

A classical painting of the Virgin Mary holding the Christ Child. Mary is shown in profile, looking down at the child with a gentle expression. She wears a blue mantle over a red dress. The Christ Child is seated on her lap, wearing a yellow tunic and a white cloth around his waist. He looks up at Mary. The background is a soft, neutral tone. Overlaid on the bottom half of the image is a gold brushstroke banner containing text.

# OLD MASTERS NEW PERSPECTIVES

MASTERWORKS FROM THE ALANA COLLECTION

NEW YORK | 9 JUNE 2022

CHRISTIE'S





# As a leader in the art market,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

## CHRISTIE'S



SCIENCE  
BASED  
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION



# OLD MASTERS NEW PERSPECTIVES

MASTERWORKS FROM THE ALANA COLLECTION

THURSDAY 9 JUNE 2021

## AUCTION

Thursday 9 June 2022  
10.00am (Lots 1-54)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday 3 June 10.00am - 5.00pm  
Saturday 4 June 10.00am - 5.00pm  
Sunday 5 June 1.00pm - 5.00pm  
Monday 6 June 10.00am - 5.00pm  
Tuesday 7 June 10.00am - 5.00pm  
Wednesday 8 June 10.00am - 5.00pm

## AUCTIONEERS

Jussi Pylkkanen (#1351667)

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**SERAPH-21540**

## ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

## BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

FRONT COVER  
Lot 32

INSIDE FRONT COVER  
Lot 54

OPPOSITE  
Lot 53

INSIDE BACK COVER  
Lot 19

BACK COVER  
Lot 23

# CHRISTIE'S

in partnership with

The Fine Art Group

07/03/2022

OLD MASTER AND BRITISH PAINTINGS DEPARTMENT  
AND ANTIQUITIES DEPARTMENT

HEAD OF DEPARTMENT, GLOBAL  
Andrew Fletcher  
Tel: +44 (0)20 7389 2344

HEAD OF DEPARTMENT, NEW YORK  
François de Poortere  
Tel: +1 212 636 2469

HEAD OF DEPARTMENT, LONDON  
Henry Pettifer  
Tel: +44 (0)20 7389 2084

DEPUTY CHAIRMAN, EMEA  
John Stainton  
Tel: +44 (0)20 7389 2945

DEPUTY CHAIRMAN, UK  
Francis Russell  
Tel: +44 (0)20 7389 2075

HONORARY CHAIRMAN, UK  
Noël Annesley  
Tel: +44 (0)20 7389 2405

WORLDWIDE SPECIALISTS  
  
AMSTERDAM  
Manja Rottink  
Tel: +31 (0)20 575 52 83

BRUSSELS  
Astrid Centner  
Tel: +32 (0)2 512 88 30

HONG KONG  
Melody Lin  
Tel: +85 29 78 68 50

LONDON  
Clementine Sinclair  
Freddie de Rougemont  
Eugene Pooley  
Milo Dickinson  
Sandra Romito (Consultant)  
Maja Markovic  
Flavia Lefebvre D'Ovidio  
Olivia Ghosh  
Tel: +44 (0)20 7389 2407

NEW YORK  
Alan Wintermute (Consultant)  
Joshua Glazer  
Jonquil O'Reilly  
John Hawley  
Taylor Alessio  
Tel: +1 212 636 2120

PARIS  
Pierre Etienne  
Bérénice Verdier  
Tel: +33 (0)1 40 76 85 87

ANTIQUITIES  
  
DEPUTY CHAIRMAN, NEW YORK  
G. Max Bernheimer  
  
HEAD OF DEPARTMENT, NEW YORK  
Hannah Fox Solomon

NEW YORK  
Maxwell Murphy

LONDON  
Claudio Corsi  
Chanel Clarke

GLOBAL MANAGING DIRECTOR  
Armelle de Laubier-Rhally  
Tel: +44 (0)20 7389 2447

PRIVATE SALES  
Alexandra Baker,  
International Business Director  
Tel: +44 (0)20 7389 2521

SPECIALISTS AND SERVICES FOR THIS AUCTION

OLD MASTERS PAINTINGS

HEAD OF DEPARTMENT  
François de Poortere  
fdepoortere@christies.com

HEAD OF PART I SALE  
Jonquil O'Reilly  
joreilly@christies.com

SPECIALIST  
John Hawley  
jhawley@christies.com

SPECIALIST  
Joshua Glazer  
jglazer@christies.com

CONSULTANT  
Alan Wintermute  
awintermute@christiespartners.com

CATALOGUER  
Taylor Alessio  
talessio@christies.com

JUNIOR SPECIALIST  
Julia Jones  
jjones@christies.com

ANTIQUITIES

DEPUTY CHAIRMAN  
G. Max Bernheimer  
mbernheimer@christies.com

HEAD OF DEPARTMENT  
Hannah Fox Solomon  
hsolomon@christies.com

ASSOCIATE SPECIALIST  
Maxwell Murphy  
maxwellmurphy@christies.com

SCULPTURE

SPECIALIST  
Will Russell  
wrussell@christies.com

CATALOGUER  
Clare Smith  
csmith@christies.com

INTERNATIONAL OLD MASTER AUCTIONS

AUCTION CALENDAR 2022  
TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

5 JULY  
OLD MASTER DRAWINGS AND  
PRINTS  
LONDON

7 JULY  
OLD MASTERS EVENING SALE  
LONDON

24 JUNE - 8 JULY  
OLD MASTERS DAYS SALE  
LONDON

SALE COORDINATOR  
Meredith Horan  
MHoran@christies.com  
Tel: +1 212 636 2414  
Fax: +1 212 636 4934

REGIONAL MANAGING DIRECTOR  
Brittany Gersh  
BGersh@christies.com  
Tel: +1 212 636 2168

HEAD OF SALE MANAGEMENT  
Kristina Weston  
kweston@christies.com  
+1 212 636 2108

POST-SALE COORDINATORS  
Ning Chen  
Tel: +1 212 636 2605  
Ariel Chen  
Tel: +1 212 636 2339

PAYMENT, SHIPPING AND COLLECTION  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com



## OLD MASTERS NEW PERSPECTIVES

MASTERWORKS FROM THE ALANA COLLECTION

—Foreword by Dr. Laurence B. Kanter, Chief Curator  
of European Art, Yale University Art Gallery

What a privilege to be asked to write a few words to introduce the Alana Collection and through it, my friends who put it together. To sit with them in their apartment, surrounded by these treasures, is an “out of time” experience from which I always need a few days to recover, to readjust to the pace and rhythms of the real world. Not only do I find myself immersed in a tapestry of objects of the greatest rarity and aesthetic power – fourteenth-century gold-ground panel paintings hung as closely together as tesserae in a Byzantine mosaic; a pantheon of fifteenth- and sixteenth-century portraits of the great, the powerful, the learned, and the unknown; shelves filled with the warm leather bindings of illuminated manuscripts that have been lovingly pored over for hundreds of years; Gothic and Renaissance sculpture to make any museum envious – but also I realize that I may be taking tea in the company of Antique sculpture or Classical coins and gems about which I understand little but that may well have been present at convivial gatherings two millennia ago. The Alana Collection is so broad and so deep that it calls to mind only a few truly legendary parallels formed in the two hundred years since the fall of Napoleon at Waterloo: the Campana collection now divided among museums in Saint Petersburg, London, Rome, New York, Paris, and Avignon; the collection of J.P. Morgan scattered among three venerable New York City institutions; the Kress Collection anchored in Washington with satellites in nearly every state in the country. More remarkable than these, however, is the fact that the Alana Collection was assembled almost in its entirety

*“I find myself immersed in a tapestry of objects of the greatest rarity and aesthetic power – fourteenth-century gold-ground panel paintings hung as closely together as tesserae in a Byzantine mosaic; a pantheon of fifteenth- and sixteenth-century portraits of the great, the powerful, the learned, and the unknown”*

in a little over twenty years, during a time in which the art market has been described by some as “exhausted.” This is a lesson in optimism: that with determination, intelligence, good taste, and practiced judgment, all things are possible.

Watching the Alana Collection grow since I was first introduced to it perhaps a decade and a half ago has been an enlightening experience. What began ambitiously under the guidance of a good friend and trusted mentor, Miklòs Boskovits – a cicerone of the most distinguished merit! – has become something that neither ambition nor expert advice alone could achieve. The Collection reveals a single-minded purpose in its focus and an awe-inspiring breadth in its range that seems like an incompatible pairing. Miklòs made certain that his pupils were interested in every school of art to have appeared on the Italian peninsula, unlike the fashionable snobbery of most of us in the field, with our preferences for Tuscany, or Rome, or Venice, or Lombardy, or Naples, or Bologna. He also made it clear that minor artists and artists without names can be as fascinating as their more famous peers and contemporaries. I doubt, however, that Miklòs could have foreseen the perseverance with which masterpieces that had not been seen in generations would be ferreted out for the Alana Collection, how apparently limitless could be a passion for major and minor masters living cheek by jowl, how even paintings of uncomfortable subject





Paintings on view at the Musée Jacquemart-André's Alana Collection exhibition, Paris  
© Culturespaces / Benjamin Barda

*“To sit with them in their apartment, surrounded by these treasures, is an “out of time” experience from which I always need a few days to recover, to readjust to the pace and rhythms of the real world.”*

and uncompromising scale could be made welcome in an orderly and overwhelmingly tasteful collection.

As the Alana Collection grew, it seems that the experience of living with great and challenging paintings led to an increased appetite for more and to a search further and further afield from the material known to scholars from the three published volumes cataloguing the Collection's beginnings. Only recently, for example, were secular paintings added to the holdings in any number or was the small nucleus of later-sixteenth and seventeenth century paintings collected early on expanded in a meaningful way. This tentative expansion is now gently contracting. How else can one explain the appearance of towering masterpieces like Bartolomeo Manfredi's *Drinking and Musical Party*, Orazio Gentileschi's *Virgin and Child*, and Guido Reni's *Martyrdom of Saint Apollonia*, or beguiling jewels like Alessandro Allori's

*Noli me tangere* and Girolamo Macchietti's *Virgin and Child* appearing together in a single sale? The staggering depths of the Alana Collection might be hinted at here by the sale of works by artists of whom “too many” examples had been brought together: Tintoretto, Lorenzo Veneziano, Bacchiacca, Sano di Pietro, Bergognone. The opportunity to own even a single painting by any of these masters is exceptional; to have as many as three by each of them is astonishing. Even more astonishing is finding two important paintings by Bernardo Daddi for sale and to know that they are but the tip of an iceberg. And finally, what can one say about two of the smallest yet most eloquent paintings in this sale: Lorenzo Monaco's enchanting *Portrait of Piera degli Albizzi and Her Daughters* and Fra Angelico's mystical *Saint Dominic and the Stigmatization of Saint Francis*. Is it possible to own too many works by either of these giants of Renaissance art? Welcome to the Alana Collection.

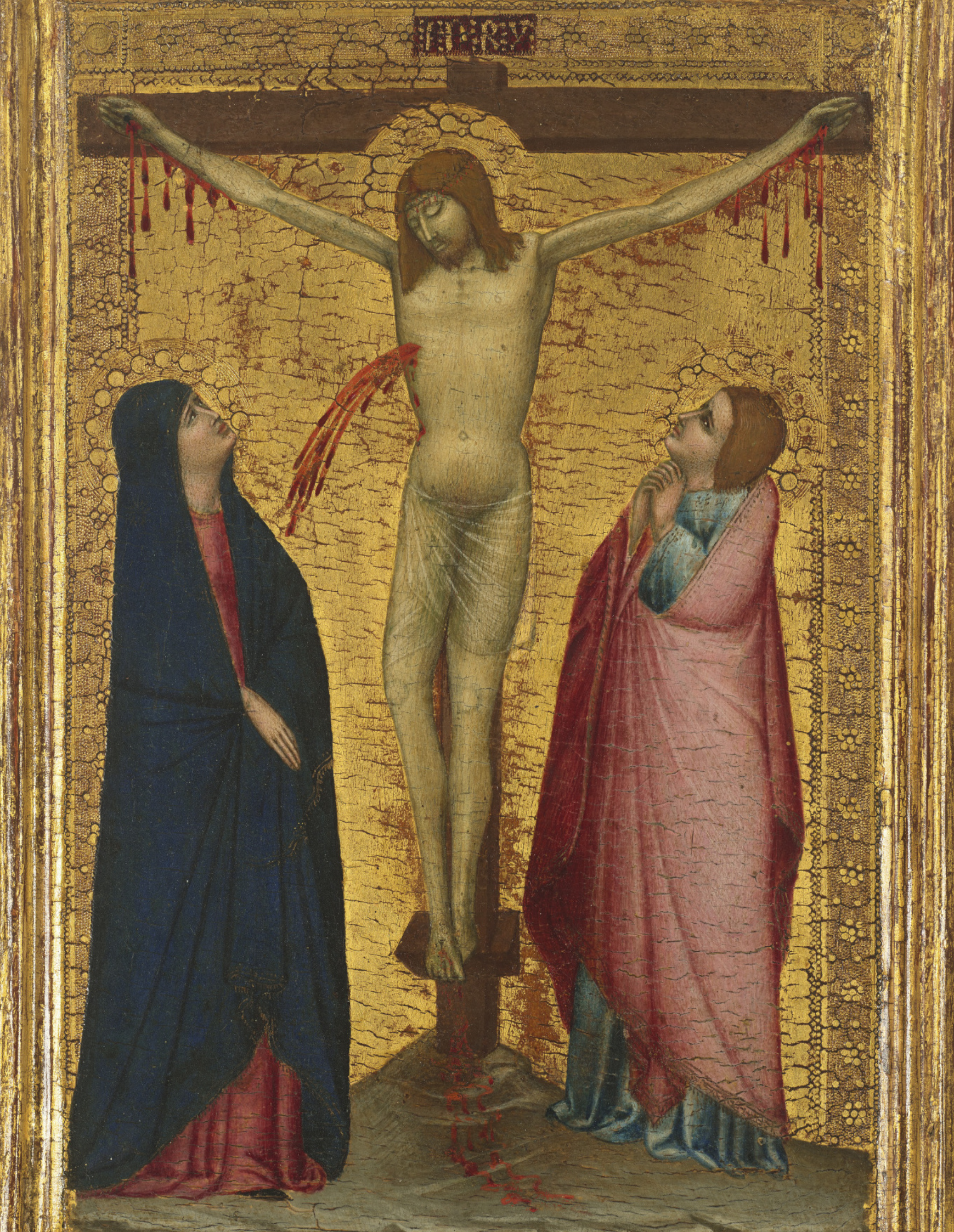
# La collection ALANA

## CHEFS-D'ŒUVRE DE LA PEINTURE ITALIENNE

Fidèle à la sensibilité originelle de ses fondateurs et en écho à leur exceptionnelle collection de peintures et de sculptures italiennes, le musée Jacquemart-André présente une sélection de plus de soixante-quinze chefs-d'œuvre issus de la collection Alana. Reconnue par les spécialistes comme l'un des plus grands ensembles d'art italien ancien en mains privées, cette collection a été conçue par un couple d'amateurs éclairés et passionnés. Comme Nélie Jacquemart et Édouard André en leur temps, Álvaro Saieh et Ana Guzmán, dont la contraction des prénoms forme le nom Alana, partagent un profond amour de l'art.

Fascinés par les grands maîtres italiens du gothique et de la Renaissance, ils ont constitué un ensemble unique, offrant un panorama exhaustif de l'art du XIII<sup>e</sup> au X<sup>e</sup> siècle. Leur collection s'est récemment ouverte à la peinture des XVI<sup>e</sup> et XVII<sup>e</sup> siècles, prenant ainsi une ampleur nouvelle. Exposés pour la première fois ensemble, les tableaux de Lorenzo Monaco, Fra Angelico, Uccello, Bellini, Carpaccio, Tintoret, Véronèse, Bronzino ou Gentileschi présentent un saisissant résumé des grandes heures de l'art italien, des ors des primitifs au clair-obscur des caravagesques.

Toutes les œuvres exposées  
proviennent de la collection Alana,  
Musée M. Jacquemart-André.



## OLD MASTERS NEW PERSPECTIVES

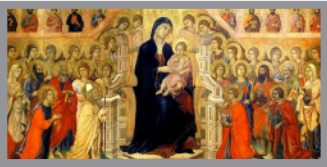
MASTERWORKS FROM THE ALANA COLLECTION

Lovingly assembled over decades, the Alana Collection's Gothic, Italian Renaissance, and Baroque paintings have rightfully gained international renown following the acclaimed 2019-2020 exhibition at the Musée Jacquemart-André, Paris. With masterpieces by Fra Angelico, Bernardo Daddi, Lorenzo Monaco, Guido Reni and Orazio Gentileschi, to name but a few, the collection is distinguished not only by the exceptional artistic quality of its individual components, but by the narrative power of the group as a whole. Provenance and a broad spectrum of schools, periods and subjects play as prominent a role as the blockbuster names that punctuate the collection.

These superb paintings, sculptures and antiquities reflect the intellect, vision and infinitely curious mind of the collector who amassed them. In partnership with The Fine Art Group, it is our privilege and great pleasure to present these masterworks from the Alana Collection for sale at Christie's New York.

Guillaume Cerutti, Christie's CEO

TIMELINE



1308-11

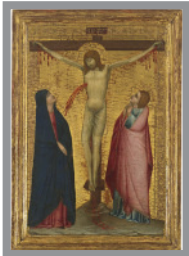
Duccio di Buoninsegna paints his *Maestà*, for the Duomo in Siena



1429

Clément de Fauquembergue, *Joan of Arc in the protocol of the Parliament of Paris* (1429)

At the behest of Charles VII of France, Joan of Arc frees the city of Orléans in the Hundred Years' War



1330

Lot 8 Associate of Ambrogio Lorenzetti, *The Crucifixion with the Madonna and Saint John the Evangelist*



1430s

Lot 8 Fra Angelico, *Saint Dominic and the Stigmatization of Saint Francis*



1346

Pierart dou Tielt, Citizens of Tournai bury their plague dead, in *Tractatus quartus bu Gilles li Muisit* (circa 1353)

The Black Death, the most fatal pandemic in recorded human history, occurs from 1346 to 1353 and kills upwards of 200 million people



1440-45

Fra Angelico paints his *Annunciation* fresco for the convent of San Marco, Florence



1368-70

Lot 30 Lorenzo Veneziano, *Saint Catherine of Alexandria; and Saint Sigismund of Burgundy*



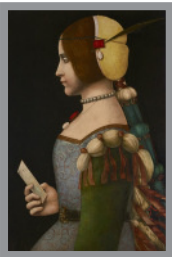
1489

Leonardo da Vinci paints his *Lady with an Ermine*, now in The National Museum, Krakow



1387-88

Lot 7 Lorenzo Monaco, *Piera degli Albizzi and her daughters*



1490s

Lot 21 Circle of Leonardo da Vinci, *Portrait of a lady, half-length, in profile*

1517

Lucas Cranach the Elder, *Martin Luther*, Metropolitan Museum of Art

Martin Luther publishes his Ninety-Five Theses, which marks the start of the Reformation



1562

Lot 47 Luca Cambiaso, *The Madonna and Child with Saints Paul and Augustine, a putto reading at their feet*



1578

Lot 42 Jacopo Tintoretto and Studio, *The Battle between the Philistines and the Israelites*



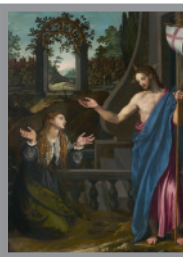
1580s

Lot 23 El Greco, *Portrait of a young man, traditionally identified as Saint Aloysius*



1580s

Lot 23 El Greco, *Portrait of a young man, traditionally identified as Saint Aloysius*



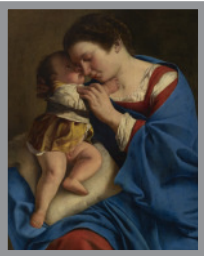
1599-1600

Michelangelo Merisi da Caravaggio paints his *Inspiration of Saint Matthew*, part of his triptych for the Contarelli Chapel in San Luigi dei Francesi, Rome



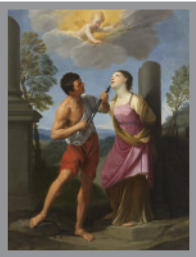
1607

Lot 32 Orazio Gentileschi, *The Madonna and Child*



1615

Lot 53 Guido Reni, *The Martyrdom of Saint Apollonia*



1615-20

Lot 54 Bartolomeo Manfredi, *A drinking and musical party*



# SANO DI PIETRO

(SIENA 1405-1481)

*The miracle of Saint Bernardino of Siena and the revival of the child, Amico*

tempera and gold on panel, a fragment  
7½ x 6⅝ in. (19.1 x 16.7 cm.)

\$80,000-120,000

£66,000-98,000  
€77,000-110,000

PROVENANCE:  
Anonymous sale; Christie's, London, 29 June 1973, lot 95, as 'Follower of Pietro Lorenzetti (1,900 gns. to Woodner).  
[Property from the Ian Woodner Family Collection]; Christie's, New York, 19 May 1993, lot 169, as 'Sienese School, late 14th century'.  
Anonymous sale; Christie's, London, 9 December 1994, lot 35, as 'Pietro Lorenzetti'.  
Stanley J. Seeger (1930-2011), Sutton Place, Surrey; Sotheby's, London, 5 March 2014, lot 166, as 'Workshop of Pietro Lorenzetti', where acquired by the present owner.

LITERATURE:  
C. De Benedictis, *La pittura senese, 1330-1370*, Florence, 1979, pp. 34, 65, no. 58, fig. 62, as 'Pietro Lorenzetti e bottega.'

Though known to scholars since the 1970s, this intimately-scaled panel has only recently been recognized as an entirely characteristic work by the most sought-after painter in mid-15th-century Siena, Sano di Pietro. This new, correct attribution was made by Carl Brandon Strelke in an unpublished essay, in which he likewise accurately identified the panel's subject: rather than a representation of Saint Elizabeth of Hungary reviving a child, as it had previously been catalogued, the work portrays a posthumous miracle of Sano's most favored subject, Saint Bernardino of Siena. The event took place in Aquila, the city where Bernardino died in 1444. An eighteen-month-old boy named Amico had fallen into a barrel and drowned while his mother was away. Following his discovery a half-an-hour later by the family's landlady, the mother's frantic screams were heard by a devout man, who prayed for the saint's intervention. Representations of this episode often include Saint Bernardino appearing in a cloud, resuscitating the child through a gesture of benediction. The unusual format of the present work, with its punched gold bands running along the left and right edges, precludes the possibility of the

saint's inclusion to the left or right of the composition, but as Strelke suggests, he may have appeared directly above the two figures as the panel has been cropped along the upper and lower edges. Alternatively, the scene may have been continued in an adjacent panel, since this painting surely originally formed part of a larger polyptych dedicated to the Sienese saint. Noting the painting's very delicate rendering, Strelke dates the work to shortly after Bernardino's canonization in 1450.

Sano di Pietro's extraordinarily well-documented career spanned over five decades and included large altarpieces, manuscript illuminations, and small-scale paintings for private devotion. Born Ansano di Pietro di Mencio, Sano's early artistic training probably took place in the workshop of the great Sienese revolutionary Sassetta, several of whose unfinished works he completed after the elder artist's death in 1450. Although Sassetta undoubtedly remained his strongest artistic influence, Sano's paintings also reveal his awareness of the art of Domenico di Bartolo and suggest that he knew the work of Paolo Uccello and Fra Angelico as well.

Cristina de Benedictus (*loc. cit.*) considered the present painting to have been produced by Pietro Lorenzetti and his workshop, while at the time of the 2014 Sotheby's sale, Prof. Dr. Gaudenz Freuler endorsed an attribution to the Lorenzetti's workshop, noting that similar punched quatrefoil ornamentation running along the panel's edges may be found in the work of Lorenzetti's contemporary and collaborator, Bartolomeo Bulgarini. Yet punchwork tools were greatly treasured and were passed down by artists across generations, and as Strelke rightly observes, the present work was produced nearly a century later.



actual size

LIPPO D'ANDREA  
(FLORENCE 1370-BEFORE 1451)

*The Vision of Saint Bridget of Sweden*

tempera on panel  
25 x 18½ in. (63.5 x 47 cm.)

**\$150,000-250,000**  
**£130,000-200,000**  
**€150,000-240,000**

**PROVENANCE:**  
with Galleria Bellini, Florence, by 1962, as 'Giovanni dal Ponte' and with the subject identified as 'The Temptation of the Beata Umiliana de' Cerchi'. Private collection, Florence.  
Lasinio collection, Pisa.  
Anonymous sale; Sotheby's, London, 11 July 1973, lot 57, as 'Ambrogio di Baldese' and with the subject identified as 'A Miracle of St. Monica' (£2,500 to Albert).  
with Blue Art Ltd., London, where acquired in 2015 by the present owner.

**LITERATURE:**  
*Antichità Viva*, I, April 1962, p. 3 as 'Giovanni dal Ponte'.  
S. Chiodo, 'Lippo d'Andrea: problemi di iconografia e stile', *Arte cristiana*, XC, 2002, pp. 7-16, fig. 14.  
L. Pisani, 'Pittura tardogotica a Firenze negli anni trenta del Quattrocento: il caso dello pseudo-Ambrogio di baldese', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 2001, pp. 15, 24, fig. 26.

Saint Bridget of Sweden, who was born in 1303 and belonged to a branch of the Swedish royal family, was the wife of Ulf, or 'Ulpho', Gudmarsson, Lord of Ulfasa in Sweden, by whom she had eight children. In 1341 she and her husband made the pilgrimage to Compostella. On their return both led monastic lives: Ulf entered the Cistercian house at Alvastra, where he died in 1344; while Bridget joined the same monastery where she had the first of her visions of Christ instructing her to found a religious order. The rule of her Order of the Holy Savior, the Bridgettines, based on that of the Augustinians, was confirmed by Pope Urban V in 1370. It says much for Bridget's reputation with her contemporaries that she was in a position to write to the kings of both England and France to urge the two to make peace. She died at Rome in 1373 and was canonized by Pope Boniface IX in 1391. Roughly half of her order's monasteries were in Scandinavia but significant houses were founded elsewhere, including that at Syon endowed by King Henry V in 1415. Surviving panels demonstrate that the cult of Saint Bridget was widely diffused in Italy during the decades that followed her canonization.

Lippo d'Andrea was a significant Florentine master, documentary evidence establishing an independent activity from the beginning of the fifteenth century until the early 1440s. In the past, pictures by him have been variously

attributed to Ambrogio di Baldese or – as in this case – to a 'Pseudo-Ambrogio di Baldese', Ventura di Moro and Rossello di Jacopo Franchi. He was based in Florence but also worked in Prato and elsewhere in Tuscany. Chiodo in her major article on the artist of 2002 established a coherent chronology for the extant corpus of his *oeuvre*. She dated about 1420 or slightly later a coherent group of four panels of scenes from the life of Saint Bridget. The first of these to be recognized as by Lippo – by Andrea de Marchi – is the dramatic panel of Saint Bridget appearing to cure a woman afflicted by a demon, formerly in the Rothermere collection: subsequently, by 1991, Miklòs Boskovits proposed that the *Saint Bridget borne to Heaven by Angels observed by a Monk* at Budapest was from the same series (Chiodo, *op. cit.*, figs. 17 and 16, respectively). Both panels were thought to represent scenes from the life of Saint Monica. Boskovits later identified two further components of the series, also in private collections, this panel, showing the saint kneeling in prayer experiencing her vision of Christ while confronted by the Devil, and the *Saint Bridget crowned by the Virgin*, also arched.

Chiodo recognized that the four panels illustrate the life not of Santa Monica but of Saint Bridget, as documented in the biography compiled by the Beata Birger Gregerssonn, a nun of Wadstena, who followed Saint Bridget to Rome and in other early lives of her. As Chiodo noted, this panel does not depend on a specific scene recorded by Gregersonn, but ingeniously conflates her vision of Christ with references to temptation in her and other early biographies of the saint: the composition is closely related to that of an earlier illuminated initial by a Neapolitan hand at Palermo (Biblioteca Centrale della Regione Siciliana, ms. IV G 2, Initial 'F': Chiodo, *op. cit.*, p. 14, fig. 15) in which the Devil is also shown as if endeavoring to argue with the saint who kneels serenely in prayer while experiencing her vision.

Chiodo plausibly suggests that the four panels may have flanked a full-length representation of the saint, the arched top of which would have been echoed by those of this panel and the *Saint Bridget crowned by the Virgin*. The Budapest and ex-Rothermere panels would have been placed below these.



# MASTER OF TOBIAS

(ACTIVE FLORENCE, CIRCA 1345-1370)

A Triptych: the central panel: the Madonna and Child enthroned flanked by angels and Sains John the Baptist and Philip and God the Father; left wing: The Angel of the Annunciation, a Bishop Saint and Saint Catherine of Siena; right wing: The Madonna and the Crucifixion with the Virgin Mary and Saint John

tempera and gold on panel  
25¾ x 17⅞ in. (65.5 x 44.6 cm.), the wings extended  
inscribed 'AVE MARIA GRATIA PE ONA' (on the base)

\$300,000-500,000

£250,000-400,000  
€290,000-470,000



fig. 1 Here attributed to Giusto de'Menabuoi, *Maestà*, Szépművészeti Múzeum, Budapest, © The Museum of Fine Arts Budapest/Scala / Art Resource, NY

**PROVENANCE:**  
Monastero di San Girolamo, Siena, by 1872.  
with Julius Böhrer, 1968-1973, Munich.  
Helmuth Domizlaff (1902-1983), Munich, and by descent to,  
Hildegard Domizlaff (1898-1987), Cologne.  
Anonymous Sale; Kunsthaus Lempertz, Cologne, 16 May 2018, lot 1001, where  
acquired by the present owner.

**LITERATURE:**  
M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence,  
1975, pp. 72-73, 281, pl. 81, as 'Antonio Veneziano' and dated to circa 1365-70.

At the time of this small triptych's reemergence in 2018 after nearly half a century in the Domizlaff collection, Gaudenz Freuler described it as 'one of the finest works in the *oeuvre*' of the anonymous Master of Tobias, a Florentine artist active in the third quarter of the fourteenth century. The painting had previously been associated with several other contemporary Florentine hands. In a letter to a former owner, the art historian Adolfo Venturi first proposed an attribution to Giovanni da Milano, while others have suggested the name of Jacopo del Casentino. Miklós Boskovits, who noted the painting's extraordinary artistic quality in his 1975 book on Florentine painting of the latter fourteenth century, situated its production squarely in Florence in that period, believing it to be an early work by Antonio Veneziano, datable to circa 1365-70 (*loc. cit.*).

What is clear is that this exceptional triptych exhibits the striking influences of several of the leading Florentine painters of the first half of the *trecento*, including Bernardo Daddi, Maso di Banco and Stefano Fiorentino, and can be compared with works by contemporaries like Giotto and the brothers Nardo and Andrea di Cione, called Orcagna. In his entry on the painting in the 2018 sale, Freuler pointed in particular to the similarities between the *Crucifixion* in the lower register of the right wing and Nardo's depiction of the same subject in a painting in the Uffizi, Florence, datable to circa 1350. Despite their similarities, Freuler nevertheless suggested the artistic advancement evident in our painting, noting the 'harder relief and harder contouring' of Nardo's painting when compared with the present work, in which the 'painter succeeds in conveying more vividly the emotions of his mourners through the light-filled tonal gradation of the individual forms' (*loc. cit.*).

On account of the affinities between paintings given to the Master of Tobias and Orcagna, who in the period led a workshop that was rapidly becoming the dominant one in Florence, Michela Palmieri was the first to propose that Orcagna's unknown collaborator on the extraordinary, if fragmentary, frescoes of the eastern wall of the refectory of Santo Spirito was none other than the anonymous Florentine master ('Profilo di un pittore fiorentino della metà del Trecento: Il Maestro di Tobia', *Arte Cristiana*, XCIII, 2005, pp. 405-415). Among the other works that can today be associated with this remarkable Florentine artist are a large number of the paintings that were formerly given to the Maestro del Bargello (Boskovits, *op. cit.*, pp. 355-357) and, in all probability, the beautiful small *Maestà* dated 1345 in the Szépművészeti Múzeum, Budapest (fig. 1), which Freuler suggests represents an earlier moment in the artist's development (*loc. cit.*).



JACOPO NEGRETTI,  
CALLED PALMA VECCHIO  
(SERINA, NEAR BERGAMO C. 1480-1528 VENICE)

*The Madonna and Child with Saint John the Baptist and a female saint, probably Saint Catherine of Alexandria*

oil on panel  
25 1⁄4 x 35 1⁄4 in. (63.8 x 89.5 cm.)

\$300,000-500,000	£250,000-400,000
	€290,000-470,000

PROVENANCE:  
Francis I (1708-1765), Grand Duke of Tuscany, then Holy Roman Emperor (his seal on the reverse), and by descent to his son-in-law,  
Ferdinando I (1751-1825), King of the Two Sicilies (whose seal is affixed to the reverse).  
William Dickinson (d. 1837), M.P. of Kingsweston, Somerset and Naples (whose seal is affixed to the reverse).  
Mons.e Falconet, Naples (according to an old label on the reverse).  
Anonymous sale; Sotheby's, London, 3 July 1991, lot 16, where acquired by, Roy Fisher, New York, and sold from his Estate through Silvano Lodi.  
Anonymous sale; Sotheby's, New York, 26 January 2006, lot 38, where acquired by the present owner.

Despite his premature death after only some two decades of activity, Palma Vecchio established himself as one of the leading artists in Venice in the first quarter of the sixteenth century. Born in Serina, a commune less than twenty miles northeast of Bergamo, he had relocated to Venice by March 1510 and likely trained with Andrea Previtali, who had himself worked with Giovanni Bellini. Following the deaths of Giorgione and Bellini, Palma ran the city's leading workshop, one that was rivalled only by the young Titian.

Palma specialized in themes which would become the principal genres among Venetian artists of a subsequent generation. In addition to half-length paintings

of idealized women, often with erotic content, he focused much of his painterly attention on the wide-format *sacra conversazione* ('holy conversation'), works that hearken back to those of Bellini. In these paintings, the Madonna and Christ Child feature at center surrounded by saints, generally shown at half-length. In contrast to Renaissance triptychs and polyptychs, Palma's compositions present the Madonna and Child on the same scale as the figures venerating them. Here, Palma's conception of four half-length figures set before a curtain opening onto a landscape background closely resembles Titian's *Madonna and Child with Saints George and Dorothy* of circa 1516-18 (Museo del Prado, Madrid).

Peter Humfrey proposed a similar dating for the present painting at the time of its 2006 sale. Indeed, the closest parallels in Palma's work can be found in several further paintings from this period. Of particular note are his *Madonna and Child with Saints John the Baptist and Catherine* of circa 1514-15 (Gemäldegalerie, Dresden) and *Madonna and Child with Saints John the Baptist and Sebastian* of circa 1516-18 (Muzeum Narodowe, Pozná), each of which includes a similarly conceived John the Baptist. The female saint, shown with a martyr's palm but no other defining attributes, is probably Saint Catherine of Alexandria given her frequent association with John the Baptist.



# ANDREA DI BONAIUTO, CALLED ANDREA DA FIRENZE

(ACTIVE FLORENCE, 1346-1379)

*The Madonna and Child enthroned, with Saints Lucy, Anthony Abbot, Ansanus, Catherine of Alexandria and angels carrying a cloth of honor*

tempera and gold on panel  
22¼ x 8½ in. (56.5 x 21.5 cm.)

\$350,000-500,000

£290,000-410,000  
€340,000-480,000

PROVENANCE:  
Franz von Lenbach (1836-1904), and by descent.  
Private collection, Cologne.  
Private collection, Southern Germany, by 1988.  
Anonymous sale; Lempertz, Cologne, 14 November 2015, lot 1403, where acquired by the present owner.

LITERATURE:  
J. Tripps, *A Critical and Historical Corpus of Florentine Painting – Tendencies of Gothic in Florence: Andrea Bonaiuti*, IV, VII, I, Florence, 1996, p. 90, pl. I.  
G. Freuler, *Manifestatori dell cose miracolose. Arte Italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, Lugano, 1991, p. 80.  
U. Feraci in *L'eredità di Giotto*, exhibition catalogue, Florence, 2008, p. 118.

With its gracefully rendered figures and elegantly embellished surface, this small depiction of the Madonna and Child surrounded by saints is a rare surviving work on panel by Andrea di Bonaiuto. Also known as Andrea da Firenze, the Florentine painter is primarily celebrated for his works in fresco, the most remarkable of which is the series representing the *Triumph of Faith* in the Spanish Chapel of the Dominican church of Santa Maria Novella, Florence, undertaken between 1365 and 1368.

