

NEW, OLD, & UNEXPECTED II

A portrait of a woman in a historical dress, partially obscured by vertical wooden slats. The woman has a pale complexion, dark eyes, and a slight smile. She is wearing a white ruffled collar and a dark, patterned dress with red and blue accents. The background is a dark, textured wall with vertical wooden slats.

ROBERT SIMON FINE ART

NEW, OLD, & UNEXPECTED
II

CATALOGUE BY
Dominic Ferrante
and Robert B. Simon

ROBERT SIMON FINE ART

Front cover:
Gaspar Antoine de Bois-Clair, *Double Portrait of King Frederik IV and Queen Louise of Mecklenburg-Güstrow of Denmark*, oil on wood strips, laid on panel,
15 ½ x 12 ¾ inches (39.4 x 32.4 cm)

Back cover:
William Cave Thomas, *The Argument*, pencil and watercolor on paper,
23 ½ x 18 ½ inches (59.6 x 47 cm)

High-resolution digital photographs and condition reports of the works included in this catalogue are available upon request.

All prices are accurate as of October 2020 and are inclusive of the costs of packing, shipping, and insurance to domestic destinations.

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Photography by Glenn Castellano

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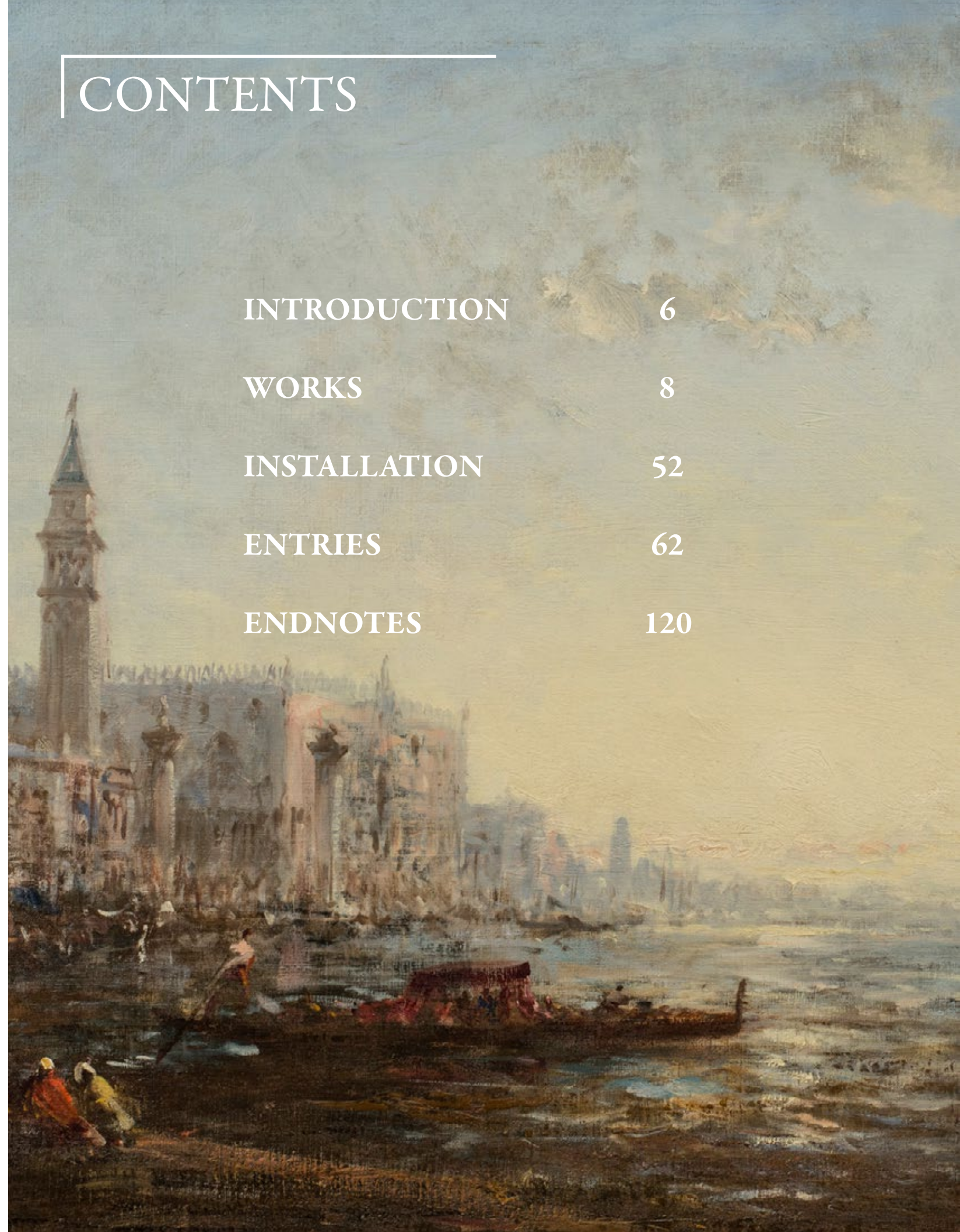
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INTRODUCTION



