courts of Turin and Madrid. The luminosity of his landscapes supplied an important model to Giovanni Paolo Panini and are an important point of reference to the younger generation of painters including Hubert Robert, Paolo Anesi and Paolo Monaldi.

135

Franz Christoph Janneck

(Graz 1703–1761 Vienna)

Apollo and Cupid,

oil on copper, 12.3 x 9.7 cm, framed

€ 12,000 – 15,000

US\$ 12,900 – 16,100

Provenance:

Private collection, Austria

In the present copper painting by the Austrian Baroque painter Franz Christoph Janneck, Apollo is depicted instructing Cupid how to shoot an arrow. Apollo was the Greek god of archery, whose status as such led to conflict with the Cupid, who believed that he himself should have been made patron of archery, due to his superior skill with the bow and arrow. According to the Greek myth, Apollo insults Cupid, who returns later to seek his revenge, armed with two arrows: one made of gold that inspired love and one made of lead that inspired hatred. Cupid shoots Apollo with the golden arrows causing him to fall in love with the river nymph Daphne, who in turn is shot with the lead arrow, thus causing her to hate Apollo.

Like his painter colleague Johann Georg Platzer, Janneck painted cabinet pictures illustrating genre scenes as well as religious and mythological themes. The German art historian and collector Christian Ludwig von Hagedorn (1712–1780) especially appreciated Janneck as an artist and expert. He owed to him parts of the information about artists published in his writings and commissioned from him pictures depicting painter's and sculptor's studios into which Janneck incorporated portraits of himself and of his colleagues Josef Orient (1677–1747), Franz Canton (1678–1733), and Maximilian Joseph Schinnagl (1697–1762), as well as the sculptor Michael Ignaz Gunst (1688–1728).



actual size

136

Venetian School, 18th Century

Palazzo Ducale from the Bacino di San Marco, Venice, with the Bucintoro returning to the Molo on Ascension Day, oil on canvas, 71 × 97 cm, framed

€ 30,000 – 40,000

US\$ 32,200 – 42,900

Provenance:

Private European collection

This painting depicts a view of the Palazzo Ducale, Venice, seen from the Bacino of San Marco. Here, the artist has represented a topical moment in the Venetian cultural calendar: the annual occasion when the Doge, aboard the state vessel called the Bucintoro, sails out into the Adriatic to celebrate the symbolic marriage of Venice to the sea by throwing a gold ring into the open waters. In this instance, having officiated over this ritual, the return of the Doge is represented.

Stylistically this painting is close to those of the Master of the Langmatt Foundation Views. This anonymous artist's name is given for a series

of thirteen Venetian views in the Langmatt Foundation, Baden. This painter may be identified with Apollonio Facchinetti, called Domenichini, who was active in Venice and a member of the guild of painters, the *fraglia*, from 1757. It is thought he may have been an apprentice of Luca Carlevarijs or Michele Marieschi and perhaps even of Francesco Albotto. His works were for a long time confused with those of Francesco Tironi.

Dario Succi was the first to suggest identifying Apollonio Domenichini with this anonymous master (see: D. Succi, *Apollonio Domenichini: il Maestro della Fondazione Langmatt*, in: *Da Canaletto a Zuccarelli*, exhibition catalogue, Udine 2003, pp. 103–107). The painter's name was discovered by Succi in the correspondence between the Venetian art dealer Maria Sasso and Sir John Strange (1732–1799), scholar-diplomat in the Veneto from 1771 and British resident at Venice from 1773 to 1788. Domenichini was active between the 1740s and 1750s as can be discerned from the topographical details in his views; he benefited from Canaletto's decade-long absence in England. His paintings were especially favoured by travellers attaining their cultural formation on the Grand Tour.



137

Bartolomeo Altomonte

(Warsaw 1694–1783 Sankt Florian)

Virtue and Science triumphant over Vice,
oil on canvas, 59.5 x 97 cm, framed

€ 20,000 – 30,000

US\$ 21,500 – 32,200

Provenance:

Karl (1913–1979) and Gertrude (1921–2009) Pfatschbacher, Linz

Exhibited:

Sankt Florian, Augustiner Chorherrenstift, *Welt des Barock*, 25 April – 26 October 1986;

Salzburg, Salzburg Barockmuseum, *Martino und Bartolomeo Altomonte*, 9 April – 13 September 2002

Literature:

B. Heinzl, *Bartolomeo Altomonte*, Vienna 1964, p. 39, no. 37;

H. Etlzstorfer, *Martino und Bartolomeo Altomonte: Ölskizzen und kleine Gemälde aus österreichischen Sammlungen*, exhibition catalogue, Salzburg 2002, p. 159, no. 55

We are grateful to Johann Kronbichler for confirming the attribution of the present painting to Bartolomeo Altomonte on the basis of a photograph. He suggests a date of execution to around 1760. The present painting is a *bozzetto* or oil sketch for the ceiling fresco in the library of the former Cistercian monastery Engelszell, Upper Austria. Kronbichler endorses the oil sketch as being a masterful work that can be counted, along with the fresco, as among the best examples of late Baroque painting in Upper Austria (private communication, November 2022).

The ceiling fresco in Engelszell, for which the present painting appears to be the preparatory sketch, is considered one of the painter's most endearing works. The present composition relates to another ceiling fresco in the library at the Sankt Florian Abbey painted around thirteen years prior, deviating from it slightly by excluding the matrimonial alliance at the centre between the virtues and sciences, and by omitting the Holy Spirit entirely. Nonetheless, the iconographical message remains the same: the divine wisdom of the Church, with the help of the virtues and sciences, overthrows the vices – knowledge overthrows ignorance.

At the centre of the composition, illuminated by the dazzling sun that has risen behind, is the *sapientia divina*, the divine wisdom. To her left and right sides are the allegorical figures representing the virtues and sciences, each holding their various attributes: strength, justice, historiography, doctrine, knowledge, rhetoric, prudence, piety, astronomy, geometry, numismatics, heraldry, poetry and music. Intermingled in the scene are several putti that hold aloft the key Christian iconographical objects, namely: the Holy Bible, the Ten Commandments, and the Holy Chalice among others. Despite its busy composition, the figures float loosely and are harmoniously distributed in a perfectly regular structure. Altomonte has presented them as being light, delicate and gracefully informal. Atmosphere and the elements of colour are of crucial importance, whilst narrative has been abjured.

One of the last great painters of Baroque frescoes, Bartolomeo Altomonte was born in the suburb of Warsaw where his father Martino Altomonte (1657–1745) had been appointed as court painter to Jan III Sobieski, King of Poland. It was whilst assisting his father that Bartolomeo soon became adept with a brush, and from 1717 he continued his painterly education in Italy, where he studied in Bologna, Rome, and finally in Naples with Francesco Solimena (1657–1747). By 1722, however, Bartolomeo was back in Austria working alongside his father at Sankt Florian Abbey in Upper Austria. By now a fully accomplished artist in his own right, it was at Sankt Florian where Bartolomeo painted the ceiling frescoes in various key rooms in the monastery, including the Marmorsaal (1722–24), the *Kunstkammer* (1727), and the *Sommerrefektorium* (1727). Having married and moved to Vienna in 1730, where he too was appointed a court painter, Altomonte received two important commissions: creating the ceiling paintings for the lower sacristy at the Stephansdom (1732) and an altar painting, *Saint John of Nepomuk in Glory*, for the Schwarzspanierkirche (now Minoritenkirche), Vienna. In 1737 Bartolomeo returned to Upper Austria and further significant commissions soon followed, notably the ceiling frescos at the abbey church in Spital am Pyhrn (1737–39), the sacristy at Sankt Florian Abbey (1739), and the ceiling frescoes at the abbey church at Herzogenburg (1753–55). His last commission was for frescoes in the Admont Abbey Library (1774–76).