First published in 1996, the present panel would have stood at the center of a small, folding altarpiece triptych intended for use in private devotional practices. The wings either do not survive or have yet to be identified. Both Johannes Tripps and Gaudenz Freuler (*op. cit.*) place the work at the very outset of Bonaiuto's career, whose starting point is the artist's first registration with the Florentine Arte dei Medici e Speciali in January of 1346. Among his earliest identified works on panel, dated to the second half of the 1340s, are a small triptych whose center panel depicting the *Madonna and Child with Saints and*

*Angels* resides in the Statens Museum for Kunst, Copenhagen, and whose side panels of the *Nativity* and the *Crucifixion* are in the Museum of Fine Arts, Houston. The composition of the present panel compares especially well with that found in the Copenhagen work.

As is evident in the present panel, Bonaiuto was well-acquainted with the innovations in modelling and spatial depth introduced into Florentine painting by Giotto earlier in the century, and developed still further by Bernardo Daddi. Yet at the same time, Bonaiuto was also strongly influenced by the resurgent archaicism of his Florentine contemporary Andrea di Cione, called Orcagna. His linear style, rigidly hieratic compositions, and immobile faces, all characteristics of the Byzantine tradition, may be found throughout Bonaiuto's works in fresco, though this severity is married to and relieved by a scrupulous attention to details of costume and setting. The present panel, with its delicately decorative rendering of draperies as well as the architecture of the Virgin's throne, together with the meticulous punchwork and tooling, especially in the haloes and the cloth of honor, presages such developments that the artist would later explore on a more monumental scale.

Some scholars have noted that Bonaiuto's richly tooled textiles and the gentle Gothic sway of his figures, for example the slender Saints Lucy and Catherine of Alexandria in the foreground here, owe something to the sophisticated Sienese tradition, and especially to the exquisite works of Simone Martini. Many works by Sienese painters could be found at Santa Maria Novella, to which Bonaiuto was closely tied; at the same time, the presence of Saint Ansanus, a patron saint of Siena, in the present panel, perhaps suggests that the work was moreover made for a patron from that nearby city.



ALVISE VIVARINI  
(VENICE 1446-1502)

*Salvator Mundi*

oil on panel  
21¼ x 15½ in. (53.9 x 39.4 cm.)

\$300,000-500,000	£250,000-400,000
	€290,000-470,000

PROVENANCE:  
Anonymous sale; Christie's, London, 13 December 1996, lot 349, as 'Attributed to Alvise Vivarini'.  
with Edmondo di Robilant, London, where acquired by the present owner in March 2011.



fig. 1 Jacopo da Valenza, *Salvator Mundi*, 1487, Accademia Carrara, Bergamo

Although the tradition of depicting Christ in half-length was not new, Alvise Vivarini's representation of the *Salvator Mundi*, the 'Saviour of the World', was unique in Venice at this point in the 1480s, predating Leonardo da Vinci's *Salvator Mundi* probably by more than a decade.

Holding a wooden cross in his left hand as he raises his right in benediction, Christ is portrayed as resolutely human, facing frontally in an immediate and almost visceral interaction with the viewer. The popularity of this mode of representation flourished in Italy in the fifteenth century, with one of the earliest influences deriving from northern Europe in Jan van Eyck's *Holy Face* (now lost, the most faithful copy held in the Gemäldegalerie, Berlin). The intense religious devotion that these images inspired was evidently in the first instance triggered by what was believed to be their physical authenticity, either as reliable portrait likenesses of Christ, or – in the case of the Veil of Saint Veronica – as a literally imprinted record of his features.

The present composition relates to two other works by Alvise: one in the church of San Giovanni in Bragora, which, through documents, can be dated to at least 1494 and includes slight differences, such as the omission of Christ's left hand; and another in the Pinacoteca di Brera, dated to 1498, in which Christ is depicted in a three-quarter view to his right. A version of the present composition by Jacopo da Valenza – believed to have been an assistant in Alvise's workshop – signed and dated 1487 (fig. 1; Bergamo, Accademia Carrara), suggests to Antonio Mazzotta, to whom we are grateful, that the present picture could well pre-date 1487, noting a more strictly Antonellesque appearance than that in the version in Bragora (private correspondence, April 2022).

Restoration of the present picture has revealed numerous *pentimenti*, including: modifications to Christ's painted right hand held in benediction, as well as a completely different hand previously located to the right of Christ's face; changes to the drawing of Christ's left hand holding the cross; and an adjustment to the pupil of his left eye, a *pentimento* also shared by the picture in Bragora.

We are grateful to Professors Peter Humfrey and John Steer for endorsing the attribution after first-hand inspection.



PIERO DI GIOVANNI, CALLED  
LORENZO MONACO  
(FLORENCE C. 1370-C. 1425)

*Piera degli Albizzi and her daughters*

tempera on gold ground panel, a fragment, unframed  
10⅞ x 8⅝ in (27.5 x 21.8 cm.)

\$500,000-700,000	£410,000-560,000
	€480,000-660,000

PROVENANCE:  
Commissioned by Bernardo di Cino Bartolino dei Nobili, Florence, for the chapel  
of San Jacopo e San Giovanni Decollato in the Church of Santa Maria degli Angeli,  
Florence, 1387/8.  
F. (Fritz) Rothmann, London.  
with C. Sestieri, Rome.  
Art market, Milan.  
Private collection, Milan.  
with Robilant & Voena, Milan, until 2013, when acquired by the present owner.

EXHIBITED:  
Milan, Galleria Sacerdoti, *Antologia di Tesori Pittorcini Italiani dal XIV al XVIII  
Secolo*, 19 November-23 December 1960, unnumbered.

LITERATURE:  
F. Zeri, 'Investigations into the Early Period of Lorenzo Monaco', *The Burlington  
Magazine*, CVI, 1964, p. 557, fig. 12.  
L. Bellosi, 'Da Spinello Arentino a Lorenzo Monaco', *Paragone*, XVI, 1965, p. 36.  
M. Eisenberg, *Lorenzo Monaco*, Princeton, 1989, pp. 198, 200.  
M. Boskovits, *Pittura Fiorentina: alla vigilia del Rinascimento, 1370-1400*, Florence,  
1975, p. 349.  
B. Cole, *Agnolo Gaddi*, Oxford, 1977, pp. 85-86, as 'Agnolo Gaddi.'  
M. Boskovits, 'In margine alla bottega di Agnolo Gaddi', *Paragone*, XXX, no. 355,  
1979, p. 60.  
A. Tartuferi and D. Parenti, *Lorenzo Monaco. Dalla tradizione giottesca al  
Rinascimento*, Florence, 2006, pp. 106-111, no. 5l.



This charming panel depicts the matron Piera degli Albizzi together with her four daughters, all kneeling with their hands clasped or folded across their breasts in prayer. It originally belonged to the *predella* of an important altarpiece commissioned by Bernardo di Cino Bartolini dei Nobili for the chapel of Santi Jacopo e Giovanni Decollato (Saints James the Great and the Beheaded John the Baptist) in the Camaldolese church of Santa Maria degli Angeli in Florence. Executed in 1387-88, the main sections of the altarpiece – the *Virgin and Child flanked by Saints John the Evangelist, John the Baptist, James the Great and Bartholomew* (Gemäldegalerie, Berlin); three crowning



fig. 1 Luca Cambiaso, *Madonna and Child with the Magdalene*, Musei di Strada Nuova, Palazzo Bianco, Genoa

pinnacles of the *Annunciatory Angel, Christ Blessing*, and the *Virgin Annunciate* (all Collezione Fondazione Francesco Federico Cerruti, on long-term loan to Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino); and eight pilaster panels representing saints (four in the Gemäldegalerie, Berlin, and four in the Indianapolis Museum of Art/Newfields) – are generally attributed to Agnolo Gaddi. In 1964, Federico Zeri recognized that the altarpiece's *predella* is by Lorenzo Monaco, then still Piero di Giovanni as he did not take holy orders until 1391; it is moreover one of his earliest works for a public setting. From left to right, the now-dispersed *predella* panels depict the *Baptism of Christ* (National Gallery, London), *Bernardo di Cino Bartolini de' Nobili and his Sons* (fig. 1; Yale University Art Gallery, New Haven), the *Feast of Herod*, the *Crucifixion* and *Saint James and the Sorcerer Hermogenes* (all Musée du Louvre, Paris), the present panel and *Hermogenes Throwing Books on Sorcery into a River* (Alana collection, Newark, Delaware).

Bernardo, the altarpiece's patron who features in the pendant *predella* panel to the present one, was an extremely wealthy financier and merchant, who traded in precious stones and pearls. He divided his time between Florence and Paris, and was closely associated with the French court, initially under Charles V, to whom he was sergeant-at-arms, and then under Charles VI; he also had ties to the duc de Berry. In July 1379 Charles V granted citizenship of Paris to Bernardo and in the following month authorized him to add 'de' Nobili' to his surname and to include the royal *fleur-de-lis* in his family arms. One of the monks at Santa Maria degli Angeli was a cousin of Bernardo's wife, Piera degli Albizzi. Her death on 17 February 1387 may have prompted Bernardo to found the chapel there for which the altarpiece was commissioned, and before which masses for Piera's soul would be regularly recited.

Piera is shown dressed in simple black garments and a wimple, known in Florence as the *pinzochere* and usually associated with widowhood or sometimes with membership in a female lay order, but possibly here because she had recently died. Her daughters, on the other hand, are all shown in colorful dress and with their long blonde locks uncovered, suggesting that they are not yet married. In 1743 the Florentine antiquary Domenico Maria Manni described the panel with Piera and her daughters, apparently *in situ*, as showing only three daughters (although four are shown), giving their names – Isabetta, Checcha and Niccolosa. Yet despite their being depicted as young and virginal, by 1387 at least two of the daughters were already married to members of prominent Florentine families. The eldest, Checcha (Francesca), had married Giovanni di Cipriano di Duccio degli Alberti (d. 1406) on 10 November 1381, and by 1387 she already had a one-year-old son. In 1383 Niccolosa, the second eldest, had married Antonio di Bartolomeo de' Medici (d. 1396/97). Bernardo's third daughter, Isabetta, married Tegghiaio d'Alessandro Buondelmonti. And despite Manni's testimony, Bernardo and Piera did in fact have a fourth daughter, as depicted, called Caterina, born between 1374 and 1385. Although the facial features of Bernardo's sons are clearly and carefully individuated in the panel depicting them alongside their father, the daughters are rendered in more general terms, as a coterie of pretty blondes kneeling in devotion with their gazes and hands upturned towards the Virgin and Child in the main panel of the altarpiece.



8

FRA GIOVANNI DA FIESOLE,  
CALLED FRA ANGELICO  
(VICCHIO C. 1395-1455 ROME)

*Saint Dominic and the Stigmatization of Saint Francis*

tempera and gold on panel  
6¼ x 3¾ in. (15.9 x 9.5 cm.)

\$4,000,000-6,000,000

£3,200,000-4,800,000

€3,800,000-5,700,000

PROVENANCE:

Private collection, France, late 19th century.  
with Sotheby's Private Sales, where acquired by the present owner in June 2013.

EXHIBITED:

Madrid, Museo Nacional del Prado, *Fra Angelico and the Rise of the Florentine Renaissance*, 28 May-15 September 2019, no. 43B (entry by C.B. Strehlke).



actual size



fig. 1 A reconstruction of the present valve with the *Madonna and Child with four angels* in the Detroit Institute of Arts, Detroit



fig. 2 Fra Angelico, *Crucifixion Group*, Compagnia di San Niccolò del Ceppo, Florence



fig. 3 Fra Angelico, *Saint Francis*, fragment from the Compagnia di San Niccolò del Ceppo group, Philadelphia Museum of Art

Upon taking his vows as a Dominican friar in the small town of Fiesole outside Florence, Guido di Pietro adopted the name Fra Giovanni da Fiesole. As a painter, the friar was unrivaled. Giorgio Vasari described him as having ‘a rare and perfect talent’ and his impact on Renaissance Florentine painting, and indeed the History of Art, cannot be overstated. His piety and modesty earned him the moniker ‘Fra Angelico’ or ‘Beato Angelico’ (‘Blessed Angelic One’) and in 1982, Pope John Paul II proclaimed his beatification, formally recognizing the painter’s dedication to God during his lifetime. When this exquisite little panel came to light in 2013, depicting Saint Dominic’s miraculous witnessing of the stigmatization of Saint Francis of Assisi, it represented an exceptionally rare discovery and its relation to a painting in the Detroit Institute of Arts made it a significant new addition to the artist’s *oeuvre*.

At the time of the painting’s sale in 2013, Laurence B. Kanter examined it firsthand and recognized it as the second valve of a small diptych and the accompanying panel to a *Madonna and Child with four angels* in the Detroit Institute of Art (fig. 1). The two panels were united publicly for the first time on the occasion of Carl Brandon Strehlke’s exhibition, *Fra Angelico and the Rise of the Florentine Renaissance*, held at the Museo del Prado in 2019 (*loc. cit.*). The two panels are almost identical in dimensions, the *Madonna and Child* being fractionally larger, measuring 6 3/8 x 3 7/8 in. (16.2 x 9.7 cm.). The panels would originally have been surrounded by a molded border and hinged together at the center. The present panel is cropped closer to the edge of the painted surface, accounting for its slightly diminutive size in relation to the *Madonna*, while the Detroit painting has retained a larger border of exposed wood.

The paintings’ intimate scale suggest the diptych was almost certainly intended as an object for private devotion, though the patron responsible for its commission from Fra Angelico for now remains a mystery. Saint Francis’ stigmatization is said to have taken place at Mount Verna on 14 September 1224, three years after the death of Saint Dominic in 1221. Yet here, Saint Dominic nevertheless appears miraculously at the scene, albeit portrayed as an elderly man, with lined hands and a snow-white tonsure and beard. That the artist, himself a Dominican friar, should choose his order’s namesake as the sole witness to a critical moment in the legend of Saint Francis of Assisi is perhaps not surprising. It may also hold the key to the diptych’s patron, who might themselves have been a Franciscan or Dominican or, indeed, an individual dedicated to both saints.

Though the scene is simple in its composition, the interaction between the figures is intense and psychologically complex. Fra Angelico expertly creates a subtle yet important distinction between the two saints, with Dominic as a passive (if astonished) witness and Francis as an active participant. Saint Dominic is positioned marginally closer to the foreground, his face shown in complete profile and raised upward as he gazes in beatified wonder. Saint Francis’ face, meanwhile, is shown in three-quarter view, his expression more concentrated as he cowers slightly beneath his raised hands, perhaps shielding his eyes from the bright light of the vision. Francis’ pose is reminiscent of that adopted by the same saint in the artist’s *Crucifixion Group* of 1427-30, originally from the Compagnia di San Niccolò del Ceppo, Florence (fig. 2). Painted on a far larger scale than the present panel, the cut-out figures were intended to imitate the effect of painted sculpture. The Saint Francis figure was removed



fig. 4 Fra Angelico, *Saint Anthony Abbot shunning the mass of gold*, Museum of Fine Arts, Houston



fig. 5 Fra Angelico, *The Stigmatization of Saint Francis of Assisi*, Pinacoteca Vaticana, Rome

from the group in the late nineteenth or early twentieth century and survives in fragmentary form today in the Philadelphia Museum of Art (fig. 3). The three-dimensional quality of the head, again shown in three-quarter view, and the sculptural folds of the habit in the Houston painting are replicated in miniaturist scale in the present painting. He similarly kneels, his right foot planted in front of him and his hands outstretched.

Fra Angelico depicts Mount Verna here as a simplified, barren landscape, allowing the viewer to better appreciate the psychological complexity of the scene. The setting also serves to amplify the saints' gilt halos, which stand out against the grey rock, and the crimson wings of the Christ-like seraph whose golden rays strike Francis as he receives the stigmata. The austere landscape is expertly juxtaposed with the celestial setting of the accompanying Detroit *Madonna*, with its richly tooled, gold backdrop. The Virgin wears a scarlet gown with an opulent blue mantle, embroidered with gold stars and embellished with a gold fringed trim, again contrasting markedly with the coarse cloth and plain shades of the two monks' habits. The artist employed fine, cross-hatched lines to mimic the rough weave of sack cloth in Francis' habit, providing a convincing sense of texture and depth to the folds of fabric.

Strehlke dates the present painting to the cusp of 1430 (*loc. cit.*). While Fra Angelico's treatment of the figures is acutely observed and naturalistic, his landscape is delightfully geometric, with a starkly modern feel. A similar rocky landscape can be found in Fra Angelico's *Saint Anthony Abbot shunning the*

*mass of gold* in the Museum of Fine Arts, Houston, a section of a *predella* from around the same period or slightly later, dated by Strehlke to *circa* 1430-35 (fig. 4).

The barren hillsides and squat, white buildings with red rooves reprised in the Houston panel also lend themselves for comparison to another small-scale work, similarly depicting *Saint Francis receiving the stigmata* in the Pinacoteca Vaticana, Rome (fig. 5). The Vatican panel, in horizontal format measuring 10 7/8 x 13 in. (27.5 x 33 cm.), is one of a series of five panels depicting scenes from the life of Saint Francis, together forming the *predella* to an unknown altarpiece (for more on the Vatican panel, see L. Kanter and P. Palladino, *Fra Angelico*, New York, 2005, pp. 116-120, no. 24.B). Miklós Boskovits dated the Vatican *predella* to *circa* 1430, while Kanter placed it slightly later, in 1429 (M. Boskovits, 'Appunti sull'Angelico', *Paragone*, XXVII, no. 313, 1976, pp. 37-38; L. Kanter, private communication, 14 February 2013). In the Vatican scene, the stigmatization is witnessed instead by Saint Leone, who is startled awake by the blinding light of the vision. The scene overall is shown from a wider viewpoint, the landscape – thick with vegetation in the foreground – is less abstract and the figures are less emotive and compelling and take up less of the pictorial space. While the composition of the present panel is more simplified than the Vatican scene, the result is a more refined arrangement, the treatment of the figures is more accomplished and the overall effect is more intimate and immediate.



LIPPO DI BENIVIENTI  
(ACTIVE FLORENCE, CIRCA 1296-1320)

*The Madonna and Child enthroned with Four Angels*

tempera and gold on panel  
14 x 9 in. (35.6 x 22.8 cm.)

£82,000-120,000  
€96,000-140,000

\$100,000-150,000

PROVENANCE:  
Presumably acquired by Robert Curzon, 14th Baron Zouche of Haryngworth (1819-1873), Parham Park, Midhurst, Sussex, and by inheritance through his son, Robert Nathaniel George Curzon, 15th Baron Zouche (1851-1914) and his sister Diana Curzon (1860-1917), Baroness Zouche to her first cousin once removed, Mary, née Curzon (1875-1965), wife of Sir Frederick Frankland, 10th Bt. and Baroness Zouche (17th holder of the title); Christie's, London, 28 July 1927, lot 18, as 'Jacobello Flores' (to Leger).  
With a private collection, Bologna, by 1984.  
Anonymous sale; Christie's, Rome, 18 June 2002, lot 778, as 'Attributed to Lippo di Benivieni'.  
with Moretti Galleria d'Arte, Florence, where acquired by the present owner in 2002.

LITERATURE:  
C. Volpe, 'Frammenti di Lippo di Benivieni', *Paragone*, XXIII, no. 267, 1972, p. 9, pl. 1.  
M. Boskovits, *A Critical and Historical Corpus of Florentine Paintings*, Section III, IX, *The Painters of the Miniaturist Tendency*, Florence, 1984, pp. 29, 169, no. 1, pl. XLII.  
M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA: Italian Paintings from the 13th to 15th Century*, I, Florence, 2009, pp. 82-83, no. 15, illustrated (entry by A. Labriola).

An early, intimate work by a significant master of the Florentine *trecento*, this panel was first identified as the work of Lippo di Benivieni by Carlo Volpe in 1972 (*loc. cit.*). According to Miklós Boskovits, it was likely the central panel of a small tabernacle, flanked by shutters displaying Passion scenes and saints, and probably painted in the last decade of the fourteenth century (*loc. cit.*).

Although little is known of Lippo's chronology and career, it is documented that in 1296, he took on as a pupil one Nerio di Binduccio, proving the existence of an active workshop. Richard Offner was the first to offer a reconstruction of his *oeuvre*, placing him within a Florentine style that he termed the 'miniaturist tendency', such as the Master of Santa Cecilia and the Master of the S. George Codex, who excelled particularly on an intimate scale, producing private

devotional images of great sensitivity (see R. Offner, *A Critical and Historical Corpus of Florentine Painting*, 1956, *The Fourteenth Century*, pp. III-IX, 27-45). These poetic skills are certainly palpable in the present work, in which the infant Christ reaches up to pull at his mother's mantle.

Although active in Florence contemporaneously with Giotto, these painters did not work solely within the Giottesque aesthetic, their works displaying a tension between Sienese and Florentine inclinations. The influence of Siena's Duccio di Buoninsegna has been marked in Lippo's work; here, it is visible in the Virgin's lengthened features and aquiline nose. Lippo was at one time associated with a religious company which met in Santa Maria Novella in front of Duccio's masterful Rucellai Madonna of 1285 (Boskovits, *loc. cit.*).

A note on provenance:

This picture and six other early Italian works were among a group of nineteen sold for Lady Zouche in 1927 and had presumably been retained by her in 1921 when she sold Parham and most of its historic collection to the Hon. Clive Pearson. The character of the pictures in question, the present work sold as by Jacobello 'Flores' [del Fiore], others catalogued as Byzantine, and more given to Giotto and Matteo [di Giovanni?], strongly suggests that these had been acquired by Lady Zouche's great-uncle, who as Robert Curzon made a pioneering study of Byzantine manuscripts. He visited Mount Athos in 1837 and published his highly successful *Visit to the Monasteries of the Levant* in 1849, which would be followed by *Armenia* in 1854. He formed a significant collection of Byzantine manuscripts, now in the British Museum. After his marriage in 1850 he travelled in pursuit of Byzantine manuscripts in Italy, making important discoveries recorded in his *Account of the most celebrated Libraries in Italy* of 1854. This picture and its erstwhile companions were no doubt purchased as a result of his Italian researches. In 1870 he succeeded his father as Baron Zouche.





10

## A GRECO-PERSIAN CARNELIAN FOUR-SIDED PENDANT

ATTRIBUTED TO THE PENDANTS GROUP, CIRCA LATE 5TH CENTURY B.C.

$\frac{3}{4}$  in. (2.2 cm.) long

\$100,000-150,000

£82,000-120,000

€95,000-140,000

### PROVENANCE:

Paul Julius Arndt (1865-1937), Munich, acquired by 1904 (impressions of gem preserved in *In Memoriam: Collezione Paul Arndt*).  
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.  
*Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection*, Christie's, New York, 29 April 2019, lot 16, where acquired by the present owner.

### LITERATURE:

H. Bulle, "Antike geschnittene Steine," *Zeitschrift des Münchener Alterthums-Vereins* XIV and XV, 1903-1904, pp. 1-5, pl. 2, nos. 7-11.  
G. Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart, 1922, pp. 179, 183, pl. LXV, nos. 1, 3-4 and 6; pl. XCIV, no. 2.  
A. Maximova, "Griechisch-persische Kleinkunst in Kleinasien nach den Perserkriegen," *Archäologischer Anzeiger* 43, 1928, pp. 650-651, and 670, fig. 24.  
J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pp. 316-317, fig. 294, p. 452, no. 145.  
P. Zazoff, *Die antiken gemmen*, Munich, 1983, pp. XXIX, pp. 180, 192, ns. 94, 149; pl. 41, no. 2.  
H.C.L. Wiegandt, *Die griechischen Siegel klassischer Zeit*, Frankfurt, 2009, pl. XVI, no. AbbP1; pl. XI, no. AbaP10; pl. XXXI, nos. BbaP11-12; pp. 21, 29 and 53.  
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, pp. 83-84, no. 74.

Multi-sided pendant seals are relatively rare. Depicted on the base is a hawk. On one side is seated Persian testing an arrow, his bow on the groundline before him. His stool is covered with a cross-patterned cloth, and the legs are turned. The opposite side has a standing Persian man holding a spear and a bow. The other sides have a standing Persian woman holding a conical cup and a wreath, and a standing Persian woman holding a cup, a dipper and a stemmed cup.

Boardman (op. cit., p. 316) recognized a homogeneity of style among a number of gems, including the present example, two similar pendant seals, and several of other shapes, which he called the Pendants Group. They are close enough in style that they may in fact be the work of a single artist. On a grey chalcedony scaraboid in Oxford, a Persian woman approaches a man who sits on an identical stool as seen on our pendant (see no. 178 in Boardman and M.-L. Vollenweider, *Catalogue of the Engraved Gems and Finger Rings, I, Greek and Etruscan*). The act of testing or inspecting an arrow is a subject more Greek than Eastern in flavor, as seen on an earlier blue chalcedony scaraboid by Epimenos (pl. 357 in Boardman, op. cit.) and vases (see for example the tondo of a red-figured cup by the Group of London E 33, no. 200653 in the Beazley Archive Pottery Database). Neither the relaxed pose of the standing man nor the depiction of women are found in more formal Achaemenid art.



PIER FRANCESCO MAZZUCHELLI,  
CALLED MORAZZONE  
(MORAZZONE 1573-1625/26)

*The Holy Family with Saint Jerome*

oil on copper  
15¼ x 11½ in. (38.7 x 29.2 cm.)  
inscribed on the reverse 'Di Ventura Salimbeni'

\$60,000-80,000	£48,000-64,000
	€57,000-75,000

PROVENANCE:  
Anonymous sale; Sotheby's, London, 8 July 1999, lot 183, as 'Ventura Salimbeni', where acquired by the following, with Richard Green, London, from whom acquired by a private collector. [Property of a Corporation]; Sotheby's, New York, 23 May 2001, lot 17, as 'Ventura Salimbeni', where acquired by the present owner.

LITERATURE:  
M. Ciampolini, *Pittore senesi del Seicento*, II, Siena, 2011, p. 729.

When this painting first came to light in 1999, Everett Fahy suggested an attribution to the Sienese artist Ventura Salimbeni (1568-1613) on the basis of photographs. Fahy considered it a mature work by the artist, datable to the first decade of the seventeenth century, and drew particular comparison with the artist's *Madonna and Child appearing to Saint Roch* of 1603 (Contrada della Lupa, Siena). In recent years, Marco Ciampolini has correctly identified it as the work of the contemporary Milanese painter Pier Francesco Mazzucchelli, il Morazzone.

Born in the Lombard town of Morazzone, from which his nickname derives, Pier Francesco moved with his father, a master mason, to Rome before 1592. It was in Rome that he first encountered the work of Salimbeni, who may also have been his master. By 1598, Morazzone had relocated to Varese in northwest Lombardy and soon gained recognition throughout the region. In 1602, he received commissions for two paintings from a cycle depicting the life of Saint Carlo Borromeo for the cathedral in Milan (both *in situ*). In subsequent years, his style increasingly oriented itself away from Roman Mannerism in favor of a more characteristically Lombard approach, derived in large part from his knowledge of the work of Gaudenzio Ferrari (c. 1471-1546) and Giulio Cesare Procaccini (1574-1625), with whom Morazzone collaborated on several occasions in the early 1620s. On account of its close association with the work of Salimbeni, the present painting probably dates to Morazzone's Roman period or the years immediately following his departure from the Eternal City.



IPPOLITO SCARSELLA,  
CALLED SCARSELLINO  
(FERRARA 1560-1620)

*Saint Helen*

oil on panel  
29⅞ x 22⅞ in. (75.8 x 57 cm.)

\$60,000-80,000	£48,000-64,000
	€57,000-75,000

PROVENANCE:  
Ottoboni di Fiano, Rome, and from whom acquired with the Palazzo Fiano in 1898 by, Edoardo Almagià (1841-1921); by descent to, Roberto Almagià (1883-1947); by descent to, Edoardo Almagià (b. 1928) until at least 1972. Art market, Verona, by 1984, where acquired by the following, as 'Camillo Ricci', Private collection, Verona, and by whom sold, [Property of a Private Italian Collector]; Christie's, London, 9-30 July 2020, lot 60, where acquired by the present owner.

LITERATURE:  
R. E. Spear, *Renaissance and Baroque Paintings from the Sciarra and Fiano Collections*, Rome, 1972, pp. 22-23.  
F. Moro, *Emilia Pittrice. Tableaux et dessins bolonais du XVIIème siècle*, exhibition catalogue, Mantua, 2007, pp. 21, 42.  
M. A. Novelli, *Scarsellino*, Milan, 2008, cat. 287, p. 330.

This representation of Saint Helen was recognized as the work of the Ferrarese painter Scarsellino first by Giuliano Brianti (private communication, 2 September 1984), an attribution endorsed in turn by Federico Zeri (private communication, 28 January 1985). It was likely painted around 1600, the same time as Scarsellino's altarpiece depicting the *Virgin and Child with Saints Mary Magdalene, Peter, Clare, Francis and an Abbess* in the Museum of Fine Arts, Houston (inv. no. 97.118).

Born in Ferrara in the mid-sixteenth century, Scarsellino became one of the city's foremost painters. According to Girolamo Baruffaldi, he had an early apprenticeship with his father, Sigismondo Scarsella, an architect and painter. Scarsellino's earliest works combine Mannerist elements from both the Ferrara and Parma Schools, probably influenced by Girolamo da Carpi. He then went to Venice, where from circa 1570 he reputedly trained for four years in Paolo Veronese's workshop. Upon his return to Ferrara, Scarsellino received commissions for a considerable number of church altarpieces, as well as cabinet pictures and small, elegant scenes of courtly life. In the works that the artist made after 1600, Emilian influences are more clearly evident. While the impact of his Venetian sojourn was evident in his work, after 1600 the influences of his fellow Emilian painters became more pronounced.



ALESSANDRO ALLORI  
(FLORENCE 1535-1607)

*Noli me tangere*

signed, dated and inscribed 'NEL.A.M.D.99 / ALESSANDRO  
BRONZINO / ALLORI DIPINGEVA' (lower center)  
oil on panel  
24¼ x 19¼ in. (61.5 x 48.8 cm.)  
**\$500,000-700,000**  
**£400,000-560,000**  
**€480,000-660,000**

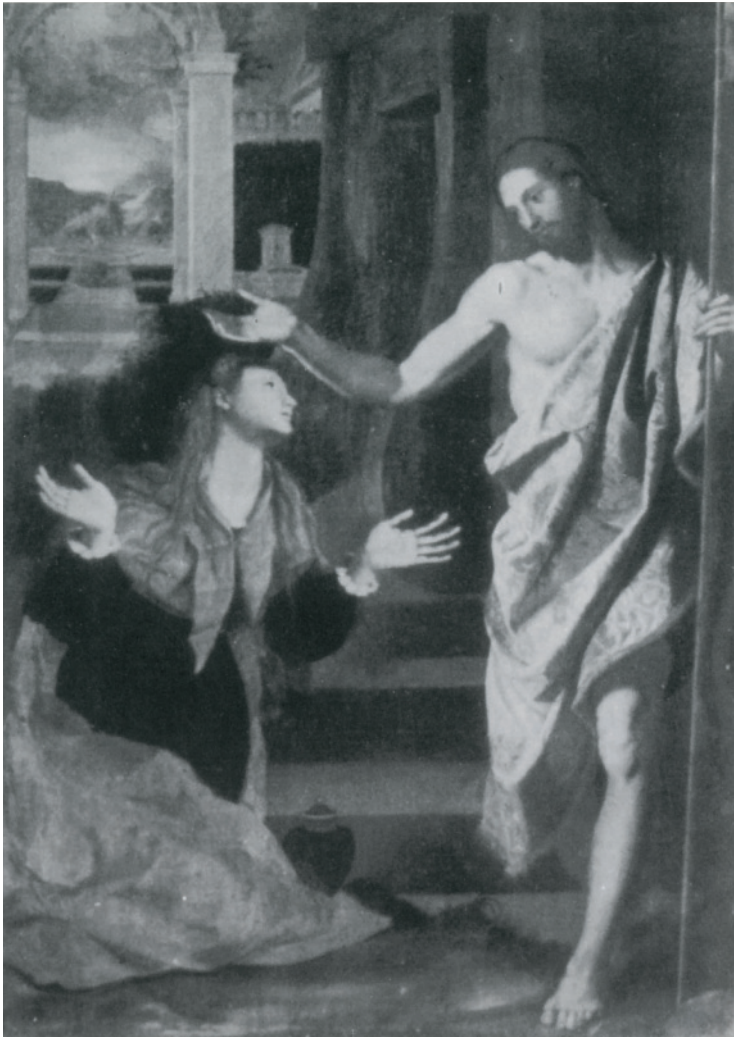


fig. 1 Alessandro Allori, *Noli me tangere*, Confraternità della Misericordia, Arezzo

**PROVENANCE:**  
Palazzo Borghese, Rome, by 1872; sale, Giacomini & Campobachi, Rome, 7 April 1892, lot 666, as 'Bronzino'.  
Giuseppe Volpi, Conte Volpi di Misurata (1877-1947), Rome, by 1929, and by descent to,  
Giovanni Volpi, Conte Volpi di Misurata; his sale, Laurin & Gillaux, Palazzo Volpi, Rome, 11 October 1972, lot 109, as 'Attributed to Alessandri Allori'.  
with Trinity Fine Art, London, 2004, where acquired by a private collector, and by whom sold,  
[Property Sold to Benefit the Cornell University College of Veterinary Medicine];  
Christie's, New York, 28 January 2014, lot 173, where acquired by the present owner.

**EXHIBITED:**  
London, Trinity Fine Arts, 23 June-9 July 2004, no. 1.  
New York, Metropolitan Museum of Art, 2012-2013, on loan.

**LITERATURE:**  
J. Meyer, *Allgemeines Künstler-Lexicon*, I, Leipzig, 1872, p. 506.  
C. Gamba, 'A proposito di Alessandro Allori e di un suo ritratto', *Dalla Rivista del Reale Istituto d'archeologia e storia dell'arte*, I, 1929, pp. 274-275, fig. 9, as dated 1590.  
A. Venturi, *Storia dell'arte italiana*, VI, Milan, 1933, pp. 108-109, fig. 70.  
L. Berti, 'Note brevi su inediti toscani', *Bollettino d'Arte*, XXXVIII, no. 2, 1953, p. 280, as dated 1590.  
S.L. Giovannoni, *Alessandro Allori*, Turin, 1991, pp. p. 274, under no. 116; 274-275, no. 117; p. 289, under no. 152, as dated 1590.

The subject of this exquisite panel is based on a passage in John (20:17), which recounts the Resurrected Christ appearing before Mary Magdalene. At first, she thinks he is a gardener, but when she recognizes him and falls at his feet he instructs her not to touch him. Here, Christ carries a banner with the sign of the cross, symbolizing his triumph over death. Mary, her curly red-blond hair falling in waves over her shoulders, has just made her discovery and dropped to her knees before the Redeemer. The scene takes place in an elegant Italian villa garden surrounded by a crenellated wall and adorned with typically Florentine architectural decorations in *pietra serena*. A stately row of cypress trees rises up at right, and in the background, a pergola adorned with blooming vines stands out against the gentle glow of a spring sunset.

One of the most important painters active in Florence in the second half of the sixteenth century, Alessandro Allori was the pupil and adopted son of Bronzino and the father of Cristofano Allori, the distinguished Florentine





painter of the early Baroque period. Alessandro's work reveals a deep respect for the *bel disegno* of the masters of the golden age of Florentine art, including Michelangelo, Andrea del Sarto and, of course, Bronzino. His style, however, incorporates a variety of contemporary influences and his landscapes in particular may reflect firsthand knowledge of Northern painters such as Paul Bril.

After an early sojourn in Rome from 1554-60, during which he studied antique statuary and the works of Michelangelo, Allori returned to Florence and became a favored artist of the Florentine elite. His paintings for the prestigious Salviati, cousins of the Medici, include mythological panels at Alamanno Salviati's villa at Ponte alla Badia, near Florence, and fresco decorations for Jacopo Salviati's Florentine palazzo as well as for his family chapel in the monastery of San Marco. Allori also frequently painted for the Medici; his frescoes in the Salone Grande of the family villa at Poggio a Caiano, near Florence, comprise his most important secular commission, and his iconic *Pearl Fishers* of 1570-71, which decorates the western wall of Francesco de' Medici's *studiolo* in the Palazzo Vecchio, remains one of the most memorable images of the Florentine *maniera*.

The present picture was first published in in 1872, when it was still a part of the Borghese collection, as 'an important work in the Galleria Borghese in Rome, where one sees Christ portrayed as a gardener holding a vessel before the kneeling Magdalen, depicted as a gentlewoman with a beautiful head and

a languid expression, wearing a lace collar and shawl' (Meyer, *loc. cit.*). Nearly fifty years later, Carlo Gamba saw the *Noli me tangere* in the collection of Count Volpi of Misurata in Rome. Gamba dated the painting to 1590 and extolled the panel's 'delightful' qualities and 'noble restraint', pointing out the dignified serenity of the sacred figures and marveling at the soft evening light which envelops them (*loc. cit.*).