The second edition of *New, Old, & Unexpected* expands each category. The newest of the “New” is a 2020 work by the New York artist Brendan H. Johnston—a trompe l’oeil triptych that wittily explores issues of material, craft, and illusion. The oldest of the “Old” is a predella by Miguel Alcañiz, the Valencian painter who was a key figure in the transmission of trecento Tuscan style into Spain. And among the “Unexpected” we present an array of works both challenging and appealing. These include our cover painting, a rare *Kunstammer* portrayal of the Danish king and queen around the year 1700, whose superimposed portraits are each legible only from opposing angles. The artists within the catalogue form a broad international roster: Dutch, Flemish, German, Danish, Italian, American, French, and British. Plus, most distant and perhaps most unexpected, Joseph Ramanankamonjy from Madagascar, represented by two alluring pictures on silk. It is fair to say that this is not a catalogue with something for everyone, but we hope there is something for someone!

As with our previous catalogue, we are attempting to make the examination and acquisition of the works we present as straightforward as possible. Individual items may be viewed in our gallery by appointment or by arrangement at other locations. Prices are given in the catalogue and include the cost of shipping to domestic destinations. High-resolution images, condition reports, and supporting scholarship are available on request.

The last few months have taught us that personal contact is not absolutely requisite in our profession—much as we enjoy it, miss it, and look forward to its return. An important aspect of what we do as art dealers is to facilitate communication between artist and viewer across time and space, and we are fortunate that we can continue doing so through such media as the present catalogue. Providing context for the works within is what makes our work fulfilling, and which we take pleasure in sharing with you.

Robert B. Simon

WORKS





Miguel Alcañiz

Saints Peter, Bartholomew, and Paul

Tempera on panel
12 ¼ x 26 inches (31.1 x 66 cm)

SOLD

Borghese di Piero

Baptism of Christ

Tempera on panel
9 ½ x 6 ¼ inches (24.1 x 15.8 cm)

\$55,000





Master of the Apollo and Daphne Legend

Rebecca at the Well

Tempera and oil on panel
24 ⁷/₈ x 45 ¹/₄ inches (63 x 115 cm)

\$125,000

Master of Montespertoli

Saint Vincent Ferrer Preaching to the People of Salamanca

Oil on panel
11 ¾ x 8 inches (29.8 x 20.2 cm)

\$15,000





Circle of **Bernard van Orley**

Portrait of a Man

Oil on panel
11 x 9 inches (27.9 x 22.9 cm)

\$47,500

Domenico Piola

Three Angels

Oil on canvas
10 7/8 x 14 inches (27.6 x 35.6 cm)

\$22,500





Circle of **Govaert Flinck**

Allegory of Africa

Oil on canvas
14 ³/₄ x 10 ³/₈ inches (37.5 x 26.4 cm)

SOLD



Johann Andreas Thelot

A Triumph

Silver plaquette, oval
3 ¼ x 2 ¼ inches (8.3 x 5.7 cm)

\$20,000



Gaspar Antoine De Bois-Clair

Double Portrait of King Frederik IV and Queen Louise of Mecklenburg-Güstrow of Denmark

Oil on wood strips, laid on panel
15 ½ x 12 ¾ inches (39.4 x 32.4 cm)

SOLD



Giovanni Antonio Pellegrini

Alexander Before the Body of Darius

Oil on paper, laid down on canvas
11 ½ x 15 ⅞ inches (29.2 x 39.7 cm)

SOLD



Gherardo Poli and Giuseppe Poli

A Performance from the Commedia dell'Arte set in a Piazza

Oil on canvas
22 ¼ x 36 ¼ inches (56.5 x 92 cm)

SOLD

Circle of **Jacques-Louis David**

Portrait of a Man

Oil on canvas
17 1/8 x 13 3/4 inches (43.5 x 34.9 cm)

\$40,000





Ezra Bisbee

View of St. John's Cathedral, Antigua

Oil on canvas
30 x 26 inches (76.2 x 91.4 cm)

\$25,000

Félix Ziem

Sunrise over the Bacino di San Marco

Oil on canvas
21 ½ x 27 ½ inches (54.6 x 69.9 cm)