138

Francesco Tironi

(active in Venice in the last quarter of the 18th century)

San Nicolò di Castello with the Bucintoro on Ascension Day, Venice,
oil on canvas, 63.6 x 96 cm, framed

€ 50,000 – 70,000

US\$ 53,700 – 75,100

We are grateful to Charles Beddington for suggesting the attribution of the present painting and for his help in cataloguing the present lot.

The present painting represents an exceptional and unique addition to the *oeuvre* of Francesco Tironi. On the left side appears the Church of San Nicolò di Castello, followed by the Seminario Ducale, the Ospedale dei Marineri, the Convent of the Cappuccine Concette and the Church of Sant'Antonio Abate, called Sant'Antonio di Castello. The view shows one of the areas of Venice which has been significantly altered since the 18th century, with the transformation into the Giardini Pubblici under Napoleon.

The composition depicts the departure of the Bucintoro on Ascension Day. This festivity, amongst the most important of the year in Venice, was held in memory of the naval victory of the Doge Pietro Orseolo over the Dalmatian pirates which traditionally occurred on Ascension Day in 998. The ceremony consisted of a rite of 'matrimony' with the sea which took place at the mouth of the Lido. The Doge would throw a ring which had been blessed by the patriarch into the water to symbolise the unification between Venice and the Adriatic Sea. In the present painting, the large Bucintoro is represented in the centre of the composition, surrounded by the boats of the parade, while the moored galleys in the lagoon honour the festivity.

Tironi was primarily known as a draughtsman as twenty-four drawings by him of islands in the Venetian Lagoon were engraved by Antonio Sandi and published as a set after 1779 (see D. Succi, *Francesco Tironi. Ultimo Vedutista del Settecento Venezia*, Pordenone 2004, pp. 5–18). Several paintings signed with the initials 'F T' have significantly helped to establish him as a distinctive figure who may have been a studio assistant of Canaletto, before being influenced by Francesco Guardi (see C. Beddington, *Venice: Canaletto and his Rivals*, exhibition catalogue, London 2010, pp. 130–131).

139

Francesco Guardi

(Venice 1712–1793)

A seascape with sailing boats, a fortress beyond; and

A seascape with a ruinous fortress and boats,

oil on panel, each 13 x 21 cm, framed, a pair (2)

€ 60,000 – 80,000

US\$ 64,400 – 85,800

Provenance:

Collection of Sir Charles William Beeston Prescott (1877–1955),

London, 6th Baronet;

his sale, Christie's, London, 20 July 1956, lot 20 (as Francesco Guardi)

sold for 1,800 gns;

with Koetsler, New York, 1957;

with Lorenzelli, Bergamo, 1969;

Private collection, Bergamo;

Private European collection

Exhibited:

Bergamo, Galleria Lorenzelli, *Venezia '700*, September – October 1969

(as Francesco Guardi)

Literature:

M. Valsecchi, R. Pallucchini (eds.), *Venezia 700: Francesco Guardi e il suo tempo nelle raccolte private bergamasche*, Bergamo 1969, pl. 17, XXXII, both illustrated (as Francesco Guardi);

A. Morassi, *Una mostra di pitture veneziane del Settecento a Bergamo*, in: *Arte Veneta. Rivista di storia dell'arte*, vol. 23, 1969, p. 302–304, figs. 351, 353 (as Francesco Guardi);

L. Rossi Bortolato, *L'opera completa di Francesco Guardi*, Milan 1974, p. 97, no. 130, p. 132, no. 722, illustrated p. 130 (as Francesco Guardi);

A. Morassi, *Guardi. I dipinti*, Venice 1993 [1973], vol. I, p. 278; 462,

cat. no. 820, not illustrated, p. 474, cat. no. 885, fig. 801 (as Francesco Guardi)

The present paintings appear to be late works by the Francesco Guardi and can be classified amongst the artist's production of so-called '*vedute ideate*'. The term was coined by Canaletto and describes compositions that abandon the realistic documentation of a view creating instead an amalgamation of imaginary architectural and scenic elements, which nevertheless remain Venetian in essence.

Both panels show a maritime scene with sailing boats, figures and architecture. The balance of vertical and horizontal elements gives the composition an expression of calm, which is reinforced by the reduced palette. This is complemented by Guardi's '*pittura di tocco*' (painting of touch), created by vibrant brush strokes, as well as small dots and dashes rather than solid strokes, which render the paintings' atmosphere poetic. Plasticity is created by a refined play of light and shadow, together with a loose modelling, using swiftly applied black outlines and white highlights. The figures play a secondary role in Guardi's *vedute*, and they tend to be composed of single patches of colour, without outline. Morassi observes that the present paintings may have formed a series of three '*vedute ideate*' with another panel having similar dimensions and subject (see Morassi 1993, in literature, p. 462, fig. 800).

Francesco Guardi was one of the last great 18th century masters of Venetian *vedutismo*, or view painting. He trained in the family studio with his elder brother Gian Antonio and spent his entire career in Venice. He began as a figure painter and only at an advanced stage in his career, probably around the mid-1750s, when he was already in his maturity, did he begin to dedicate himself to view painting, owing to considerable demand. Guardi was also a history and genre painter, a portraitist, as well as a painter of landscapes and *capricci*, all of which attained great acclaim among his Venetian contemporaries and patrons.



140

Michele Marieschi

(Venice 1710–1744)

The Rialto Bridge and the Palazzo dei Camerlenghi, Venice,
oil on canvas, 50 × 65.5 cm, framed

€ 200,000 – 300,000

US\$ 214,600 – 321,900

Provenance:

with Lorenzelli, Bergamo, 1969;
Private European collection

Exhibited:

Bergamo, Galleria Lorenzelli, *Venezia '700. Francesco Guardi e il suo tempo nelle raccolte private bergamasche*, September – October 1969 (as Michele Marieschi)

Literature:

M. Valsecchi, R. Pallucchini (eds.), *Venezia 700. Francesco Guardi e il suo tempo nelle raccolte private bergamasche*, exhibition catalogue, Bergamo 1969, s. p., pl. XXVI (as Michele Marieschi);

A. Morassi, *Una mostra di pitture veneziane del Settecento a Bergamo*, in: *Arte veneta. Riviste di storia dell'arte*, vol. 23, 1969, p. 303 (as Michele Marieschi);

R. Toledano, *Michele Marieschi. L'opera completa*, Milan 1988, p. 77, no. V. 8.4 (as Michele Marieschi);

M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Alboto*, Venice 1991, p. 53, no. M. 8.4, not illustrated (as Michele Marieschi);

R. Toledano, Michele Marieschi, *Catalogo ragionato. Seconda edizione riveduta e corretta*, Milan 1995, p. 69, no. V. 10.d (as Michele Marieschi);
F. Montecuccoli degli Erri, F. Pedrocco, *Michele Marieschi. La vita, l'ambiente, l'opera*, Milan 1999, p. 378, no. 150 (as Michele Marieschi);
D. Succi, *Michele Marieschi. Opera completa*, Pordenone 2016, p. 266, 268, no. 87, illustrated p. 267 (as Michele Marieschi)

The present painting shows one of the most iconic views of Venice, the Rialto Bridge with the Palazzo dei Camerlenghi and the Fabricche Vecchie di Rialto on the right. The scene is animated by figures and boats on the canal, at the pier on the lower left two noble women are about to board a gondola.

Marieschi devoted a great deal of attention to the architectural rendering of the buildings, traced with a clear and precise drawing and later completed with fluid impasted brushstrokes. The present painting can be dated to the artist's maturity, circa 1737–1740.

Little is known of Marieschi's artistic training and details of his early life remain sparse. He was the son of an engraver who died when Michele was only ten years old. Eighteenth-century sources mention an apprenticeship in Germany; however, this cannot be confirmed. He was certainly influenced by the production of Gaspare Diziani, who was also a witness at his wedding. The work of his maternal grandfather, Antonio Meneghini, also played an important part in Marieschi's training: Meneghini was a painter who specialised in stage and set design and worked with the Venetian entrepreneur Francesco Tasso on ephemeral decorations for festivals and ceremonies.