None of the scholars who subsequently published the picture had the opportunity to see it in person: Venturi (1933) and Berti (1953) relied on Gamba's black-and-white photograph, and in her 1991 catalogue raisonn  on Allori, Giovannoni listed it as lost. Understandably, these scholars repeated Gamba's misreading of the date, which current examination has revealed to be '99', thus placing the panel nine years later than traditionally thought. As such, this *Noli me tangere* provides valuable insight into Allori's most mature phase.

As Giovannoni notes, after 1580 Allori began to move away from the example of Bronzino, developing the highly refined, polished mode of his final years, in which the elegance of his figures and the intensity of their relationships became increasingly accentuated, often to great poetic effect (*op. cit.*, p. 262). Two other versions of the *Noli me tangere* subject by Allori survive: a canvas of similar composition in the Confraternita della Misericordia, Arezzo, recorded as having once been dated 1584 (fig. 1; see Giovannoni, *op. cit.*, no. 97), and a fresco of the mid-1580s from a series of scenes from the life of Mary Magdalene in the



fig. 2 Alessandro Allori, *Christ in the House of Mary and Martha*, Kunsthistorisches Museum, Vienna



fig. 3 Alessandro Allori, *Noli me tangere*, Yale University Art Gallery, New Haven

Palazzo Salviati, Florence (see Giovannoni, *op. cit.*, no. 70). The present work is Allori's last known treatment of the subject, and typical of his most serenely spiritual mature paintings: crisply delineated as tangible presences, Mary and Christ at the same time evoke the sort of grace appropriate to holy figures. With the glow of a cruciform halo emanating behind him, Christ reaches out to bless Mary with an almost Baptismal gesture. Their gazes are imbued with remarkable intensity: lost in mutual contemplation, they seem indifferent to the loveliness of their surroundings, which unfold toward a radiant pink and blue sky behind, enhancing the poetry of the moment.

The importance of landscape evident in the present picture is characteristic of Allori's most mature works – those datable to after 1590 – which reflect his developing interest in Flemish and Venetian painting. Several paintings from the last years of the artist's life demonstrate this new emphasis on richly described naturalistic backgrounds, including the *Sacrifice of Isaac* of 1601 in the Uffizi, Florence; the *Christ in the House of Mary and Martha* of 1605 in the Kunsthistorisches Museum, Vienna (fig. 2); and the *Saint Jerome in Penitence* of 1606 in the Princeton University Art Museum. The prominence of the landscape in the present work is especially notable in light of the drawing upon which it was based (fig. 3), which was made some ten years earlier in preparation for a series of overdoor tapestries with scenes from the New Testament, woven between 1588 and 1598. While the drawing, and the tapestry for which it served as a design, repeat the general contours of

the background, the landscape setting in the present panel is enhanced with myriad rich details and infused with the subtle tonality of approaching twilight.

The *Noli me tangere* has an illustrious provenance: from at least 1872 it was part of the celebrated Borghese collection in Rome, housed in the magnificent Villa Borghese outside the Porta Pinciana. In the spring of 1892 it was sold (noting the correct date of 1599), along with the contents of the Villa Borghese. By the early twentieth century, the *Noli me tangere* had entered the collection of Giuseppe Volpi, 1st Count of Misurata, a diplomat and Italy's leading industrialist. Often referred to as the 'Last Doge', Volpi served as Italy's Finance Minister from 1925-28, successfully negotiating Italy's First World War debt repayments to the United States and England. Among other achievements, he was Chairman of the Venice Biennale and founder, in 1932, of the Venice Film Festival. He and his wife, the Countess Nathalie Volpi di Misurata, were pillars of contemporary Roman and Venetian society, hosting magnificent annual balls at their palaces in Rome and Sabaudia that were attended by guests from Cole Porter to Winston Churchill and the Duke and Duchess of Windsor. By wish of Pope John XXIII, Count Volpi was buried in the basilica of Santa Maria Gloriosa dei Frari in Venice, one of the greatest churches in the city. The Palazzo Volpi in Rome, where the present picture was housed, overlooks the city and the once-Royal gardens from 15,000 feet of terraces and five floors. It was built in the seventeenth century by the architect Alessandro Specchi, who also designed the Spanish Steps in Rome.

ALESSANDRO ALLORI  
(FLORENCE 1535-1607)

*A head study of a young woman looking up, with a fragment of a second head study*

black chalk  
8¾ x 6¼ in. (22 x 15.4 cm)

**\$60,000-80,000**  
**£49,000-65,000**  
**€57,000-76,000**

**PROVENANCE:**  
Anonymous sale; Pandolfini Casa d’Aste, Florence, 22 May 2013, lot 99.  
with Jean-Luc Baroni, London (*Paintings, Sculptures, Drawings*, 2014, no. 32, ill.),  
where acquired by the present owner.

This sheet is a preparatory study for the head of Mary Magdalene in the altarpiece painted by Alessandro Allori for the church of the Santissima Trinità in Arezzo (S. Lecchini Giovannoni, *Alessandro Allori*, Turin, 1991, no. 97, ill.). The painting, dated 1584, depicts the encounter between Mary Magdalene and Jesus after the Resurrection as narrated in the gospel of Saint John (book 20, verse 17). On the sheet, near the upper right corner, is also a partial sketch of a chin and a neck that appear to correspond to those of Christ in the altarpiece, although here he is depicted without a beard.

The theme, known as *Noli me tangere* (‘Touch me not’, the words spoken by Christ to the Magdalene), was an important one to Allori. He left several versions of the composition, in which Mary Magdalene is always depicted in a similar way. A reduced painted version, with the figures set in a beautifully rendered landscape, is the oil on copper formerly in the Borghese collection, Rome, and included in the present sale (lot 13). Allori also treated the subject in a tapestry made for the Medici, for which a preparatory study survives at Yale University Art Gallery, New Haven (inv. 1961.61.1; see Lecchini Giovannoni, *op. cit.*, pp. 289-290, under no. 152).

The beautiful young woman with long flowing hair, depicted here looking upwards, appears to be one of Allori’s favorite models, perhaps the incarnation of the artist’s ideal of female beauty. She repeatedly appears in his work from

the late 1570s onwards. In a drawing in the British Museum, the girl is depicted full figure, kneeling and holding a book in her lap (inv. 1886,0609.33; see N. Turner, *Florentine Drawings of the Sixteenth Century*, exhib. cat., London, British Museum, 1986, no. 155, ill.), and in that same pose she is included in several of Allori’s paintings such as the *Christ in the house of Martha and Mary* in the chapel of the Palazzo Portinari-Salviati (now Banca Toscana) in Florence, and the *Resurrection of Lazarus* in the church of Sant’Agostino in Montepulciano (Lecchini Giovannoni, *op. cit.*, nos. 69, 132, ill.). In different poses, the young woman can also be recognized in the altarpiece of *Christ in Limbo* in the Cappella Salviati in San Marco in Florence, in the *Penitent Mary Magdalene* of the Museo Stibbert, and in Allori’s greatly successful composition of the *Madonna crowned by Christ Child with a garland of flowers*, known in several versions (*ibid.*, nos. 110, 159, 144, ill.). The girl is always represented with her distinctive long hair worn loose, which in Allori’s paintings appears to be golden-red. Assuming the artist drew her from life (perhaps using Alessandra, his sister, to sit for him), her hair must indeed have been one of her most attractive features. In another drawing, once attributed to Allori and now given to one of his collaborators, the young woman is even captured in the very act of combing her hair (*ibid.*, p. 272, under no. 112 , ill.). In the present sheet Allori drew a close up of the girl’s face, portraying her delicate features with intimacy and naturalism.



actual size

15

GIOVANNI ANTONIO BAZZI,  
CALLED SODOMA  
(VERCELLI 1477-1549 SIENA)

*The Penitent Magdalene*

oil on canvas  
34¼ x 28⅞ in. (87 x 72.7 cm.)

**\$200,000-300,000**  
**£170,000-240,000**  
**€200,000-290,000**

PROVENANCE:  
Anonymous sale; Pandolfini Casa d'Aste, Florence, 12 December 2007, lot 349.  
with Blue Art, London, where acquired by the present owner in May 2012.

Born in Piedmont, Giovanni Antonio Bazzi, known as Sodoma, would become the leading artist in Siena in the early sixteenth century. He trained in the workshop of Martino Spanzotti in his native city from 1490 until 1493, and may have travelled to Milan and studied the work of Leonardo, whose dramatic influence can be markedly felt in Sodoma's work. It was in Tuscany though, and particularly Siena, that he found great fame and success, working initially on commissions that included frescoes for the monastery of Sant'Anna in Camprena near Pienza and the decoration of the cloister of Monte Oliveto Maggiore, which he completed in 1508 with stories from the life of Saint Benedict.

He moved to Rome, working alongside Bramantino, Perugino and Lorenzo Lotto but stayed only a year before returning to Siena to continue a flourishing relationship with the Chigi family, who would become a major patron in the subsequent years; his decoration in 1516 of Agostino Chigi's villa in Rome, the Farnesina, was perhaps his crowning achievement. Sodoma's posthumous reputation was arguably adversely affected by Vasari's licentious account of his life: it clouded the esteem in which he was held in his lifetime, as a worthy heir to Raphael and Michelangelo, capable of bringing together strong naturalist tendencies and a sense of classical form, a harmony exemplified in this beautiful *Penitent Magdalene*. The canvas dates to the latter part of his career, circa 1530, around the same moment as the *Adoration of the Magi* for the church of Sant'Agostino in Siena, which shows similar handling in the construction of the figures, and the Saint Catherine in the Pinacoteca Nazionale, Siena, whose facial features are comparable to the Magdalene here.



BENVENUTO TISI,  
CALLED GAROFALO  
(FERRARA 1481-1559)

*The Holy Family*

oil on panel  
19¼ x 14¾ in. (48.9 x 36.7 cm.)

\$180,000-250,000

£150,000-200,000  
€170,000-240,000

PROVENANCE:  
Charles Brinsley Marlay (1831-1912), St Katherine's Lodge, Regent's Park, London, by 1907, by whom bequeathed with the rest of his collection to, The University of Cambridge, but not retained.  
The Marlay Bequest to The Fitzwilliam Museum and by which sold, [The Property of a Gentleman, deceased]; Christie's, London, 1 February 1924, lot 17, as 'Dosso', where acquired for 75 gns. by, Horace Buttery, London.  
Otto Lanz (1865-1935), Amsterdam, by 1934, and by inheritance to his wife, Anna Willi-Lanz (1870-1954), by whom deposited in 1935 with his entire collection at the Rijksmuseum, Amsterdam.  
Acquired with the rest of the Lanz collection on 28 March 1941 via her son G.B. Lanz by Hans Posse on behalf of Adolf Hitler for the Führer-Museum at Linz for RM 2,000. Recovered by the Monuments Fine Art & Archives Section from the salt mines at Alt-Aussee (no. 2769) and transferred to the Munich Central Collection Point on 13 July 1945 (MCCP no. 4032), as 'Ortolano';  
Repatriated to The Netherlands from the above, 15 February 1946.  
Stichting Nederlands Kunstbezit, Amsterdam; Frederik Muller, 13-15 March 1951, lot 192, as 'Ortolano', where acquired for f 1,650 by the following, with Kunsthandel Staal, Amsterdam, where acquired by, Dr. Hans A. Wetzlar, Amsterdam, by descent.  
Anonymous sale; Sotheby's, London, 4 July 2018, lot 42, where acquired by the present owner.

EXHIBITED:  
Amsterdam, Stedelijk Museum, *Italiaansche kunst uit Nederlandsch bezit*, 1 January-1 October 1934, no. 264, as 'Ortolano'.

LITERATURE:  
B. Berenson, *North Italian painters of the Renaissance*, New York, 1907, p. 226.  
O. Sirén, 'Early Italian pictures at Cambridge', *The Burlington Magazine for Connoisseurs*, XXXVII, 1920, p. 298, 303, no. 213, pl. IV-K, as 'Chiodarolo'.  
R. Van Marle, 'La pittura all'Esposizione d'arte antica italiana di Amsterdam', *Bolletino d'arte*, XXVIII, 1935, p. 452, as 'Ortolano'.  
G. Bargellesi, *Notizie di opere d'arte Ferrarese*, Rovigo, 1955, pp. 83-86, fig. 25.  
A. Neppi, *Il Garofalo*, Milan, 1959, pp. 13-14.  
G. Mazzariol, *Il Garofalo*, Venice, 1960, p. 15.  
G. Frabetti, *L'Ortolano*, Milan, 1966, pp. 19, 52, 67, under no. 29, fig. 24b.  
E. Sambo, 'Sull'attività giovanile di Benvenuto Tisi da Garofalo', *Paragone*, 1983, pp. 25-26, where the author wrongly assumes the Marlay and Lanz pictures are separate works.  
B. Berenson, *Italian Pictures of the Renaissance*, I, *Central Italian and North Italian Schools*, London, 1968, p. 153.  
P.D. Matthiesen, ed., *From Borso to Cesare d'Este: The School of Ferrara, 1450-1628*, exhibition catalogue, London, 1984, p. 78, under no. 23.  
A.M. Fioravanti Baraldi, *Il Garofalo*, Rimini, 1993, pp. 94-96, no. 19, illustrated.

Garofalo was one of the leading painters working in Ferrara in the early sixteenth century, a period when Ferrarese art was flourishing under the patronage of the ruling d'Este family. Born Benvenuto Tisi, the artist is normally referred to by his nickname, Garofalo, which is thought to have derived from his habit of signing some works with a picture of a carnation — in Italian, *garofano*. Ferrara at this moment was bustling with creative energy, and his artistic rivals were Ludovico Mazzolino and Ortolano, and later Dosso and Battista Dossi. Despite this, Garofalo was clearly also looking to artists outside the city for inspiration and we see the influence Bolognese classicism on his painting during this period, particularly the works of Francesco Francia and Lorenzo Costa the elder. Garofalo may have travelled to Venice *circa* 1506-8, as during these years his work start to show resemblances to work of Giorgione.

Like many Ferrarese Renaissance paintings, the present work has been assigned to several different artists before scholars correctly reverted to the



reverse

opinion first forwarded by Berenson in 1907, that this is a characteristically early work by Garofalo. It was probably painted around the time of his *Nativity with Shepherds* in Strasbourg, generally dated to around 1510, as suggested by Baraldi (*loc. cit.*). Typical of Garofalo's Ferrarese training is the almost miniaturist detail of the folds of the cloth and the deft, free touches of the brush to the vegetation in the landscape. The glorious evening light holding over the blue mountains suggests Giorgione's naturalistic landscapes had a lasting impact on Garofalo.

REVERSE EN GRISAILLE:

The reverse of the panel is painted *en grisaille* with the monogram *ihs* surrounded by elaborate grotesques, which may have been painted by Garofalo himself. Garofalo was strongly involved in several decorative schemes in Ferrara and these grotesques recall his grisaille decorations of the inside door of a cupboard which displays his *Annunciation* in the Fondazione Giorgio Cini, Venice.

A NOTE ON THE PROVENANCE:

Prior to the Alana Collection, the present painting was owned by a fascinating cast of twentieth-century collectors, including Charles Brinsley Marlay (1831-1912) and Otto Lanz (1865-1935), from whose collection it was acquired by Hans Posse on behalf of Adolf Hitler for the Führer-Museum at Linz. It was later discovered by the Allied forces in the salt mines at Alt-Aussee in Austria in March 1945 and subsequently restituted back to the Lanz family. A painting of this description ('Garofalo. The Holy Family - Mary and Joseph are kneeling before the Infant Jesus, placed in a cradle between them') was recorded in the collection of John Rushout, 2nd Baron Northwick (1770-1859) at Thirlestaine House, and was sold in his late sale at Phillips, 19 August 1859, lot 1572, where it was acquired by C.F. Beauclerk, Esq. It may have been from Beauclerk that Charles Brinsley Marlay acquired the painting.





# ANDREA DI BARTOLO

(ACTIVE SIENA, 1389-1429)

*The Way to Calvary*

tempera on panel  
22½ x 13¾ in. (57.5 x 34.5 cm.)

\$500,000-700,000

£410,000-570,000  
€480,000-670,000

PROVENANCE:  
Professor Odoardo Ruffini, Rome.  
with Moretti Fine Art, London, where acquired by the present owner in 2013.

LITERATURE:  
B. Berenson, *Italian Pictures of the Renaissance: Central and North Italian Schools*, London, 1968, pp. 7-8.  
F. Zeri, *Toledo Museum of Art: European Paintings*, Toledo, 1976, p. 129.  
L. Kanter, 'Giorgio di Andrea di Bartolo,' *Arte Cristiana*, LXXIV, 1986, pp. 19-21, as Giorgio d'Andrea di Bartolo.  
M. Boskovits, *The Thyssen-Bornemisza Collection. Early Italian Painting 1290-1470*, London, 1990, p. 16.  
G. Freuler, 'Manifestatori delle cose miracolose': *arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, exhibition catalogue, Castagnola, 1991, p. 80.  
A. de Marchi, in *Pinacoteca Nazionale di Bologna, Catalogo Generale: Dal Duecento a Francesco Francia*, Bologna, 2004, pp. 182ff.  
G. Freuler, 'Andrea di Bartolo,' *Dagli eredi di Giotto al primo Cinquecento*, Florence, 2007, p. 84.

Andrea di Bartolo's panel bearing a bustling and vibrantly colored depiction of Christ's procession to Calvary, carrying the cross upon which he would soon be crucified, originally belonged to a predella dedicated to scenes from Christ's Passion. The artist's lively approach to this dramatic narrative was clearly influenced by Lippo Memmi's fresco of the same subject in the Collegiata in San Gimignano, painted around 1340, which was itself in turn inspired by Simone Martini's panel of 1335 depicting the same subject, now in the Musée du Louvre, Paris. Indeed, throughout Andrea di Bartolo's career, the artist looked closely at the models offered by his Sienese predecessors, especially when painting Passion scenes, though always rendering them in a distinctive visual language instantly recognisable as his own. Similar adaptations of the Lippo and Simone's precedents may be found in other *Way to Calvary* scenes by Andrea di Bartolo, including the panel in the Museo Thyssen-Bornemisza, Madrid, and in a predella panel of his altarpiece for the Duomo in Tuscania.

The attribution of the present panel was first published by Bernard Berenson (*op. cit.*). While Laurence Kanter (*op. cit.*) attempted to give the work to Andrea's son Giorgio d'Andrea di Bartolo, the group of paintings Kanter ascribed to this documented but little-known figure have since been returned to the late career of Andrea. At the same time, however, Kanter produced a definitive

reconstruction of the predella to which the present panel belonged. Reading from left to right, it consisted of the *Last Supper* (Pinacoteca Nazionale, Bologna), the *Betrayal of Christ* (formerly in the collection of Edoardo Ruffini, Rome), the present panel with the *Way to Calvary*, the *Crucifixion* (Toledo Museum of Art, Ohio), the *Deposition*, the *Resurrection*, and the *Descent to Limbo* (all formerly in the Ruffini collection). Altogether, the panels would have formed the base of an imposing altarpiece, with a width of around 290 centimeters.

As noted by Gaudenz Freuler (written communication) the *predella* series to which the present panel belonged can be seen as a reinterpretation of the artist's earlier *predella* for the large altarpiece in Tuscania, which can be dated between 1410-15. The Tuscania panels themselves anticipated another *predella* with a *Passion* series dated around 1415-20, now divided between the Museo Thyssen- Bornemisza, Madrid (the *Way to Calvary* mentioned above), the Metropolitan Museum of Art, New York (the *Crucifixion*), the Nationalmuseum, Stockholm (the *Lamentation*), the Walters Art Gallery (the *Resurrection*), and a *Betrayal of Judas* (on the Paris art market in 1972). Both of these series stand as precursors to the one to which the present panel once belonged, likely executed at the end of Andrea di Bartolo's career, prior to his death in 1429.

Freuler has proposed that the *predella* to which the present panel belonged was the base of an altarpiece painted by Andrea di Bartolo for San Domenico, Bologna, as the *Last Supper* from the *predella* series and a *Coronation of the Virgin* that Freuler associated with the complex, both now in the Pinacoteca Nazionale, Bologna, came from the Dominican church in that city during the Napoleonic suppression of religious houses. Earlier suggestions that the *predella* belonged to the artist's altarpiece for Sant'Angelo in Vado could thus be ruled out, as that assemblage already includes a *Coronation*. (The San Domenico altarpiece is hypothetically reconstructed in Freuler 2007 (*op. cit.*)).

Andrea di Bartolo, together with various members of his family, enjoyed significant patronage on the part of the Dominican order, which included commissions not only in his native Siena, but also in Venice, Treviso, throughout the Veneto, and in Croatia. Freuler has suggested that the Bologna altarpiece might have been painted as the artist returned home to Siena in 1428 from a sojourn in Venice.



A GILT AND POLYCHROMED  
TERRACOTTA FIGURE OF  
THE VIRGIN AND CHILD

WORKSHOP OF MICHELE DA FIRENZE (ITALIAN,  
CIRCA 1404-1457), FIRST HALF 15TH CENTURY

46¾ in. (118.8 cm.) high

£57,000-81,000

\$70,000-100,000

€67,000-95,000

PROVENANCE:  
Anonymous sale; Sotheby's, London, 8 July 2011, lot 35.  
Acquired by the present owner from the above sale.

COMPARATIVE LITERATURE:  
J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964, vol. I, pp. 65-70, fig. 68 and 69.  
P. Berardi, *Marsilio di Michele da Firenze: Una congiuntura Pesaro-Castiglione Olona*, Pesaro, 2000, pp. 9-17.

Michele da Firenze is widely recognized for his work in terracotta. In addition to assisting Ghiberti on the Baptistery doors in Florence between circa 1401 and 1407, da Firenze is known for his early private devotional terracottas and other works done independently, including two reliefs at the Victoria and Albert Museum: the *Virgin and Child with God the Father and Six Angels* (ca. 1430-50, acc. 7366-1861) and *Virgin and Child* (ca. 1425-1450, acc. A.1:1, 2-1931). In his celebrated masterpiece, the *Pellegrini Chapel* in Sant' Anastasia, Verona, (1436) da Firenze even used terracotta reliefs on the chapel walls instead of the customary medium of fresco.

The present work noticeably compares with works attributed to Michele da Firenze such as those at the Museo Nazionale del Bargello. To note, a zig-zagging hem on either side of the cloak and looping folds of drapery from the waist are both here in the present example and on the full-length *Madonna and Child* at the Bargello Museum (no. 00287023). Similarly the s-shaped fold in the veil above the Virgin's forehead in the present work is seen in Michele da Firenze's representation of the Virgin in *The Adoration of the Magi* in the *Pellegrini Chapel* (left wall) and his attributed works at the Bargello Museum. However, the present group, possibly more than any other of da Firenze's sculpture, here presents not just the Virgin and Child but a mother and her child and their tender relationship.

A thermoluminescence test dated 17 January 2011, Oxford Authentication Ltd, sample N110r30, dates the last firing 400 to 700 years prior.



# THE MASTER OF THE FIGDOR SAINT EUSTACE

(ACTIVE CIRCA 1490)

*The Martyrdom of Saint Sebastian*

oil on panel  
34¾ x 25¾ in. (88.2 x 65.2 cm.)

\$400,000-600,000

£320,000-480,000  
€380,000-570,000



fig 1. Andrea Mantegna, *St. Sebastian*, Musée du Louvre, Paris

PROVENANCE:

Conte Umberto Gnoli (1878-1947).  
Art market, Naples.  
Private collection, London.  
Anonymous sale; Sotheby's, London, 6 December 2017, lot 14, where acquired by the present owner.

EXHIBITED:

Forlì, Musei San Domenico, *Marco Palmezzano, il Rinascimento nelle Romagne*, 4 December 2005-30 April 2006, no. 5, as 'Circle of Melozzo da Forlì, The Master of the Figdor Saint Eustace'.

LITERATURE:

S. Tumidei, *Melozzo da Forlì, La sua città e il suo tempo*, exhibition catalogue, Milan, 1994, pp. 60, 61, 66-68, illustrated, as 'Circle of Melozzo da Forlì, possibly a Roman artist'.  
*Gemäldegalerie Berlin, Gesamtverzeichnis*, Berlin, 1994, p. 322, under cat. no. 2143, as 'UmbroRoman, end of the 15th century'.  
N. Ceroni, *Pinacoteca comunale di Ravenna, Museo d'Arte della Città, La Collezione Antica*, Ravenna, 2001, p. 52, as 'possibly Marco Palmezzano while still under the influence of Melozzo da Forlì' (entry by A. Tambini).  
A. Tambini, 'Postille a Palmezzano,' *Romagna Arte e Storia*, XXIII, 2003, p. 32, note 10, as 'possibly an early work by Palmezzano'.  
S. Tumidei, *Studi sulla pittura in Emilia e in Romagna. Da Melozzo a Federico Zuccari, 1987-2008*, Trento, 2011, pp. 115-117, fig. 47.  
D. Benati, M. Natale & A. Paolucci, *Melozzo da Forlì. L'umana bellezza tra Piero della Francesca e Raffaello*, Milan, 2011, pp. 272-275, no. 70.

This unnamed master's moniker derives from a panel depicting the vision of Saint Eustace, formerly in the collection of Austrian banker and collector Albert Figdor and now in Berlin's Gemäldegalerie (inv. no. 2143). Several preeminent scholars of the twentieth century, including Roberto Longhi, Carlo Volpe and Federico Zeri, considered the Berlin panel to be by Melozzo da Forlì, who worked primarily in Rome in the service of Pope Sixtus IV, but was also engaged in projects in Urbino and Loreto.

More recent research by Anna Tambini and Vittorio Sgarbi (*loc. cit.*) proposed the involvement of Melozzo's principal pupil, Marco Palmezzano, but Stefano Tumidei (*loc. cit.*) favors an attribution to another unnamed artist in Melozzo's orbit, rather than Palmezzano himself. He draws connections between the master and Melozzo when he was working in Loreto in the early 1480s, his least-documented period. Tumidei posits that the master may even have directly collaborated with Melozzo, citing his use of sharp foreshortening and stylistic similarities between Saint Sebastian's hair and that of the putti and angels in Melozzo's Loreto frescoes.

Tumidei's proposed dating of the work to circa 1490 casts it as a very early and intriguing example of dramatic and distorted perspective, which is here deployed to great success. Melozzo's own experiments in forced perspective owe a debt to Andrea Mantegna, and the artist of the present work has inherited this debt but goes further than his predecessors: multifaceted shapes and undulating lines interlock to create a complex, vertiginous backdrop, the landscape beyond glimpsed only through a narrow valley between high towers and steep cliffs. The landscape in the Berlin *Saint Eustace* is treated in an identical fashion, the cliff faces carved and shaved into geometric shapes and painted in contrasting colors. The three archers in the immediate foreground are reminiscent of their counterparts in Mantegna's own depiction of the same subject (fig. 1; Musée du Louvre, Paris, inv. no. RF 1766), but here they are paid more attention; the artist subtly shifts the viewer's focus away from the saint and towards the landscape beneath, with its colorful, idiosyncratic figures and steep drop away to the river running below.



PIERO BONACCORSI,  
CALLED PERINO DEL VAGA  
(FLORENCE 1501-1547 ROME)

*The Conversion of Saint Paul*

oil on panel  
29¾ x 23¾ in. (74.5 x 60.7 cm.)

\$300,000-500,000

£240,000-400,000  
€290,000-470,000

PROVENANCE:  
(Possibly) Andrea Doria (1466-1560), Genoa, and by descent in the family to the following,  
Doria collection, Genoa, 19th century.  
with A.M. Barral Fine Art Adv, LLC, New York, where acquired by the present owner in 2002.

EXHIBITED:  
Milwaukee, Patrick and Beatrice Haggerty Museum of Art, *Renaissance Masters*, 25 January-20 May 2001, no. 9.

LITERATURE:  
L. Wolk-Simon, 'Perino del Vaga, tra Raffaello e Michelangelo', *Master Drawings*, XLI, 2003, pp. 55-56, fig. 3.  
R. Simon, 'Perino del Vaga: New York', *The Burlington Magazine*, CLIV, 2012, p. 225.  
S. Chiodo and S. Padovani, eds., *The Alana Collection Newark, Delaware, USA: Italian Paintings from the 14th to the 16th century*, III, Florence, 2014, no. 30, pp. 216-218, illustrated (entry by A. Zezza).



fig. 1 Perino del Vaga, *The Fall of the Giants*, Villa del Principe, Genoa

While the extant graphic *oeuvre* of Perino del Vaga is comparatively large, the corpus of his easel paintings is relatively small. This is, for the most part, due to his working practice. Throughout his life he was employed on important large-scale decorative schemes; first as a member of Raphael's studio in the Vatican Logge, where he both assisted Giovanni da Udine and also executed ceiling frescoes after Raphael's designs (the *Story of Joshua* and the *Story of David*, are generally accepted as Perino's work), and later independently with commissions such as the interior of the Palazzo Baldassini, Rome (*circa* 1525), frescoes in the Pucci Chapel, in the church of Trinità dei Monti, Rome (*circa* 1525), interiors in the Doria Palace at Fassolo, Genoa (begun 1528), and Papal commissions from Paul III including the ceiling of the Sala Regia in the Vatican (1542) and the decoration of the papal suite at Castel Sant'Angelo (begun 1545). Interestingly, the latter includes a feigned gold tondo in the scheme of the Sala Paolina which takes as its subject the Conversion of Saint Paul and replicates the composition of the present painting almost exactly.

On a stylistic basis, *The Conversion of Saint Paul* has been dated to Perino's Genoese period, between 1528 and 1538, when he was in the service of Andrea Doria. Saint Paul's reclining pose and the distinctive curl of the hand pointing back at his face are an almost exact repetition of one of the titans in the lower right corner of Perino's fresco *The Fall of the Giants*, executed in 1531 on the ceiling of one of the great halls on the *piano nobile* of the Doria Palace. Clear formal similarities can also be seen with an altarpiece painted in the early 1530s, the *Nativity or Pala Baciadonne* (National Gallery of Washington, inv. no. 1961.9.31), in which the same heavenly group of God the Father descending in golden clouds with his billowing red cloak and phalanx of *putti* can be found (fig. 1). In all three instances, as in many other examples of Perino's work, the underlying influence is evidently Michelangelo's frescoes in the Sistine chapel, which the young Florentine had studied when he first arrived in Rome. The parallels between the muscular figure of Saint Paul in the present painting and Adam, and the gestures of God the Father with his Vatican counterpart are unambiguous.

As Linda Wolk-Simon notes in her 2003 article (*op. cit.* p. 56), though the proposed date of *The Conversion of Saint Paul* and the suggestion that it was in the Doria collection in the nineteenth century both indicate that the work was executed for Andrea Doria, the subject matter is not one immediately connected to the Genoese Admiral-Prince. However, in 1535 Pope Paul III named Doria 'Defender of the Faith', and presented him with a ceremonial sword to mark the occasion. Wolk-Simon makes the argument that the prominence of the sword hilt at the lower edge in conjunction with the Pope's patron saint is intended as a symbolic reflection of the papal honour and that the painting may have been commissioned to celebrate the event.



## CIRCLE OF LEONARDO DA VINCI

(ANCHIANO, NEAR VINCI 1452-1519 AMBOISE, NEAR TOURS)

*Portrait of a lady, half-length, in profile*

oil on panel  
23½ x 16 in. (59.7 x 40.6 cm.)  
inscribed ? 'Ambrogio / 1515' (on the letter) and 'No. 87' (on the reverse)

\$600,000-800,000	£490,000-650,000
	€580,000-760,000

PROVENANCE:  
Dr. David Didier Roth (1798-1885), by whom sold as 'Leonardo da Vinci' on 15 October 1863 for 4,100 French francs to, Baron James de Rothschild (1792-1868), Paris, by descent to his daughter, Charlotte, Baroness Nathaniel de Rothschild (1825-1899), Paris, by descent to her grandson, Baron Henri de Rothschild (1872-1947), Ferrières, as 'Ambrogio de Predis,' by descent in the family until sold, Anonymous sale; Paris, Galerie Charpentier, 9 May 1952, lot 102, as 'Attributed to Ambrogio de Predis'. Heinz Kisters, Kreuzlingen, by 1965. [The Property of a Gentleman]; Sotheby's, London, 4 July 2018, lot 43, where acquired by the present owner.

EXHIBITED:  
Bregenz, Künstlerhaus, Palais Thurn und Taxis, *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, 1 July-30 September 1965, no. 77b, as 'Ambrogio de Predis'.

LITERATURE:  
W. Suida, *Allgemeines Lexikon der bildenden Künstler*, XXVII, U. Thieme & B. Becker eds., Leipzig, 1933, p. 369, as 'Ambrogio de Predis'.





fig 1. Master of the Pala Sforzesca, *Madonna and Child enthroned with the Doctors of the Church and the family of Ludovico il Moro* ('Sforza Altarpiece'), Pinacoteca di Brera, Milan



fig 1. Master of the Pala Sforzesca, *Madonna and Child enthroned with the Doctors of the Church and the family of Ludovico il Moro* ('Sforza Altarpiece'), Pinacoteca di Brera, Milan (detail)

Once part of the illustrious Rothschild collection at the Château de Ferrières, this portrait is a striking example of Milanese court portraiture of the late *quattrocento*. By the 1480s Milan had become a dominant power in the peninsula: Ludovico Maria Sforza, il Moro (1452-1508), presided over a court that was one of the most resplendent in Renaissance Italy, leaving a clear imprint on the visual culture of the era, a position consolidated when Leonardo arrived in the city in 1482, entering the household of Ludovico. Under his rule, the profile portrait format was frequently used in courtly circles, and it was favored by Ambrogio de Predis and Bernardino de' Conti, artists who have both been proposed as authors for the present panel, and whose roles in producing images for the Sforza court is well documented. One of the duke's most renowned commissions from the time, the *Pala Sforzesca* (Pinacoteca di Brera, Milan), features a profile portrait of Duchess Beatrice (1475-1497), daughter of Ercole I d'Este, Duke of Ferrara, and Eleanor of Aragon (fig. 1). The sumptuous dress and jewelry that Beatrice wears in the latter Milan panel can be compared to the sitter's appearance here, with similar ribbons tied to the sleeve and an almost identical hair style, both elaborately and decoratively plaited, a style also seen in Leonardo's *La Belle Ferronnière* (Musée du Louvre, Paris). This particular fashion of the hair being center parted and gathered in



the long plait, which proved so popular at the Milanese court in the 1490s, was probably introduced by Isabella of Aragon (1470-1524), bringing a Spanish trend from Naples to the north of Italy.

The panel was purchased by Baron James de Rothschild (1792-1868), the founder of the French branch of the family, who had the magnificent Château de Ferrières built outside of Paris. When the picture appeared at auction in Paris in 1952 it was covered with a significant degree of later overpaint, since removed, that altered its appearance markedly. It was attributed in that sale to Ambrogio de Predis, a proposition that was challenged by Roberto Longhi the following year, suggesting it was instead by Bernardino de' Conti and dating it to the 1490s, an opinion shared by Federico Zeri.

An attribution to Bernardo Zenale has been suggested by Larry Kanter (in a private communication to the owner), who notes similarities to the artist's work *circa* 1500, shortly before his 1502 altarpiece made for the Confraternity of the Immaculate Conception in Cantù (now Fondazione Bagatti Valsecchi; Milan, Museo Poldi Pezzoli in Milan; and Los Angeles, J. Paul Getty Museum).

# PAOLO CALIARI, CALLED PAOLO VERONESE

(VERONA 1528-1588 VENICE)

*Saint Anthony Abbot*

oil on canvas

33¼ x 13¼ in. (84.5 x 35 cm.)

\$300,000-500,000

£250,000-410,000  
€290,000-480,000

PROVENANCE:  
Private collection, Naples, 1700s.  
Private collection, Florence, by 1960.  
with Moretti Fine Art, London, where acquired by the present owner in 2012.

LITERATURE:  
M. Gregori, *Mostra dei tesori segreti delle case fiorentine*, exhibition catalogue, Florence, 1960, p. 28.  
P. Marini, 'Un'aggiunta al catalogo di Paolo Veronese,' *Verona Illustrata*, XVIII, 2005, pp. 37-40.  
C. Falciani, in, *La Collection Alana, Chefs-d'oeuvre de la peinture italienne*, C. Falciani and P. Curie, eds., exhibition catalogue, Paris, 2019, p. 192, under nos. 69 and 70.

The early Christian hermit Saint Anthony Abbot (A.D. 251–356) is regarded as the founder of monasticism in the West. Around the age of twenty he renounced all of his earthly goods and retired to the Egyptian desert, where he embraced a solitary life of chastity, penance, and prayer. Anthony is identified in the present canvas by two of his standard attributes: the crutch, an allusion to his advanced age, and the rosary featuring a small skull, which would have

encouraged his contemplation of the brevity of earthly life. The saint wears a brown monastic robe, with a small pouch fashioned from straw suspended from its belt, perhaps a reference to the alms collecting conducted by the order of Hospitallers founded in Anthony Abbot's honor.