\$35,000





William Cave Thomas

The Argument

Pencil and watercolor on paper
23 ½ x 18 ½ inches (59.6 x 47 cm)

\$50,000

Elisabeth Jerichau-Baumann

Portrait of an Italian Revolutionary

Oil on canvas
18 x 13 ½ inches (46 x 34.3 cm)

\$17,500





Hugues Merle

A Young Mother (Un Jeune Mère)

Oil on canvas
39 ½ x 32 inches (103 x 81.3 cm)

\$100,000



Michael Hottes

Provisions from Nature

Oil on canvas
40 ½ x 72 inches (102.9 x 182.3 cm)

SOLD



Niels Holst

Sunshine (Solskin)

Oil on canvas
24 x 29 ½ inches (61 x 74.9 cm)

\$15,000



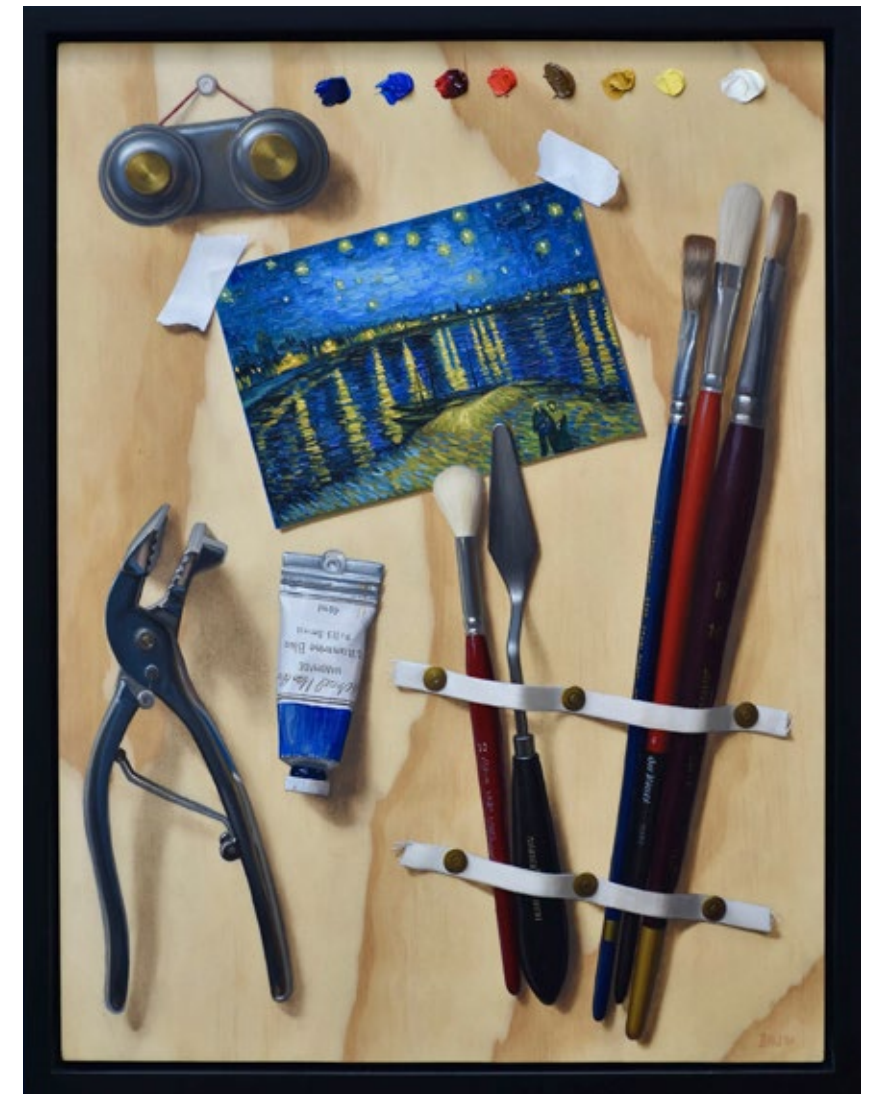
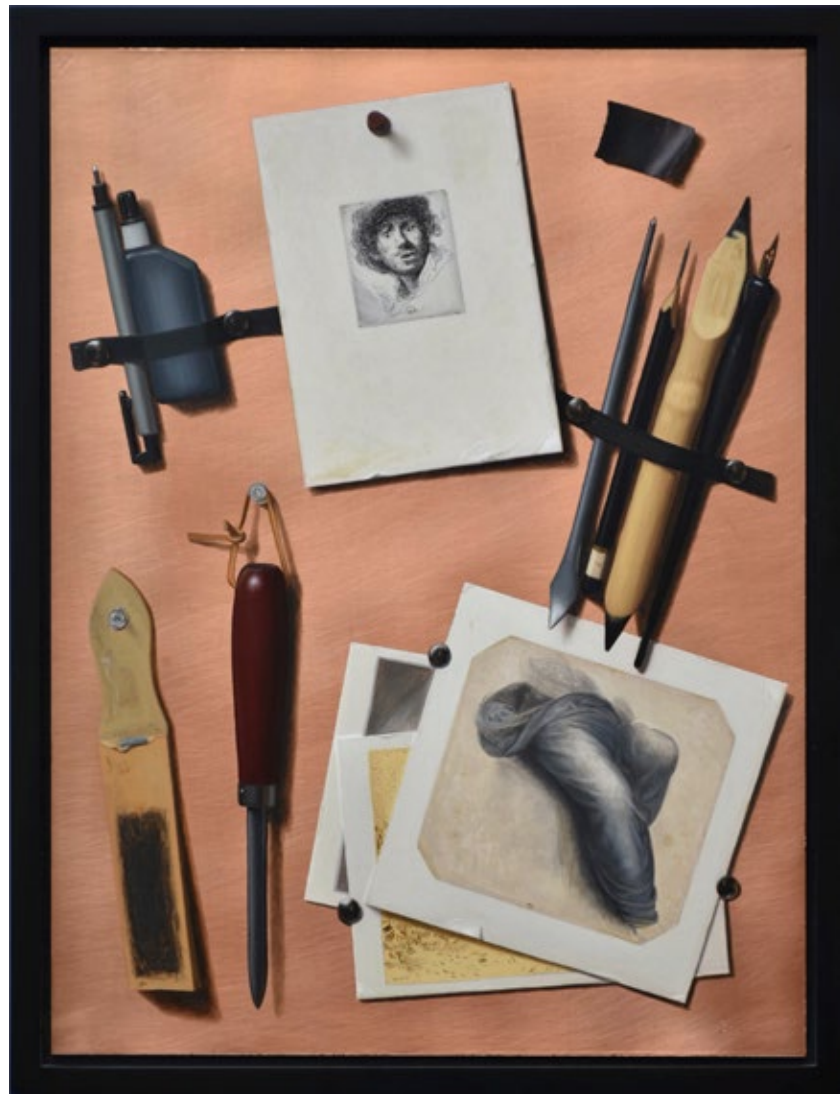
Joseph Ramanankamonjy