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|--|------------------|
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| für den EUR 1.000.000 übersteigenden Betrag: | 12,5% |

In diesem Fall (b) wird die gesetzliche Umsatzsteuer vom Gesamtpreis (Meistbot zuzüglich Käufergebühr und evtl. Folgerechtszuschlag) berechnet und dem Gesamtpreis hinzugerechnet. (Beispiel am Seitenende²)

Die gesetzliche Umsatzsteuer beträgt in Österreich für mit einem „+“ gekennzeichnete Objekte: 20%, für mit einem „-“ gekennzeichnete Objekte: 13%, für mit einer „#“ gekennzeichnete Objekte: 10%.

Davon abweichend richtet sich die gesetzliche Umsatzsteuer bei Lieferungen an nicht umsatzsteuerpflichtige Käufer, wenn das Objekt nach erfolgtem Kauf in ein Mitgliedsland der Europäischen Union versendet wird, nach dem Steuersatz des Lieferlandes.

Bei Objekten, die durch **Vermittlung** („V“) verkauft werden, ist die Rückvergütung der Umsatzsteuer für Lieferungen in Drittländer nicht möglich.

Nur bei Verkäufen von nichtbezeichneten Objekten und von Objekten, die mit „+“, „-“, oder „#“ bezeichnet sind, wird die Umsatzsteuer rückerstattet, wenn der Verkauf in ein Nichtmitgliedsland der Europäischen Union (Drittland) erfolgt und die gesetzlichen Voraussetzungen vorliegen sowie der Ausfuhrnachweis erbracht wird.

Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedsland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der mit „+“, „-“ und der mit „#“ gekennzeichneten Objekte in Österreich umsatzsteuerfrei, wenn uns vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Käufers bekanntgegeben wird.

Bitte beachten Sie, dass für Nachverkäufe eine um 2 % erhöhte Käufergebühr verrechnet wird.

Der Käufer ist verpflichtet, den Kaufpreis (Meistbot zuzüglich Käufergebühr und Umsatzsteuer sowie einen eventuell anfallenden Folgerechtszuschlag) sofort nach dem Zuschlag bar zu bezahlen. Die Zahlung kann ausnahmsweise vom Dorotheum gestundet werden.

Die Stundung kann von einer angemessenen Anzahlung abhängig gemacht werden. Wird eine Stundung abgelehnt, kann der Zuschlag auch nachträglich aufgehoben und der Gegenstand neuerlich in derselben oder einer späteren Auktion ausgeteilt werden. Bei Aufhebung des Zuschlages ist das DOROTHEUM auch berechtigt, den Zuschlag nachträglich dem Zweitbestbieter zu dessen letztem Gebot zu erteilen. Wird ein gestundeter

Kaufpreis nicht innerhalb der festgesetzten Frist bezahlt, so ist das Dorotheum berechtigt, dem Käufer Verzugszinsen vom Rückstand tageweise berechnet, vierteljährlich angelastet 6 % pro Jahr über der für das letzte Kalenderquartal verlautbarten, auf Viertelprozentsätze gerundeten „European Interbank Offered Rate (EURIBOR) / 3 Monate“ zu verrechnen. Der Käufer haftet nach Zuschlagserteilung für die vollständige und rechtzeitige Kaufpreiszahlung auch im Fall der Bekanntgabe nach Zuschlagserteilung, dass er für eine dritte Person mitgebietet hat. Stellt das DOROTHEUM auf Wunsch des Käufers eine Rechnung an die namhaft gemachte dritte Person aus, erklärt das DOROTHEUM damit ausschließlich die Akzeptanz einer schlichten (zusätzlichen) Erfüllungsverpflichtung durch die namhaft gemachte dritte Person, ohne ihr weitere Rechte wie insbesondere Aufrechnungs- oder Zurückbehaltungsansprüche, etc. einzuräumen, sowie unter Aufrechterhaltung der vollständigen Haftung des Käufers.

Erfüllt der Käufer seine Verpflichtungen aus dem mit ihm geschlossenen Kaufvertrag trotz einer Zahlungsaufforderung innerhalb der ihm eingeräumten Frist nicht oder nicht vollständig, ist das DOROTHEUM unbeschadet allfälliger anderer Rechte berechtigt, für sich und/oder den Einbringer

1. entweder weiter auf der Erfüllung des Kaufvertrages zu bestehen und den Käufer neben der Kaufpreiszahlung zur Bezahlung aller Zinsen, Kosten und Aufwendungen, einschließlich der Kosten rechtsfreundlicher Vertretung zur Durchsetzung der Erfüllung des Kaufvertrages, heranzuziehen, oder
2. vom Kaufvertrag zurückzutreten. In diesem Fall behält sich das DOROTHEUM für sich und/oder den Einbringer vor, vom Käufer den Ersatz des gesamten von ihm verursachten Schadens, der sich nach einem Deckungsverkauf insbesondere aus angefallenen Gebühren, Spesen, Aufwendungen und Ausfällen an geringeren Kaufpreisen einschließlich aller Kosten und Aufwendungen sowie der Kosten rechtsfreundlicher Vertretung, etc., ergeben kann, zu verlangen, oder
3. den Gegenstand für Rechnung des Käufers wiederzuversteigern.

Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt. Wird durch das Ergebnis des Deckungsverkaufes oder der Wiederversteigerung die Forderung des Dorotheums nicht gedeckt, so haftet der säumige Käufer für den Ausfall.

Die Ausfolgung und der Eigentumsübergang hinsichtlich der ersteigerten Objekte erfolgt erst nach vollständiger Zahlung des Kaufpreises einschließlich aller Zinsen, Gebühren, Kosten und Spesen.

Ersteigerte Objekte sind sofort zu übernehmen. Die bei der Versteigerung zugeschlagenen und bezahlten Gegenstände geringeren Umfangs werden sofort, größere Objekte jedoch erst am nächstfolgenden Werktag ausgefolgt. Sie lagern ab Zuschlag bis zur Übernahme auf Gefahr des Käufers. Die Verpackung und jeder Versand erfolgt auf alleinige Gefahr und Kosten des Käufers.

Werden ersteigerte Objekte nicht innerhalb einer Frist von 14 Tagen nach Zuschlagserteilung abgeholt, ist das DOROTHEUM berechtigt, Kosten für die Lagerung in Rechnung zu stellen (1% vom Meistbot pro Monat, sofern nichts anderes im Katalog oder bei der Versteigerung angekündigt wird) oder sie auf Kosten und Gefahr des Käufers bei einem Lagerhalter einzulagern. Wird die Abholung durch den Käufer oder einen von ihm beauftragten Frachtführer/Spediteur nicht innerhalb einer Frist von 90 Tagen nach dem Tag der Zuschlagserteilung bewirkt, ist das DOROTHEUM berechtigt, das ersteigerte Objekt auf alleinige Kosten und Gefahr des Käufers der Wiederversteigerung zuzuführen. Dabei wird der säumige Käufer hinsichtlich der Gebühren wie ein Einbringer behandelt.

Die Beschreibung der Versteigerungsobjekte beruht auf subjektiven Überzeugungen der Experten und sie nehmen dementsprechend die Ausrufpreise an. Ihre Angaben stellen keine Zusage einer bestimmten Eigenschaft oder eines bestimmten Wertes dar. Das Dorotheum übernimmt für Angaben in diesem Zusammenhang keine Haftung, insbesondere auch nicht nach den Maßstäben der §§ 1299f ABGB. Auch sofern die Beschreibung und/oder Preisfestsetzung nicht durch das DOROTHEUM erfolgt, sondern durch den Einbringer selbst oder durch externe Sachverständige sowie bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Haftung. Bei Kunstgegenständen, insbesondere bei Bildern und bei antiken Gegenständen, werden nur solche Fehler und Beschädigungen angeführt, die den künstlerischen Wert wesentlich beeinträchtigen.