This canvas by Paolo Veronese originally belonged to a group of paintings depicting saints and the *Risen Christ* in fictive architectural niches first identified by Mina Gregori in 1960 when two of the canvases were exhibited at the Circolo Borghese e della Stampa (*op. cit.*). In 2005, Paola Marini suggested the reconstruction of these paintings as a two-tiered altarpiece (*op. cit.*). Although the altarpiece is not documented and its original location remains an open question, it might have been intended for a church in the artist's native Verona. The archaic, two-tiered format persisted there and can be found in an altarpiece by Veronese's master Antonio Badile for the confraternity of Santi Quattro Coronati in San Pietro Incarnario, dated to around 1522.

The other surviving canvases once belonging to this hypothetical altarpiece complex are *Saints Gregory the Great* and *Jerome* (Kunsthau, Zurich; these have slightly smaller dimensions than the other sections and may have been cropped), *Saints Peter* and *Paul* (the Alana Collection), and *Saints Ambrose* and *Saint Augustine* and the *Risen Christ*. Save for the Zurich paintings, all of the paintings were in the same Neapolitan collection in the eighteenth century and remained together subsequently in a private collection, Florence.

Some variations in quality may be found amongst the paintings. *Saints Ambrose* and *Augustine* appear to be by a hand in the workshop of Veronese, rather than by the master himself, while the *Risen Christ* might be ascribed to his son Carlo Caliarì, called Carletto Veronese. Noting the higher quality of the paintings now Zurich, the private collection *Saints Peter* and *Paul*, and the present canvas, Marini suggested that this group of works was completed by Veronese before his death in 1588 and would have constituted the lower tier of the altarpiece. Marini further argued that the other canvases coming from Veronese's workshop thus formed the upper tier, and might have been executed following the master's death. As Carl Strehlke has suggested (written communication), it is more likely that the four Doctors of the Church would have been grouped together—whether in the upper or the lower tier would have been determined by the dedication of the church or chapel in which the altarpiece was placed—while the other tier would have consisted of, from left to right, a missing saint, *Saint Peter*, *Saint Paul*, and *Saint Anthony Abbot*. The *Risen Christ* presumably stood at the center of the upper tier, flanked by pairs from one or the other of the groups of saints, while the missing center panel of the lower tier remains unidentified. Each section of the altarpiece would have been painted separately and then the pictures would have been assembled into the framing of the complex, regardless of when or by whom the individual canvases were painted.



LEFT: fig 1. Paolo Cagliari, *Papa Gregorio Magno*, Kunsthau, Zürich, © The Betty and David Koetser Foundation, 1986  
RIGHT: fig 2. Paolo Cagliari, *San Girolamo*, Kunsthau, Zürich, © The Betty and David Koetser Foundation, 1986



DOMÉNIKOS  
THEOTOKÓPOULOS,  
CALLED EL GRECO  
(CRETE 1541-1614 TOLEDO)

*Portrait of a young man, traditionally identified as Saint  
Aloysius (Luigi) Gonzaga (1568-1591), half-length, with a book*

oil on canvas  
29 1⁄4 x 22 1⁄2 in. (74 x 57 cm.)

\$3,000,000-5,000,000	£2,400,000-4,000,000
	€2,900,000-4,700,000



fig. 1 Titian, *Portrait of a Venetian gentleman*, National Gallery, Washington, D.C.

PROVENANCE:  
Don Pablo Bosch y Barrau (1841-1915), Madrid.  
with Trotti et Cie., Paris, by 1908.  
Baron Marcell von Nemes (1866-1930), Budapest, by 1909 (with his wax seal and coat-of-arms on the reverse); his sale, Galerie Manzi, Paris, 18 June 1913, lot 29, where acquired by,  
with Kleinberger Galleries (inv. no. 9367), where acquired by the following on 23 June 1913,  
Stefan von Auspitz (1869-1945), Vienna, until 1932,  
Daniël George van Beuningen (1877-1955), Rotterdam, and by whom consigned in December 1932 to the following,  
with Kunsthandel K.W. Bachstitz, The Hague.  
Leo van den Bergh (1882-1941), The Hague and Santa Barbara, CA, by 1939, by inheritance to his widow,  
Alexa van den Bergh, Santa Barbara, CA, thence by descent.  
with Otto Naumann, Ltd., New York, until 1996, when acquired by the present owner.

EXHIBITED:  
Madrid, Museo Nacional del Prado, *Catálogo ilustrado de la expocision de las obras de Domenico Theotocopuli, llamado El Greco*, 1902, no. 16, as 'Retrato de un estudiante'.  
Paris, Grand Palais, *Salon d'Automne*, 1 October-8 November 1908, no. 5.  
Budapest, Szépművészeti Múzeum, *Marczell von Nemes Collection*, 1909.  
Munich, Alte Pinakothek and Düsseldorf, Städtische Kunsthalle, *Katalog der aus der Sammlung des Kgl. Rates Marcell von Nemes, Budapest, ausgestellten Gemälde*, June-December 1911, no. 13; July-December 1912, no. 63.  
London, Thomas Agnew & Sons, *The Auspitz collection of Old Master Paintings*, November-December 1932.  
Boston, Museum of Fine Arts, 24 May-8 November 1939, on loan, as 'St. Ignatius Loyola (?)'.  
New York, M. Knoedler & Co., *El Greco; loan exhibition for the benefit of the Greek war relief association, commemorating the 400th anniversary of the birth of El Greco*, 17 January-15 February 1941, no. 17.  
Santa Barbara, CA, Santa Barbara Museum, *Santa Barbara collects: a community celebrating the reopening of the Santa Barbara Museum of Art, Part one: European and American art*, 26 January-24 March 1985.





LITERATURE:

C. de Cedillo, *Toledo en el siglo XVI*, Madrid, 1901, note 121.  
M.B. Cossio, *El Greco*, II, Madrid, 1908, pp. 433-436, 602, no. 127, as 'San Ignacio de Loyola'.  
A.F. Calvert and C.G. Hartley, *El Greco: An account of his life and works*, New York and London, 1909, p. 145, pl. 27, as 'Portrait of a Student'.  
A.L. Mayer, *El Greco*, Munich, 1911, pp. 64, 89, pl. 25, as 'Der hl. Luis Gonzaga'.  
P. Lafond, *El Greco*, Paris, 1913, p. 102, as 'Saint Ignace de Loyola'.  
H. Kehrer, *Die Kunst des Greco*, Munich, 1914, p.54, as 'Luis Gonzaga'.  
E. du Gue Trapier, *El Greco*, New York, 1925, p. 142, as 'Portrait San Ignacio de Loyola also known as Luis de Gonzaga'.  
A.L. Mayer, *Domenico Theotocopuli, El Greco*, Munich, 1926, p. 52, no. 328 (324), pl. LXXIII, as 'Bildnis des hl. Luis Gonzaga (?)'.  
E.H. del Villar, *El Greco en España*, Madrid, 1928, pp. 152-153, pl. XXXVI, fig. 69, as 'un jesuíta joven (?)'.  
F. Gray Griswold, *El Greco*, printed privately, 1929, no. XXX, as 'Saint Ignacio Loyola'.  
M. Utrillo, *Domenikos Theotokopoulos, El Greco*, Barcelona, 1930, pl. 3, as 'Un estudiante [El Greco?]'.  
A.L. Mayer, *El Greco*, Berlin, 1931, pp. 98-99 and 172, pl. 65, as 'Saint Aloysius Gonzaga (?)'.  
M. Seuphor, *Greco, Considerations sur sa Vie et sur quelques unes de ses oeuvres*, Paris, 1931, p. 16, as 'Saint Louis de Gonzaga'.  
T. Borenius, 'The Stefan von Auspitz Collection, Review of Exhibition at Agnew', *Burlington Magazine*, LXI, 1932, pp. 287-288, pl. II-B, as 'Saint Aloysius Gonzaga'.  
M. Legendre and A. Hartmann, *Domenico Theotocopouli, dit El Greco*, Paris, 1937, p. 41, illustrated, as 'Saint Luis de Gonzaga'.  
L. Goldscheider, *El Greco*, London, 1938, n.p., fig. 108.  
W.G. Constable, *Annual Report for the Year (Museum of Fine Arts, Boston)*, Boston, LXIV, Boston, 1939, p. 45.  
L. Goldscheider, *El Greco*, London, 1949, n.p., pl. 64.  
G. Ludwig, *El Greco*, 1949, pl. 64.  
J. Camón Aznar, *Domenico Greco*, I, Madrid, 1950, pp. 1096-1098, fig. 856 (showing the hand above the book in its original position after cleaning) and fig. 857 (showing the overpainted hand below the book); II, p. 1393, nos. 726 and 727 (as 'Portrait of a young master'; Mayer speculates as to whether nos. 726 and 727 might be two different paintings).  
V. Cepari, *San Luis Gonzaga (life of the saint)*, Madrid, 1953, pp. 35-36 and 48-49.  
H. Soehner, 'Greco in Spanien: Teil I: Grecos Stilentwicklung in Spanien', *Munchner Jahrbuch der bildenden Kunst*, III, 1957, p. 141.  
H.E. Wethey, *El Greco and his School*, I, Princeton, 1962, fig. 246; II, pp. 108-109, no. 195.  
H.E. Wethey, *El Greco y su escuela*, I, Madrid, 1967, p. 141, no. 195, fig. 227, as 'Saint Aloysius Gonzaga (so called)'.  
T. Frati and G. Mazini, *L'opera completa del Greco*, Milan, 1969, p. 99, no. 45, illustrated.  
J. Camón Aznar, *Domenico Greco*, Madrid, 1970, p. 1097 and 1099, figs. 940 and 941.  
T. Frati, *Tout l'oeuvre peint de Greco*, Paris, 1971, p. 99, no. 45, 'San Luigi Gonzaga (?)'.  
M.B. Cossio, *El Greco*, Barcelona, 1972, pp. 260-262, 395, no. 365, 'San Ignacio de Loyola'.  
J. Giudiol, *Domenikos Theotokopoulos, El Greco 1541-1614*, London, 1973, pp. 112, 344, no. 72, fig. 98, 'Saint Aloysius Gonzaga (?)'.  
M. Paganella, *San Luigi Gonzaga, un ritratto in piedi*, Milan, 1991, illustrated on the cover.  
J. Álvarez Lopera, *El Greco: la obra esencial*, Spain, 1993, p. 282, no. 84, as 'Retrato de un estudiante (San Luis Gonzaga)'.  
B. Wismer and M. Scholz-Hänsel, *El Greco and Modernism*, exhibition catalogue, Ostfildern, 2012, p. 343.



fig. 2 El Greco, *The Nobleman with his hand on his chest*, © Museo Nacional del Prado, Madrid



fig. 3 El Greco, *An Elderly Gentleman*, © Museo Nacional del Prado, Madrid

El Greco's portraits of Spanish grandes and ecclesiastics are remarkable for their refined severity of representation and incisive characterization, rendered with an intensity and insight to match that of his religious works. El Greco's portraiture was profoundly influenced by the example of Titian, which he encountered when he moved to Venice in 1567, and he sought to emulate the dignity, sobriety and psychological penetration of his style (fig. 1). In 1577, El Greco moved to the Spanish city of Toledo where he discovered an enthusiastic audience for his religious images and portraits. Spanish men of the period dressed typically in somber black, relieved only by the stiff white collars that framed their faces, and El Greco rendered these austere visages with a psychological perceptiveness evocative of introspection and contemplation (figs. 2 and 3).

The artist's singular approach to portraiture is evident in the present work. Though the palette is restrained, a convention for male portraiture of this period dictated in part by the costume, the young subject's attenuated facial features and elongated hands and fingers glow with an almost otherworldly light. This mystical element is enhanced by his gestures, one hand resting on a seemingly sacred text, the other pointing heavenward.

The identification of the sitter has been a matter of some scholarly debate, with many contending that the work depicts Saint Aloysius (Luigi) Gonzaga, an Italian aristocrat who became a member of the Jesuit order and was canonized following his death caring selflessly for the victims of plague. His mother, a member of Della Rovere family, was a lady-in-waiting to Isabel, the wife of Philip II of Spain, and between 1582 and 1584 the family was called to Spain, where Aloysius became a page to the young Infante Diego, Philip II's fourth son. In 1583 Aloysius accompanied an Italian relative, Fra Francesco Gonzaga, to attend a meeting in Toledo of the Franciscan order held in the church of San Juan de los Reyes. The young Aloysius would have been around fourteen at the time, and this hypothetically would have been the moment at which he sat for a portrait by El Greco.

This traditional identification has been challenged by some scholars, who have suggested that the sitter is instead a Spanish youth, possibly a young priest or student, for he wears garments associated with the latter. It would not, however, be unusual to represent Aloysius in such attire, as he is the patron saint of students. Perhaps lending further credibility to the identification with the saint, old photographs show that a halo was at some subsequent stage



NEW PERSPECTIVES

Lucian Freud's profound admiration of and connection to the Old Masters is well-known. Painted from life, his deeply personal and incisive paintings captured the quiet dignity of his subjects. With every carefully-considered brushstroke, Freud fulfilled his avowed intention of creating a holistic depiction of his sitter that, though steeped in the traditions of portraiture, nevertheless resulted in resolutely contemporary paintings. Lucian Freud, *The Brigader*, 2003-4. © Lucian Freud Archive / Bridgeman Images.

Photo: © The Lucian Freud Archive. All Rights Reserved 2022 / Bridgeman Images.



fig. 1 The present painting before conservation

added to the painting. This has since been removed, thereby returning the painting to its original appearance. As Harold Wethey (*loc. cit.*) notes, the halo could not have been painted by El Greco himself, as Aloysius Gonzaga was not canonized during the artist's lifetime, and El Greco never painted halos of this type.

A second, also temporary, alteration was made to the painting prior to 1908 when it was in the collection of Pablo Bosch y Barrau in Madrid. According to August L. Mayer, and documented in an early photograph, the youth's left hand was overpainted with the page of a book, so that the hand appeared to be resting in between the pages of the open book (fig. 4). Perhaps it was this photograph that led both Mayer (*op. cit.*, 1926, p. 52) and Camón Aznar (*op. cit.*, 1950, pp. 1097 and 1908) to speculate, incorrectly, that the composition might exist in two versions. The overpaint was removed at some point before 1913, as demonstrated by the illustration in the sale catalogue of the collection of Marczell von Nemes. There the hand appears as it was originally painted by El Greco, and as it appears today. The overpaint may have been removed by the Paris dealers Trotti et Cie, who had the painting in 1908. A pigment analysis conducted by the University of London has provided further proof that El Greco originally painted the left hand on top of the book as it now appears.



24

A LURISTAN BRONZE GODDESS  
CIRCA 9TH-7TH CENTURY B.C.

5 ¾ in. (13.7 cm.) high

\$30,000-50,000	£25,000-41,000
	€29,000-47,000

PROVENANCE:  
Sheldon and Barbara Breitbart, New York and Arizona, acquired by the mid 1980s.  
*The Breitbart Collection of Antiquities and Ancient Glass*, Sotheby's, New York, 20 June 1990, lot 118.  
with The Merrin Gallery, New York.  
Private Collection, U.S., acquired from the above, 1990.  
Property from a Distinguished Private Collection; *Antiquities*, Christie's, New York, 4 June 2015, lot 153, where acquired by the present owner.

According to Oscar White Muscarella, archeologist and long-serving member of the Department of Near Eastern Art at The Metropolitan Museum of Art, the motif of a female clasping her breasts (as seen in the art across a multitude of cultures throughout the ancient Near East) is usually associated with fertility, and thus the term “fertility tube” is alternatively used to describe these objects. For a similar example, see no. 238 in Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*.



DOMENICO DI BARTOLOMEO  
UBALDINI, CALLED  
DOMENICO PULIGO  
(FLORENCE 1492-1527)

*The Holy Family*

oil on panel  
36 x 26 ¼ in. (91.5 x 66.7 cm.)

<b>\$80,000-120,000</b>	<b>£64,000-96,000</b> <b>€76,000-110,000</b>
-------------------------	---

PROVENANCE:  
Konsul A. Hyberg, Helsingborg, Sweden, acquired *circa* 1915-1925, and by descent until, [The Property of a Gentleman], Sotheby's, London, 18 April 2002, lot 92, where acquired by the present owner.

LITERATURE:  
O. Sirén, *Italienska tavlor och teckningar i Nationalmuseum och andra svenska och finska samlingar*, Stockholm, 1933, p. 113, fig. 70.  
G.A. Gardner, *The Paintings of Domenico Puligo*, Ph.D. diss., Ohio State University, 1986, pp. 324, 352.

Domenico Puligo began his artistic career training under the Ghirlandaio family and later in the workshops of Antonio del Ceraiuolo and Andrea del Sarto. Among all his teachers, it was del Sarto who had the greatest influence on the young Puligo, lending a greater classism to his style. The vibrant green curtain backdrop framing the *Holy Family* in the present panel is a motif often found in del Sarto's work, which was adopted by Puligo in this and a closely related panel of the same subject now in the Musée des Beaux-Artes, Nantes (inv. no. 125).

Giorgio Vasari, likely met Puligo when they were both apprenticed to del Sarto, and his *Vite de' più eccellenti pittori, scultori, ed architettori* praised the artist's use of color, remarking on his ability to convey softness and depth with color over draftsmanship (*op. cit.*, III, pp. 767-769). The Alana Collection's *Holy Family* exhibits this distinctive technique in the vibrant reds and oranges of the Virgin's gown, the near translucent fabric wrapped around the Christ Child's waist and Virgin's hand, the deep purples of Joseph's tunic, and in the complexity of the flesh tones. Devotional panels depicting the Madonna and Child, such as the present example, were favored by the Florentine nobility and became a specialty of Puligo in the first decade of the sixteenth century. In the 1520s, Puligo shifted his attentions from easel painting to large-scale altarpiece commissions; unfortunately his artistic career was cut short in 1527 when he contracted and eventually succumbed to the plague.



GIANNICOLA DI  
PAOLO MANNI, CALLED SMICCA  
(PERUGIA C. 1460-1544)

*The Entombment of Christ, with the Virgin, Mary Magdalene,  
Nicodemus, Saint John the Evangelist and other Saints*

oil on panel  
40 ¼ x 39 ½ in. (102.2 x 100.3 cm.)

**\$400,000-600,000**  
**£320,000-480,000**  
**€380,000-570,000**

PROVENANCE:  
The Conti de Robilant, Palazzo Mocenigo, Venice, by 1933, when offered for (private?) sale, and by descent to, Conte Andrea de Robilant (1899-1977); Christie's, London, 29 June 1962, lot 68, as 'Pietro Perugino', where acquired for 1,900 gns. by, Ivan Oswald Chance (1910-1984), and by inheritance until,



fig 1. Pietro Perugino, Pietà, Uffizi Gallery, Florence

[The Property of a Lady]; Christie's, London, 10 July 1987, lot 103, as 'Giovanni Battista Caporali'. Private collection, New York, by 1989. Anonymous sale; Sotheby's, London, 3 July 2019, lot 3, where acquired by the present owner.

LITERATURE:  
C. Castellaneta and E. Camesasca, *L'opera completa del Perugino*, Milan, 1969, p. 123, no. 282, illustrated, as 'Attributed to Pietro Perugino.'  
F. Todini, *La Pittura Umbra: dal duecento al primo cinquecento*, I, Milan, 1989, p. 79.

Giannicola di Paolo, who was trained under Pietro Perugino with whom he collaborated, was the most able – and productive – of the Perugian near contemporaries of Raphael. His independent development can be followed from such works as the Ognissanti altarpiece of 1506-07 from San Domenico at Perugia (Galleria Nazionale dell'Umbria, Perugia), still strongly Peruginesque, to the frescoes of the vault of the chapel of the Collegio del Cambio at Perugia (1513-5) and those of the lateral walls there (1526-8), in which he responded to recent developments in both Florence and Siena. While he may have lacked the intellectual interests of his fellow Perugian, Giovanni Battista Caporali, an early translator of Vitruvius, he was for Todini the most considerable Perugian artist of the early *cinquecento* ('il maggior artista del primo Cinquecento') in Perugia.

This panel, presumably intended as the altarpiece in a relatively small chapel, was considered in 1935 by Giuseppe Fiocco to be a work of about 1495 by Perugino, a view that reflects its exceptional quality. Todini published it as by Giannicola and confirmed this view in 2019. While deeply Peruginesque in character, it does not depend on either of the altarpieces of related subjects Perugino supplied in the 1490s for Florentine churches, the San Giusto fuori le Mura *Pietà* (fig. 1) and the Santa Chiara *Lamentation* (Palazzo Pitti, Florence), both of which Giannicola would have known, or the Williamstown *Pietà* (Clark Art Institute, Williamstown Massachusetts, inv. no. 1955.947), which he probably didn't, as this was painted in Venice. But Giannicola clearly sought to emulate the skilfully compacted composition of the Santa Chiara picture. The present painting must be datable to *circa* 1510.





27

## A GREEK GOLD AND GARNET STRAP-NECKLACE

HELLENISTIC PERIOD, CIRCA LATE 3RD-EARLY 2ND CENTURY B.C.

14 1/2 in. (36.9 cm.) long

\$120,000-180,000

£96,000-140,000

€120,000-170,000

### PROVENANCE:

Private Collection, Scandinavia.

with James R. Ogden & Sons, London.

Dennis Smith, Cayman Islands, acquired from the above, 1981.

Property of Mr. Dennis Smith; *Antiquities*, Christie's, New York, 14 June 1996, lot 48.

William (1925-1999) and Bernadette (1940-2015) Berger, Colorado, acquired from the above.

Property Formerly in the Collection of William and Bernadette Berger; *Ancient Jewelry*, Christie's, New York, 5 December 2001, lot 70.

Private Collection, New York, acquired from the above.

Property of a New York Private Collector; *Antiquities*, Christie's, New York, 28 October 2019, lot 436, where acquired by the present owner.

The strap necklace with beech-nut or other pendants became popular in Greece during the 4th century B.C. The proportions of the present example differ considerably from these earlier necklaces but is closely related to a necklace from Vulci, now in Berlin (see pl. 7.6 in A. Greifenhagen, *Schmuckarbeiten in Edelmetall*, vol. II). The Berlin necklace is also constructed of loop-in-loop chains linked with beads, which is unusual for the type. The same technique was employed for the radiating bands of an early 2nd century B.C. openwork hairnet from the Schimmel Collection, said to be from Egypt, now in The Metropolitan Museum of Art (see no. 197 in D. Williams and J. Odgen, *Greek Gold*).



BERNARDO DADDI  
(ACTIVE FLORENCE, C. 1318-1348)

*The Madonna and Child enthroned with Saints Francis and Mary Magdalene and a female donor*

inscribed 'MARIA VIRGO INTER' (upper center, within the Madonna's halo)  
tempera and gold on panel  
54 x 29 ½ in. (137 x 75 cm.)  
\$300,000-500,000                      £240,000-400,000  
   €290,000-470,000

PROVENANCE:  
Purchased, probably in Paris, by Siegfried Wedells (1848-1919), Hamburg, by whom bequeathed in 1921 to, Hamburg, Kunsthalle, by whom sold, *circa* 1960. with Wildenstein & Co., New York. Anonymous sale; Christie's, London, 5 July 2011, lot 58, where acquired by the present owner.

EXHIBITED:  
Hamburg, Kunsthalle, *Die Sammlung Wedells*, 1935.  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'œuvres de la peinture italienne*, 13 September-20 January 2020, no. 11 (entry by C.B. Strehkle).

LITERATURE:  
V. Dirksen, 'Die Sammlung Wedells in Hamburg', *Kunstchronik und Kunstmarkt*, XXIII, 1922, p. 757, as 'Circle of Bernardo Daddi'.  
A. Rohde, 'Die Galerie Wedells in Hamburg', *Der Cicerone*, XIV, no. 12, 1922, p. 506.  
B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 166.  
R. Van Marle, 'La Collezione del Haus Wedells di Amburgo', *Dedalo*, XIII, 1933, pp. 244-246, illustrated.  
R. Offner, *A Critical and Historical Corpus of Florentine Painting*, III, IV, *Bernardo Daddi, His Shop and Following*, New York, 1934, pp. 121-122, 133, pls. XLVIII, XLVIII1, XLVIII2, XLVIII3, as 'by a close follower of Daddi'.  
B. Berenson, *Pitture italiane del rinascimento*, Milan, 1936, p. 142.  
D.C. Shorr, *The Christ Child in devotional images in Italy during the XIV century*, New York, 1954, pp. 183-184, illustrated, as 'by a follower of Daddi'.  
B. Berenson, *Italian pictures of the Renaissance: Florentine School*, I, London and New York, 1963, p. 54.  
B. Klesse, *Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts*, Bern, 1967, p. 192, no. 51d, as 'by a follower of Daddi'.  
M. Boskovits, in R. Offner, *A critical and historical corpus of Florentine painting*, III, IX, *The painters of the miniaturist tendency*, Florence, 1984, p. 32, note 98.  
R. Offner, *A critical and historical corpus of Florentine painting*, III, III, *The works of Bernardo Daddi* (revised ed. by M. Boskovits), Florence, 1989, pp. 46, 85, note 56, as 'by a close follower of Daddi'.  
M. Boskovits, *The Thyssen-Bornemisza Collection: Early Italian Painting, 1290-1470*, London, 1990, p. 64, note 1.  
R. Offner, *A Critical and Historical Corpus of Florentine Painting*, III, IV, *Bernardo Daddi, His Shop and Following* (revised ed. by M. Boskovits), Florence, 1991, pp. 23,

363-364, pls. XLVIII, XLVIII (recording Klara Steinweg's manuscript opinion that painting, following its cleaning, is by Daddi himself), p. 389 (with Offner's attribution to the close following of Daddi), pp. 508, 511 (attributed by Boskovits to Daddi himself).

Bernardo Daddi was, with Taddeo Gaddi, one of the two outstanding Florentine painters of the generation that succeeded Giotto. Giotto himself was the formative influence of his early style, but Daddi reacted to other artists, including the Saint Cecilia Master, and had a distinct personality of his own, a sense of rhythm, beautifully expressed in this panel by the upturned faces of the two saints, and a languorous, indeed poetic, taste, exemplified here by the type of the Madonna herself. Daddi is particularly associated with the production of small portable triptychs, but was also responsible for a number of major commissions for prominent churches in Florence, including Santa Croce and the Cathedral. This panel was probably the central element of a tabernacle, very probably in a Franciscan church.

Richard Offner, who was very restrictive in attribution of pictures to Daddi, considered this to be from the artist's close following (*loc. cit.*). But Berenson consistently recognized that it is by Daddi himself, and this view was accepted by Raimond van Marle, Roberto Longhi (in a letter of 11 April 1961 referred to by Miklós Boskovits in the 1991 edition of Offner), Klara Steinweg (referred to in the same) and most recently Boskovits in his publications of 1984, 1990 and 1991. Offner proposed a date of about 1340, and Boskovits observed that the upward looking pose of Saint Francis is similar to that of the saint on the lateral panel of the Prato pentatych, which he dated to the mid-1330s and in the small portable triptych at Pittsburgh (Offner, 1991, pls. XV and XXIX): in the former it might be argued that the saint's gaze is directed above the *Madonna and Child*, whereas in this panel it is clearly directed at the Child. Daddi's types were consistent, but are subtly varied between related compositions, as is indeed the case with this panel, in which the heads of both the Madonna and the Child are very close in detail to those of the beautiful small *Madonna and Child* in the Berenson collection at Villa I Tatti Florence (Offner, 1989, pl. XIII, in which the Madonna's hands are also similar but differently disposed) and in the main panel of the San Pancrazio altarpiece (Florence, Uffizi, *op. cit.*, pl. XIV).



PIER MARIA PENNACCHI  
(TREVISO ?1464-1514/15)

*The Madonna and Child with Saint Anne enthroned flanked by Saints Cosmas and Damian*

oil on panel  
33½ x 46¼ in. (85 x 118.8 cm.)  
inscribed 'S. CHOSMA' (lower left) and 'S. DAMIAN' (lower right)

\$200,000-300,000	£160,000-240,000
	€190,000-280,000

PROVENANCE:  
(Probably) The Church of San Francesco, Treviso.  
(Possibly) Casa Barutti, Rovigo.  
Private collection, Cernobbio, Italy, by 1980.  
Anonymous sale; Semenzato, Venice, 27 February 2005, lot 31, as 'Bartolomeo Montagna', where acquired by the present owner.

LITERATURE:  
C.L. Ragghianti, 'La terza Quadriennale d'Arte Italiana, Roma 1939', *Critica d'arte*, IV, 1939.  
E.M. Dal Pozzolo, *Giorgione*, Milan, 2009, pp. 80, 81, fig. 13.  
M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA*, II, Florence, 2011, pp. 212-222, no. 32, illustrated (entry by G. Fossaluzza).

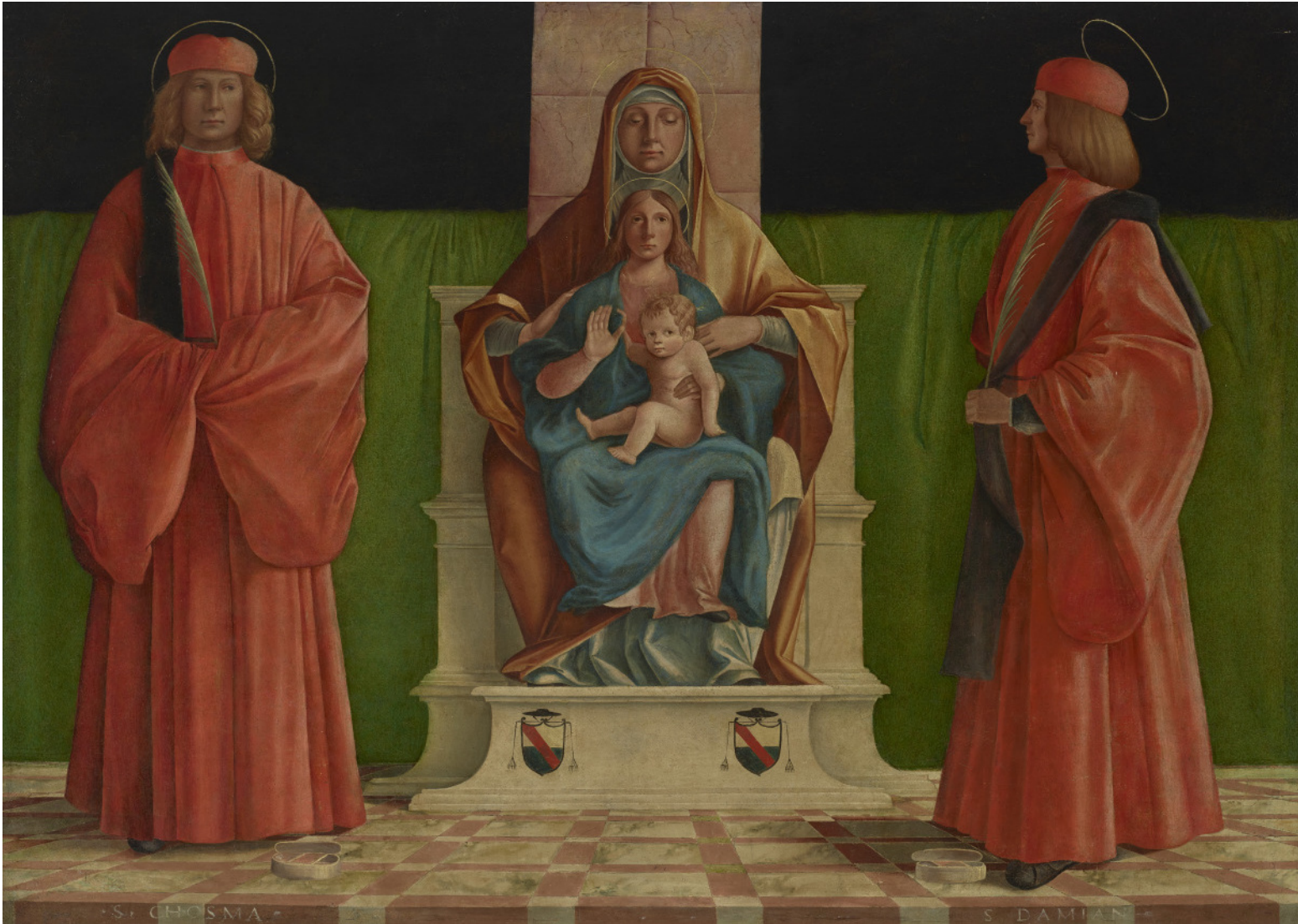
Pier Maria Pennacchi belonged to a workshop active in Treviso that was founded by his elder brother, Girolamo di Giovanni, whose activity is documented but is otherwise unknown today. The young Pier must have received his early training from Girolamo, though the heterogeneous body of work that has historically been ascribed to him equally shows the influence of Antonello da Messina, Alvise Vivarini, Giovanni Bellini, Lorenzo Lotto and, somewhat unexpectedly, Albrecht Dürer, whose *Penance of St. John Chrysostom* of circa 1496 Pier consulted for the landscape background of his *Dead Christ* (formerly Gemäldegalerie, Berlin). Documentary evidence indicates that he was already dead in 1515, and his final commission, an altarpiece for the Scuola dei Pellicciai (confraternity of the furrier's guild) in San Nicolò, was completed by Rocco Marconi.

Though the present painting was in recent years erroneously attributed to Bartolomeo Montagna, in his recent entry for the Alana collection catalogue, Giorgio Fossaluzza relays how its attribution to Pennacchi had already been recognized by Carlo Ludovico Ragghianti in the first half of the twentieth century (*loc. cit.*). Fossaluzza further proposes a date of circa 1500-02 for the panel, that is to say between the *Dead Christ* formerly in Berlin and the more mature phase of Pennacchi's career seen in paintings such as his *Madonna del latte* in the Museo di Castelvecchio, Verona, which the author compares with several of Lotto's paintings datable to around 1503 (*loc. cit.*).

Pennacchi conceived of his altarpiece within the iconographic tradition of the *Sant'Anna Metterza*, wherein Saint Anne fulfills the role of protector, lowering her gaze toward her daughter whom she tenderly supports with both hands. Mary and the Christ Child, in turn, look directly at the painting's viewer. All three figures are depicted hieratically and from the front along a single axis. Saints Cosmas and Damian, dressed in brilliant red garments and holding martyrs palms, flank the central figures. The martyr saints were twin brothers of Middle-Eastern origin and were executed under the Roman emperor Diocletian in 305 AD. As practicing physicians, they came to be viewed as protectors of all those who practice medicine and their inclusion would appear to have bearing on the painting's original commission.

The coats-of-arms that appear on the front face of the dais of the throne are half silver, half azure, crossed by a red bend and surmounted by a black *galero* (clerical hat) with two cords with a tassel hanging on either side of the coat-of-arms. These have traditionally been identified as belonging to the Diedo family, but Fossaluzza, citing the eighteenth-century scholar Father Vincenzo Coronelli, perceptively suggested they likelier belonged to the Venetian Salomon family (*loc. cit.*). At precisely the time Pennacchi was active in Treviso a leading member of the family, Andrea Salomon, was also resident there. In 1496, Andrea obtained a canonry in the church of Parenzo (Poreč) and, in 1502 following an earlier request by Doge Agostino Barbarigo (1419-1501), a further one in Treviso. On account of the painting's iconography, Andrea may have asked that it be installed in the church of San Francesco dei Minori. It was in this church that the confraternity of barber-surgeons met and had their own altar. Indeed, both the Italian biographer and painter Carlo Ridolfi (1594-1658) and Domenico Maria Federici inform that a painting by Pennacchi had once been at San Francesco, though unfortunately neither identified its subject.

An alternate attribution to Benedetto Diana (c. 1460-1525) was first proposed by Federico Zeri, who dated the painting to circa 1500-02. This attribution was recently endorsed by Laurence Kanter (private communication, 27 April 2022), who has also questioned Fossaluzza's identification of the coats-of-arms and its implications for the painting's early provenance.