Un Enfant and Petite Fille

Sanguine on silk and watercolor on silk
10 x 8 inches (25.4 x 20.3 cm) each

\$4,500 (each)





Brendan H. Johnston

Drawing, Sculpture, and Painting

Oil on copper panel, oil on marble panel, and oil on wood panel
16 x 12 inches (40.6 x 30.5 cm), 16 x 20 inches (30.6 x 50.8cm),
and 16 x 12 inches (40.6 x 30.5 cm)

SOLD

INSTALLATION











ENTRIES





MIGUEL ALCAÑIZ
(Valencian, active 1395 – 1447)

Saints Peter, Bartholomew, and Paul

Tempera on panel
12 ¼ x 26 inches (31.1 x 66 cm)

SOLD

INQUIRE

PROVENANCE

Reber Collection, Lausanne, before 1947

Prince Joseph Clemens of Bavaria, Munich, until ca. 1985; by whom sold to:

Kunsthandel Reinhold Hofstätter, Vienna, 2001; where acquired by:

Private Collection, Litchfield, Connecticut

LITERATURE

Chandler Rathfon Post, *A History of Spanish Painting: The Beginning of the Renaissance in Castile and Leon*, vol. 9, part 2, Cambridge, MA, 1947, pp. 765-768, fig. 315, as the Gil Master (now identified as Miguel Alcañiz).

José Gómez Frechina, “Miquel Alcanyís, en la encrucijada de lo florentino y lo flamenco,” in *El retablo de San Martín, Santa Úrsula y San Antonio*

abad del Museo de Bellas Artes de Valencia, Madrid, 2004, p. 60, as Miguel Alcañiz.

Miguel Alcañiz is one of the most talented Spanish artists working in the wake of the Florentine painter Gherardo Starnina, who was active in Toledo and Valencia in the last years of the fourteenth and the first years of the fifteenth centuries. Starnina played a central role in transmitting the style of early Florentine painting to subsequent generations in Florence, as well as disseminating it on the Iberian Peninsula. Alcañiz is first documented in Valencia in 1408 and is thought to have known and even possibly trained under Starnina. His style is demonstrably Italianate, and the emphatically articulated drapery of the saints and the fantastically carved rocky landscape settings in this precious panel reflect Italian paintings of the late Trecento.