Das DOROTHEUM garantiert bei Verkäufen im eigenen Namen Käufern die Richtigkeit seiner Angaben über die Urheberschaft (Künstlerbezeichnung), über den Hersteller, über den Herstellungszeitpunkt, über den Ursprung, das Alter, über die Epoche, über den Kulturkreis der Herstellung oder Verwendung sowie über Materialien, aus welchen die Gegenstände hergestellt sind unter folgenden Voraussetzungen:

Unrichtig sind solche Angaben dann, wenn sie nicht den allgemein zugänglichen wissenschaftlichen Erkenntnissen und den Meinungen allgemein anerkannter Sachverständiger entsprechen. Als wesentlich unrichtig gelten solche Angaben dann, wenn ein durchschnittlicher Normkäufer den Kauf bei Nichtzutreffen der jeweiligen Angaben nicht geschlossen hätte.

Weist der Käufer innerhalb von drei Jahren ab dem Tag der Zuschlagserteilung nach, dass solche Angaben des DOROTHEUMS wesentlich unrichtig sind, erhält der Käufer Zug um Zug gegen Rückstellung des unveränderten Gegenstandes den Kaufpreis zurück. Bei Käufern, für die der abgeschlossene Kauf zum Geschäftsbetrieb ihres Unternehmens gehört, ist weiters vorausgesetzt, dass sie das DOROTHEUM unverzüglich nach Entstehen erster begründeter Zweifel an der Richtigkeit hiervon verständigen.

¹ Beispiel für Differenzbesteuerung oder Vermittlung:

Verkauf zu Meistbot 3.000 Euro, mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.020 Euro (3.000 Euro Meistbot + 900 Euro Käufergebühr + 120 Euro Folgerechtszuschlag)

² Beispiel für Vollbesteuerung mit 20% USt (Lieferland Österreich):

Verkauf zu Meistbot 3.000 Euro mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.644 Euro (3.000 Euro Meistbot + 750 Euro Käufergebühr + 120 Euro Folgerechtszuschlag + 774 Euro USt)

Ändern sich die allgemein zugänglichen wissenschaftlichen Erkenntnisse und die Meinungen allgemein anerkannter Sachverständiger bis zum Zeitpunkt der Reklamation durch den Käufer und deren Abwicklung, ist das DOROTHEUM nach seinem ausschließlichen Ermessen berechtigt, den Ankauf entweder zu Lasten des Einbringers zu stornieren oder die Reklamation abzulehnen.

Weist der zurückgegebene Gegenstand eine Beschädigung oder Abnutzung auf, die zum Zeitpunkt des Vertragsabschlusses noch nicht vorhanden war, ist das DOROTHEUM berechtigt, angemessene Reparaturkosten und/oder eine allfällige Wertminderung vom Kaufpreis in Abzug zu bringen. Hat der Käufer den zurückgesendeten Gegenstand bereits genutzt, steht dem DOROTHEUM überdies ein angemessenes Nutzungsentgelt zu.

Das DOROTHEUM gewährt diese Garantie oder sonstige mit gesonderter Erklärung eingeräumte Garantien neben den gesetzlichen Gewährleistungs- und Irrtumsrechten der Konsumenten, die durch diese Garantien nicht eingeschränkt werden. Bei gebrauchten Gegenständen beträgt die Frist für die gesetzliche Gewährleistung gegenüber Konsumenten 1 Jahr.

Sonstige Reklamationen und Ansprüche welcher Art auch immer betreffend den Preis, die Beschaffenheit und den Zustand der erstellten Gegenstände oder Schadensersatzansprüche, soweit sie nicht ohnehin von der Echtheitsgarantie umfasst sind, sind gegenüber dem DOROTHEUM und jenen Personen, für die es ohne den Haftungsausschluss einzustehen hätte, ausgeschlossen, sofern bei Kaufverträgen mit Konsumenten im Sinne des Konsumentenschutzgesetzes darüber hinaus gehende Ansprüche nicht in grobfahrlässigem, oder vorsätzlichem Verhalten von Mitarbeitern des DOROTHEUMS begründet sind.

Bei exekutiv versteigerten Objekten ist jede Reklamation gesetzlich ausgeschlossen.

Bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Gewährleistung oder sonstige Haftung.

Das DOROTHEUM behält sich das Recht vor, die von den eingebrachten Gegenständen über eigenen Auftrag hergestellten Lichtbilder und gegebenenfalls Videoaufnahmen auch zur allgemeinen Bewerbung der Geschäftstätigkeit des DOROTHEUM in elektronischer wie in gedruckter Form zu verwenden, ohne dass dem Kunden hieraus ein Anspruch auf finanzielle Abgeltung entsteht. DOROTHEUM ist berechtigt, die Lichtbilder und Videoaufnahmen durch Veröffentlichung z.B. in Katalogen, Zeitschriften, Földern, Kalendern, Werkerzeichnissen, Büchern, Illustrationen sowie Werbe- und Merchandiseartikeln jeder Art, ohne mediale, räumliche oder zeitliche oder mengenmäßige Einschränkung - auch ohne jeden Bezug auf den ursprünglichen Verwertungsakt oder die Herkunft - zu verwenden, zu vervielfältigen, zu verbreiten und der Öffentlichkeit zur Verfügung zu stellen. Kaufaufträge von Kunden, die der Versteigerung nicht persönlich beiwohnen, werden von Sensalen oder von der zuständigen Abteilung des Dorotheums übernommen. Das DOROTHEUM übernimmt schriftliche, telefonische, mit Telefax oder im automationsunterstützten Datenverkehr erteilte Kaufaufträge bis auf weiteres unentgeltlich als Serviceleistung. Das

DOROTHEUM wird für den Auftraggeber bis zu seinem Ankaufslimit bei der Versteigerung mitbieten. Es behält sich das Recht vor, die Annahme von Kaufaufträgen ohne Angabe von Gründen abzulehnen oder eingelangte Kaufaufträge nicht zu berücksichtigen. Das DOROTHEUM übernimmt in diesem Rahmen keinerlei Haftung für die fehlerfreie Abwicklung von Kaufaufträgen. Kaufaufträge, die keine eindeutige Bezeichnung des Gegenstandes oder des Versteigerungstermines oder keine ziffermäßig bestimmte Höhe des Ankaufslimits in EURO enthalten, werden nicht angenommen. Aufträge wie „günstig“, „bestens“, „unbedingt kaufen“ usw. können daher nicht berücksichtigt werden. Kaufaufträge mit gleich hohen Ankaufslimiten werden in der Reihenfolge ihres Einlangens berücksichtigt.

Kann bei einem telefonischen Gebot die Telefonverbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden, beträgt das Ankaufslimit 75 % des unteren Schätzwertes (150 % des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, das Limit auf die nächste Steigerungsstufe aufzurunden.

Der Bieter ist an sein Gebot im Nachverkauf bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens gebunden. Die Annahmeerklärung durch das Dorotheum im Nachverkauf ist rechtzeitig erfolgt, wenn sie bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens, je nachdem welcher Zeitpunkt später eintritt, zur Post gegeben oder telefonisch oder via Telefax vorgenommen wird.

Das DOROTHEUM und jene Personen, für die es ohne den Haftungsausschluss einzustehen hätte, können nicht zum Ersatz leicht fahrlässig herbeigeführten Schäden herangezogen werden und haften gegenüber Unternehmern auch nicht für schlichte grobe Fahrlässigkeit. Für Schäden, die durch Naturereignisse oder höhere Gewalt entstehen, für Schäden die sich als Folge längerer Lagerung ergeben oder entgangenen Gewinn übernimmt das DOROTHEUM keine Haftung. Das DOROTHEUM haftet dem Käufer eines Gegenstandes für den Verlust oder die Beschädigung desselben bei grobem Verschulden, gegenüber Unternehmern jedoch nur bei mindestens krasser grober Fahrlässigkeit seiner Bediensteten bis zur Höhe des bezahlten Kaufpreises.