30

## LORENZO VENEZIANO

(ACTIVE VENICE, 1356-C. 1372)

*Saint Catherine of Alexandria; and Saint Sigismund of Burgundy*

tempera and gold on panel, shaped top  
The first: 39 1/4 x 13 1/2 in. (99.4 x 34.3 cm)  
The second: 39 x 14 in. (99 x 35.6 cm.)  
The first: inscribed 'CATA / RINA' (upper center)  
The second: inscribed 'SIGIS / MONDO' (upper center) a pair  
**\$800,000-1,200,000** **£640,000-960,000**  
**€760,000-1,100,000**

**PROVENANCE:**  
Anonymous sale; Sotheby's, New York, 4 April 1973, lot 162, as 'Venetian School 1340-1350'.  
with Longari, Milan.  
Anonymous sale; Sotheby's, London, 3 July 1996, lot 185, as 'Attributed to Lorenzo Veneziano', where acquired after the sale by,  
Banca della Svizzera Italiana, Lugano.  
with Fabrizio Moretti, London and New York; his sale, Sotheby's, New York, 29 January 2015, lot 116, where acquired by the present owner.  
**EXHIBITED:**  
Tours, Musée de Beaux Arts, *Autour de Lorenzo Venéziano: Fragments de Polyptyques Vénétiens du XIVe Siècle*, 23 October 2005-23 January 2006, nos. 9a and 9b.  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'œuvre de la peinture italienne*, 13 September-20 January 2020, nos. 19 and 20 (entry by M. Vinco).

**LITERATURE:**  
A. De Marchi, 'Una tavola nella Narodna Galerija di Ljubljana e una proposta per Marco di Paolo Veneziano', *Gothika V Sloveniji: Svet Predmentov*, Ljubljana, 1995, p. 241, no. 5.  
A. De Marchi, *Italiaes. Peintures des musées de la region centre*, Paris, 1996, pp. 66-68, under no. 11, note 3, illustrated.  
C. Beddington ed., *Galerie Adriano Ribolzi, Monte Carlo, Peintures italiennes du XIVe au XVIIIe siècle*, Monte Carlo 1998, p. 66-67 (entry by S. Chiado).  
A. de Marchi, in *Restauri e ricerche. Opere d'arte nelle province di Siracusa e Ragusa*, G. Barbera ed., Siracuse, 1999, pp. 18-23.  
M. Medica, *Un secolo d'arte a San Giacomo Maggiore*, Ferrara, 2003, p. 46 and 49, illustrated.  
A. De Marchi, 'Polyptyques vénétiens. Anamnèse d'une identité méconnue', *Autour de Lorenzo Veneziano: Fragments de Polyptyques vénitiens du XIVe siècle*, exhibition catalogue, Tours, 2005, pp. 28-29, illustrated.  
C. Guarnieri, 'Le polyptique pour l'église de San Giacomo a Bologne dans l'oeuvre de Lorenzo Veneziano', *Autour de Lorenzo Veneziano: Fragments de Polyptyques vénitiens du XIVe siècle*, exhibition catalogue, Tours, 2005, pp. 112-113, nos. 32a and 32b, illustrated.  
E. Rivaud, 'Contribution des examens radiographiques à la reconstitution de retables vénitiens au XVIe siècle', *Autour de Lorenzo Veneziano: Fragments de Polyptyques vénitiens du XIVe siècle*, exhibition catalogue, Tours, 2005, pp. 49-50, fig 54.  
C. Guarnieri, *Lorenzo Veneziano*, Milan, 2006, pp. 201- 202, nos. 32a and 32b, pls. XL and XLI.

Sumptuously attired, gracefully posed and painted with great refinement, these two panels depicting full-length standing figures of Saint Catherine of Alexandria and Saint Sigismund of Burgundy were once part of a polyptych, and likely stood alongside other saints flanking a large central panel depicting the Virgin and Child. The exceptional quality of these works, together with their sophisticated conception and handling, place them in the mature period of Lorenzo Veneziano, the foremost Venetian painter of the second half of the fourteenth century. Although Lorenzo may have trained in the workshop of Paolo Veneziano, a distinguished artist who worked in the Byzantine tradition to which Venice and its art were closely tied, the younger painter sought inspiration in the other artistic centers where he was also active, including Padua, Verona and Bologna. Lorenzo introduced an unprecedented degree of naturalism, an eloquence of draftsmanship and a liveliness of pose and gesture into Venetian art, moving it beyond the static and hieratic conventions of the predominant Byzantine idiom.

The present panels represent their two regal saints with lyrical and courtly elegance. The languid curve of Saint Catherine's form and the modest gestures of her hands as she cradles her attributes – the frond of martyr's palm and the wheel upon which she was tortured – contrast with Saint Sigismund's direct and almost confrontational pose, his spurred feet planted firmly on the ground, his face and fist clenched with martial determination. Details of costume are described with great naturalism and attention to detail, including the individuated pelts of fur lining Saint Sigismund's mantle, the buttons at his shoulder and folds of fabric draping precisely over Saint Catherine's feet. The cascading undulations of drapery, the deep folds naturalistically suggestive of the bodily forms beneath them and the bright, shimmering hues in which they are rendered with careful shading articulating each pleat, are all exemplary of Lorenzo's hand at its most confident.

The panels were first published in 1995 by Andrea De Marchi, who argued that they were originally part of a now dismembered complex painted by the artist in 1368 for the high altar of the church of San Giacomo Maggiore in Bologna. Two panels from this altarpiece survive, figures of *Saint Bartholomew* and *Saint Anthony Abbot* now in the





fig. 1 Lorenzo Veneziano, *Saint Bartholomew*, Pinatoca Nazionale di Bologna, by permission of the Ministry of Culture, Pinacoteca Nazionale di Bologna



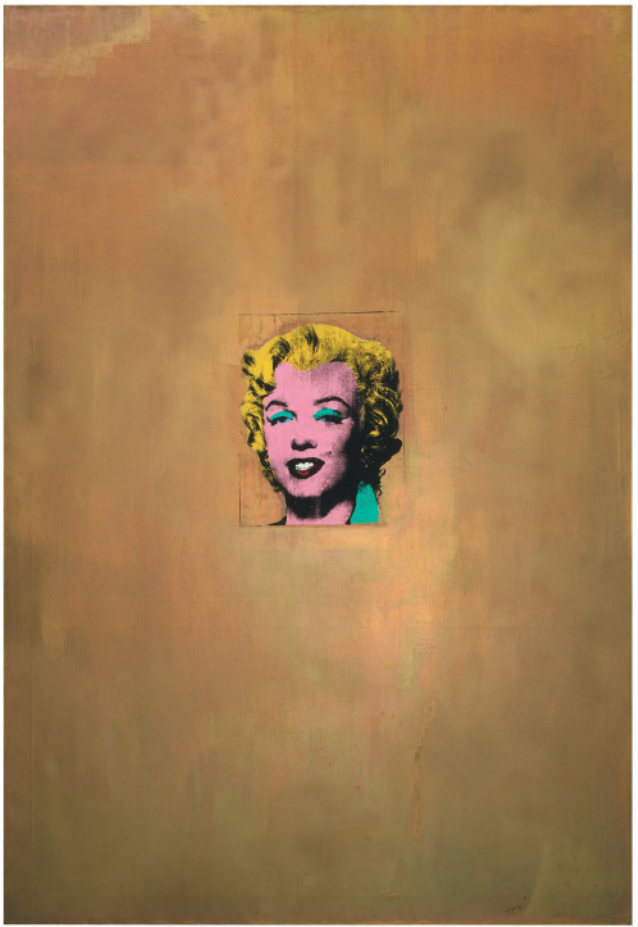
fig. 2 Lorenzo Veneziano, *Sant'Antonio Abate*, Pinatoca Nazionale di Bologna, by permission of the Ministry of Culture, Pinacoteca Nazionale di Bologna

Pinacoteca Nazionale in Bologna (fig. 1), although both have been substantially cut down along the lower edge, and thus the saints now appear to be three-quarter length. Although the present panels and those in Bologna correspond roughly in width, the former are slightly wider, retaining the unpainted lateral edges once concealed by an engaged frame. In support of his hypothesis, De Marchi noted the similarities between the patterned embellishments in the haloes found in the two sets of panels, the parallel placement of the inscriptions and the mirrored poses of the two sets of figures.

In her 2006 monograph on Lorenzo Veneziano, however, Cristina Guarnieri raised questions around De Marchi's thesis. Guarnieri observed that *Saint Bartholomew* and *Saint Anthony Abbot* were more solidly modelled and fuller in their facial features than *Saint Catherine* and *Saint Sigismund*, as well as differences in the punchwork in the haloes. X-radiograph investigations undertaken by Elisabeth Ravaud in 2005 revealed traces of canvas along the edges of the Bologna panels – intended to conceal the join between the two panels – which were found to be absent in the present panels. Hence Guarnieri argued that the *Saint Catherine* and *Saint Sigismund* formed part of a separate polypych from the Bologna panels, as yet to be conclusively identified, though clearly of a substantially high quality.

#### NEW PERSPECTIVES

Raised in the Eastern Catholic tradition, Andy Warhol was privately a deeply religious man who regularly attended services at the St. John Chrysostom Byzantine Catholic Church in Pittsburgh. His use of metallic colors and his fascination with celebrities such as Marilyn Monroe and Elizabeth Taylor can be traced back to his church's numerous mosaics of Madonnas and saints, which in turn were inspired by the decorative programs and gold ground icons created during the Byzantine Empire. Andy Warhol, (Gold Marilyn Monroe), 1962. © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY."



♦31

ALESSANDRO TURCHI,  
CALLED ORBETTO

(VERONA 1578-1649 ROME)

*The Communion of the Magdalene*

oil on copper  
22 x 16½ in. (55.9 x 41.9 cm.)

\$250,000-350,000	£200,000-280,000
	€240,000-330,000

PROVENANCE:  
Private collection, Europe; Dorotheum, Vienna, 16 October 2016, lot 100, where acquired by the present owner.

This striking copper showing *The Communion of the Saint Mary Magdalene* is a superb example of the small-scale works by Alessandro Turchi, for which the artist gained considerable fame in Rome during the first half of the seventeenth-century. His elegant style, combining a sensitivity to venetian colouring with his own personal exploration of Caravaggesque chiaroscuro, resulted in some of the most beguiling and sensual images of the period.

Born in Verona, Turchi trained in his native city in the workshop of Felice Brusasorci, where he is first recorded in 1597. Following Brusasorci's death in 1605, Turchi helped complete his master's altarpiece of *The Fall of the Manna*, painted for the city's church of San Giorgio. While his early works reveal a debt to Paolo Veronese, whose influence inevitably dominated the local school of painting, he appears to have developed an increased interest in naturalism, perhaps a result of Rubens's visit to Verona in 1602. After his move to Rome in c.1614-15, his evolving style drew upon the classical tradition championed by Annibale Carracci and Domenichino, as well as the dramatic lighting of Caravaggio. By 1615 Turchi was working alongside Giovanni Lanfranco and Carlo Saraceni on the Sala Regia in the Palazzo del Quirinale, for which he contributed the oval panel depicting the Gathering of the Manna on the southern wall. By 1619 Turchi was well established in Rome's artistic community, joining the Accademia di San Luca and serving as its Principe after Pietro da Cortona in 1637. Turchi's nickname 'Orbetto' (the diminutive of orbo, 'blind man') was often used from the second half of the 1600s to refer to the artist, and probably assigned to him after his death. It was likely derived from

his assistance to his father, who according to the Verona tax census of 1595 was referred to as 'cecus mendicans olim spatarius' ('blind, dependent on alms, formerly sword-maker').

It seems likely that Turchi developed his passion for working on precious supports while still in Brusasorci's studio. Indeed, his fellow pupils Pasquale Ottino and Marcantonio Bassetti, with whom he travelled to Rome, were also exponents of painting on slate, stone and copper. Turchi's works on these supports found particular favour with Cardinal Scipione Borghese, nephew of Pope Paul III and the ambitious patron of Caravaggio. In 1617 the Cardinal acquired the *Lamentation over the Dead Christ* and *The Raising of Lazarus* (both Rome, Galleria Borghese), both of which were executed on slate, a support he evidently preferred for nocturne scenes and one that was well suited to his smooth and controlled modelling. The present picture was almost certainly painted during these early years in Rome and can be compared with another rendition of the same subject, also executed on copper but of slightly smaller dimensions, sold at Sotheby's, London, 11 December 2003, lot 18, for £184,800. The strong chiaroscuro employed for the figure of the Magdalene and supporting angel are particularly redolent of Caravaggio, whose celebrated cycle of canvases depicting the life of Saint Matthew for the church of San Luigi dei Francesi in 1599-1600 must surely have made a great impression on the Veronese artist.

According to *The Golden Legend*, Mary Magdalene led a life of seclusion after Christ's death, travelling to Marseille and spending 30 years in a solitary mountain retreat near Sainte-Baume where angels came down and lifted her up to heaven seven times a day.



ORAZIO GENTILESCHI

(PISA 1563-1639 LONDON)

*The Madonna and Child*

oil on panel  
36 x 28¼ in. (91.4 x 73 cm.)

\$4,000,000-6,000,000

£3,200,000-4,800,000  
€3,800,000-5,700,000



fig. 1 Orazio Gentileschi, *Circumcision*, Pinacoteca Civica Francesco Podesti, Ancona

PROVENANCE:  
(Possibly) Marchese Clemente Sannesi and his brother Cardinal Giacomo Sannesi (1551-1621) and by inheritance to Anna Maria Sannesi, the final heir of the Cardinal whose posthumous inventory of 1724 lists a *Madonna and Child* by Gentileschi, measuring 5 by 3 *palmi* (about 111 x 67 cm.) on panel.  
Principe Leone Massimo, Rome, 1977.  
with Galerie Giorgio Balboni, Paris.  
with Matthiesen Fine Art, London, 1978-81, where acquired by,  
The Barbara Piasecka Johnson Collection Foundation, Princeton, New Jersey, and by which sold,  
[The Property of Mrs. Barbara Piasecka Johnson, the Proceeds of Sale to Benefit in Part the Institute for Child Development in Gdansk]; Christie's, London, 6 December 2007, lot 71, where acquired by the present owner.

EXHIBITED:  
London, Matthiesen Gallery, *Important Italian Baroque Paintings, 1600-1700*, 1981, no. 1.  
Warsaw, Royal Castle; Vaduz, Liechtenstein, Staatliche Kunstsammlung, *Opus Sacrum: Catalogue of the Exhibition from the Collection of Barbara Piasecka Johnson*, 10 April 1990-30 September 1991, no. 30  
Rome, Museo del Palazzo di Venezia; New York, The Metropolitan Museum of Art and Saint Louis, Saint Louis Museum, *Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy*, 15 October 2001-15 September 2002, no. 8.  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'œuvre de la peinture italienne*, 13 September 2019-20 January 2020, no. 73 (entry by P. Currie).

LITERATURE:  
R. Ward Bissell, *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting*, University Park, PA, 1981, pp. 143-144, 147, no. 12, fig. 23.  
M. Garrard, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, Princeton, 1989, pp. 25-26, 32 and 493, notes 21 and 22, as 'Artemisia Gentileschi'.  
R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania, 1999, pp. 326-327, no. X-18, fig. 218.  
A. Sutherland Harris, 'Artemisia and Orazio: Drawing Conclusions', *Artemisia Gentileschi: Taking Stock*, Turnhout, 2005, pp. 138-139, fig. 7, as 'Artemisia Gentileschi'.  
S. Chiodo and S. Padovani, eds., *The Alana Collection: Italian Paintings from the 14th to the 16th century*, III, Florence, 2014, pp. 204-207, no. 28, illustrated (entry by G. Papi).





#### NEW PERSPECTIVES

The sacred imagery of the Madonna and Child provided Renaissance and Baroque artists endless opportunities to explore the tender and intimate relationship between a mother and her son. The American-born Mary Cassatt drew upon this eternally relevant art historical tradition for her sensitive depictions of maternity, which she exhibited alongside the Impressionists while living in France.

Mary Cassatt, *The Child's Bath*, 1893. Art Institute of Chicago. Photo: Robert A. Waller Fund / Bridgeman Images.



The father and teacher of the foremost female artist of the Italian Baroque, Artemisia Gentileschi, to whom the present work was once mistakenly attributed, the Tuscan artist Orazio Gentileschi began his career as a painter in Rome. One of the most peripatetic artists of his century, Orazio later transmitted many of the innovations of early seventeenth-century Roman painting to other European centers, including Florence, the Marches, Genoa, Paris and London, where he became court painter to Charles I in 1626, and remained until his death some thirteen years later. Though Orazio was a close contemporary of Caravaggio, whose extraordinary paintings would ultimately revolutionize artistic practice across the European continent, he was never a fully Caravaggesque painter, as one might call Bartolomeo Manfredi, whose dramatically tenebrist canvases are populated by low-life types. Instead, with an enduring lyricism and vibrant sense of color clearly inspired by his Tuscan beginnings, Orazio was one of the few artists of his generation who succeeded in blending Caravaggesque naturalism with formal sophistication, and in using light to gracefully celebrate beauty rather than as a theatrical device.

Refined in its execution, rich in its use of color and highly unusual owing to the artist's use of a panel support, this touching and intimate depiction of the

Madonna and Child sits within Orazio's Roman period, and has most recently been dated by Keith Christiansen to around 1607. In his 2002 exhibition catalogue Christiansen notes that the figure types in the present panel are especially close to those in the *Circumcision* installed on the high altar of the Gesù in Ancona in the same year, and posits that perhaps the same models might even have been used for both works (*loc. cit.*, fig. 1). Furthermore, Christiansen suggests, the unusual yellow textile used in the Child's garment might anticipate the yellow dress stated to have been worn by the Madonna in a lost picture of 1609 painted for Vincenzo I Gonzaga, Duke of Mantua.

During this first decade of the seventeenth century, as Christiansen notes, 'Orazio's work shows a persistent conflict between his ingrained habits of painting *di maniera* – falling back on conventions of representation and composition – and the new, Caravaggesque practice of working from posed models *dal naturale*. Inevitably, it was in his more informal easel paintings that Orazio best resolved this dilemma.' Indeed, in the present work, while at first glance the poignant embrace between mother and child seems to owe a great deal to observed reality, closer examination demonstrates a clearer debt to pictorial conventions. The gentle placement of the Virgin's dimpled



fig. 2 Orazio Gentileschi, *The Executioner with the Head of Saint John the Baptist*, Museo del Prado, Madrid



fig. 3 Orazio Gentileschi, *Head of a woman*, Martha MacGeary Snider collection, Bryn Mawr, Pennsylvania

hands, her pensively lowered eyelids, the artful disposition of the Child's garments so as to expose his groin (a reference to his human nature) and his wide-eyed stare are standard visual devices deployed as devotional cues for the viewer, at something of an elegant remove from the everyday realities of childcare. Yet at the same time, the close cropping of the composition around the figures enhances the effect of intimacy and informality, lending a further note of naturalism to what is an essentially highly conventional and confected image. Perhaps the most significantly naturalistic element of the work is the delicate lighting, the figures shimmering with gentle luminosity, the shadows beautifully transparent.

Bissell suggested that Orazio looked specifically to *quattrocento* Florentine models in works like this one as a sort of nostalgic nod towards his Tuscan roots. Christiansen, however, points out the influence that Counter-Reformation writers, including Giovanni Andrea Gilio da Fabriano and Gabriele Paleotti, might have had upon the artist. Their contention that simplicity and purity were of far more importance than any demonstration of stylistic flair encouraged artists from Scipione Pulzone to Domenichino and Sassoferrato to create images with often combined Raphaelesque compositional models with a Northern emphasis on surface refinement in sweet, intentionally bland visions of domestic intimacy appropriate for use in private devotional practices – what Federico Zeri in his groundbreaking work on Counter-Reformation art termed 'pittura senza tempo.' The present panel can clearly be situated within this tradition.

Nevertheless, the influence of Caravaggio even above and beyond the concept of naturalism might still be felt in this work, namely in terms of his penchant for representing a single figure, lost in contemplation, and close to the

picture plane, against a spare background. But while Caravaggio was intent on exploring the dramatic potential of a scene, Orazio focused instead on stylistic mannerisms. Orazio's interest in achieving visual harmony rather than psychological intensity can be traced across his career and is at the heart of his graceful and highly personal Baroque style.

The artist's use of a panel support is highly unusual – only two other works by Orazio are on panel, the *Executioner with the Head of Saint John the Baptist* in the Museo del Prado, Madrid (fig. 2) and the late *Head of a Woman* in the Martha MacGeary Snider collection, Bryn Mawr, Pennsylvania (fig. 3). Christiansen notes that while paintings of the Madonna and Child by the artist are recorded in the Olgiati and Savelli collections, neither is listed as being on panel and in the case of the Savelli there is no evidence of their patronage of the artist prior to 1613. A more compelling reference may be found in the 1724 post-mortem inventory of Anna Maria Sannesi, which lists a Madonna and Child on panel by the artist, which measured 5 x 3 *palmi* (111 x 67 cm). Anna Maria Sannesi was the last heir of Cardinal Giacomo Sannesi (1551-1621), who together with his brother the Marchese Clemente Sannesi were major Roman collectors who evidently owned three works by Orazio, the *Madonna and Child*, a *David with the Head of Goliath*, and a *Saint George* on copper, yet another uncharacteristic support for the artist.

The success of the composition found in this work is suggested by the existence of two early copies, one formerly in the collection of Vincenzo Bonello, La Valletta, the other with Finarte, Milan in 1983. Both were also incorrectly attributed to Orazio's remarkable daughter Artemisia, to whom Mary S. Garrard had once incorrectly assigned the present panel (*loc. cit.*).



FRANCESCO BASSANO  
(BASSANO DEL GRAPPA 1549-1592 VENICE)

*Portrait of a bearded gentleman, half-length, in a black doublet with a white collar*

oil on canvas  
20¾ x 18½ in. (52.8 x 47 cm.)

<b>\$80,000-120,000</b>	<b>£66,000-98,000</b>
	<b>€77,000-110,000</b>

PROVENANCE:  
Anonymous sale; Sotheby’s, London, 10 July 2015, lot 157, where acquired by the present owner.

The eldest son of Jacopo Bassano, proprietor of the busy workshop in the town from which his family took its name, Francesco Bassano trained with his father alongside his brothers before moving to Venice to oversee a branch of the family business. Although the Bassanos are generally best known for their religious scenes and landscapes, Jacopo’s biographer, Carlo Ridolfi, wrote that he was ‘valued for his portraits’, which were ‘naturalistically rendered’ owing to the artist’s abilities when working from life. Though relatively few portraits by the members of the Bassano family survive, works like this one attest both to Jacopo’s talent in the genre, and to how successfully he trained his sons.

Here, Francesco Bassano offers a bust-length portrait of a sitter whose identity is not known. A man in middle age, the florid flush of red across his nose, cheeks, and ears contrast with his brown beard and hair, which recedes in wisps across the creamy expanse of his forehead. His dark eyes meet the viewers’ with a sense of gravitas. A soft light diffuses gracefully to illuminate the sitter’s features and costume, a black coat enlivened only by the collar of his white shirt, set austere­ly against a minimalist grey background. The sitter’s intelligent and alert expression communicates a psychological intensity that evokes an empathetic response from the viewer. Combined with the informality of his pose and tilt of head, the sitter appears as alive to us today as he once did to the artist of his own time.



# GIOVANNI DI BARTOLOMEO CRISTIANI DA PISTOIA

(PISTOIA C. 1340-1398)

*The Last Communion and Martyrdom of Saint Lucy*

tempera, silver and gold on panel  
10 x 15 in. (25.5 x 38 cm.)

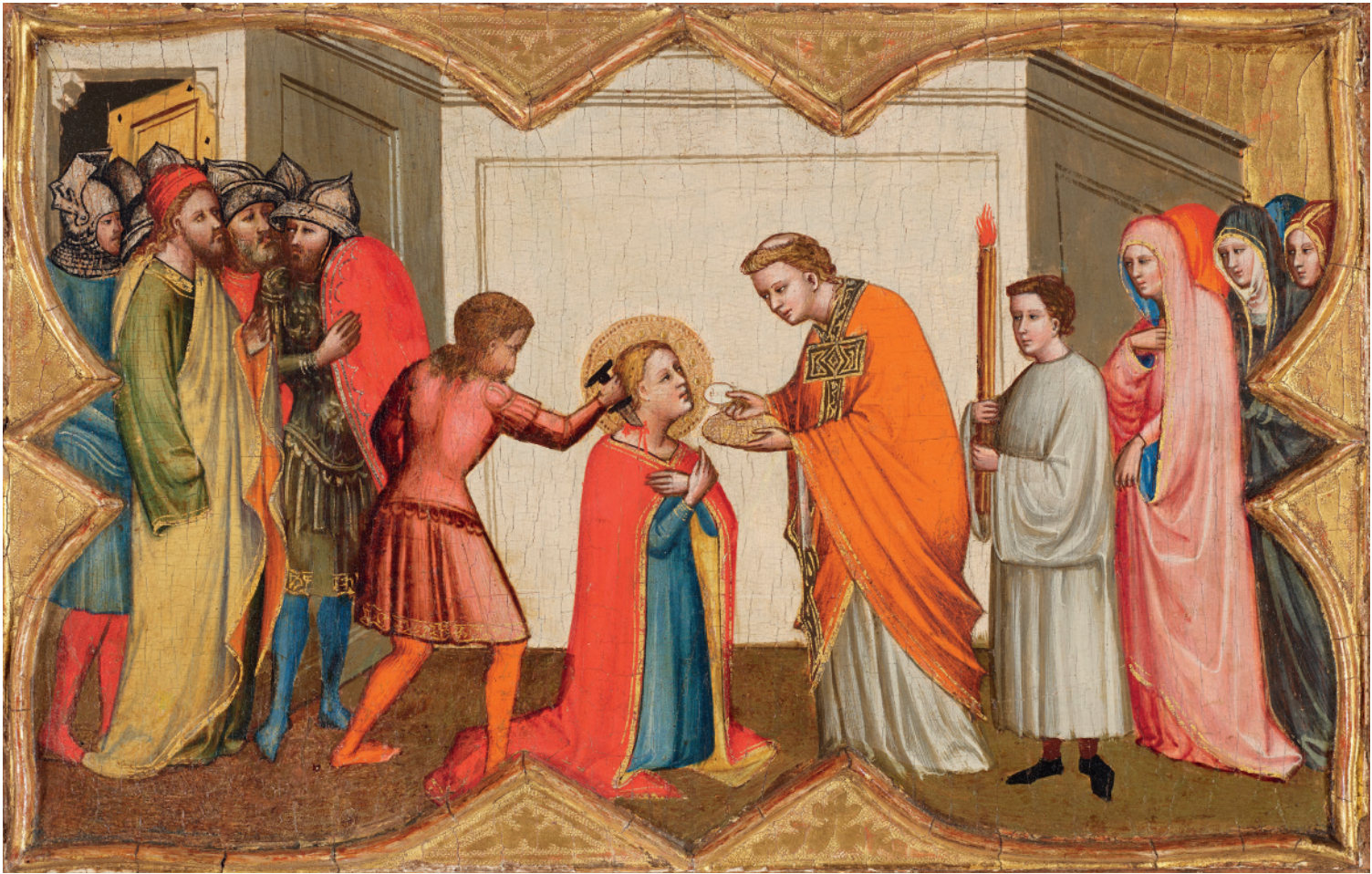
\$500,000-700,000

£400,000-560,000  
€480,000-660,000

PROVENANCE:  
(Possibly) Marchese Alfonso Tacoli Canacci (1726-1802), Parma.  
Anonymous sale; Sotheby's, London, 24 June 1964, lot 48, where acquired by the following,  
with Julius Weitzner, New York and London.  
Heinz Kisters, Kreuzlingen, circa 1970.  
With Sotheby's Private Sales, where acquired by the present owner in February 2009.

EXHIBITED:  
Lugano, Fondazione Thyssen-Bornemisza, *'Manifestatori delle cose miracolose': Arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, 7 April-30 June 1991, no. 75.

LITERATURE:  
C. Seymour Jr., *Early Italian Paintings in the Yale University Art Gallery*, New Haven, 1970, pp. 62-63, under no. 42.  
F. Zeri and E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art: Florentine School*, New York, 1971, p. 39.  
M. Boskoviits, *Pittura Fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence, 1975, pp. 317-318.  
R. Fremantle, *Florentine Gothic Painters*, London, 1975, p. 258.  
M. Laclotte, 'N'en déplaise à Cicognara: la collection Francillon', in *Curiosité: Études d'histoire de l'art en l'honneur d'Antoine Schnapper*, O. Bonfait et al., eds., Paris, 1998, p. 418, fig. 150.  
A. Galli, 'Tavole toscane del Tre e Quattrocento nella collezione di Alfonso Tacoli Canacci', *Invisibile agli occhi: atti della giornata di studio in ricordo di Lisa Venturini*, N. Baldini, ed., Florence, 2007, pp. 20, 27, note 56, figs. 22, 23.





TOP: fig. 1 Giovanni di Bartolomeo Cristiani da Pistoia, (Saint Lucy and Her Mother at the Shrine of Saint Agatha), Metropolitan Museum of Art, New York  
 BOTTOM: fig. 2 Giovanni di Bartolomeo Cristiani da Pistoia, (Saint Lucy Giving Alms), Metropolitan Museum of Art, New York



This small-scale painting originally belonged to a series of six panels, each representing scenes from the life of Saint Lucy, who was martyred in the Sicilian town of Syracuse around 303 AD. Four of the accompanying panels, *Saint Lucy and Her Mother at the Shrine of Saint Agatha*; *Saint Lucy Giving Alms*; *Saint Lucy before Paschasius* and *Saint Lucy Resisting Efforts to Move Her* can be found today in the Metropolitan Museum of Art, New York (figs. 1-2; inv. nos. 12.41.1-4). The whereabouts of the sixth panel, formerly in the Francillon collection, Paris, remains unknown.

According to legend, Saint Lucy vowed to dedicate her life to God and refuse marriage but following the death of her father, Lucy's mother nevertheless arranged a match. In the first of the Met Museum scenes, Lucy and her mother, Eutychia, pray at the shrine of Saint Agatha in Catania, hoping to cure Eutychia's illness. In the second panel, Lucy persuades her mother to relinquish her dowry to the needy, while the third shows her betrothed denouncing her to the governor, Paschasius, having learned of the loss of her riches. The fourth panel shows a team of oxen vainly attempting to drag Lucy to the brothel, having been banished there by Paschasius. The saint remains steadfast. In the fifth and present scene, as Lucy takes the last communion, a figure steps from the crowd of Roman soldiers surrounding Paschasius and martyrs her by sword. Finally, in the sixth, missing panel, the body of the martyred saint is laid out on a bed, surrounded by mourners performing funeral rites.

The Met panels were first ascribed to Cristiani by Bernard Berenson in 1931. Berenson published three of the four and assumed them to have once formed a *predella* (B. Berenson, 'Quadri senza casa: Il Trecento fiorentino, III,' *Dedalo*, XI, 1931, pp. 1314, 1317). In 1950, however, Harry Wehle proposed that the scenes might instead have flanked an altarpiece dedicated to Saint Lucy, a

hypothesis expanded by Federico Zeri in 1961, who linked them to Cristiani's *Saint Lucy enthroned with musical angels* at Yale University Art Gallery, New Haven (see H.B. Wehle, *The Metropolitan Museum of Art: A Catalogue of Italian, Spanish, and Byzantine Paintings*, New York, 1940, pp. 16-17; F. Zeri, private communication with Hellmut Wohl, dated 2 March 1961). Zeri proposed that the Met's narrative panels would have flanked the Yale central panel with two at either side. It was not until the present panel reemerged at a London auction in 1964 (*op. cit.*) that the correct configuration for the altarpiece could be reconstructed.

In 1970, Charles Seymour proposed an order for the panels, with the *Lucy and her Mother at the Shrine of Saint Agatha*, *Saint Lucy Giving Alms* and *Saint Lucy before Paschasius* stacked one above the other, flanking the Yale *Saint Lucy enthroned* at the left side and the *Saint Lucy Resisting Efforts to Move Her*, the present *Last Communion* and *Martyrdom of Saint Lucy* and the sixth missing scene at the right side (C. Seymour Jr., *Early Italian Paintings in the Yale University Art Gallery*, New Haven, 1970, pp. 62-63, under no. 42). Finally, in 1997, Michel Laclotte identified the elusive sixth scene as the *Funeral of Saint Lucy*, known only through a nineteenth-century engraving, when the painting was in the collection of Timothée Francillon, Paris (M. Laclotte, private communication with Everett Fahy dated 25 August 1997). Building on Seymour's earlier proposal, Laclotte published a reconstruction of the altarpiece including the Francillon engraving. Publishing the Saint Lucy altarpiece in 1965, Miklós Boskovits compared it to the central panel of the Saint John altarpiece in Pistoia of 1370 and considered the Yale panel to have been painted slightly later in the decade, a dating later supported by Charles Seymour and Gaudenz Freuler (*loc. cit.*).

## BERNARDO DADDI

(ACTIVE FLORENCE, C. 1318-1348)

*Saints Lucy and Catherine of Alexandria: A Predella panel from the S. Giorgio a Ruballa altarpiece*

tempera and gold on panel  
8¼ x 15¼ in. (21 x 38.8 cm.)

\$300,000-500,000	£240,000-400,000
	€290,000-470,000

PROVENANCE:  
Church of S. Giorgio a Ruballa, Bagno a Ripoli, near Florence, from which apparently removed before 1821.  
with Ugo Jandolo, Rome, from whom acquired in 1928 by, Michel van Gelder, Château Zeecrabbe, Uccle, Belgium, where recorded in the Salle Itallienne II by Dumont-Wilden (*infra*), and by descent until, [The Property of a European Collection]; Christie's, New York, 25 January 2012, lot 6 (sold together with its two flanking *predella* panels), where acquired by the present owner.

EXHIBITED:  
Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Bezit*, 1 July-1 October 1934, no. 103 (together with its two flanking *predella* panels), as 'a master very near to Daddi'.

LITERATURE:  
L. Dumont-Wilden, *La Collection Michel Van Gelder*, n.d., p. 16, no. 105.  
A. Morassi, 'La mostra della pittura italiana ad Amsterdam', *Le vie d'Italia e del mondo*, II, November 1934, p. 1316, as 'in the manner of Daddi'.  
R. van Marle, 'La pittura italiana alla Esposizione d'arte antica italiana a Amsterdam', *Bollettino d'Arte*, VII, 1935, p. 302 and 305, fig. 17, as 'Bernardo Daddi (?) or a close associate'.  
R. Offner, *A Corpus of Florentine Painting*, III, VIII, *The Works of Bernardo Daddi*, Florence, 1958, pp. 49-50, 56, pl. XX1-2, as 'Workshop of Daddi'.  
U. Procacci, 'Review of R. Offner, *Corpus of Florentine painting*', *Rivista d'Arte*, XXXIII, 1956-1958, pp. 121-139.  
F. Zeri, 'Qualche appunto sul Daddi', *Quaderni di Emblema 1. Diari di Lavoro*, Bergamo, 1971, pp. 15-16, as 'Daddi and workshop'.  
G. Damiani, 'Bernardo Daddi', in *Dizionario Biografico degli Italiani*, XXXI, Rome, 1985, p. 625, as 'Daddi and workshop'.  
R. Offner, *A critical and historical corpus of Florentine painting*, III, III, *The works of Bernardo Daddi*, revised and edited by M. Boskovits, Florence, 1989, pp. 340, 342-343, 348 and 377, pl. XX1-3, 6 (together with its two flanking *predella* panels), where marked with an asterix to indicate the editors' attribution to Daddi himself.  
G. Freuler, *Manifestosi delle cose miracolose: Arte italiana del '300 e '400 da collezioni Svizzera e nel Liechtenstein*, Lugano-Castagnola, 1991, pp. 171-172, illustrated.  
E. Moench-Scherer, *Les Primitifs Italiens du Musée des Beaux-Arts de Strasbourg*, Strasbourg, 1993, p. 24, under no. 9, as 'Bernardo Daddi and workshop'.  
E. Skaug, *Punch Marks from Giotto to Fra Angelico*, I, Oslo, 1994, p. 105, no. 5.3.  
M.S. Frinta, *Punched Decoration on Late Medieval Panel and Miniature Painting*, Prague, 1998, p. 265.  
S. Chiodo and S. Padovani eds., *Italian Paintings from the 14th to 16th Century, The Alana Collection, Newark, Delaware, USA*, III, Rome, 2014, pp. 50-57, illustrated (entry by A. Labriola).





fig. 1 Bernardo Daddi, *Polyptych with the Crucifixion*, © Samuel Courtauld Trust, The Courtauld Gallery, London, UK/ The Bridgeman Art Library

These panel, along with the *Saint Nicholas of Bari* and *Saint John the Evangelist* in a private collection (New York), originally constituted two of the five sections of the *predella* of Bernardo Daddi's San Giorgio a Ruballa polyptych of 1348, now in the Courtauld Institute of Art, Gambier Parry Collection, London (fig. 1). Daddi was the most lyrical and refined of the early followers of Giotto, memorable as a colorist and for the consistent delicacy of his forms. He was arguably the dominant artistic personality in Florence in the last two decades of his life, dying on or about 18 August 1348, soon after the altarpiece, which is his last signed and dated work, was completed. That the altarpiece was by Daddi himself was accepted unanimously by early scholars, including Roger Fry, William Suida, Osvald Sirén, Lionello Venturi, Paul Schubring, Raimond van Marle and Bernard Berenson. Offner in 1947 gave it to his 'Assistant of Daddi', but subsequently regarded it as from Daddi's studio, but others, including Frederick Antal, Karla Steinweg, Bernhardt Degenhart and Benjamin Schmitt, Luciano Bellosi, Richard Fremantle and Federico Zeri have regarded it as substantially autograph, a view championed most recently by Miklós Boskovits.