The three figures portrayed in this work are each identifiable by their saintly attributes: Saint Peter (holding the keys), Saint Bartholomew (holding

a knife), and Saint Paul (holding a sword). The panel is a fragment of a predella, and its structure and composition follows a typical Valencian formula of the period in which the twelve apostles and a central image of Christ were depicted in separate compartments. A comparable example is found in the predella for the altarpiece dedicated to the saints Vicente and Esteban formerly in the Iglesia de la Sangre in Liria (now missing). Based on the position of the apostles and the direction of their vision, this panel almost certainly formed part of the left section of a predella, such that the figures would have been gazing towards a central depiction of Christ to the right. The curly hair, straight noses, and large stylized fingers—particularly evident in the figure of Saint Paul—are typical of Alcañiz. The way in which Saint Peter holds his book, with his hand covered by his robe, is a gesture frequently reserved for the holding of holy or revered objects in early Italian paintings. It is likely that Alcañiz adopted this motif—which he repeated in the depiction of Saint Peter in his *Ascension of Christ* in the Hispanic Society of America (Fig. 1)—directly from Gherardo Starnina, who employed it in his predella on theme of Christ’s Passion in the church of El Collado in Alpuente, outside Valencia.

Our painting was first published by Chandler Post as by the so-called Gil Master, who he named after the fragmentary altarpiece split between the Hispanic Society of America and the Metropolitan Museum of Art that was commissioned by Vicente Gil for a chapel in San Juan del Hospital in Valencia. The Gil Master was subsequently identified as Miguel Alcañiz following Leandro de Saralegui’s discovery of a document which demonstrated that the *Retablo de San Miguel* in the Musée des Beaux-Arts in Lyon—one of the principal works attributed to this master—was commissioned from Alcañiz in

1421.¹ Several scholars have attempted to identify Miguel Alcañiz as the author of a group of works given to the Master of the Bambino Vispo, but this anonymous master is now widely (but not universally) thought to be Gherardo Starnina, providing further evidence of the close stylistic links between these artists.

The attribution of this panel to Miguel Alcañiz has been confirmed by Dr. José Gomez Frechina (written communication), who has authored a detailed study of the panel that is available upon request. He proposes that this fragmentary panel is likely one of Alcañiz’s earliest works, close in date to the *Virgin and Saint Mark* in the collection of Ramón Serra de Álzaga in Valencia.



Fig. 1. Miguel Alcañiz, *Ascension of Christ*, tempera on panel, Hispanic Society of America, New York.



BORGHESE DI PIERO

(Pisa, 1397 – ca. 1463)

Baptism of Christ

Tempera on panel
9 ½ x 6 ¼ inches (24.1 x 15.8 cm)

\$55,000

INQUIRE

PROVENANCE

Achillito Chiesa, Milan

Luigi Albrighi, Florence, by 1 July 1955

with Marcello and Carlo Sestieri, Rome, 1969

Private Collection, Connecticut

EXHIBITED

Mount Holyoke College Art Museum, South Hadley, Massachusetts (on loan, 2012)

LITERATURE

Carlo Volpe, “Alcune restituzioni al Maestro dei Santi Quirico e Giulitta,” in *Quaderni di Emblemata 2: Miscellanea di Bonsanti, Fahy, Francisci, Gardner, Mortari, Sestieri, Volpe, Zeri*, Bergamo, 1973, pp. 19-20, fig. 18, as by the Master of Saints Quiricus and Julitta (now identified as Borghese di Piero).

This fine predella panel depicting the Baptism of Christ is the work of the Pisan artist Borghese di Piero, who was active in the first half of the fifteenth century. His identity was first established by Maria Teresa Filieri in a 1995 article publishing documentation of his authorship of the high altar of the church of San Quirico in the village of Cappanori, near Lucca.¹ Previously, art historians—and, in particular, Roberto Longhi and Carlo Volpe—had established a corpus of works by an anonymous artist styled the Master of Saints Quiricus and Julitta, named after predella panels depicting those saints now in the Courtauld Institute of Art, London (Figs. 1-3).² These in fact formed the predella of the altarpiece in Cappanori by Borghese di Piero. Further discoveries of documents related to the artist as well as works by him that remained *in situ* confirmed that his most significant period of activity was spent in Lucca, where he completed a fresco cycle in the chapel of Santa Caterina in the Carmelite church of San Piero Cigoli in the late 1450s.