Erfüllungsort ist der Geschäftssitz jener Filiale/Abteilung, in welcher das jeweilige Rechtsgeschäft abgeschlossen wurde. Vertragssprache ist Deutsch. Sämtliche entstehende Rechtsstreitigkeiten unterliegen ausschließlich österreichischem materiellem Recht. Das UN-Abkommen über Verträge des internationalen Wareneinkaufs (CISG) findet keine Anwendung. Als Gerichtsstand für alle sich mittelbar oder unmittelbar aus einem Versteigerungsgeschäft ergebenden Streitigkeiten wird ausschließlich das für 1010 Wien örtlich und sachlich zuständige österreichische Gericht vereinbart. Für Konsumenten im Sinne des Konsumentenschutzgesetzes gilt diese Vereinbarung nur, sofern sie weder einen Wohnsitz noch einen gewöhnlichen Aufenthalt in Österreich haben und auch nicht im Inland beschäftigt sind und dem nicht andere Regelungen dagegensetzen.

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HINWEISE

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NACH DER MEINUNG UNSERER EXPERTEN BEDEUTET

signiert, monogrammiert: von der Hand des Künstlers; **bezeichnet:** möglicherweise von fremder Hand; **zugeschrieben:** ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk des Künstlers; **Street Art (Urban Art):** aufgrund der spezifischen (Sub)Kultur dieser Kunstströmung ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk (ausgenommen eindeutiges Zertifikat liegt vor) eines oder mehrerer Künstler bzw. Personen, häufig aber nicht zwangsläufig überarbeitet, bearbeitet oder schabloniert; **Werkstatt:** ein Werk, das wahrscheinlich in der Werkstatt, d. h. in der unmittelbaren Umgebung des Künstlers, entstanden ist; **Schule:** ein Werk, unbestimmten Datums, das in stilistischer Nähe zum Künstler oder zu einer regionalen Gruppe von Künstlern entstanden ist; **Umkreis:** ein Werk, das im weiten örtlichen oder zeitlichen Einflussbereich des Künstlers entstanden ist; **Schüler:** ein Werk, das von einem unbekanntem Schüler des Künstlers entstanden ist; **Associate:** ein Werk, das im unmittelbaren Einflussbereich des Künstlers entstanden ist; **Nachfolger:** ein Werk, das im Stil des Künstlers, aber eventuell später entstanden ist; **Nachahmer:** Nachempfindung oder Wiederholung eines Werkes unbestimmten Datums nach einem Werk des Künstlers; **Vor- und Zuname des Künstlers mit Daten und Ortsangabe:** ein sicheres Werk des Künstlers.

Jeder Einbringer ist grundsätzlich berechtigt, die zur Versteigerung übergebenen Gegenstände bis zum Beginn der Auktion zurückzuziehen. Für die tatsächliche Ausbietung kann daher keine Haftung oder Gewähr übernommen werden.

Gegenstände, die mit „AS...“ gekennzeichnet sind, werden in Übereinstimmung mit den artenschutzgesetzlichen Regelungen ausbezogen. Bei Rückfragen sind ihnen die Mitarbeiter des Dorotheum gerne behilflich. Der Export aus Österreich und der Import in Nichtmitgliedsländer der EU von Gegenständen, die im Versteigerungstext mit ASA, ASI (oder Artenschutz A) gekennzeichnet sind, zu kommerziellen Zwecken wird von der Artenschutzbehörde nicht genehmigt. ASI bedeutet, dass aufgrund der aktuellen EU-Regelung der kommerzielle Handel mit Elfenbeinobjekten nur mehr mit Musikinstrumenten vor 1975 (zum persönlichen, musikausübenden Gebrauch) und Antiquitäten (vor 1947 „signifikant verarbeitet“) möglich ist. Die mit ASI gekennzeichneten Objekte verfügen über eine entsprechende Verkaufsgenehmigung für den Verkauf durch das Dorotheum mit Verbleib in der EU. (Re-)Exporte und Importe in/aus Drittländern werden nicht mehr genehmigt. Irrtums- und Druckfehlerberichtigungen bleiben vorbehalten. Ebenso behält sich das Dorotheum das Recht vor, Berichtigungen der Beschreibung bis zur Versteigerung vorzunehmen.

HAFTUNGSAUSSCHLUSS FÜR VERSTEIGERUNGSBEDINGUNGEN UND KATALOGTEXTE

Versteigerungsbedingungen, Informationen und Katalogtexte in englischer, französischer, italienischer oder einer sonstigen Sprache stellen lediglich unverbindliche Hilfsübersetzungen dar. Die Gesellschaft kann für die Richtigkeit der Übersetzung keine Haftung übernehmen. Für die Auslegung von etwaigen Auffassungsunterschieden zwischen den Interessenten, Käufern und der Gesellschaft sind ausschließlich die in der deutschen Sprache verfassten Versteigerungsbedingungen, Informationen und Katalogtexte maßgeblich und bindend. Ebenso sind alle Währungsangaben in fremden Währungen sowohl im Katalog als auch auf der Währungsumrechnungsanzeige nur als unverbindliche Richt-(Leit-)linien zu verstehen. Für die Durchführung der Versteigerung wird ausschließlich die in Österreich alleine gültige Währung (EURO) herangezogen.

INFORMATION

Bitte beachten Sie, dass wir aufgrund gesetzlicher und interner Compliance Bestimmungen Ihre Identität zu prüfen haben. Wir ersuchen Sie um Verständnis, dass wir Sie daher um Vorlage eines amtlichen Lichtbildausweises und allfälliger sonstiger Dokumente (etwa Auszug aus dem Firmenbuch/Handelsregister/Register der wirtschaftlichen Eigentümer bzw. entsprechende Dokumente/Bestätigungen gemäß den Bestimmungen des jeweiligen Landes/der jeweiligen Jurisdiktion, sofern erforderlich) ersuchen müssen.

Gemäß unseren internen Compliance-Bestimmungen akzeptiert Dorotheum im Allgemeinen keine Zahlungen von Dritten, die nicht den Zuschlag erhalten haben und somit nicht Käufer sind.

CONDITIONS OF SALE BY AUCTION / EXTRACT FROM THE GENERAL TERMS AND CONDITIONS - AUCTION SALES

The auction is conducted according to the terms of the General Terms and Conditions - Auction Sales <http://www.dorotheum.at/footer/agg.html> of the Dorotheum GmbH & Co KG, (hereinafter called „the DOROTHEUM“) and the pertaining Tariff, which forms an integral part thereof.

The auction may be conducted by the DOROTHEUM in its own name, on a commission basis or as an agent (in the name and for the account of the Consignor). The DOROTHEUM reserves the right to withdraw any lot or lots from the auction until the acceptance of a bid or change descriptions and prices, if there are important reasons to do so.

Potential Buyers may request a condition report prior to the auction. If the DOROTHEUM forwards condition reports drawn up by third-party experts, any liability for correctness is excluded. The Auctioneer has the right to exceptionally divide or combine any lot or lots, offer any lot or lots in a two-step bidding process or withdraw any lot or lots from the sale or conduct the auction disregarding the scheduled sequence. In the event of a two-step bidding process, the items concerned will be expressly announced and, in a first step, offered individually. The highest bids and the respective highest bidders will be noted down but no bid will be accepted as yet. The individual items will then be combined into a single lot and offered as a collection, taking into account the highest bids already received as well as the reserves fixed for any items for which no bids have been placed. The lot will then be awarded at the highest bid placed for the collection or the highest bids placed for the individual items, whichever results in a higher price being realized taking into account the reserves fixed for any lots for which no bids have been placed.

In the descriptions, either the starting price will be stated or the price range that the expert assumes as a rough guide without binding force and within which he or she expects the highest bid (hammer price) will be placed, in each case in euros.