In 1935, van Marle correctly associated these panels of saints with one of Saints Margaret and Agnes at Strasbourg. Offner in 1958 identified a panel of the *Madonna and Child with four Angels*, then in the possession of Miss R. Lawrence Jones as the central element of the *predella*, and recognized that all four panels were components of the San Giorgio a Ruballa polyptych: the missing panel, with Saints Gregory and an Evangelist, then in the Stanley Simon collection, New York, was identified by Zeri in 1971. The *Saint Lucy* and *Saint Catherine of Alexandria* was the left-hand element of the *predella*. The *Saint John the Evangelist* and the *Saint Nicholas of Bari* (?), were originally parts of a single panel, as their punched border indicates, and would have been the fourth panel from the left.

Offner persuasively noted that the paired saints of the *predella*'s lateral section echo the four pairs of full-length saints flanking the central compartment of the altarpiece which depicted a *Crucifixion*. In the main tier Daddi uses profiles and near profiles to almost architectural effect, linking the various elements of the design and bridging the obvious differences in scale between the main panel and those at either side. The intelligence that lay behind the overall design is demonstrated by the way the heads in these panels and their companions from the *predella* are seen at angles echoing those of the lateral saints of the main tier. But above all it is in his use of color that Daddi united the components of the altarpiece. Blue, the most expensive pigment of the time, has a dominant role: six of the eight full-length saints are dressed at least in part in blue, sometimes of course for proper iconographic reasons; and the color is also used for some of the soldiers in the *Crucifixion*. Saint Catherine's position as a princess is emphasized by the elegant brocade of her dress. This echoes the brocaded mantles of Saints Bartholomew and Stephen in the upper tier and, as the artist and his patrons would have been well aware, was of a type manufactured in and imported from the Near East.

After the Stoclet collection, the one formed by Michel van Gelder was among the most ambitious assemblage of early pictures and works of art formed in Belgium in the early twentieth century. In the Château Zeecrabbe, the dining room contained Dutch and Flemish seventeenth-century pictures, but two rooms were dedicated to early Italian pictures, a third, the 'salle gothique' to early Netherlandish pictures and a fourth to the seventeenth-century Dutch masters.



ASSOCIATE OF AMBROGIO  
LORENZETTI

(SIENA 1285/90-1348)

*The Crucifixion with the Madonna and Saint John the Evangelist*

tempera and gold on panel  
12½ x 9 in. (31.8 x 22.9 cm.)

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

**£800,000-1,200,000**

**€950,000-1,400,000**

PROVENANCE:  
with Wildenstein & Co., Inc., New York.  
with Compagnia di Belle Arti, Milan.  
with Robilant and Voena, London, where acquired by the present owner in 2012.

EXHIBITED:  
Milan, Compagnia di Belle Arti and New York, Sperone Westwater Gallery, *Oro: maestri gotici e Lucio Fontana*, 27 November 1998-13 February 1999.

LITERATURE:  
M. Laclotte, in *Duccio: alle origini della pittura senese*, Alessandro Bagnoli, ed., exhibition catalogue, Siena, 2003, p. 418.  
M. Laclotte, *La collezione Salini: dipinti, sculture e oreficerie dei secoli XII, XIII, XIV, e XV*, I, Luciano Bellosi, ed., Florence, 2009, p. 164.

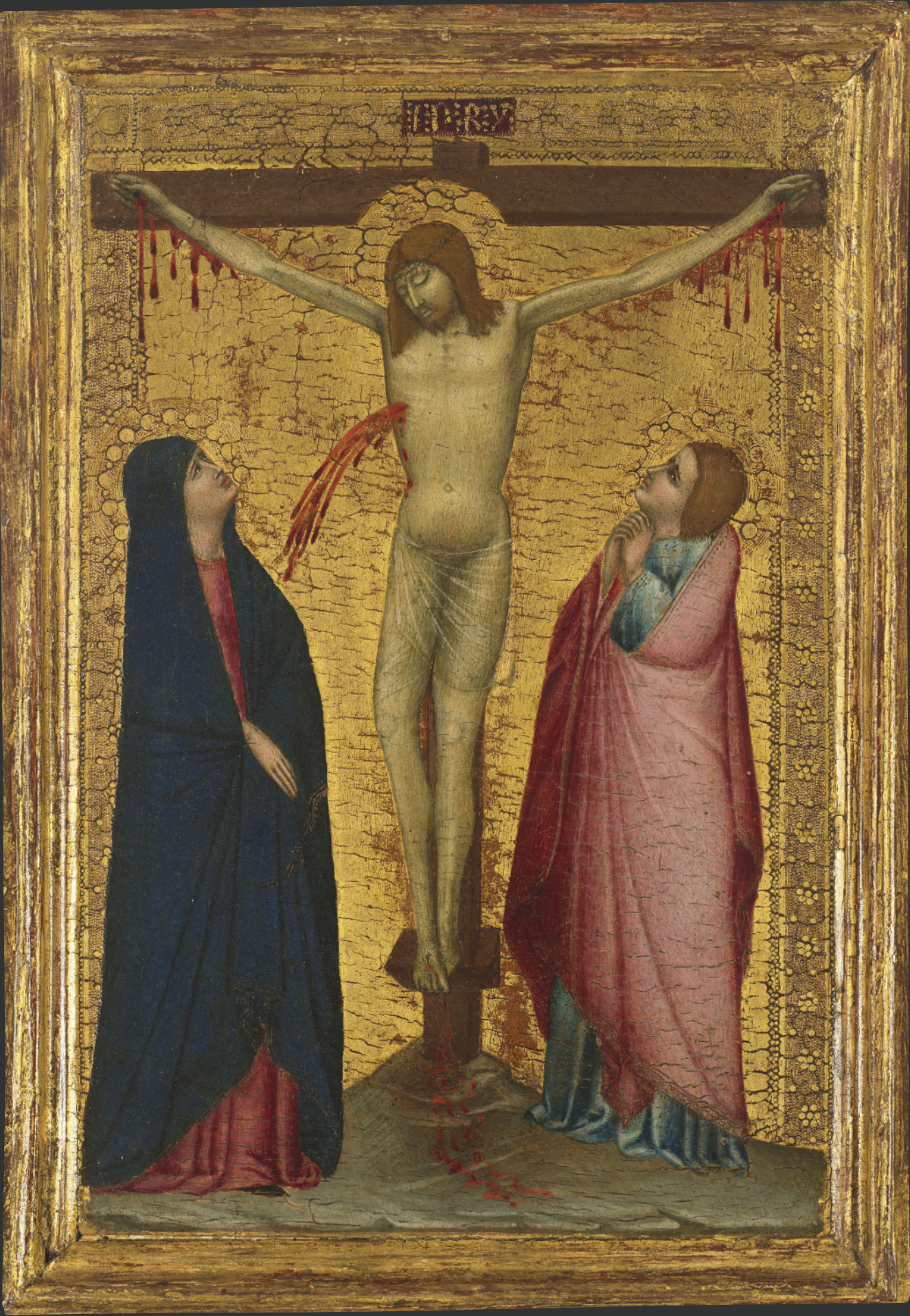




fig. 1 Pietro Lorenzetti, *Madonna and Child with two Angels*, Magdalen College, Oxford, by permission of the President and Fellows of Magdalen College

This hauntingly beautiful and deeply moving devotional panel is a relatively recent discovery. It has understandably been associated with one of the most original masters of the Sienese *trecento*, Ambrogio Lorenzetti. Of the quartet of remarkable painters who emerged in the generation after Duccio di Buoninsegna, astrigent Ugolino di Nerio, courtly Simone Martini and the Lorenzetti brothers, Pietro and Ambrogio, the latter was in many respects the most original. His genius for narrative was as eloquent as his brother's and his response to what he observed was more direct. This is demonstrated most directly in the allegories of government, both good and bad, of 1338-39 in the Sala della Pace of the Palazzo Pubblico, but is equally evident in the matchless *Maestà* of about 1335 at Massa Marittima, or the better known and somewhat later *Presentation* in the Galerie degli Uffizi, Florence. Documentary evidence of substantial commissions establishes that Ambrogio must have needed the resources of a significant workshop at least by the 1330s.

This panel was first published in 1998 by Andrea De Marchi who understandably catalogued it as by Ambrogio Lorenzetti himself and proposed that it was the right section of a diptych and the companion to the stylistically intimately related *Madonna and Child with two Angels* at Magdalen College, Oxford. When that picture was borrowed for an exhibition at Wildenstein, London (*The Art of Painting in Florence & Siena from 1250 to 1500*, 1965, no. 83, as Pietro Lorenzetti), St. John Gore noted that Roberto Longhi (*Paragone*, CXXV, 1960, p. 60) favored an 'avvicinamento' with Ambrogio and that Philip Pouncey (presumably a verbal opinion) agreed. De Marchi concluded his entry by stating that the *Crucifixion* was undoubtedly executed in Ambrogio's *bottega*, but added: '*la discussione può rimanere aperta sul grado di autografia*' ('the discussion of the degree of autography can remain open').

#### NEW PERSPECTIVES

Whereas, for Yves Klein, blue was a color of deep spiritual resonance immersed in a sense of the infinite and evocative of 'the void', gold was a symbol of timeless purity, of both materiality and its opposite – the immaterial.

Yves Klein, *MG 11 Untitled Monogold*, 1961. © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2022. Photo: Banque d'Images, ADAGP / Art Resource, NY."



Carl Brandon Strehlke noted in 2019 that the tooling of the borders in both the Alana and Oxford pictures is similar but not identical, pointing out that differences in such tooling are not uncommon in the valves of diptychs. Michel Laclotte (2003), who accepted that this panel and that at Oxford (which he thought to be in New York and stated that he had not examined) were from the same diptych, refers to these as from the 'bottega di Ambrogio' in his entry for a panel of the *Crucifixion* from another diptych by Ambrogio now in the Salini collection. He recapitulated this view in his catalogue of that collection (2009). Other scholars have subsequently expressed views, Laurence Kanter (24 June 2011) placing the picture with others as by a hand close to both the Lorenzetti brothers, a view that was rejected verbally by Miklós Boskovits and by Sonia Chiodo (private communication dated 23 February 2012). Subsequently Kanter has suggested that the panel may be by a Sienese illuminator working

independently of the Lorenzetti, hypothetically Simone di Gheri Bulgarini, cousin of the painter Bartolomeo Bulgarini, who is documented between 1321 and 1347. Carl Brandon Strehlke considers the panel to be by a 'workshop collaborator' of Ambrogio.

The composition derives from Duccio, whose influence is palpable in the Salini *Crucifixion*, which is evidently a relatively early work. The attitude and silhouette of the Virgin in the Alana picture is very similar to its counterpart in the Salini panel, but her left hand is not shown. While the Salini Saint John looks downwards in his sorrow, his hands clasping a fold of his mantle and his feet shown to demonstrate his stance, his counterpart in the Alana picture looks up at Christ as if to echo the Virgin, and his feet are hidden by his robe.

A GREEK CARNELIAN  
RINGSTONE WITH NIKE  
ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

5⁄8 in. (1.5 cm.) long

\$30,000-50,000

£24,000-40,000

€29,000-47,000



fig. 1: Detail of Nike on an Attic Red-Figured Lekythos, attributed to the Brygos Painter, circa 480 B.C. Getty Villa, Inv. no. 83.AE.241.

PROVENANCE:  
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.  
*Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection*, Christie's, New York, 29 April 2019, lot 4, where acquired by the present owner.

PUBLISHED:  
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 24, no. 17.

Engraved on this unusual pointed oval ringstone is Nike flying to the right with her wing upraised, wearing a voluminous chiton, proffering a fillet and a branch, symbols of victory. Most Greek gems of the Archaic and Classical periods were perforated to be mounted in swivel rings. Only rarely during this period did the Greeks bezel-mount their seal stones to be set immobile in a finger ring, the normal practice of the following Hellenistic and Roman periods. The shape of this gem recalls that of a group of contemporary all-metal rings, usually of gold, some of which bear the same motif (see the gold ring from Nymphaeum, now in St. Petersburg, pl. 658 in Boardman, *Greek Gems and Finger Rings*). The subject was also common on coins, where the goddess usually flies above a quadriga (see for example the coins of Syracuse, including no. 801 in C. Kraay, *Archaic and Classical Greek Coins*), and on Attic vases, such as the contemporaneous red-figured lekythos attributed to the Brygos Painter in the Getty Villa in Malibu (see fig. 1).



A GREEK GARNET RINGSTONE  
WITH APOLLO KITHAROIDOS

HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

1 in. (2.5 cm.) long

\$30,000-50,000

£24,000-40,000

€29,000-47,000



fig. 1: A Roman Marble Figure of Apollo Kitharoidos, circa 2nd century A.D. Vatican Museums, Museo Pio-Clementino.

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich (impression of gem preserved in *In Memoriam: Collezione Paul Arndt*).  
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.  
*Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection*, Christie's, New York, 29 April 2019, lot 25, where acquired by the present owner..

PUBLISHED:

J.M. Moret, *Les pierres gravées antiques représentant le rapt du Palladion*, Mainz, 1997, p. 16, n. 11, pl. 71, fig. 51.  
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 137, no. 125.

Engraved on this elongated convex oval garnet ringstone is Apollo Kitharoidos. As D. Plantzos informs (*Hellenistic Engraved Gems*, p. 66), "The elongated oval shape that Hellenistic gem-cutters and their clientele seem to have preferred was best suited to standing figures of men or women, mostly deities, in relaxed or leaning postures." Here Apollo stands frontally, leaning against a column upon which rests his tripod, a reference to his sanctuary at Delphi. He is nude but for a mantle draped over his legs, exposing his torso. He holds his kithara out to the side with his left arm crossing his chest. The frontal pose of his head is deeply engraved. This popular subject can be seen on gems in garnet and in glass imitations of the precious stone (see nos. 259-263 in Plantzos, op. cit.). A now-lost Greek statue of Apollo Kitharoidos was the inspiration for the gem engravers, perhaps best illustrated by the Roman copy discovered in 1774 at the villa of Gaius Cassius Longinus in Tivoli, now in the Vatican (see fig. 1).



VINCENZO DI ANTONIO FREDIANI  
(LUCCA 1481-1505)

*Saints Catherine of Siena and Mary Magdalene; Saints Jerome, Dominic, Francis of Assisi and Bernardino of Siena; and A Bishop Saint and Saint Anthony Abbot, a predella*

tempera and gold on panel, a set of three  
the first: 8 x 13¼ in. (20.3 x 35 cm.); the second: 8 x 25¾ (20.3 x 65.5 cm.); the third: 8 ¼ x 13 ¼ in. (20.5 x 35 cm.)  
a set of three (3) (3)

**\$150,000-250,000**  
**£120,000-200,000**  
**€150,000-240,000**

PROVENANCE:  
Anonymous sale; Christie's, London, 8 July 2005, lot 6, where acquired after the sale by the present owner.



Formerly known as the Master of the Immaculate Conception, Vincenzo Antonio Frediani was correctly identified by Maurizia Tazartes in 1985 who discovered a contract for his eponymous panel, now in the Museo Nazionale di Villa Giunigi, Lucca (M. Tazartes, 'Anagrafe Lucchese, I: Vincenzo di Antonio Frediani "pictor de Luca," Il Maestro dell'Immacolata Concezione', *Curiosità e ricerche di storia subalpina*, XXVI, 1985, pp. 4-17). Andrea De Marchi was first to recognize the present panels as the work of Frediani in 2001, an attribution later endorsed by Carl Brandon Strehlke (private communication, dated 8 November 2001; private communication with the owner, 2020, respectively).

The individual panels were cut from a long plank of a *predella* and the central scene depicts the legendary meeting of Saints Dominic and Francis, with Dominic in the position of honor at left. The Dominican tertiary, Catherine of Siena, appears in the left-hand panel and, as Strehlke notes, the prominent inclusion of two Dominican saints (while only one Franciscan) suggests the panels belonged to an altarpiece intended for a Dominican church in or around Lucca, where Frediani worked from 1481 to 1505. In 1482, Domenico di Cristofano del Voglia bequeathed a sum of money for the execution of a painting for the altar of Saint Vincent Ferrer in the Dominican church of San Romano, Lucca. The altarpiece was to show the *Madonna and Child Enthroned* and to include Saints Nicolas, Dominic, Vincent Ferrer and Peter Martyr. Domenico's widow, Madonna Ysabetta, and his brother-in-law, Ser Benedetto di Giovanni Pini da Carrara, secured Frediani for the commission and a contract was drawn up on 14 August 1483, stipulating the subject and composition of

the main altarpiece (for transcriptions see G. Concioni, *Matteo Civitali e il suo tempo*, Milan, 2003, p. 557). The subject of the *predella* had yet to be decided, but was to comprise seven half-figures of Ser Benedetto's choosing. Frediani's finished altarpiece is now lost but Strehlke asserts that if the meeting of Saints Dominic and Francis are counted as one, the present panels match the description of its *predella*.

The panels also correspond with stylistic demands laid out in the 1483 contract, which required Frediani to emulate the style of Domenico Ghirlandaio in his recent painting for the Lucchese cathedral of San Martino, commissioned by Piero Spada. Not only is Ghirlandaio's influence evident in Frediani's figures, they are also similar in style to those of his collaborator, Bartolomeo di Giovanni. Frediani specified in the contract that he would be painting the altarpiece in Florence, rather than Lucca. It is possible, then, that while in the city he came into contact with Bartolomeo di Giovanni who, along with other contemporary Florentine painters, would have had a profound influence on the artist.

Though executed in Florence, the painting still required the payment of the Lucchese entry tax or *gabella*. Frediani stated that he would cover all costs of the commission, aside from the *gabella*. On 21 February 1485, Madonna Ysabetta and Ser Benedetto employed the Lucchese Gesuati prior, Fra Ventura, and Matteo Cattani to evaluate Frediani's painting, who within the week declared its value to be fifty gold ducats (*ibid.*).

## MASTER OF THE APOLLO AND DAPHNE LEGEND

(ACTIVE FLORENCE, CIRCA 1480-1510)

*The Madonna and Child Enthroned with the Magdalene, Saints Peter Martyr, Francis, John the Baptist, Catherine of Siena, Thomas Aquinas, Dominic and Jerome with Saint George in Prayer in a landscape*

inscribed 'TIM / ETE / DEV / M.' (center right, on the book)  
oil and tempera on panel  
23 x 25¼ in. (58.2 x 65.5 cm.)

\$300,000-500,000

£240,000-400,000  
€290,000-470,000

**PROVENANCE:**  
Colonel Duff.  
with Matthiesen Gallery, London, by 1938.  
Sir Thomas Merton (1888-1969), F.R.S, K.B.E., and by descent until, Christie's, London, 7 December 2006, lot 38, where acquired by the present owner.

**LITERATURE:**  
A. Scharf, *A Catalogue of Pictures and Drawings from the Collection of Sir Thomas Merton, F.R.S. at Stubbings House, Maidenhead*, London, 1950, no. 1, as 'Mariotto Albertinelli'.  
E. Fahy, 'The Master of Apollo and Daphne,' *The Art Institute of Chicago, Museum Studies*, 1968 (1969), pp. 32, 38, no. 15.  
E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London, 1976, pp. 20, 109, no. 17, fig. 15, dated to after 1500.  
N. Pons, 'Importante opere perdute di pittori fiorentini a Pistoia e una aggiunta al Maestro di Apollo and Daphne', *Fra Paolino e la pittura a Pistoia nel primo '500*, C. D'Affitto, F. Falletti, and A. Muzzi, eds., exhibition catalogue, Pistoia, 1996, p. 52.

Traditionally attributed to the early sixteenth-century artist Mariotto Albertinelli, this panel was compared by Alfred Scharf with his small-scale triptych in the Museo Poldi-Pezzoli, Milan. It was convincingly attributed to the somewhat older Florentine artistic personality, known as the Master of Apollo and Daphne, by Everett Fahy in 1976. Fahy had previously grouped over twenty panels, some of which had been assigned to Bartolommeo di Giovanni, round

two *spalliera* panels of the *Story of Susanna* in the Ryerson collection at the Art Institute, Chicago. The late Federico Zeri had independently identified nine of the pictures so grouped by Fahy and another as by his Master of Apollo and Daphne, named after the two scenes from the story of Apollo and Daphne from the Kress Collection in the David and Albert Smart Gallery, University of Chicago. As Fahy demonstrated, the painter was an accomplished follower of Domenico Ghirlandaio, much influenced by Bartolommeo di Giovanni's work of the 1480s, who also responded to Botticelli. Pons suggests that the Master may be identifiable with Giovanni di Benedetto Cimaferini (1462-1542), who has alternatively been proposed as the painter of a group of pictures by an artist close to Lorenzo di Credi, traditionally dubbed 'Tommaso'.

Fahy indicated that this picture is a late work by the artist, and that 'a measure of High Renaissance classical style has affected the design' (*op. cit.*, p. 20). He noted that the steps are similar to those on which Daniel stands in one of the Ryerson panels. The design of the picture reflects that of a number of major Florentine altarpieces of the late *Quattrocento*, and not least those of Ghirlandaio himself. Clearly intended for private devotion, this must – as the selection of saints implies – have been commissioned by a patron with strong Dominican links.



# GIOVANNI DI NICCOLÓ LUTERI, CALLED DOSSO DOSSI (TRAMUSCHIO [MIRANDOL] C. 1486-1541 FERRARA)

*Elegant figures playing cards in a landscape*

oil on canvas, a fragment  
20¼ x 19⅞ in. (51.4 x 50.5 cm.)

\$300,000-500,000

£250,000-410,000  
€290,000-480,000

PROVENANCE:  
Anonymous sale; Sotheby's, New York, 30 January 2014, lot 106, where acquired by the present owner.

EXHIBITED:  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs d'œuvre de la peinture italienne*, 13 September-20 Janvier 2020, no. 63 (entry by C. Falciani).

LITERATURE:  
C. Gaglione, 'Il gioco di carte alla corte degli Este: analisi di un dipinto i Dosso sulla base della rilettura degli inventari estensi', *Predella Journal of Visual Arts*, XXIV, nos 41-42, 2017, pp. 63-71.  
P. Humfrey, 'More on Dosso's Aeneas Frieze', *artibus et historiare*, no. 81, 2020, p. 138 & 154-55.

This highly engaging picture of cardplayers in a sylvan landscape is a rare surviving work by Dosso Dossi, the highly idiosyncratic painter who emerged as the leading artistic figure in Ferrara in the early 16th century. Painted with a strikingly rich palette, this fine canvas displays the artist's masterfully instinctive technique and a lyrical quality that betrays an unquestionable debt to the work of Giorgione.

The picture has been compared with the various surviving canvases from Dosso's celebrated Aeneas frieze, executed in *circa* 1519-20 for Duke Alfonso d'Este's *Camerino* in the Castello Estense at Ferrara. Depicting scenes from Virgil's epic poem, Dosso's frieze was originally placed above five large bacchanals that included Giovanni Bellini's *Feast of the Gods* (Washington, National Gallery of Art), Titian's *Worship of Venus* and *The Andrians* (both Madrid, Prado), and the artist's *Bacchus and Ariadne* (London, National Gallery). A now lost bacchanal by Dosso himself completed what must be considered one of the most distinguished pictorial ensembles in all of Italian art. Seven of Dosso's original ten canvases have survived, including the recently rediscovered fragment (Christie's, New York, 22 April 2021, lot 22) that has

since been reunited with the incomplete section in the National Gallery of Art, Washington.

Indeed, following its rediscovery in 2014, the present picture was also considered to be a fragment from one of the missing sections of Dosso's celebrated frieze. However, this theory was subsequently abandoned after Cristina Gaglione (*op. cit.*, 2017) noted that the subject did not correspond with any of the descriptions listed in the 1856 catalogue of José de Madrazo's collection in Madrid, which itself was only rediscovered in 2010 (see R. Berzaghi, 'Una segnalazione per le "Storie di Enea" di Dosso Dossi', *Prospettiva*, nos. 139/140, 2010, pp. 135-136). Gaglione presented an alternative argument, suggesting the picture was one of several fragments that formed another frieze, documented to 1518-1522 and painted by Dosso for Alfonso's bedchamber. Peter Humfrey (*op. cit.*, 2020) has since questioned this hypothesis and, on the basis of the costume, considers the canvas more likely to have been executed five or ten years later, comparing it to the *Landscape with Saints*, dated to c.1527-28, in the Pushkin State Museum of Fine Arts, Moscow, or even to the later *Hercules and the Pygmies* (c.1535; Graz, Alte Galerie, Schloss Eggenberg, Landesmuseum Joanneum).

Dosso's reputation as one of the most innovative painters in the early sixteenth century was established with his work alongside the Ferrarese painter Garofalo on the remarkable *Costabili Altarpiece* (1513-14; Ferrara, Pinacoteca Nazionale). As Nicholas Penny has noted of Dosso's dominant contribution, the 'bravura handling of the Costabili Altarpiece precedes any equivalent boldness in Titian' (*The Sixteenth Century Italian Paintings, vol. III, Bologna and Ferrara*, London, 2016, p. 108). Furthermore, some scholars have argued that Dosso's highly original and virtuosic approach to landscape painting was recognised by his contemporaries prior to the Costabili commission and prompted an invitation from Raphael to execute the landscape for the *Madonna di Foligno* (1511; Vatican City, Vatican Museums).





JACOPO ROBUSTI, CALLED  
JACOPO TINTORETTO  
(VENICE 1519-1594)  
AND STUDIO

*The Battle between the Philistines and the Israelites*

oil on canvas  
57½ x 90¾ in. (146 x 230.7 cm.)

\$800,000-1,200,000

£640,000-960,000  
€760,000-1,100,000

PROVENANCE:  
(Possibly) Commissioned by the Gonzaga, Dukes of Mantua.  
Private collection, Europe.  
Anonymous sale; Dorotheum, Vienna, 18 October 2016, lot 26, as Tintoretto, where  
acquired by the present owner.

EXHIBITED:  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs d'œuvres de la  
pienture italienne*, 13 September 2019-20 January 2020, no. 67, as Tintoretto (entry  
by C. Falciani).

This painting remained unpublished until it appeared at auction in 2016. Shortly  
before its sale, it was studied firsthand by Mauro Lucco, Bernard Aikema and  
Vilmos Tátrai, each of whom independently endorsed an attribution to Jacopo  
Tintoretto. These scholars suggested that it was possible the painting was  
commissioned by Guglielmo Gonzaga, the Duke of Mantua, for rooms in the  
Palazzo Ducale in Mantua, part of the so-called ‘Gonzaga Cycle’ undertaken  
by Tintoretto and his studio, which are now in the Alte Pinakothek, Munich (see  
C. Syre, *Tintoretto. The Gonzaga Cycle*, Munich, 2000).

Frederick Ilchman has likewise recently emphasized in particular the similarities  
between the present painting and the so-called Gonzaga Cycle pictures now  
in Munich, including *Francesco II Gonzaga at the Battle of Taro* (fig. 1). However,





fig 1. Jacopo Tintoretto and Studio, *Francesco II Gonzaga at the Battle of Taro*, Alte Pinakothek, Munich



fig 2. Jacopo Tintoretto, *Martyrdom of Saint Lawrence*, Christ Church Picture Gallery, Oxford

he noted that the muscular bodies, small heads on broad shoulders and 'beaky' faces apparent in a number of the figures are very close to Domenico's early work. If we are to assume that Domenico played an important role in the painting's production, Dr. Ilchman believes it must date to at least a couple of years after the start of the 1575-1580 range first proposed in 2016 and subsequently endorsed by Falciani in his entry for the catalogue of the 2019-20 exhibition of the Alana Collection. (Domenico was only born in 1560.) Based on photographs, Dr. Ilchman considers that this important addition to the Tintoretto *oeuvre* was executed by studio assistants, probably led by Domenico. Finally, Dr. Ilchman connected the man at middle left in pink with blue leggings, crawling on the ground, with a similar figure in the lower left corner of Jacopo's *Martyrdom of Saint Lawrence* of circa 1575, of which there are autograph examples in a private collection and in Christ Church Picture Gallery, Oxford (fig. 2), suggesting that, consistent with workshop practice, these figures were based on a drawing executed by Jacopo.

The daring, swift brush strokes, with forms that are purposefully suggested but not fully completed, and the constantly changing perspectives, forcing the viewer to get wound up in the action, are typical of Jacopo's late works, which

were usually undertaken with contributions from his *bottega*, in particular his industrious son and artistic heir, Domenico.

The picture depicts a sprawling battle scene, with individual combatants shown in the midst of the action. The center of the composition is split by a deep dyke with soldiers attempting to scramble over it to escape a chasing pack of archers. In the hazy backdrop a mass of soldiers are fighting in close combat next to elephants and dromedaries, whose presence places the battle in an Oriental or African setting, which is also clearly indicated by the fugitive, in the extreme left foreground, who wears a turban. Such a setting suggests a Biblical narrative, and in the right foreground of the painting a youth attacks an elderly man of gigantic proportions, lying face down before him on the ground.

The aforementioned figures were identified in the 2016 catalogue note as a representation of David and Goliath, as told in Samuel 1:17. In this narrative, Goliath was the champion of the Philistines who came out of camp to challenge the Israelites to offer a champion of their own, in order to decide the outcome of their dispute in single combat. David accepted the challenge and hurled a stone

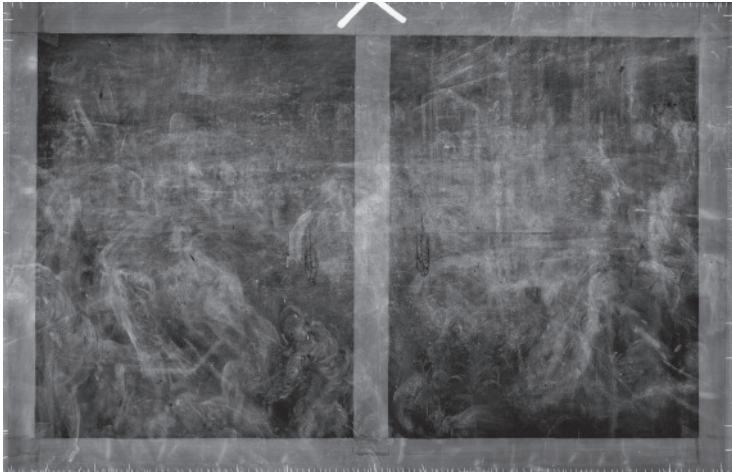


fig. 3 X-radiograph of the present painting



fig. 4 Infra-red reflectogram of the present painting

from his sling, knocking Goliath to the ground, whereupon he cut off Goliath's head with a sword. The Philistines subsequently fled and were pursued by the Israelites. Carlo Falciani, who concurs with the attribution to Jacopo Tintoretto, questioned this reading of the iconography, pointing to the lack of a sling or sword in the hands of the young man, who instead holds a spear. Falciani also pointed to the presence of continued fighting, despite the story detailing that the duel took the place of a battle, and instead proposed that the painting could reference the Second Punic War (Falciani, *loc. cit.*).

Scientific and technical analysis undertaken by Gianluca Poldi in 2016 shows the extraordinary development of the painting beneath the surface. From the x-ray and IRR (figs. 3 and 4), white brushstrokes are visible and can be interpreted as an underdrawing which detail several figures that were abandoned during the painting's development. One of these changes is that the young warrior originally pointed a slightly broader object with a hilt, probably a sword, at his victim, which would support an identification of him as the hero David. The IRR also shows a drawing made with black brush and rendered with

great freedom, which accords with what we know of Tintoretto's technique, particularly at this late moment in his career.

The Gonzaga cycle, a series of eight canvases, four completed in 1579 and another four completed in May 1580, were among the most important sixteenth-century historical cycles undertaken by Jacopo Tintoretto for Duke Guglielmo Gonzaga's rooms in the Palazzo Ducale and celebrated the history of the Gonzaga family. The paintings were finished at an extraordinary speed, suggesting they were produced with major contributions from Tintoretto's workshop. It can be supposed that, just like those forming part of the Gonzaga cycle, the present picture was executed in the busy Tintoretto workshop where, at the time, Jacopo's son Domenico was an important presence and probably his prime assistant.

We are grateful to Frederick Ilchman for sharing his thoughts on the basis of photographs (private correspondence, 27 April 2022).

MASTER OF THE MISERICORDIA  
(ACTIVE FLORENCE, MID-14TH CENTURY)

*Saints Anthony Abbot and James the Greater*

tempera and gold on panel

16⅞ x 21¼ in. (41.1 x 54 cm.)

\$300,000-500,000	£250,000-410,000
	€290,000-480,000

PROVENANCE:  
George Augustus Frederick Cavendish-Bentinck, M.P. (1821-1890).  
M.C. Mori, Paris, acquired in London in 1922, and by whom sold on 5 June 1923 to,  
Michel van Gelder, Château Zeecrabbe, Uccle, in the Salle Italienne II, and by  
descent.  
[Property of a European Collector]; Christie's, New York, 25 Jan 2012, lot 5, where  
acquired by the present owner.

LITERATURE:  
L. Dumont-Wilden, *La Collection Michel van Gelder*, Brussels, n.d., p. 16, no. 103, as  
'Spinello Aretino'.  
M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence,  
1975, p. 371, fig. 218.  
S. Chiodo, *Painters in Florence after the 'Black Death': the Master of the  
Misericordia and Matteo di Pacino. A Critical and Historical Corpus of Florentine  
Painting*, section 4, 9, M. Boskovits, ed., Florence, 2011, pp. 65, 79, 288-289.

The Master of the Misericordia was so named by Richard Offner, who in the middle part of the last century first defined the corpus attributed to this distinctive artistic personality active in Florence from about 1365 to about 1390. His sobriquet derives from an image of the Madonna of Mercy in the Galleria dell'Accademia, Florence, dated to about 1375-80. Offner's core group of paintings assigned to the Master was substantially expanded by Miklòs Boskovits (*op. cit.*) and later by Sonia Chiodo (*op. cit.*).

*Saints Anthony Abbot and James the Greater* originally formed the left side of a polyptych. Though they were traditionally given to Spinello Aretino, Boskovits attributed the saints to the Master of the Misericordia in 1975 (*op. cit.*), as well as noting that they likely flanked the Virgin and Child by the artist now in the Museo de Arte de Ponce, Puerto Rico. In her 2011 study of the Master (*op. cit.*), Chiodo identified further panels as belonging to this complex. In the *predella* Chiodo placed two panels showing the mourning Virgin and Saint John the Evangelist (sold Sotheby's, New York, 29 January 2009, lot 1). These would have flanked the *Christ as Vir Dolorum* in the Musée des Beaux-Arts, Nantes, which Boskovits had suggested at the time of the sale in 2009 belonged together with the two mourning figures. Chiodo also added to the *predella* a *Virgin Annunciate* (sold Semenzato, Florence, 11 June 2003, lot 172). She places the polyptych in the late phase of the Master's career.

During this period, the artist's works were characterized by the solemn monumentality of his figures, even when, as in this case, they were relatively modest in size, the elegance of their poses, and the tender humanity of their facial expressions. In some instances, exquisitely naturalistic details are achieved, for instance in the refined shading of the beard that subtly darkens Saint James's cheeks. As Chiodo has observed, the Master tempers the rigidity and severity of Andrea Orcagna and his followers without giving fully over to the gentler but at times almost affected manner of Nardo di Cione, instead offering a revival of the pictorial and aesthetic values established by Giotto.



SIMONE DI FILIPPO BENVENUTI  
DA BOLOGNA, CALLED SIMONE  
DEI CROCIFISSI  
(BOLOGNA C. 1330-C. 1399)

*The Coronation of the Virgin*

tempera and gold on panel, in an engaged frame  
44¾ x 23¼ in. (111.2 x 59 cm.)

**\$400,000-600,000**  
**£320,000-480,000**  
**€380,000-570,000**

**PROVENANCE:**  
Vittorio Emanuele di Savoia-Aosta (1870-1946), Count of Turin, by the late 19th century.  
Achille de Clemente (1874-1940), Florence, (probably) by the 1920s; his sale, American Art Association, New York, 15-17 January 1931, lot 497, where acquired on behalf of,  
William Randolph Hearst (1863-1951), New York.  
Dr. M.A. Stopp, Zurich.  
with Bacarelli, Florence, by 1970.  
Anonymous sale; Christie's, London, 26 June 1970, lot 49, where acquired for 8,000 gns. by the following,  
with Julius Weitzner, New York.  
with E.V. Thaw & Co. Inc., New York, where acquired in April 1976 by,  
Walter P. Chrysler (1909-1988), Norfolk, VA, by whose estate sold,  
The Estate of Walter P. Chrysler, Jr.; Sotheby's, New York, 1 June 1989, lot 3, where acquired by,  
Jacob Bean (1924-1992), New York.  
Private collection, New York.  
with Hall & Knight, Ltd., New York, where acquired by the present owner in April 2000.