Although he presumably trained in Pisa, the artist’s style is essentially Florentine but with some provincial qualities and an appealing sweetness in the characterization of his figures. The figure of Christ in this painting, standing in a relaxed pose in the River Jordan, is innocent and charming—as are the two angels at the lower right, bundled in their robes like members of a boys’ choir. John the Baptist is cleverly depicted with one foot on land and the other dipped into in the coursing river as he baptizes Christ with water poured out of the scallop shell held in his right hand. The haloes and garments of two more figures are seen at the left, but the rest of their bodies are missing, as the panel has been trimmed.

This painting was first classified among the works of Fra Angelico by Bernard Berenson, as recorded on a photograph annotated by him in the Fo-

toteca Berenson. Later, Federico Zeri advanced the name of Battista di Gerio as its author. It was Carlo Volpe, in his 1973 article, who associated the panel with the Master of Saints Quiricus and Julitta, only later to be identified as Borghese di Piero.

Dr. Maria Teresa Filieri has confirmed the attribution of the present panel to Borghese di Piero (written communication). Filieri dates the work to the middle of the fifteenth century, roughly contemporary with the San Quirico di Cappanori altarpiece, which is documented in 1448.



Figs. 1-3. Borghese di Piero, *Saints Accused of Embracing Christianity*, *Saint Quiricus Slaps the Judge*, and *Martyrdom of the Saints*, tempera on panel, Courtauld Institute of Art, London.

MASTER OF THE APOLLO AND DAPHNE LEGEND

(Florence, 15th Century)

Rebecca at the Well

Tempera and oil on panel
24 7/8 x 45 1/4 inches (63 x 115 cm)

\$125,000

INQUIRE



PROVENANCE

Dr. James Henry Lancashire, Manchester-by-the-Sea, Massachusetts, by 1925; probably by descent to:

Private Collection, Cumberland Foreside, Maine, until 2018

This unpublished panel is a characteristic work of the Master of the Apollo and Daphne Legend, an anonymous Florentine painter in the circle of Bartolommeo di Giovanni, Domenico Ghirlandaio, and Sandro Botticelli. The artistic personality of the Master of the Apollo and Daphne Legend was independently recognized by Everett Fahy and Federico Zeri at roughly the same moment in time. Fahy originally dubbed this artist the Master of the Ryerson Panels but later adopted Zeri's name for the artist, which derives from his eponymous works from the Samuel H. Kress collection (Figs. 1-2). Fahy posited that the artist was most likely a pupil of Ghirlandaio

active from roughly 1480 to 1510, and that he may be identifiable with one of Ghirlandaio's documented pupils to whom no works have been securely attributed, such as Niccolò Cieco, Jacopo dell'Indaco, or Baldino Baldinetti. The present painting was first attributed to this master by Everett Fahy in 1989, who became aware of its existence only after publishing his definitive studies on the artist.¹

The surviving body of work by the Master of the Apollo and Daphne Legend is largely composed of series of panels treating the same theme. In addition to the works illustrating the legend of Apollo and Daphne, there are also series on the themes of Susanna and the Elders and the story of Saint Joseph, among others. The subject of the present panel is drawn from Genesis 24, the story of Isaac. It is possible that our painting relates to another work by the artist depicting the *Sacrifice of Isaac* formerly in the collection of E. A. McGuire in Dublin, Ireland (Fig. 3),² and that these two panels were originally part of a decorative scheme based on the story of Isaac.



Figs. 1-2. Master of the Apollo and Daphne Legend, *Daphne Found Asleep by Apollo* and *Daphne Fleeing from Apollo*, oil on panel, Smart Museum of Art, Chicago.

Although the Master's paintings of this type have traditionally been considered painted fronts of wedding chests, known as *cassoni*, the scale of these paintings and the fact that they are often part of a series indicates that they are more likely *spalliera* panels—paintings set into furniture or the wainscoting of a room. The biblical episode depicted in this painting centers on the theme of marriage, which suggests that this work was likely commissioned for the domestic interior of a newly married couple. The Master has transcribed into paint even the minute details of this Old Testament story, in which Abraham sends a servant to travel by camel to the land of his father and seek out a wife for his son Isaac. The servant is here shown at the well where he encounters Rebecca. As in the biblical account, Rebecca is shown offering water to the servant and his animals—which she delicately pours into a basin—and he in turn offers her jewelry.

A recent cleaning of the painting has revealed the camel paddle leaning against a rock in the lower left, which had been obscured by old overpaint, as well as several *pentimenti* in the camel's feet,

Rebecca's pitcher, her proper left shoulder, and the hill in the upper right. Also now visible is the artist's underdrawing for a structure in the right background, which ultimately was excluded from the final composition.