Usually, bidding starts at half the lower estimate, but the starting price can range from half the lower estimate to the lower estimate itself. Usually, bidding takes place by increasing the starting price or the preceding bid by about 10%. Bids can be accepted as final even if they are lower than the highest bids expected by the expert. The highest bidder shall be the successful bidder, provided that the amount of a reserve price agreed with the Consignor has been reached. If, on the occasion of the bidding, the bidding price is gradually reduced, the bidding process will start with the first valid offer. If only one bidder places a bid, such bid will be accepted. The acceptance of a bid may be made conditional on the fulfillment of conditions.

The decision as to whether a bid is accepted in case of a dispute, in case of alleged matching bids, if a bid was overlooked or went unnoticed or was otherwise disregarded, or if the Auctioneer was mistaken about whether or not a bid had been placed, shall lie exclusively with the DOROTHEUM. The DOROTHEUM shall have the right to cancel the acceptance of a bid either during the auction or within 3 working days thereafter for such reasons and to re-offer the item during the same or a subsequent auction.

For all items, the following shall be charged in addition to the highest bid (hammer price):
- buyer's premium (surcharge)
- Value-added Tax
- any resale right royalty that may arise (marked with the symbol * in the catalogue)

The buyer's premium shall be as follows:

a) for items subject to margin tax (not specially marked in the catalogue/in the description) or for sales where the Dorotheum acts as an agent (marked with a "V" ["Vermittlung" = agent sale] in the catalogue/in the description):

up to an amount of EUR 500,000:	30% of the hammer price
for the amount exceeding EUR 500,000:	25%
for the amount exceeding EUR 1,000,000:	15%

In these cases the buyer's premium includes the statutory VAT (Example at the end of the page¹)

b) for fully taxable items (marked in the catalogue/in the description with the symbol „+“, „-“ or „#“):

up to a hammer price of EUR 500,000:	25% of the hammer price
for the amount exceeding EUR 500,000:	20,84%
for the amount exceeding EUR 1,000,000:	12,5%

In the case under (b), the statutory VAT is calculated based on the total price (hammer price plus buyer's premium and a possible resale right royalty) and is added to the total price. (Example at the end of the page²)

The statutory VAT in Austria is 20% for items marked with the symbol „+“, 13% for items marked with „-“ and 10% for items marked with „#“.

However, in the case of deliveries to buyers who are not subject to VAT, if the purchased item is sent to a Member State of the European Union the VAT of the country of delivery applies. For items for which the Dorotheum acts as an agent in the sale ("V" for "Vermittlung" = agent sale), VAT cannot be refunded in case of export to non-EU countries.

VAT may only be reclaimed in the case of lots which are not specially marked or are marked with either of the symbols „+“, „-“ and „#“, provided the sale is made to a country which is not a member of the European Union (third country), the legal requirements are satisfied and proof of export is supplied.

Delivery to companies which are subject to VAT and have their registered seat in a member state of the European Union (except for delivery to companies domiciled in Austria and lots subject to margin tax) is subject to the acquisition tax applicable in the respective country of destination. In such case, the delivery of lots marked with either of the symbols „+“, „-“ and „#“ within Austria is exempt from VAT, provided the DOROTHEUM is informed of the Buyer's applicable VAT registration number prior to the acceptance of the bid.

Please note: For lots sold after the auction, the buyer's premium will be increased by 2%.

¹ Example for margin tax or agent sales:

Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,020 (hammer price of EUR 3,000 + buyer's premium of EUR 900 + resale right royalty of EUR 120)

² Example for a fully taxable item subject to 20% VAT (Country of delivery Austria):

Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,644 (hammer price of EUR 3,000 + buyer's premium of EUR 750 + resale right royalty of EUR 120 + VAT of EUR 774)

The Buyer is obligated to pay the purchase price (hammer price plus buyer's premium and VAT as well as any applicable resale royalty surcharge) in cash immediately after the lot has been awarded. At the discretion of the DOROTHEUM, payment can be deferred by way of exception. Deferral of payment may be made conditional on an appropriate deposit. If deferral of payment is denied, the acceptance of a bid may even be subsequently revoked and the item re-offered for sale during the same or a subsequent auction. If the acceptance of a bid is revoked, the DOROTHEUM shall also have the right to subsequently accept the last bid of the bidder who placed the second highest bid. If a deferred purchase price is not paid within the stipulated period, the Dorotheum shall be entitled to charge the purchaser interest on the arrears calculated daily from the beginning of the delay and charged quarterly. This interest shall be at the rate of 6 % per annum above the applicable "European Interbank Offered Rate (EURIBOR) / 3 months" for the preceding calendar quarter rounded to the nearest quarter percentage point. After a bid has been accepted, the Buyer shall be liable for the full and timely payment of the purchase price even if after the acceptance of the bid the Buyer informs the DOROTHEUM that he/she participated in the bidding process for a third party. If, at the Buyer's request, the DOROTHEUM issues an invoice to the designated third party, the DOROTHEUM thereby exclusively declares acceptance of a simple (additional) performance obligation of the designated third party without, however, granting such party any further rights such as claims to perform a set-off or retention rights, etc., and it is understood that the Buyer continues to be fully liable.

If, despite a reminder, the Buyer fails to discharge or fully discharge within the grace period granted to him/her the obligations incumbent on such Buyer under the purchase contract entered into with him/her, the DOROTHEUM shall, without prejudice to any other rights it may have, be entitled to do either of the following for itself and/or the Consignor:

1. continue to insist on the performance of the purchase contract and demand from the Buyer payment not only of the purchase price but also of any interest, costs and expenses, including the costs of legal counsel required to enforce performance of the purchase contract, or
2. withdraw from the purchase contract. In such case, the DOROTHEUM reserves the right, for itself and/or the Consignor, to demand from the Buyer compensation for the entire loss or damage caused by him/her, which after a substitute transaction in the form of a resale by seller (substitute sale) may be comprised in particular of fees, expenses and expenditure incurred and losses suffered on account of lower purchase prices, including all costs and expenses as well as the costs of legal counsel, etc., or
3. resell the item by auction for the account of the Buyer.

In the event of a substitute sale or resale by auction for the Buyer, the Buyer will be considered a Consignor with regard to the charges, premiums and commissions applicable to such transaction.

If the claim of the DOROTHEUM is not covered by the result of the substitute sale or resale by auction, the defaulting Buyer is liable for the loss.

The items purchased in the auction shall not be delivered and title thereto will not pass until the purchase price including all interest, charges, premiums, commissions, costs and expenses has been paid in full. All items purchased must be collected immediately. Small-size lots purchased in the auction and fully paid for shall be delivered immediately, but larger items may be collected on the following working day only. As from the acceptance of the bid until their collection, such lots shall be stored at the Buyer's risk. Packaging and shipping, if any, shall be at the sole risk and expense of the Buyer.

If items purchased in an auction are not collected within a period of 14 days after the acceptance of the bid, the DOROTHEUM is entitled to charge storage costs (1% of the hammer price per month if not indicated otherwise in the catalogue or during the sale) or store the item with a warehouse keeper at the risk and expense of the Buyer. If the Buyer or a carrier/forwarding agent commissioned by the Buyer fails to effect collection within a period of 90 days as from the date on which the bid was accepted, the DOROTHEUM is entitled to re-sell the purchased item by auction at the sole risk and expense of the Buyer and will consider the Buyer a Consignor with regard to the charges, premiums and commissions connected with such re-sale.

The description of the items to be sold by auction is based on subjective convictions of the experts, who will determine the starting prices accordingly. The statements made by the experts in such descriptions shall not create any warranty with respect to a particular quality or a specific value. The DOROTHEUM assumes no liability for any statements made in this connection, and in particular no liability in accordance with the criteria set forth in section 1299 et seq. of the (Austrian) „ABGB“ (General Civil Code). The DOROTHEUM also assumes no liability whatsoever in cases where the description was prepared and/or the price determined by the Consignor himself/herself or by non-DOROTHEUM experts and not by the DOROTHEUM, and in case of sales where it acts as an agent.