**EXHIBITED:**  
Norfolk, VA, Norfolk Museum of Arts and Sciences, April 1976, on loan.

**LITERATURE:**  
(Probably) R. Van Marle, *The Development of the Italian Schools of Painting*, IV, The Hague, 1924, p. 450.  
M. Tamassia, *Collezione d'arte tra Ottocento e Novecento: Jacquier fotografi a Firenze, 1870-1935*, Naples, 1995, p. 198.  
D. Benati, 'Simone di Filippo (o dei Crocifissi)', *Enciclopedia dell' Arte Medievale*, X, 1999, p. 683.



fig. 1 Simone dei Crocifissi, *Polyptych*, Pinacoteca Nazionale, Bologna

M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA: Italian Painting from the 13th to 15th Century*, I, Florence, 2009, pp. 188-191, no. 33, illustrated (entry by A. Labriola).

Simone di Filippo, known since the eighteenth century as 'dei Crocifissi' on account of the predominantly devotional character of his paintings, was one of the most important Bolognese painters of the second half of the fourteenth century. His works, which often repeat the same iconographic formulae, are nevertheless distinguished by what Ada Labriola has recently described as their 'originality and...expressive character' (*op. cit.*, p. 187).

First documented in 1355, Simone was brother-in-law of the painter Dalmasio di Jacopo degli Scannabecchi and current scholarship suggests he may have undertaken his artistic training with Vitale da Bologna. While many of his paintings are signed, only a handful are dated, hindering efforts to develop a chronology of his activities. Labriola (*op. cit.*, p. 188), following the earlier suggestion of Daniele Benati (*loc. cit.*), suggests the present painting is a mature work, datable to *circa* 1380-85. The panel bears striking affinities with one painted for the church of Santa Maria Incoronata in Bologna, dated 1382, which shares the same outlines. Toward the end of his career, Simone's work is characterized by its static, monumental forms, animated by the use of brilliant colors and decorative effects.

Simone depicted the *Coronation of the Virgin* on several occasions during his long career, including, in addition to the afore-mentioned panel in Bologna, the central panel of the lowest register of a large polyptych datable to the 1360s (fig. 1; Pinacoteca Nazionale, Bologna); a panel today in the Musei Civici, Pesaro; one formerly in the Gozzadini collection, Bologna; and a large horizontal panel in the Musée du Petit Palais, Avignon. In each, the compositional schema is largely the same. Here, the figures are depicted on a throne covered by a red cloth with golden palmettes and a green band at top and bottom. Mary, her hands crossed across her chest, inclines her head toward the viewer as Christ places a gilded crown atop her head. A blue cloak embellished with vine shoots and bunches of grapes – a reference to the Eucharist – covers an ivory-white gown. Similar decoration can be found in a number of the artist's paintings from around 1370 on. Christ, holding a lily-tipped scepter in his left hand, wears a crown possibly modelled on that worn by emperors as well as the Episcopal miter, emphasizing both temporal and ecclesiastical power. In the background the artist evokes Paradise, where the scene is to have taken place, through the addition of nine stars set against a deep blue sky and the arched vault of the heavens with a choir of sixteen smiling angels.

Remarkably, the painting retains its original frame, with its richly carved decoration and two pairs of twisting colonnettes, the capitals of which are unfortunately lost. These may have once contained the same sort of decorative motifs that can be found in other works by the artist and were likely inspired by the exquisite carpentry of fourteenth-century Venetian works of art. A similar frame appears in the polyptych in Bologna and it may be that the present panel once formed the central image of a larger complex flanked by figures of saints and surmounted by a *Crucifixion*.



A GREEK GOLD AND GARNET  
FINGER RING WITH DANAE

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

Gem: 7⁄8 in. (2.2 cm.) long; Hoop: 1¼ in. (3.2 cm.) wide

**\$200,000-300,000**  
**£160,000-240,000**  
**€190,000-280,000**

PROVENANCE:  
Giorgio Sangiorgi (1886-1965), Rome, acquired by 1933 and brought to Switzerland, late 1930s; thence by descent.  
*Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection*, Christie's, New York, 29 April 2019, lot 20, where acquired by the present owner.

PUBLISHED:  
G. Sangiorgi, "Nuovi acquisti della mia collezione di pietre Incise," *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 48, 1933, pp. 284-288, pl. 48, figs. 2-4.  
A.B. Cook, *Zeus: A Study in Ancient Religion*, vol. III, Cambridge, 1940, p. 470, fig. 310.  
J.-J. Maffre, "Danae," in *LIMC*, vol. III, Zurich and Munich, 1994, p. 330, no. 32.  
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 147, no. 135.

This substantial gold ring has a broad hoop, flat on the interior and slightly rounded on the exterior, expanding to the high shoulders that flare into a projecting molding. The sloping bezel is bisected by an unusual hatched band. Set within the bezel is a bright red cabochon garnet finely engraved with a figure of Danae.

Danae was the only child of King Akrisios of Argos. When the king consulted the Oracle at Delphi, it was prophesied that he would eventually be killed by his grandson, so he locked his daughter in a sunken chamber of bronze in the palace courtyard. Zeus impregnated her in the guise of a golden shower. When the king learned that Danae was with child, he placed her in a chest and tossed her into the sea. Zeus asked Poseidon to intervene, who calmed the seas until the chest was found by a friendly fisherman. Danae's son was the hero Perseus, who killed the Gorgon Medusa. Perseus and his mother returned to Argos only to learn that Akrisios had gone to Larissa, and so Perseus followed. While participating in an athletic competition, he accidentally struck an observer with a discus, who turned out to have been his grandfather, thus fulfilling the prophesy.

Depicted on this gem is the moment of the golden shower. Danae leans against a column, her upper torso nude, with a himation wrapped around her waist and legs. With her lowered hands she holds the himation away from her body to catch Zeus' golden shower. Her hair is bound in a sakkos and she wears a simple necklace. The style is still Classical in flavor, and is nearly identical to a carnelian gem in Vienna, no. 33 in J.-J. Maffre, op. cit.



GIROLAMO MACCHIETTI  
(? 1535-1592 FLORENCE)

*The Madonna and Child with Saint John the Baptist*

oil on panel  
22½ x 16¾ in. (57.1 x 41.6 cm.)

\$300,000-500,000

£240,000-400,000  
€290,000-470,000

PROVENANCE:  
Private collection, Southern Germany.  
Anonymous sale; Dorotheum, Vienna, 15 April 2008, lot 33.  
with Jean-Luc Baroni, London, 2009, where acquired by a private collector, and by whom sold,  
[Property of a Private Collector]; Christie's, New York, 27 April 2017, lot 5, where acquired by the present owner.

LITERATURE:  
M. Privitera, 'Due opere della prima maturità di Girolamo Macchietti', *Paragone*, July-September 2011, pp. 38-40, fig. 48.

Girolamo Macchietti began his artistic training in Florence in the studio of Michele Tosini, which he entered in 1545 at age ten. In 1555 he enrolled as an assistant of Giorgio Vasari and spent four years collaborating on the decoration of the Palazzo Vecchio as a painter of frescoes. After a brief stint in Urbino, where he decorated the Palazzo degli Albanini with *grottesche* and battle scenes, Macchietti traveled to Rome. During his nearly two-year stay in the city, beginning around 1560, Macchietti studied the works of Michelangelo and Raphael and absorbed the pictorial language of Parmigianino, amassing a large collection of engravings after the Parmese master's drawings.

This brilliantly colored and beautifully preserved *Madonna and Child with the Infant Saint John the Baptist* typifies the poetic, Mannerist style that Macchietti

developed following his return to Florence in 1563, where the cool artificiality of Bronzino informed much of the city's pictorial language. The panel was first identified as the work of Girolamo Macchietti by Herman Voss (written communication, 17 September 1965). Marta Privitera has since confirmed the attribution and published the panel, noting: 'This extremely refined panel...is without doubt a work from the first maturity of the Florentine painter Girolamo Macchietti, executed in the years following the artist's return to Florence in 1563, after his stay in Rome...' (written communication, 14 February 2008). As Privitera has observed, the arrangement of the gracefully intertwined figures within the landscape, refined draftsmanship and fluid, elegant handling of the paint are all characteristic of Macchietti's private commissions during this period. Comparable works made for private patrons at a similar moment include his *Venus and Adonis* (Pitti Palace, Florence) and his *Adam and Eve*, known in two versions (Courtauld Institute of Art, London and formerly the Earl of Crawford at Balcarres).

It was not uncommon for Macchietti to repeat his compositions when he had worked out a successful one: the present image was based on a lost drawing the painter used for a second panel that Privitera has also confirmed to be autograph, though of lesser quality (sold Dorotheum, Vienna, 12 October 2011, lot 102).



LUCA CAMBIASO

(MONEGLIA, GENOA 1527-1585 MADRID)

*The Madonna and Child with Saints Paul and Augustine, a putto reading at their feet*

oil on panel  
78¾ x 58¼ in. (200 x 148 cm.)

\$800,000-1,200,000

£640,000-960,000  
€760,000-1,100,000



fig. 1 Luca Cambiaso, *Madonna and Child with the Magdalene*, Musei di Strada Nuova, Palazzo Bianco, Genoa

**PROVENANCE:**  
Painted for the altar of the monastery church of Santa Brigida, Genoa, circa 1562 and until at least 1798, when the monastery was adapted for civic use.  
Marquis Agostino Adorno collection, Palazzo Adorno, Strada Nuova, Genoa, by 1847 and until 1970 or after.  
Orazio Bagnasco (1927-2009), Como, by 1974.  
Private collection.  
Anonymous sale; Sotheby's, London, 4 July 2007, lot 49, where acquired by the present owner.

**LITERATURE:**  
*Saggi cronologici o sia Genova nelle sue antichità ricercata, di nuovo ristampati con varie gionte raccolte in questa quarta impressione da un sacradote genovese*, Genoa, 1692, p. 207.  
*Saggi cronologici o sia Genova nelle sue antichità ricercata, nuovamente ristampati coll'aggiunta di moltissime notizie*, Genoa, 1743, p. 231.  
C.G. Ratti, *Istruzione di quanto può vedersi di più bello in Genova in Pittura, Scultura ed Architettura*, Genoa, 1766, p. 191.  
R. Soprani, *Vite de' Pittori, Scultori, ed Architetti Genovesi*, I, 1674, C.G. Ratti, ed., Genoa, 1768, p. 85.  
C.G. Ratti, *Istruzione di quanto può vedersi di più bello in Genova. Descrizione delle pitture, sculture e architetture ecc. ....*, Genoa, 1780, p. 214.  
F. Alizeri, *Notizie dei Professori del Disegno in Liguria*, II, Genoa, 1864, pp. 163, 437.  
B. Suida Manning and W. Suida, *Luca Cambiaso, la vita e le opere*, Milan, 1958, pp. 45, 79.  
P. Torriti, *Tesori di Strada Nuova: la Via Aurea dei genovesi*, Genoa, 1970, pp. 187-188, fig. 208, a detail of the putto holding the book reproduced in color on p. 191.  
P. Torriti, *Tesori di Strada Nuova: la Via Aurea dei genovesi*, Genoa, 1982, p. 138.  
L. Magnani, *Luca Cambiaso, da Genova all'Escorial*, Genoa, 1995, pp. 128-129, 144, note 12, fig. 138.  
S. Chiodo and S. Padovani, eds., *The Alana Collection*, Newark, Delaware, USA, III, Rome, 2014, pp. 158-165, no. 22, illustrated (entry by A. Galli).



Luca Cambiaso's celebrated *Sacra conversazione* was painted for the monastery church of Santa Brigida, Genoa, where it remained until the church's suppression under Napoleonic rule in 1798. The altarpiece has been lauded for centuries as one of Cambiaso's most impressive works, exquisite in its elegantly simple setting and in the symmetry of its composition. In 1674, Raffaello Soprani compiled his *Vita di Luca Cambiaso* (*loc. cit.*), based largely on a sixteenth-century account by the artist's friend, Valerio Corte. After listing a series of works dating from 1559 to 1562, Soprani describes the present altarpiece, of which he is emphatic in his praise, 'Then Luca had occasion to do a panel for the nuns for Santa Brigida [...] which figures are truly of a matchless beauty...' (*ibid.*). Thanks to a vivid description of the conventual complex by Carlo Giuseppe Ratti in 1780 (*loc. cit.*), we know the exact location of the altarpiece within Santa Brigida, above the third altar on the right-hand aisle, one dedicated to the Blessed Virgin. Exactly when the altarpiece was removed from the church is not entirely clear. The painting is mentioned *in situ* in the 1818 *Descrizione della città di Genova* but, as Aldo Galli indicates, the text's anonymous author replicated much of Ratti's earlier descriptions and may not have seen the altar in person (*loc. cit.*, p. 73). We do know, however, that by 1847 the painting was in the picture gallery of Marchese Agostino Adorno's newly established palazzo in via Garibaldi (F. Alizeri, *loc. cit.*).

From the seventeenth to nineteenth centuries the altarpiece was renowned for its beauty. Soprani describes the playful angel seated at Saint Augustine's feet as 'so well expressed by the painter, that no greater perfection could have been attained by the brushes of Antonio da Correggio or of Raphael of Urbino' (*loc. cit.*). As the biographer explained, it was precisely 'in the expressing certain infantine activities proper to children, such as games, jokes, dances and similar things' that the artist excelled and was 'truly unique and so to speak superior to all others' (*ibid.*). Yet the inaccessibility of the altarpiece following its removal from Santa Brigida, hidden as it was in Palazzo Adorno, led to its being marginalized by scholars for much of the twentieth century. It was omitted from the major texts on Cambiaso in the early 1900s but finally reemerged in 1958, when Wilhelm and Bettina Suida included it (though without an image) in their 1958 monograph (*loc. cit.*).

Soprani's dating of the altarpiece, to 1562, seems entirely correct. As Galli notes, the nonchalant brushwork and Correggesque references, evident in the Madonna's smile, the red textiles draped through the tree and the 'vaporous cloud of foliage against the mackerel sky' are reminiscent of Cambiaso's works from the end of the 1550s (*loc. cit.*). Galli compares the face of the Madonna to that in the *Madonna and Child with the Magdalene* in Palazzo Bianco, Genoa (fig. 1). The simple surroundings in which the figures are placed and its *en plein air* setting similarly lend themselves to comparison with the artist's *Madonna and Child with Saint John the Baptist and Angels* painted for the principal chapel of Santa Maria della Cella in Sampierdarena, Genoa (fig. 2). Other elements, however, foretell developments that would appear in Cambiaso's later works, such as the simplified articulation of drapery folds and the deliberately disproportionate representation of the Madonna who, though set back in space, appears larger than the foreground saints.

In his comprehensive entry on the Santa Brigida altarpiece, published in 2014, Galli for the first time proposes a hypothesis for its commission. He identifies the potential patron via an inscription on a tomb as transcribed by Giacomo Giscardi in the first half of the eighteenth century (G. Giscardi, *Origine delle chiese, monastery e luoghi pii della città e Riviere di Genova*, 18th century, Archivio storico del Comune di Genova, MS f.105). The tomb belonged to Agostino Grillo Cattaneo, son of the jurist Bernardo, but himself a physician and philosopher like his grandfather, Paolo. Agostino died in 1561 and the monument was commissioned by his sister, Benedettina Spinola. The inclusion of both Agostino and his grandfather's namesakes as the two lateral figures, Saints Augustine and Paul, as well as the date of death, in keeping with the exact chronology of the altarpiece proposed by Soprani, certainly support the hypothesis. Galli also notes that the 'almost excessive number of books' (one is held by every figure with the exception of the Christ Child) might perhaps be



fig. 2 Luca Cambiaso, *Madonna and Child with Saint John the Baptist and Angels*, Santa Maria della Cella in Sampierdarena, Genoa

an allusion to Agostino's intellect, having become rector of Genoa's College of Physicians in 1551 (*loc. cit.*). According to the tomb's inscription, Agostino died in April of 1561 and, though it is possible he himself might have commissioned the altarpiece before his death, it seems more plausible that his sister may have done so alongside the arrangements for his funerary monument.



# ZANOBI STROZZI

(FLORENCE 1412-1468)

*The Madonna and Child enthroned with four Saints*

tempera and gold on panel  
35¾ x 22¾ in. (90.9 x 57.5 cm.)  
inscribed 'EGO.SUM' (on the banderole)

\$250,000-350,000	£200,000-280,000
	€240,000-330,000

PROVENANCE:  
with Stefano Bardini (1836-1922), Florence; his sale, American Art Association, New York, 23-27 April 1918, lot 461, as 'Masaccio' (USD 650), where acquired by, Rhode Island School of Design Museum of Art, Rhode Island, until at least 1936 as 'Andrea di Gusto', with Duveen Brothers, New York, by 1957 until 1964, from whom acquired with the contents of the gallery on behalf of, The Norton Simon Foundation, Los Angeles, from whom acquired in 1969 by, David Columbo.  
Anonymous sale; Christie's, Rome, 15 October 1970, lot 55, as 'Domenico di Michelino' (L. 18,000,000 to Colombo).  
Dino Fabbri (d. 2001), Milan.  
[The Property of a Gentleman]; Sotheby's, London, 1 November 1978, lot 11, as 'Domenico de Michelino'.  
Anonymous sale; Koller Auktionen, Zurich, 15 September 1994, lot 7, as 'Domenico di Michelino'.  
with Derek Johns, Ltd., London, where acquired by the present owner in May 2000.

LITERATURE:  
Rhode Island School of Design, *Catalogue of Paintings*, 1923, p. 9, no. 151 as 'Italian, early XVI century'.  
L. Earle Rowe, *Bulletin of Rhode Island School of Design*, XIII, January 1925, pp. 17-19 as 'Andrea di Gusto'.  
R. Van Marle, *The Italian Schools of Painting*, IX, Leiden, 1927, p. 254, as 'Andrea di Gusto.'  
B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, Milan 1936, p. 365 as 'Domenico di Michelino'.  
B. Berenson, *Italian Pictures of the Renaissance, The Florentine School*, London, 1963, I, p. 61; II, fig. 637 as 'Domenico di Michelino'.  
A. Angelini, L. Bellosi, and G. Ragionieri, 'Le arti figurative', *Prato, storia di una città*, G. Cherubini ed., Florence, p. 960, note 158, as 'Pseudo Domenico di Michelino'.  
E. Fahy, *L'archivio storico fotografico di Stefano Bardini*, Florence, 2000, pp. 183, 350, no. 284, fig. 11-c.  
M. Scudieri, G. Rasario, *Miniatura del '400 a San Marco : dalle suggestioni avignonesi all'ambiente dell'Angelico*, Florence, 2003, pp. 115-120, fig. 6, as 'Anonymous'.  
M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA: Italian Paintings from the 13th to 15th Century*, Florence, 2009, pp. 210-213, no. 37, illustrated, and illustrated on front cover (entry by A. Galli).

Zanobi Strozzi was born in Florence to a branch of the wealthy and powerful Strozzi family. In 1427 at the young age of fifteen, he moved to Palaiuola to join the workshop of manuscript illuminator Battista di Biagio Sanguigi. It is at this time that he first encountered the Dominican friar and painter Fra Angelico, with whom the young Strozzi likely trained, and whose influence is felt throughout Strozzi's artistic production.

Although Strozzi's illuminations have been well studied, his paintings are less securely documented. When this painting first resurfaced in the sale of Florentine dealer Stefano Bardini in 1918 it carried an attribution to the important early Renaissance painter Masaccio. Several years later, in 1925, it was given instead to Andrea di Giusto, an eclectic, if minor Florentine painter (L. Earle Rowe, *loc. cit.*). In 1927, Raimond van Marle repeated this attribution, although in his early survey of Italian painting he expressed some reservations about the attribution (*loc. cit.*). In 1932 Bernard Berenson, the greatest scholar of Italian paintings of his generation, suggested it was instead the work of Domenico di Michelino, placing it among a larger group of paintings, all of which are now thought to be the work of Strozzi (*loc. cit.*). As Michelino, the painting passed through the hands of Duveen Brothers, who sold it to the Norton Simon Museum in Pasadena, when the museum acquired the gallery's entire stock in 1964. In 1991 Alessandro Angelini offered yet another proposed attribution to the anonymous 'Pseudo Domenico di Michelino' (*loc. cit.*). Finally, in 2000, after entering the Alana Collection, Everett Fahy suggested an attribution to Strozzi (*loc. cit.*). Magnolia Scudieri also connected this work to Strozzi via comparison to his famous choir-book now in the Laurentian Library, although she was hesitant to attribute the panel in full, calling it 'Anonymous' (*loc. cit.*). The attribution to Strozzi was subsequently endorsed by Aldo Galli in the volume on the Alana Collection devoted to works from the thirteenth to fifteenth century, on which it graces the book's cover (*loc. cit.*).

Galli was the first to suggest that this should be viewed as an early work by Strozzi created sometime between 1430-35 and thus before the development of his mature style (*op. cit.*, p. 212). The Christ Child's full, pink cheeks and light, curly hair is evidence of Fra Angelico's early influence on Strozzi. The vibrant, strikingly modern palette is another element of Fra Angelico's style taken up and expanded upon by the young Strozzi. The rigorous modelling in chiaroscuro of the draped fabrics and the faces of the figures also recalls the work of Masaccio, and his contemporary, Paolo Uccello.







## DOMENICO DI MICHELINO

(?1417-1491 FLORENCE)

*Five predella panels depicting the Passion of Christ: Christ Washing the Feet of the Apostles, The Last Supper, The Betrayal of Christ, Christ before Pilate and The Road to Calvary*

a set of five, tempera and gold on canvas  
9¾ x 16 ½ (24.5 x 42 cm.), each

\$700,000-1,000,000

£580,000-820,000  
€670,000-950,000

PROVENANCE:

THE FIRST, SECOND, THIRD AND FIFTH:  
Chalandon collection, La Grange Bianco, Parcieux, near Lyon.  
with Wildenstein & Co., Inc., New York, until May 2010, where acquired by the present owner.

THE FOURTH:

Victor Decock; his sale, Galerie Charpentier, Paris, 12 May 1948, lot 58, as 'Central Italian School, 15th Century'.  
Anonymous sale; Ader, Picard and Tajan, Paris, 15 March 1983, lot 17.  
with Piero Corsini, New York, by 1983, as 'Francesco Pesellino'.  
Private collection, Venice.  
Anonymous sale; Christie's, London, 12 December 2001, lot 60, when acquired after the sale by the present owner.

LITERATURE:

THE FOURTH:

M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA: Italian Paintings from the 13th to 15th Century*, Florence, 2009, pp. 62-66, no. 12, illustrated (entry by A. Galli).



Domenico di Michelino, to whom Everett Fahy correctly attributed the *predella* panel depicting *Christ before Pilate* in 1983, was probably born in 1427 and was elected to the Campagnia di San Luca in 1442, joining the key guild, the Arte dei Medici e degli Speziali in 1444. While Giorgio Vasari regarded him – incorrectly – as a follower of Fra Angelico, he worked in association with such celebrated artists as Alessio Baldovinetti, Zanobi Strozzi and Benozzo Gozzoli, and was for almost half a century a significant and wholly consistent artistic personality in his own right. The basis for the reconstruction of his *oeuvre* is the celebrated *Dante reading from the 'Divine Comedy'* of 1465 in the Cathedral at Florence, which rather exceptionally is a work on tempera on linen: the animated representation of the damned in this may well explain Vasari's error. A.M. Ciaranfi identified a group of works by the artist in an article of 1925-6 in *Dedalo*; and a substantial number was subsequently added, not least by E. Fahy.

Christ, denounced by the Pharisees, stands before Pilate, who wears a crown somewhat reminiscent of that worn by the Emperor John VIII Palaeologus on his visit to Ferrara and Florence in 1438-9 and is attended by a councillor. The scene is set in an atrium framed by Ionic columns, with cypresses and other trees seen above a garden wall.

Fahy recognized that two further panels are elements of the same *predella*: an *Agony in the Garden*, formerly in a French collection (Galli, fig. 12a), in which the left side of the column on the left of the larger panel depicting *Christ before Pilate* is seen; and an *Entombment* sold in Vienna in 2000 (Galli, fig. 12b). Shortly after Galli's publication, four further panels from this ensemble have come to light (all offered here). Those depicting *Christ Washing the feet of the Apostles* and the *Last Supper* likely preceded the *Agony in the Garden* while the *Betrayal of Christ* and *Road to Calvary* would have appeared directly after it. The *Entombment* was no doubt the right-hand element of the *predella*, probably preceded by an as-yet unidentified scene of the *Crucifixion*. Galli fairly compared the scenes known to him stylistically with a complete *predella* in the church of Santa Margherita de' Cerchi in Florence – which was originally under an altarpiece now at San Giovanni Valdarno – noting a number of compositional parallels. That altarpiece, some of the draperies in which reveal an affinity with Fra Filippo Lippi, had been assigned to the late 1440s, but Galli plausibly favors a subsequent dating for it and places the Alana panels and its erstwhile companions 'not far from 1460'.



50

## ANTONIO VIVARINI

(VENICE 1440-C. 1476)

*Saint Peter Martyr at prayer*

tempera and gold on panel  
25 7/8 x 18 3/4 in. (65.7 x 47.6 cm.)

**\$500,000-700,000**

**£410,000-570,000**

**€480,000-670,000**

### PROVENANCE:

Private collection, Italy, from where acquired by the following,  
with Investment Art International, London where acquired by the present owner in  
2014.

### EXHIBITED:

Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'oeuvre de la  
peinture italienne*, 13 September 2019-20 January 2020, no. 36.

### LITERATURE:

G. Pudelko, 'Ein Petrus-Martyr-Altar des Antonio Vivarini', *Pantheon*, IX, September  
1937, pp. 283-285.

L. Coletti, *Pittura veneta del Quattrocento*, Novara, 1953, p. XXIX, fig. 52.

R. Pallucchini, *I Vivarini*, Venice, 1962, pp. 27 and 98.

F. Zeri and G. Gardner, *Italian Paintings: A Catalogue of the Collection of The  
Metropolitan Museum of Art. IV, North Italian School*, New York, 1971, pp. 89-90,  
referring to F. Mason Perkins' unpublished opinion.

P. Humfrey, 'A New Panel by Antonio Vivarini from the "St. Peter Martyr" Polyptych',  
*Venezia Cinquecento*, XXIV, 2014, pp. 5-15.





the present lot in its frame

This fine panel illustrates a scene from the legend of the Dominican monk, Saint Peter Martyr, born in Verona around 1205 and renowned for his preaching against heresy. Shown here at prayer in the church of Sant'Eustorgio, Milan, which would later be the site of his shrine, it represents one of the vast number of miracles accredited to him during his lifetime. Seeking consolation as he kneels in front of the image of Christ and asks: 'what have I done to deserve to undergo such great sorrow?' The Crucifix before him replied: 'Fra Pietro, what did I do, that I had to endure the punishment of the cross? But have confidence, for I am with you, and you will come to me with a crown of honor and glory'. Comforted and reassured, the episode formed a key element in the construction of the cult of Peter Martyr, a saint who so closely identified with Christ. Less than a year after his martyrdom in 1252, he was canonized by Pope Innocent IV.

The panel formed part of a dismantled polyptych, whose story has been carefully pieced together over the decades. The existence of such a complex, which must have been quite spectacular, was first deduced by Georg Pudelko in 1937 (*op. cit.*), when he identified four panels that formed part of the same series, in the Gemäldegalerie, Berlin, the Art Institute of Chicago and the Metropolitan Museum of Art, New York; a further three were later discovered in private collections. It is likely that the panels – perhaps originally numbering twelve or sixteen in total – would have been placed around the base of a statue of the saint, possibly arranged in columns of two or three, forming a

dossal in an altar dedicated to the saint. This type of arrangement was popular in the fifteenth century, frequently used by Dominican friars to promote the lives of saints. Pudelko suggested that this altar could have originally been commissioned for the church of Santi Giovanni e Paolo in Venice, a theory supported by documentary evidence that has subsequently come to light: an inventory of 1733 of the property of the confraternities of Saints Vincent, Peter Martyr and Catherine of Siena lists thirteen pictures depicting miracles of Saint Vincent. It is plausible, though, that the inventory incorrectly identified the saint depicted, and that these panels instead can be associated with the group to which the present lot belongs.

Antonio Vivarini was a key exponent of late Gothic style in the fifteenth century and the leading artist in a family dynasty whose roots were in the island of Murano, in the Venetian lagoon. His first documented work dates from 1440, a polyptych now in the Euphrasian Basilica, Poreč, after which he began to collaborate with his brother-in-law Giovanni d'Alemagna, starting with the altarpiece of *Saint Jerome* made for Santo Stefano, Venice (now Kunsthistorisches Museum, Vienna). They enjoyed notable success, receiving numerous significant commissions throughout the following decade and continuing to work together until Giovanni's death in 1450, when they were engaged on the fresco decoration for the Ovetari chapel in the Eremitani church, Padua. Antonio would go on to work in conjunction with his brother Bartolomeo, continuing the success of the workshop into the 1460s.



MASTER OF THE SCANDICCI  
LAMENTATION  
(ACTIVE FLORENCE, FIRST QUARTER 16TH CENTURY)

*The Madonna and Child seated beneath a green draped curtain*

oil on panel  
34 x 26 ½ in. (86.5 x 67.2 cm.)

\$200,000-300,000	£160,000-240,000
	€190,000-280,000

PROVENANCE:  
Edward Solly (1776-1844), London, by 1821, by descent to,  
(Probably) Sarah Solly, by descent in the family, until gifted to a private collector, and  
by whom sold,  
Anonymous sale; Sotheby's, London, 7 July 2004, lot 43, where acquired by the  
present owner.

LITERATURE:  
*Descriptive Catalogue of the Collection of Italian Pictures of the Rafaele Period of  
the late Edward Solly, Esq.*, n.d., London, p. 16, no. XXVII, as 'Raphale, *The Madonna  
and Child*. In the style and evidently painted at the same time as the Madonna del  
Baldachino. The present picture is believed to be the small one mentioned by Vasari  
as painted by Raffaello whilst engaged on the larger work'.  
P. Giusti and P.L. de Castris, *Pittura del Cinquecento a Napoli, 1510-1540:  
Forastieri e Regnicoli*, Naples, 1988, pp. 36, 54, note 8, fig. 30, as 'Pedro Machuca?',  
formerly attributed to a follower of Raphael or specifically to Giovan Francesco  
Penni'.

The master of the present panel earned his moniker from a *Lamentation* in  
the Church of San Bartolomeo in Tuto, Scandicci, a small town south west  
of Florence. It derives from Perugino's treatment of the same subject for the  
convent of Santa Chiara (now Galleria Palatina, Palazzo Pitti, Florence), and it  
has thus been suggested that the unnamed master began his training under  
Perugino, before travelling to Florence. Everett Fahy was the first to define the  
master's *oeuvre* in 1968, before expanding on it further in 1972 (see E. Fahy,  
*Some Followers of Domenico Ghirlandaio*, New York, pp. 196-7), and although  
his corpus of pictures is still relatively small, it displays an assimilation of many

key Florentine influences from the first quarter of the sixteenth century. His  
works display a marked similarity to the pupils of Domenico Ghirlandaio, in  
particular Ridolfo del Ghirlandaio and Francesco Granacci; here, the smooth  
handling of the Virgin's graceful features and the animated pose of the Christ  
Child owe as much of a debt to their examples as they do to Raphael and  
Perugino. In 2011, the links between Scandicci and the dynasty of artists from  
the Ghirlandaio family were examined in an exhibition, *Una famiglia di pittori del  
Rinascimento tra Firenze e Scandicci*, at the Castello dell'Acciaio, Scandicci.

A note on provenance:  
The painting once belonged to the notable English collector Edward Solly  
(1776-1844), in whose collection it was, optimistically but quite understandably,  
attributed to Raphael himself. In the 1810s, Solly amassed the largest private  
collection of pictures formed in the nineteenth century, consisting of no fewer  
than 3,000 works. Having fallen into financial difficulties, he then offered the  
collection to the Prussian state, which purchased it in 1821. A substantial  
part of the pictures went on public display when the Royal Gallery of Berlin  
opened in 1830. The paintings were then transferred to the Kaiser Friedrich  
Museum in 1904, and they form the basis of the Berlin collections today. Solly  
subsequently amassed in London a second, smaller collection, consisting  
almost exclusively of sixteenth-century Italian pictures. They were housed in  
his elegant townhouse in Mayfair's Curzon Street, where the present painting  
hung alongside such works as Carlo Crivelli's *Annunciation* and Lorenzo Lotto's  
*Portrait of a family*, both of which are now in London's National Gallery.



AMBROGIO DI STEFANO DA FOSSANO, CALLED BERGOGNONE  
(MILAN C. 1453-1523)

*The Penitent Saint Jerome*

tempera and oil on panel

20% x 16% in. (53 x 42.6 cm.)  
inscribed 'SANTVS HERONIMVS' (on his halo)

\$400,000-600,000	£320,000-480,000
	€380,000-570,000

PROVENANCE:  
Private collection, France.  
Art Market, London, 1980s.  
with Altomani & Sons, Pesaro-Milan, where acquired by the present owner in 2002.

EXHIBITED:  
Pavia, Castello Visconteo Certosa di Pavia. *Ambrogio da Fossano detto il Bergognone. Un pittore per la Certosa*, 4 April-30 June 1998.  
Milan, Palazzo Reale, *Il Cinquecento lombardo - Da Leonardo a Caravaggio*, 4 October 2000-25 February 2001, no. III.6.

LITERATURE:  
G.C. Sciolla, 'Il Borgognone a Pavia, Laroì da Certosino', *Arte e Dossier*, XIII, 1998, pp. 38-42, no. 133.  
M. Boskovits, ed., *The Alana Collection, Newark, Delaware, USA*, Florence, 2011, pp. 79-82, no. 12, illustrated (entry by F. Frangi).

A powerful study of fervent, religious devotion, this well-preserved panel represents the fourth-century saint and doctor of the Church, Jerome, as a hermit in the Syrian desert. A man of great learning, Jerome famously translated the Bible into the Latin Vulgate before moving to the wilderness to study Hebrew and lead an ascetic life. *The Golden Legend* records Jerome's personal description of the ordeals he faced in his solitude: 'All the company I had was scorpions and wild beasts, yet at times I felt myself surrounded by pretty girls, and the fires of lust were lighted in my frozen body and moribund flesh. So it was that I wept continually and starved the rebellious flesh for weeks at a time. Often I joined day to night and did not stop beating my breast until the Lord restored my peace of mind' (J. de Voragine, *The Golden Legend*, translated by W.G. Ryan, Princeton, 1993, II, p. 213). Following pictorial convention, Ambrogio da Fossano here portrays Saint Jerome in a scarlet robe, reflecting his status as a cardinal of the church. The saint gazes at his crucifix with astonishingly-naturalistic eyes, run red with tears and his muscular chest exposed as he prepares to strike himself with a stone. Behind him, a book and ink quill evoke the saint's erudition.

When this painting first appeared on the art market in London in the 1980s, its attribution to Ambrogio da Fossano, known as Bergognone, was confirmed by Federico Zeri. Laura De Fanti subsequently endorsed it in her catalogue essay for the exhibition dedicated to the artist held in Pavia in 1998 (*loc. cit.*), and today the attribution is universally recognized by the scholarly community (Alana, p. 80). Drawing attention to the painting's pronounced naturalism, De Fanti aligned the present work with Bergognone's involvement in the extensive decorative program of the Certosa (charterhouse) in Pavia (*loc. cit.*). This Carthusian monastery, located outside Milan, flourished under the patronage of the Milanese Dukes, in particular Ludovico Sforza, and became one of the most significant architectural projects of the Renaissance. Between 1488

and 1494 Bergognone was in effect the Certosa's chief painter, and produced several frescos, altarpieces and private devotional panels for the Carthusian monks in this capacity. De Fanti noted parallels between the present work and those Bergognone painted for the Certosa not only in the artist's silvery tonality, but also in the striking use of the dramatic close-up: the zoomed in presentation of his subject in the extreme foreground. This compositional device seems to have originated in Northern Europe, but grew in popularity in Italy in the second half of the 15th century. It was designed to create a more immediate engagement with the viewer, who in this case could be inspired to respond to Christ's passion with the same emotional intensity as Jerome himself. As De Fanti and Francesco Frangi (*loc. cit.*) have noted, the distinctive, calligraphic treatment of Jerome's halo, inscribed with the saint's Latin name, is also entirely consistent with Bergognone's artistic output from this period. Indeed, it matches the halo of other works produced for the Certosa between 1492 and 1494, including the *Madonna and Child* now in the National Gallery in London (fig. 1) and the *Four Doctors of the Church* (still in situ, though originally made for a larger polyptych). De Fanti nevertheless sought to date the present work to a somewhat later stage in the artist's career, closer to the four panels painted between 1497 and 1500 for the choir of the church of Immacolata in Lodi, the *Annunciation*, *Visitation*, *Adoration of the Magi* and *Presentation to the Temple*.