This painting was in the collection of Dr. James Henry Lancashire in Massachusetts in the early twentieth century. The only known documentation of the work is an image made of it during a photographic campaign undertaken by the Frick Art Reference Library in 1925.³ Although it was then classified as Umbrian School, Everett Fahy encountered the photograph in the Frick photographic archive in 1977 (shortly after the publication of his dissertation on the followers of Ghirlandaio) and recognized this work as by the Master of the Apollo and Daphne Legend.⁴

The painting does not appear in either of the sales of the Lancashire collection.⁵ It may have descended in the family before reappearing in 2018. Although nothing is known about the provenance of the painting prior to it being in the Lancashire collection in 1925, it is possible that the painting was acquired from the Florentine dealer and tapestry restorer Giuseppe Salvadori. The only other known early Italian paintings from the Lancashire collection were purchased from Salvadori between 1924 and 1925.⁶ It is therefore likely that the present panel was purchased from Salvadori as well.



Fig. 3. Master of the Apollo and Daphne Legend, *Abraham and Isaac on the Way to the Mountain and The Sacrifice of Isaac*, oil on panel, Private Collection.



Master of Montespertoli
(Florence, 16th Century)

*Saint Vincent Ferrer Preaching to the
People of Salamanca*

Oil on panel
11 ¾ x 8 inches (29.8 x 20.2 cm)

\$15,000

INQUIRE

PROVENANCE

Private Collection, New Jersey

The present painting depicts Saint Vincent Ferrer preaching from a raised pulpit to a group of seven people seated below him. The saint is recognizable as a Dominican friar—tonsured, clean-shaven, wearing a black-and-white habit—and can be further identified as Vincent Ferrer by his gesture pointing to a vision of Christ in a mandorla and by the prominent inscription “TIMETE DEVM.” These are the first two words of a passage from the Book of Revelation (14:7) used by the saint in a celebrated sermon preaching repentance given in Salamanca, and thereafter closely associated with him: “Timete Deum et date illi onorem quia venit,” or “Fear God, and give glory to him.”

Vincent Ferrer (1350–1419), the son of an Anglo-Scottish father and a Spanish mother, was born in Valencia, but his career as a preacher took him beyond Spain to France, Flanders,

Switzerland, and Italy. He was venerated throughout Europe following his canonization in 1455.

The essentials of the saint’s iconography appear in a Milanese print (Fig. 1) in the British Museum roughly contemporary in date to the present painting. In our painting the artist has drawn on imagery of holy figures preaching outdoors—as in, for example, Sano di Pietro’s panel of Saint Bernardino of Siena (Fig. 2)—but he seems equally to refer to secular images of masters and students—as in, for example, the early sixteenth-century woodcut of university students in Geneva (Fig. 3). In our painting, both secular and religious figures appear (including a monk and a nun), all responding to the saint’s sermon with gestures of astonishment.

The style of our panel points to a date about 1500, and its author has recently been identified by Christopher Daly as an anonymous Florentine painter whom he has named the Master of Montespertoli after the town south of Florence



Fig. 1. Milanese artist, *Saint Vincent Ferrer*, print, ca. 1490, British Museum, London.

where two of his principal works are found (written communication, November 2020). The first is a fresco of the *Baptism of Christ* at the church of San Andrea, and the second is an altarpiece of the *Virgin and Child with Saints Nicholas and Sebastian* in the Museo d’Arte Sacra. The Master of Montespertoli appears to have been active in the first two decades of the sixteenth century and was likely a follower of Raffaellino del Garbo. Daly compares our painting with the



Fig. 2. Sano di Pietro, *Saint Bernardino of Siena Preaching*, Museo dell’Opera del Duomo, Siena.



Fig. 3. Master of Montespertoli, *Pietà with Saints*, formerly art market, Paris.

Master’s *Pietà with Saints* formerly on the Paris art market (Fig. 3) and the painted frame at the Museo Horne in Florence (Fig. 4). He notes that these works similarly exhibit a varied treatment of scale and a sketchy, translucent handling of the paint. Additionally, the paintings each show smiling figures with ovular heads, large rectangular hands, and rubbery arms bent with a pronounced curve.



Fig. 4. Master of Montespertoli, *The Annunciation, The Nativity, and Saints*, Museo Horne, Florence.