Where works of art, especially paintings and antique items are concerned, only such flaws and defects will be mentioned which significantly affect the artistic value.

Where the DOROTHEUM sells items in its own name, it warrants to Buyers that the information provided by the DOROTHEUM concerning authorship (designation of the artist), maker, time of making, origin, age, period, concerning the culture area where the object was made or used as well as materials of which the items are made, is correct subject to the following conditions: Such information will be deemed incorrect if it does not correspond to the commonly available scientific findings and the opinions of generally recognized experts. Such information will be deemed materially incorrect if an average standard buyer would not have made the purchase had the respective statements been untrue. If, within a period of three years as from the date of the acceptance of the bid, the Buyer furnishes proof that such information provided by the DOROTHEUM is materially incorrect, the Buyer shall have the purchase price refunded concurrently with the return of the unchanged object.

For Buyers for which the transacted purchase forms part of their company's business activities, a further requirement is that immediately after the first legitimate doubts regarding the correctness arise they shall inform the DOROTHEUM accordingly. If the commonly available scientific findings and the opinions of generally recognized experts change up to the time of the Buyer's complaint and the handling thereof, the DOROTHEUM shall have the right in its sole discretion to either cancel the purchase at the Consignor's expense or reject the complaint.

If the item returned shows signs of damage or wear and tear that were not present at the time when the contract was entered into, the DOROTHEUM shall have the right to deduct reasonable repair costs and/or any reduction in value from the purchase price. If the Buyer has already used the item returned, the DOROTHEUM will, in addition, be entitled to receive a reasonable user fee.

Such warranty, or any other warranty made by separate declaration, is made by the DOROTHEUM in addition to the consumer's statutory warranty rights and rights in case of error and shall not limit such rights in any way. In case of used items, the period of statutory warranty for consumers is 1 year. Any other complaints and claims whatsoever concerning the price, quality and condition of the objects purchased at auction or claims for damages, to the extent that such claims are not already covered by the guarantee of authenticity, vis-à-vis the DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty are excluded. The sole exception to this rule are claims in excess thereof arising under purchase contracts with consumers as defined by the (Austrian) „Konsumentenschutzgesetz“ (Consumer Protection Act), provided that such claims are based on gross negligence or deliberate acts of DOROTHEUM employees. In auctions of objects against which execution was levied any and all complaints are excluded by law. The DOROTHEUM assumes no warranty or other liability in case of sales where it acts as an agent.

The Dorotheum reserves the right to use, in printed or electronic form, also for the purpose of generally advertising the business activities of the DOROTHEUM, any photographs and if applicable video recordings it may have produced on its own behalf of the consigned objects, without any right arising for the client to receive financial compensation therefrom. The DOROTHEUM shall be entitled to use, reproduce, distribute and make publicly available the photographs and video recordings by publishing them, for instance, in catalogues, magazines, folders, calendars, catalogues raisonnés, books, illustrations as well as promotional items and merchandising products of whatever kind, etc., without any restriction as to medium, territory, time or quantity - also without any relation or reference to the original act of realization or to provenance.

Absentee bids from clients unable to attend the auction in person are accepted by the competent departments of the DOROTHEUM or the brokers authorized by the DOROTHEUM.

Until further notice, the DOROTHEUM will accept absentee bids submitted in writing, by telephone, fax or electronically as a free service. At the auction, the DOROTHEUM shall bid for the client by increments, not exceeding, however, the bid top limit stated on the absentee bid. The DOROTHEUM reserves the right to refuse to accept absentee bids without having to disclose the reasons or to disregard absentee bids received by it. In this connection, the DOROTHEUM assumes no liability whatsoever for the correct handling and execution of absentee bids.

Absentee bids which do not clearly designate the item, the date of the auction or your exact maximum bid in figures (in euros) will not be accepted.

„Buy favorably“, „buy at best price“, „buy unconditionally“, etc. bids will therefore not be taken into consideration. In the event of two or more bids specifying the same limit, the earliest received will take precedence.

If in case of a telephone bid the telephone connection cannot be established in time, for whatever reason, the bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions“). The DOROTHEUM is entitled to round up the limit to the next highest bidding increment. The absentee bid is binding in a sale after the auction until the end of the third working day after the auction or after the date of receipt. In a sale after the auction, the DOROTHEUM will be deemed to have accepted a bid in due time if the declaration of acceptance has been posted, faxed or given by telephone by the end of the third working day after the auction date or after the date of receipt, whichever is later.

The DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty cannot be called upon to make up for loss or damage caused by slight negligence and are furthermore not liable to entrepreneurs for simple gross negligence. The DOROTHEUM assumes no liability for loss or damage caused by natural occurrence or force majeure, for loss or damage caused by prolonged storage times or for loss of profit. The DOROTHEUM shall be liable to the Buyer of any item for the loss thereof or any damage thereto in case of gross negligence but to entrepreneurs only in case of at least blatantly gross negligence of its employees and only up to the amount of the purchase price paid.

The place of performance shall be the business address of the branch / department where the legal transaction was entered into. The language of contract shall be German. All disputes arising shall exclusively be subject to Austrian substantive law. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

All disputes arising directly or indirectly from an auction shall be referred exclusively to the Austrian court having local and subject-matter jurisdiction for Vienna 1st District. Consumers as defined by the Consumer Protection Act are subject to this agreement only if they have neither a residence nor a habitual place of abode in Austria and do not work in Austria and provided that this provision does not conflict with other regulations.

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PLEASE NOTE

All items are used and subject to age-related wear and tear. Value-enhancing restoration - especially in the case of antiques - is not mentioned in the description.

The description of the object does not indicate defects which are obvious (can be determined by mere viewing) or which are irrelevant for valuation. Any claims of the Buyer concerning such defects are excluded by law.

There is no right of withdrawal in long-distance and off-premises sales (Fern- und Auswärtsgeschäfte-Rücktrittsrecht). Please note that the total amount of applicable transportation costs resulting from distance, size and content cannot be calculated at present.

THE FOLLOWING DEFINITIONS REPRESENT THE OPINION OF OUR SPECIALISTS:

„signiert“, „monogrammiert“ (signed, monogrammed): a work signed or monogrammed by the artist; „bezeichnet“ (inscribed, bears a signature/monogram): the inscription or artist's signature appears to be by another hand; „zugeschrieben“ (attributed to): probably but not necessarily an authentic work by the artist; **Street Art (Urban Art)**: due to the specific (sub)culture of this genre probably but not necessarily an authentic work by one or several artists or persons (except where a specific certificate of authenticity exists), often but not necessarily reworked, adapted or stenciled; „Werkstatt“ (studio, workshop): a work probably produced in the artist's studio or workshop, i.e. in the artist's immediate surroundings; „Schule“ (school): a work of uncertain date, executed in the style of an artist or a regional group of artists; „Umkreis“ (circle): a work created within the artist's wide regional and temporal sphere of influence; „Schüler“ (Pupil): a work created by an unknown student of the artist; **Associate**: a work created within the artist's near sphere of influence; „Nachfolger“ (follower): a work in the artist's style, but possibly of a later period; „Nachahmer“ (in the manner of): imitation or copy of a work by the artist, of an uncertain date; **First name and surname of the artist, date and location**: undoubtedly a work by the artist.

In principle, all Consignors are entitled to withdraw the items they have submitted for auctioning at any time up until the auction commences. Consequently the Dorotheum makes no warranty and assumes no responsibility that the lots listed in the catalogue will be actually offered for sale by auction.

Lots marked with „AS...“ are offered in accordance with the legal provisions governing to protection of species. In the event of any questions the Dorotheum staff will be happy to assist you. The export from Austria and the import into non-EU countries for commercial purposes of items marked **ASA, ASI** (or Artenschutz A) will not be permitted by the competent authorities. **ASI** means that under current EU rules, commercial trade in ivory objects is now only possible for musical instruments made before 1975 (for personal use of performing artists) and antiques (significantly processed before 1947).