Saint Jerome's statuesque physique, as Frangi has noted (*loc. cit.*), evokes the artist's reception of Bramante's paintings, whose stylistic innovations, together with those of Vincenzo Foppa, had a profound influence on Bergonone while he was working in Pavia in the late 1480s and early 1490s. Bergonone's meticulous articulation of the saint's beard, executed with such virtuosity, is similarly inspired by the older artist's work. Frangi accordingly places the *Saint Jerome* in this key phase of Bergonone's career, dating it to no later than the 1490s. This dating is confirmed by the painting's "enameled texture and cold palette", which stand in contrast to the warmer colors and softer contours of Bergonone's later works.

This *Saint Jerome* is the as the earliest known treatment of this subject by Bergognone, though the artist returned to it on several occasions. These later investigations of the theme employ essentially the same composition, with little revisions other than a shift in tonality commensurate with Bergognone's newfound appreciation of Leonardo's use of chiaroscuro and more emotional tonalities. These mature works include a panel from the polyptych in the church of Santo Spirito at Bergamo (1508-1509) and paintings in the Accademia Carrara (Bergamo), the Museo d'Arte Antica del Castello Sforzesco (Milan), and another in a private collection.



GUIDO RENI  
(BOLOGNA 1575-1642)

*The Martyrdom of Saint Apollonia*

oil on copper  
17⅞ x 13¼ in. (44.1 x 33.6 cm.)

\$800,000-1,200,000	£640,000-960,000
	€760,000-1,100,000

PROVENANCE:  
(Possibly) Cardinal Ludovico Ludovisi (1595-1632), listed in inventories of 1623 and 1633.  
Acquired in Rome by the Abbé Jean d'Estrées (1666-1718), Archbishop of Cambrai from 1716, by whom sold to, Philippe II, duc d'Orléans (1674-1723), and by descent to his son, Louis, duc d'Orléans (1703-1752), and by descent to his grandson, Louis Philippe II Joséph d'Orléans, duc de Chartres, called 'Philippe Egalité (1747-1793).'

Orléans sale; London, Mr. Bryan's Gallery, 26 December 1798, lot 36 (350 gns. to Troward).  
Walsh Porter; (?), Christie's, London, 14 April 1810, lot 14 (346 gns. to Parson).  
George Watson-Taylor, M.P. (1771-1841), Erlestoke Park, near Devizes, Wiltshire, by 1818; Christie's, London, 14 June 1823, lot 54 (420 gns. to 'Count Woronzow').  
(Probably) Count Semen (or Semyon) Romanovich Worontsov (1744-1832), or Prince Mikhail Semenovitch Vorontsov (1782-1856), Alupka, Crimea.  
Princess Maria Vassilievna Vorontsova (1819-1894), Alupka, Crimea, and Villa Vorontsova, Florence, by descent to, Nicolas Stolypin (d. 1899); his sale, Giulio Sambon, Florence, 28 April 1900, lot 415.  
Anonymous sale; Sotheby's, London, 10 December 1986, lot 26, where acquired by the following,  
Richard Feigen, New York, and by whom sold,  
[Property from the Private Collection of Richard L. Feigen, New York], Sotheby's, London, 9 July 2008, lot 72, where acquired by a private collector, by whom sold, [Property from a Distinguished Private Collection]; Christie's, New York, 28 January 2015, lot 22, where acquired after the sale by the present owner.

EXHIBITED:  
London, British Institution, 1818, no. 40.  
Bologna, Pinacoteca Nazionale; Los Angeles, Los Angeles County Museum of Art; and Fort Worth, Kimbell Art Museum, *Guido Reni 1575-1642*, 5 September 1988-14 May 1989, no. 27 (entry by D.S. Pepper).  
Phoenix, Phoenix Art Museum; Kansas City, Nelson-Atkins Museum of Art; and The Hague, Mauritshuis, *Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper 1575-1775*, 19 December 1998-2 August 1999, no. 47 (entry by E.P. Bowron).  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'œuvres de la peinture italienne*, 13 September-20 January 2020, no. 74 (entry by P. Currie).

LITERATURE:  
Dubois de Saint-Gelais, *Description des Tableaux du Palais-Royal*, Paris, 1727, p. 193.  
A.J. d'Argenville, *Abrégé de la vie des plus fameux peintres*, II, Paris, 1762, p. 110.  
J. Couché, *La Galerie du Palais-Royal gravée d'après les tableaux des différents écoles qui la composent*, Paris, 1786, I, pp. 101-102.  
W. Buchanan, *Memoirs of Painting, with a Chronological History of the Important Pictures by the Great Masters into England since the French Revolution*, I, London, 1824, p. 94, no. 2.  
G. Waagen, *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Manuscriptos*, II, London, 1854, Appendix B, p. 495, no. 9.  
A. Graves, *A Century of Loan Exhibitions 1813-1912*, I, London, 1913, p. 458.  
C. Stryienski, *La Galerie du Régent Philippe, Duc d'Orléans*, Paris, 1913, p. 170, no. 253.  
O. Kurz, 'Guido Reni', *Jahrbuch des Kunsthistorischensammlungen in Wien*, II, Vienna, 1937, p. 247.  
(Possibly) K. Garas, 'The Ludovisi Collection of Pictures in 1633 – II', *The Burlington Magazine*, CIX, 1967, p. 347, no. 224.  
E. Bacchesi, *L'opera completa di Guido Reni*, Milan, 1971, p. 88, no. 26c.  
D.S. Pepper, *Guido Reni*, Oxford, 1984, pp. 217-218, no. 20.  
D.S. Pepper, *Guido Reni. L'opera completa*, Novara, 1988, p. 330, no. 16, pl. VI.  
R. Spear, 'Re-viewing the "Divine" Guido', *The Burlington Magazine*, CXXXI, 1989, p. 370.  
D.S. Pepper, 'Guido Reni: a Review Reviewed' (with a reply by Richard E. Spear), *The Burlington Magazine*, CXXXII, 1990, p. 221.  
R. Spear, *The "Divine" Guido: Religion, sex, money and art in the world of Guido Reni*, New Haven and London, 1997, pp. 373-374, note 77, as 'a later replica or a fine ritocco'.  
A. Henning, 'The New Technique of Painting on Copper', *Captured Emotions: Baroque Painting in Bologna, 1575-1725*, exhibition catalogue, Los Angeles, 2008, pp. 26-27, fig. 2.

ENGRAVED:  
Bénédict Alphonse (or Bernard Antoine) Nicolet (1743-1806), 1786 (for *La Galerie du Palais-Royal*).





fig. 1 Ottavio Mario Leoni, *Ludovico Ludovisi*, Rijksmuseum, Amsterdam



fig.2 B.A., after Guido Reni, *Saint Apollonia*, engraving



Delicate, refined, yet full of dramatic power, this supremely elegant copper by the great seventeenth-century master Guido Reni established the world auction record for the artist when it sold in 2008, a result which still stands today. Reni was celebrated during his lifetime for his graceful, classical style characterized by refined colors, soft modeling and a gentle emotional sensibility inspired by Raphael. Indeed, seventeenth-century accounts describe the painter as 'graceful', 'divine' and 'angelic'; the sculptor Gian Lorenzo Bernini once remarked that an *Annunciation* painted by Reni for the French Queen, Anne of Austria (1601-1666), was 'alone worth half of Paris'. This reputation earned the painter numerous important commissions in Rome, where he was summoned in 1601 by Cardinal Emilio Sfondrati (1560-1618), nephew of Pope Gregory XIV.

Reni's early training in the Bolognese workshop of the Fleming Denys Calvaert exposed him to the advantages of using copper plates, whose smooth, reflective surfaces allowed the painter to achieve a luminous, porcelain-like finish. His biographer Malvasia described such works as '*rametti da letto graziosissimi*' ('extremely graceful bedroom coppers'), indicating the position of intimacy and importance these works were granted in their owners' homes, and we can be sure that the present work was commissioned by one of the artist's sophisticated Roman patrons for private devotion. In fact, Stephen Pepper argued that this *Martyrdom of Saint Apollonia* is identifiable with a work

listed in the 1623 and 1633 inventories of Cardinal Ludovico Ludovisi, nephew of Pope Gregory XV (fig. 1), who must have been one of the painting's earliest owners and whose collection was among the finest in Rome.

Dated by Pepper to *circa* 1614, the present work is comparable to Reni's famous *Aurora* fresco for the Borghese Villa Quirinale and the slightly later *Bacchus and Ariadne*, now in the Los Angeles County Museum of Art, with which it shares its carefully modeled physiognomies and elegant *contrapposto* poses. Nearly seven years earlier, in *circa* 1606-07, Reni had first treated the theme of *Saint Apollonia* in a variant of the present composition which was in the Barberini collection in Rome for more than three hundred years (New York art market, 1990s; see E.P. Bowron in *Copper as Canvas*, *loc. cit.*). Although only two autograph versions are known, several surviving period copies testify to the enormous popularity the composition enjoyed in its day. It is not difficult to imagine that Apollonia's evident innocence and vulnerability in the face of a gory demise – the culmination of which the viewer is graciously spared – was particularly moving for seventeenth-century viewers. Apollonia, an early Christian martyr saint, is described in *The Golden Legend* as 'aged', but Reni has purposefully chosen to show her here as a young woman in the prime of life, whose unflinching devotion to God rewards her with a vision of a heavenly cherub carrying a crown of flowers and a martyr's palm, even as her brutish executioner stands at the ready.

Although the exact circumstances of its commission remain unknown, much of the present copper's prestigious provenance has been reconstructed. It is likely that *The Martyrdom of Saint Apollonia* was acquired in Rome around 1633, soon after the death of Cardinal Ludovisi (whose collection was quickly dispersed) by the Abbé Jean d'Estrées, Archbishop of Cambrai. Not long afterwards the painting was sold directly to Philippe II, duc d'Orléans, in whose posthumous inventory it is listed, and was inherited by Philippe's grandson Louis-Philippe II Joseph, called 'Philippe Égalité', who was the subject of Jacques Couché's 1786 volume on the Palais-Royal. During its time in the Orléans collection the painting was engraved by Bénédict Alphonse Nicolet (fig. 2) for the collection catalogue, where it was accompanied with text by the Abbé de Fontenai: '*... Ce Tableau est une des plus belles productions de Guide: il reunit la beauté et la transparence du coloris, aux graces de l'expression, à l'élégance du Dessin, et au fini le plus précieux. Il est parfaitement bien conservé*' (see Bowron, *loc. cit.*).

One of fourteen works by Guido Reni in the Orléans collection, *The Martyrdom of Saint Apollonia* stood out for its quality and refinement, and was purchased soon after the Orléans sale by George Watson-Taylor, M.P., who lent the painting to the British Institution in 1818. The Watson-Taylor sale lists the buyer of the copper as one 'Count Woronzow', who is almost certainly identifiable with Count Semyon Romanovich Vorontsov, Russia's longtime ambassador

in London whose family was elevated to the status of Nkiaz, or Prince, in 1852 and is generally referred to in Russian sources as the 'Princes Vorontsov'. The Villa Vorontsov in Florence, from whence the present picture was sold in 1900, probably belonged to the branch of the Vorontsov family that moved to Florence and converted to Catholicism. Members of this branch included Countess Maria Artem'evna Vorontsova (1778-1866) and her sister Countess Anna Artem'evna Vorontsova (1777-1829), wife of Count Dimitri Petrovich Buturlin (1763-1829), who was Director of the Imperial Hermitage. It is unclear to whom, exactly, the 'Countess Woronzow' of the 1900 Florence sale refers, but she may be identifiable with yet another family member, Sofia Illarionova Vorontsova-Dashkova (1870-1953), who was the wife of Efim Pavlovich Demidov, Prince of Sant Donato.

After the Italian sale, the *The Martyrdom of Saint Apollonia* disappeared from public view until it reemerged at auction in 1986, where it was purchased by the collector and art dealer Richard Feigen, in whose private collection it hung for more than twenty years. Pristinely preserved, its modeling as subtle and its palette as vibrant as when it was first painted, this exquisite cabinet jewel is among the most important surviving treasures of the early seventeenth century, whose ravishing beauty befits its dazzling provenance.



# BARTOLOMEO MANFREDI

(OSTIANO, NEAR MANTUA 1582-1622 ROME)

*A drinking and musical party*

oil on canvas  
52 x 77¾ in. (132 x 196.5 cm.)

\$4,000,000-6,000,000

£3,200,000-4,800,000

€3,800,000-5,700,000

PROVENANCE:

Armand Hessel (1871-1933), Antwerp; (!) his sale, Antwerp Cercle Royal Artistique, 29 May-2 June 1933, lot 81, as 'Caravaggio.'  
G. Garitte, Burgermeester of Berchem, by 1933, and by descent in the family until 1973.  
with B. Cohen and Sons, Ltd., London.  
with Trafalgar Galleries, London, by 1976.  
with Robilant and Voena, London and Milan, by 2007.  
Private collection.  
with Robilant and Voena, London and Milan by 2017, where acquired by the present owner.

EXHIBITED:

Antwerp, Stadsfeestzaal Antwerpen, *Tentoonstelling van Kunstwerken uit Antwerpsche Verzamelingen*, 10 August-22 September 1935, no. 291, as 'Michelangelo Caravaggio'.  
London, Trafalgar Galleries, *In the Light of Caravaggio*, 1 June-9 July 1976, unnumbered.  
Los Angeles County Museum of Art, 1983-1996, on loan.  
Cremona, Santa Maria della Pietà, *Dopo Caravaggio: Bartolomeo Manfredi e la Manfrediana Methodus*, 7 May-5 June 1987, no. 5 (entry by G. Merlo).  
Bresica, Museo di Santa Giulia, *Da Caravaggio a Ceruti, La scena di genere e l'immagine dei pitocchi nella pittura italiana*, 28 November-28 February 1999, no. 9.  
Rome, Accademia di Francia-Villa Medici and Paris, Petit Palais, *I Bassifondi del Barocco: La Roma del vizio e della miseria*, 7 October 2014-25 May 2015, no. 15 (entry by G. Papi).  
London, The National Gallery; Dublin, National Gallery of Ireland and Edinburgh, Scottish National Gallery, *Beyond Caravaggio*, 12 October 2016-24 September 2017, no. 12 (entry by L. Treves).  
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'œuvres de la pienture italienne*, 13 September-20 January 2020, no. 75 (entry by P. Curie).

LITERATURE:

B. Nicolson, 'Bartolomeo Manfredi', *Studies in Renaissance and Baroque Art Presented to Anthony Blunt on his 60th Birthday*, London and New York, 1967, p. 111, note 37.  
A. Brejon de Lavergnée and J.P. Cuzin, *I caravaggeschi francesci*, exhibition catalogue, Rome, 1973, p. 110, fig.7.  
B. Nicolson, 'Caravaggio and the Caravaggesque: Some Recent Research', *The Burlington Magazine*, CXVI, 1974, p. 608, fig. 56.  
T. Crombie, 'Masters of light and shade', *Apollo*, CIII, 1976, pp. 523-524.  
B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 71, pl. 34 (detail).  
J. P. Cuzin, 'Manfredi's *Fortune Teller* and Some Problems of 'Manfrediana Methodus'', *Bulletin of Detroit Institute of Arts*, LVIII, 1980, p. 22, note 29.  
M. Marini, *Caravaggio e il naturalismo internazionale*, Rome, 1981, p. 398, fig. 254.  
M. Gregori, 'Dal Caravaggio al Manfredi', *Dopo Caravaggio: Manfredi e la Manfrediana Methodus*, exhibition catalogue, Milan, 1987, pp. 24-25.  
B. Nicolson, *Caravaggism in Europe*, I and II, Turin, 1989, p. 144, no. 310, figs. 310 and 311.  
M. Pulini, 'Un Manfredi alla luce del sole', *Studi di storia dell'arte*, 1993, p. 304, fig. 3.  
R. Randolfi, 'Bartolomeo Manfredi e la moda del tempo: significati e cronologie', *Caravaggio e il caravaggismo*, Rome, 1995, pp. 176-179.  
G. Merlo, 'Bartolomeo Manfredi', *Michelangelo Merisi da Caravaggio e i suoi primi seguaci*, exhibition catalogue, Thessaloniki, 1997, p. 216.  
N. Hartje, *Bartolomeo Manfredi, 1528-1622: ein Nachfolger Caravaggios und seine europäische Werkung: Monographie und Werkverzeichnis*, Weimar, 2004, pp. 312-315, no. AII, pl. 5.  
G. Papi, *Manfredi. La Cattura di Cristo*, Turin, 2004, p. 32.  
J.P. Cuzin, 'Manfredi Fortune Teller and Some Problems of "Manfrediana Methodus"', *Figures de la réalité: Caravagesques Français, Georges de la Tour, les frères Le Nain...*, Paris, 2010, pp. 18-29.  
R. Vodret, 'Bartolomeo Manfredi', in *Caravaggeschi: Percorsi e protagonisti*, A. Zuccari, ed., Milan, 2010, p. 525.  
G. Papi, *Bartolomeo Manfredi*, Cremona, 2013, pp. 181-182.





fig. 1 Caravaggio, *The Cardsharps*, Kimbell Art Museum, Fort Worth

Caravaggio's revolutionary realist style of painting rapidly found followers among Rome's community of painters, who flocked to the city from all over Europe. Foremost among these contemporaries and imitators was Bartolomeo Manfredi, who likely met the Lombard master before he fled the city in 1606. While most of Caravaggio's works were religious in subject, a few, such as *The Fortune Teller* and *The Cardsharps* (fig. 1), were genre paintings. Encouraged by the enthusiasm with which Roman patrons responded to such canvases by Caravaggio, Manfredi likewise depicted the dark side of the Eternal City in low-life genre scenes of taverns, brothels, cardplayers and soldiers in guardrooms. It is little wonder then that this painting was attributed to Caravaggio himself when sold as part of the Armand Hessel collection in 1933. Like Caravaggio's before him, Manfredi's efforts in this category boosted the popularity of this

kind of work with patrons, solidifying the market for them, which was then met especially by painters from France and the Netherlands who visited Italy. Caravaggio had a notoriously disorderly lifestyle, and similar unruliness was by no means uncommon among Rome's artists at the time. Their experience of the city's seedy side likewise fueled this new artistic interest in poor and low-life scenes and characters, as is vividly illustrated in the present tavern scene by Manfredi.

In the painting, a group of young men are shown gathered around a classical architectural fragment, which they use as a sort of improvised table. They eat, drink and play music, yet amidst the merrymaking the scene is fraught with suspense. One youth in a feathered cap turns in surprise to spy a servant



fig. 2 Valentin de Boulogne, *Concert with Bas-Relief*, Musée du Louvre, Paris

filching food from a bowl while another drinks stealthily from a nearby casket; a knife balances precariously on the table's edge near the painting's center, as if just waiting to be snatched up and used to some unsavory end, while the bearded man at right wears a somber expression at odds with the enjoyment of music, wine and food, and the hilt of his sword appears menacingly exposed.

Images like this one typify what the biographer Joachim von Sandrart, writing a half a century after Manfredi's death, termed the 'Manfrediana methodus', which was less a method of painting than a matter of the artist's choice of subjects and his approach to representation. Closely cropped images of soldiers playing cards, musicians playing instruments and other half-length figures drinking and engaged in revelry were taken seemingly from life and rendered in dramatically tenebrist ambiances evoking the seamy underbelly of

Roman life. At the same time, suffused with a melancholy of more universal significance, such scenes are suggestive of the transience of all forms of human existence and the ephemeral nature of pleasure. Life was precarious for even the most talented of these painters, and many spent their everyday lives in close proximity to the poor, the marginalized and the criminal, rubbing shoulders with them in cheap lodging-houses, taverns, dark drinking dives, gambling dens and prisons. This not only gave them an intimate knowledge of Rome's underworld but, evidently, fostered in them a sense of fellow feeling, even respect, for its inhabitants.

Although Manfredi is not known to have been a member of the Bentvueghels ('Birds of a Feather'), the group of artists who formed a bohemian epicenter of drunkenness and debauchery in early seventeenth-century Rome, paintings



fig. 3 Nicolas Tournier, {A drinking and musical party}, Musée de Tessé, Le Mans

like this one are highly suggestive of their often rowdy activities. In fact, ancient blocks of masonry used as a table similarly to that in the present work also feature in other tavern scene canvases by members of the Bentvueghels, including Valentin de Boulogne's *Concert with Bas-Relief* (fig. 2). Admiration for the present composition is evidenced by the existence of a close copy in the Musée de Tessé in Le Mans, given to Nicolas Tournier and believed to have been painted when the young French artist was in Manfredi's workshop (fig. 3). The proliferation of variations and imitations of such Manfredian subjects by foreign artists in Rome, including Tournier, Valentin and Nicolas Régnier implies there was a high demand for such work amongst discerning patrons and collectors. Works by Manfredi are documented in some of the foremost collections of the day, including those of Vincenzo Giustiniani, Ludovico Ludovisi, Vincenzo Gonzaga and the Duke of Buckingham. Nevertheless, he seems not to have been in the employ of one patron in particular, but rather produced works for sale on the open market, much as Caravaggio had done before him.

Although the present painting once bore an old attribution to Caravaggio, it was recognized as a work by Manfredi by Benedict Nicolson in 1967 (*loc. cit.*). Its history prior to 1933 is, however, unknown. Some scholars have attempted to link it to 'A Banquet' by the artist recorded in the collection of the Duke of Buckingham at York House in 1635. However, a few years later, when the same work appears in the list drawn up for the sale of Buckingham's collection in Antwerp, it was described as 'A large piece, wherein many soldiers and women are feasting, and others playing cards.' While this description excludes the possibility of identifying the present canvas with Buckingham's work, both paintings are typical of a genre made extremely popular by Manfredi and for which there was a substantial appetite among seventeenth-century collectors, both in Italy and further afield.



# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (Δ symbol), Christie’s acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**  
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie’s LIVE™**  
For certain auctions we will accept bids over the Internet. For more information, please visit: <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**  
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ∆ next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**.

### 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 • BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

### 6 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 7 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**’s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 8 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “**ATTRIBUTED TO...**” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within

twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(i) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

### 4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
- (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie’s Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.

- (iii) **Cash**  
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- (iv) **Bank Checks**

You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

- (v) **Checks**  
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed “Storage and Collection”, unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie’s Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie’s Group** company, we can use any amount you do pay, including any deposit or other part-payment you have

in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

### H TRANSPORT AND SHIPPING

#### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

#### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you

to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**


If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions** of sale; or (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs 1(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of

the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

#### 10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

### K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### • Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ♡ next to the **lot** number.

#### • ♦ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ≈ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ≈. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions** of Sale, including paying the **lot**'s full **Buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

### PICTURES, DRAWINGS, PRINTS AND MINIATURES

**Name(s) or Recognised Designation of an artist without any qualification**: in Christie's opinion a work by the artist.

#### QUALIFIED HEADINGS

**"Attributed to ..."**: in Christie's **qualified** opinion probably a work by the artist in whole or in part.

**"Studio of ..."/"Workshop of ..."**: in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."**: in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

**"Follower of..."**: in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."**: in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

**"After ..."**: in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

**"Signed ..."/"Dated ..."/"Inscribed ..."**: in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

**"With signature ..."/"With date ..."/"With inscription ..."**: in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

### CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

#### QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or  
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

### FABERGÉ

#### QUALIFIED HEADINGS

**"Marked Fabergé, Workmaster ..."**: in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

**"By Fabergé ..."**: in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

**"In the style of. ..."**: in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

**"Bearing marks ..."**: in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

### JEWELLERY

**"Boucheron"**: when maker's name appears in the title, in Christie's opinion it is by that maker.

**"Mount by Boucheron"**: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

#### QUALIFIED HEADINGS

**"Signed Boucheron / Signature Boucheron"**: in Christie's **qualified** opinion has a signature by the jeweller.

**"With maker's mark for Boucheron"**: in Christie's **qualified** opinion has a mark denoting the maker.

#### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

### HANDBAGS

#### Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

#### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

**Grade 1**: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

**Grade 2**: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

**Grade 3**: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

**Grade 4**: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

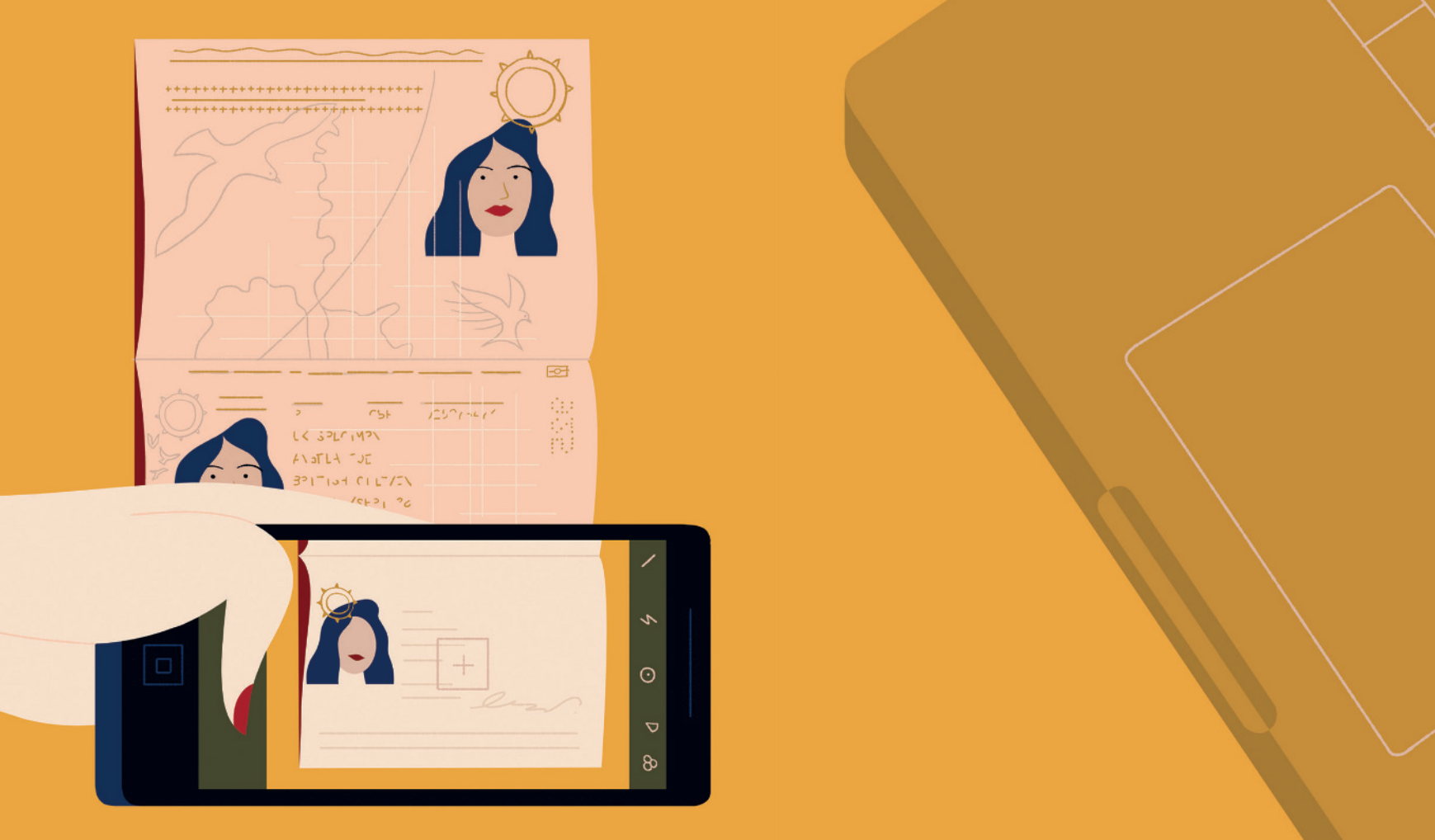
**Grade 5**: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

**Grade 6**: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

#### References to "HARDWARE"

Where used in this catalogue the term



# IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

## Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

## Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

CHRISTIE’S

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◊

Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

✠

Bidding by parties with an interest.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale **estimate** in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact **Post Sale Services** prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of **the lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

3/02/2022

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

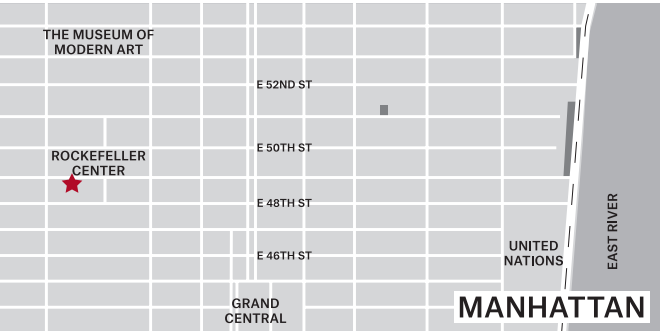
Tel: +1 212 636 2650

Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

## SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).

## STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



### Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

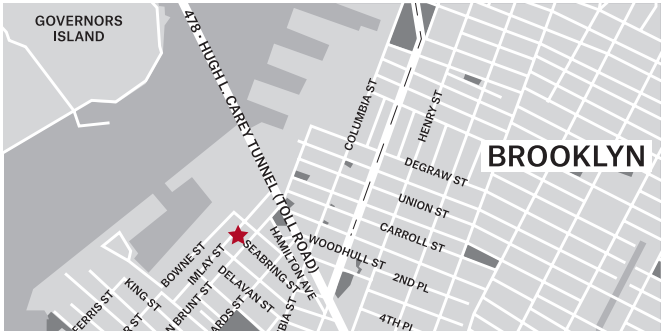
[PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





LUCAS CRANACH THE ELDER (1472-1553)  
*The Nymph of the Spring*  
oil on panel  
32¼ x 47⅞ in. (82.1 x 120.5 cm.)  
£6,000,000-8,000,000

**OLD MASTERS EVENING SALE**  
*London, 7 July 2022*

**VIEWING**  
2-7 July 2022  
8 King Street  
London SW1Y 6QT

**CONTACT**  
Clementine Sinclair  
csinclair@christies.com  
+44 (0)207 389 2306

CHRISTIE'S

CHRISTIE'S

**CHRISTIE'S INTERNATIONAL PLC**  
François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

**INTERNATIONAL CHAIRMEN**  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMER  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

**CHRISTIE'S AMERICAS**  
Marc Porter, Chairman  
Bonnie Brennan, President

**CHAIRMAN'S OFFICE**  
Alexander Rotter, Chairman  
Max Bernheimer, Deputy Chairman  
Catherine Busch, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Sara Friedlander, Deputy Chairman  
Jennifer K. Hall, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Chairman, West Coast  
Tash Perrin, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Sonya Roth, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

**CHRISTIE'S AMERICAS  
SENIOR VICE PRESIDENTS**  
Diane Baldwin, Heather Barnhart, Michael Bass,  
Max Carter, Ana Maria Celis, Angelina Chen,  
Deborah Coy, Francois de Poortere, Jessica Fertig,  
Johanna Flaum, Marcus Fox, Vanessa Fusco,  
Sayuri Ganepola, Benjamin Gore, Helena Grubestic,  
William Haydock, Allison Heilman, Sima Jalili,  
Alex Heminway, Darius Himes, Margaret Hoag,  
Erik Jansson, Michael Jefferson, Rahul Kadakia,  
Emily Kaplan, Jessica Katz, Caroline Kelly,  
Julie Kim, Stefan Kist, Deepanjana Klein,  
David Kleiweg de Zwaan, Emily Klug,  
Samantha Koslow, Kathryn Lasater,  
Natasha Le Bel, Daphne Lingon, Gabriela Lobo,  
Deidrea Miller, Michael Moore, Richard Nelson,  
Illysa Ortsman, Joanna Ostrem, Jason Pollack,  
Denise Ratnoff, Stephanie Roach, Casey Rogers,  
Raj Sargule, Elise de la Selle, Will Strafford,  
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,  
Michal Ward, Neda Whitney, Jen Zatorski,  
Steven J. Zick

**VICE PRESIDENTS**  
Tylee Abbott, Nicole Annot, Caroline Baker,  
Marina Bertoldi, Laura Betrián, Sara Bick-Raziel,  
Bernadine Boisson, Diana Bramham,  
Eileen Brankovic, Meghan Bunting, Maryum Busby,  
Cristina Carlisle, Michelle Cheng, Keith Davis,  
Kristen de Bruyn, Cathy Delany, Christine Donahue,  
Caitlin Donovan, Brian Evans, Abby Farha,  
Kristen France, Christina Geiger, Joshua Glazer,  
Vanessa Graff, Lindsay Griffith, Emily Longley,  
Margaret Gristina, Izabela Grocholski,  
Olivia Hamilton, Anne Hargrave, John Hawley,  
Kristina Hayes, Amy Indyke, Heather Jobin,  
Bennett Jackson, Nicole Jacoby, Stephen Jones,  
Sumako Kawai, Paige Kestenman, Peter Klarnet,  
Rachel Koffsky, Elizabeth LaCorte,  
Isabella Lauria, Alexandra Lenobel,  
Andrew Leuck, Alexander Locke, Ryan Ludgate,  
Samantha Margolis, Alex Marshall,  
Anita Martignetti, Camille Massaro-Menz,  
Nina Milbank, Kimberly Miller, Melissa Morris,  
Christopher Munro, Takaaki Murakami,  
Libia Nahas, Marysol Nieves, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Vicki Paloympis,  
Anna Pomales, Carleigh Queeneth, Joseph Quigley,  
Elizabeth Quirk, Prakash Ramdas, Daphne Riou,  
Rebecca Roundtree, William Russell,  
Emily Salzberg, Stacey Sayer, Morris Scardigno,  
Elizabeth Seigel, Hannah Solomon,  
Joanna Szymkowiak, Pip Tannenbaum,  
Lillian Vasquez, Grace Voges, Connie Vu,  
Jill Waddell, Ben Whine, Rachael White Young,  
Kathryn Widing, Jennifer Wright, Cara Zimmerman

**ASSOCIATE VICE PRESIDENTS**  
Nishad Avari, Alexander Badura, Anna Baitchenko,  
Anna Bar, Alexandra Bass, Allegra Bettini,  
Abigail Bisbee, Gabriella Bonilla, Tristan Bruck,  
Michelle Carpanzano, Stephen Chambers,  
Kayla Cohen, Noah Davis, Laura DeMartis,  
Shaun Desiderio, Emma Diaz, Alessandro Diotallevi,  
Julie Drennan, Annabel Enquist, Sarah El-Tamer,  
Danielle Finn, William Fischer, Juarez Francis,  
Douglas Goldberg, Allison Houghton,  
Ferdousi Islam, Rhiannon Knol, Sibyl Lafontant,  
David Lieu, Laura Mathis, Katya McCaffrey,  
Christopher Mendoza, Charles McCormick,  
Katie Merrill, Megan Murphy, Alexandra O'Neill,  
Nell Plumfield, Claibourne Poindexter,  
G. Rhett Prentice, Antonio Quizhpilema,  
Deborah Robertson, Rebecca Ross, Peter Rusinak,  
Michelle Rusinek, Reed Ryan, Nicole Sales,  
Jill Sieffert, Heather Smith, Victoria Solivan,  
Jessica Stanley, Amelie Sun, Jennie Tang,  
Victoria Tudor, Joslin Van Arsdale, Heather Weintraub,  
Sara Weintraub, Kristina Weston, Christina Wolf,  
Jillian Wood, Gretchen Yagielski

**AMERICAS REPRESENTATIVES**  
Lisa Cavanaugh, Lydia Kimball, Nancy Rome,  
Brett Sherlock, Allison Whiting, Jody Wilkie





## INDEX

### A

Allori 13  
Andrea di Bonaiuto 5

### B

Bassano 33  
Bazzi Sodoma 15

### D

D'Andrea 2  
da Firenze, M. 18  
Daddi 28, 35  
del Vaga 20  
Di Giovanni Monaco 7  
di Michelino 49  
Di Paolo Manni Smicca 26

### E

El Greco 23

### F

Frediani 39

### M

Macchietti 46  
Manfredi 54  
Master of the Apollo and Daphne  
Legend 40  
Master of the Figdor Saint  
Eustache 19  
Master of Tobias 3  
Mazzucchelli il Morazzone 11

### R

Reni 53  
Robusti Tintoretto 42

### S

Sano di Pietro 1  
Scarsella Lo Scarsellino 12

### T

Tisi Garofalo 16

### V

Veronese 22  
Vivarini 6, 50



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020