Objects marked with ASI have the appropriate sales permit for sale by the Dorotheum remaining within the EU. (Re-)Exports and imports to/from third countries are no longer authorized. Errors and omissions excepted. The Dorotheum also reserves the right to correct lot descriptions up until the beginning of the sale.

DISCLAIMER CONCERNING THE CONDITIONS OF SALE BY AUCTION AND CATALOGUE TEXTS

Conditions of Sale by Auction, information and catalogue texts in English, French, Italian or any other language, as the case may be, are for the sake of convenience only and shall in no way be considered binding. The DOROTHEUM is unable to assume any liability for the correctness of translations. In the event of diverging interpretations by interested parties, Buyers and the DOROTHEUM, the German versions of the Conditions of Sale by Auction, information and catalogue texts shall exclusively be authoritative and binding. Equally, any and all amounts stated in foreign currencies in the catalogue as well as on the currency converter shall be deemed to be non-binding indications only. In auctions, the sole legal tender of Austria (EURO) will be used exclusively.

INFORMATION

Please note that pursuant to legal and internal compliance rules we need to verify your identity. Thank you for your understanding that we need to ask you for presentation of an official photo identification and possible further documents (for instance, an extract of the companies register/commercial register/beneficial owners register or respective documents/confirmations pursuant to the provisions of the relevant country/jurisdiction, if required).

Pursuant to our internal compliance regulations, Dorotheum does in general not accept payments from third parties that are not the winning bidders.

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Osman Hamdi Bey (Istanbul 1842–1910) Ottoman Lady, preparing for an outing, signed OHamdy Bey, oil on canvas on panel, 68 x 45 cm, framed



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KAUFAUFTRAG / ABSENTEE BID FORM

Wir bitten Sie, Kaufaufträge bis spätestens 24 Stunden vor Auktionsbeginn zu übermitteln.
Please submit your absentee bid at least 24 hours before the start of the auction.

DOROTHEUM

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Kunden Nr. / Client No. _____

Name _____

Firma / Company _____

Adresse / Adress _____

Tel. / Fax _____

Tel. Auktion / Phone Bidding * _____

E-Mail ** _____

UID Nr. / VAT No. _____

Politisch exponierte Personen (PEP): ja nein

** Bei Angabe Ihrer E-Mail-Adresse werden Sie automatisch über Ihre ersteigerten Objekte benachrichtigt. Bei erstmaligem Bieten ist die Übermittlung eines amtlichen Lichtbildausweises gemeinsam mit dem Auftrag notwendig.

If you provide us with your email address, we will send you an automatic notification with your auction results. If you are a first-time bidder, you need to send us a photocopy of your official photo ID card together with the bid form.

- Abholung / Collection of Purchase Versand / Shipping
(im Namen, für Rechnung und Gefahr des Kunden / on behalf of and at the risk and expense of the customer)
- Zutreffendes bitte ankreuzen / Please tick


Anmerkungen / Notes

Ich beauftrage Sie, unter Akzeptanz des Eigentumsvorbehaltes des Einbringers, bei folgenden Gegenständen bis zum angegebenen Limit für mich mitzusteigern bzw. möchte ich telefonisch mitsteigern. **Telefonische Gebote ab einem Mindestpreis von € 300,-***. Für den Fall, dass die Telefon-Verbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden kann, beträgt mein Ankaufslimit 75% des unteren Schätzwertes (150% des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, zwischen zwei Steigerungsstufen liegende Ankaufslimits auf die nächsthöhere Stufe aufzurunden. Ich stimme zu, dass das Dorotheum mit mir zu führende geschäftsbezogene Telefongespräche aufzeichnet, für drei Jahre speichert und zu internen Zwecken der Abwicklung des Geschäftes und dessen Dokumentation sowie zu Beweis Zwecken verwendet. Ich akzeptiere ausdrücklich die Begründung eines Pfandrechtes an allen meinen Gegenständen, die das Dorotheum bereits inne hat, bzw. an allen aufgrund des gegenständlichen Kaufauftrages für mich ersteigerten Gegenständen. Die Allgemeinen Geschäftsbedingungen Versteigerung samt Gebührentarif der Dorotheum GmbH & Co KG, <http://www.dorotheum.com/gebuehrentarif> und die umseitigen Bedingungen werden dem Kaufauftrag zugrunde gelegt. Ausschließlicher Gerichtsstand Wien. Österreichisches Recht findet Anwendung. Erfüllungsort ist der Ort der Versteigerung. Nähere Hinweise siehe Rückseite.

I herewith instruct you, under acceptance of a reservation of the consignor's ownership, to bid for me up to the indicated price limit, or I would like to bid on the telephone, for the following items. **Phone bids are accepted for lots with a minimum starting price of € 300.00***. In case the telephone connection cannot be made in time, for whatever reason, my bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions“). If my bid top limit falls between two bidding increments, the Dorotheum shall be entitled to round up my limit to the next highest bidding increment. I agree that the Dorotheum may record business-related telephone calls with me, store them for three years, and use them in furtherance of commercial transactions with me, their documentation and for evidential purposes. I herewith explicitly accept the establishment of a lien on all of my objects currently held by the Dorotheum, as well as on the objects bought at auction on my behalf according to the present bid order. This absentee bid is subject to the General Terms and Conditions-Auction Sales and the Tariff governing the auction sales of the Dorotheum GmbH & Co KG, <http://www.dorotheum.com/en/tariffcharges> – and the rules stated on the reverse side of this bid form. Disputes shall be submitted exclusively to the law courts of Vienna. Austrian law shall apply. The place of performance is the place where the auction is held. For further information, please see overleaf.

OLD MASTER PAINTINGS, 3. 5. 2023, 38A230503

Auktionsdatum und Zeit / Auction date and Time

Nummer Lot Number	Objekt Item	€ Preis lt. Objektbeschreibung Price acc. to lot	€ Ankaufslimit (exkl. Gebühr u. USt.) Top Limit of Bid (excl. Premium & VAT)	 *

* Bei einem telefonischen Gebot kreuzen Sie bitte statt dem Ankaufslimit die Spalte  an und geben Sie Ihre Telefon-Nr. für die Dauer der Auktion bekannt.
If you wish to bid by telephone, please tick the  column instead of the „Top Limit“ column and please note your telephone number during the auction.

Datum / Date _____

Unterschrift / Signature _____



So bieten Sie mit!

1. Gebot abgeben

Schicken Sie uns Ihren Auftrag per E-Mail, Post, Fax oder bieten Sie auf unserer Webseite.

Gerne übernehmen wir Ihren Auftrag auch persönlich in einer unserer Filialen.

Für Rückfragen stehen wir Ihnen gerne zur Verfügung.

2. Auktion

Die Objekte werden dem Meistbietenden zugeschlagen.

Zum Meistbot wird die Käufergebühren und gegebenenfalls der Folgerechtszuschlag hinzugerechnet.

Wir garantieren Ihnen, dass Sie den Zuschlag auch unter Ihrem Ankaufslimit erhalten, wenn keine höheren Gebote vorliegen.

3. Ergebnisse

Haben Sie eine E-Mail-Adresse angegeben, so werden Sie nach Ablauf der Auktion automatisch über den Erfolg Ihrer Gebote benachrichtigt.

Alle Auktionsergebnisse sind unter www.dorotheum.com abrufbar.

This is how you bid!

1. Making a bid

E-mail, post or fax us your bid, or enter it on our website.

We would also be happy to take in your bid personally at one of our branches.

If you have any queries, please do not hesitate to contact us.

2. Auction

The highest bidder for any item will be the successful bidder.

The buyer's premium and, if applicable, the resale right royalty shall be charged in addition to the highest bid.

We guarantee to knock the lot down to you also at a price below your bid top limit if no higher bids are made.

3. Results

If you indicated your email address, we will send you an automatic notification about the success of your bids after the auction has ended.

All auction results are available at www.dorotheum.com.

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