Circle of
BERNARD VAN ORLEY
(Flemish, 1487/1491 – 1541)

Portrait of a Man

Oil on panel
11 x 9 inches (27.9 x 22.9 cm)

\$47,500

INQUIRE

PROVENANCE

with Leo Blumenreich and Julius Böhler, Munich, 1924

Dr. Frederic Goldstein Oppenheimer, San Antonio, Texas; by whom given to:

Abraham M. Adler, New York, until 1985; thence by descent to the present owners

While old inscriptions on the verso of this panel propose its author to be Hans Holbein and the sitter Sir John More—a lawyer, judge, and the father of Sir Thomas More—this fine portrait has long been recognized to be by a Flemish hand.¹ Max Friedländer gave the painting to Bernard van Orley in 1924, but did not include it in the volume dedicated to the artist in his *Early Netherlandish Paintings*.²

Recently, Dr. Maryan Ainsworth has noted that in light of more recent research on the artist, the attribution to van Orley is untenable, and that the portrait should be considered to be by an unknown hand in his circle and dating from ca. 1520. Van Orley's *Portrait of the Physician Georges de Zelle* of 1519 (Fig. 1), his only signed and dated portrait, provides an interesting comparison with the present work, highlighting both the similarities (costume, hat, and pose) and the differences in style and composition. Closer to our portrait is van Orley's *Portrait of a Man*, in the collection of the Uffizi in Florence (Fig. 2).³

This work was formerly in the collection of Dr. Frederic Goldstein Oppenheimer (1881–1963), whose collection of predominantly Flemish Renaissance paintings is now at the McNay Art Museum in San Antonio, Texas.



Fig. 1. Bernard van Orley, *Georges de Zelle*, Musée des Beaux-Arts, Brussels.



Fig. 2. Bernard van Orley, *Portrait of a Man*, Uffizi, Florence.



DOMENICO PIOLA

(Genoa, 1627 – 1703)

Three Angels

Oil on canvas
10 7/8 x 14 inches (27.6 x 35.6 cm)

\$22,500

INQUIRE

PROVENANCE

Robert L. and Bertina Suida Manning, New York,
until 1996

Private Collection, USA

One of the leading artists in Genoa during the second half of the seventeenth century, Domenico Piola came from a successful family of artists, renowned for their many illusionistic ceiling programs throughout Genoese churches and palaces. A prolific draughtsman and painter, Domenico oversaw an extremely productive studio. In addition to his collaborations with numerous other artists, Domenico also provided many designs for book illustrations and prints that circulated throughout Europe, earning him international exposure and high acclaim in his own day.

As Dr. Anna Orlando has indicated (written communication), the present work is an early work by Piola, datable from the late 1640s. At this time the

young artist came strongly under the influence of Castiglione and Valerio Castello, while admiring the works of Giulio Cesare Procaccini. Piola's works from this period are exuberant and fluid, and the artist's love of portraying children is evident from the angels and putti that populate both his altarpieces and more intimate paintings.

The present work depicts three angels or putti, one hugging another, who holds an apple in his hand and whose hair is tied in a soft-blue bow. It is a charming work, as each of the children seems content, even joyous. A similar characterization of the figures is to be found in other paintings by Piola of this date—such as the heads illustrated below (Figs. 1-4).

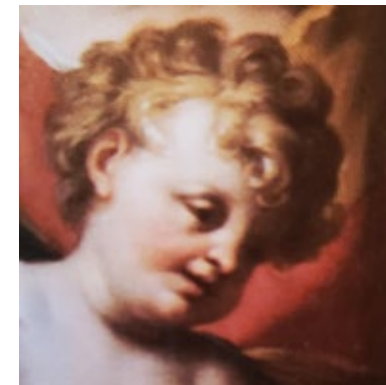


Fig. 1. Detail of Domenico Piola, *Madonna and Child with Saint Theresa*, oil on canvas, Genoa, San Quirico.



Fig. 2. Detail of Domenico Piola, *Music-Making Angels*, oil on canvas, Private Collection.

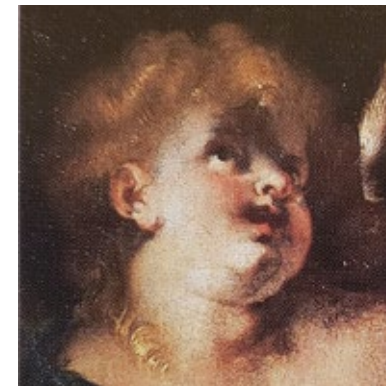


Fig. 3. Detail of Domenico Piola, *San Gregory the Great*, oil on canvas, Voltaggio.



Fig. 4. Detail of Domenico Piola, *Miracle of Soriano*, oil on canvas, Private Collection.



Circle of
GOVAERT FLINCK
(Dutch, 1615 – 1660)

Allegory of Africa

Oil on canvas
14 ¾ x 10 ⅜ inches (37.5 x 26.4 cm)

SOLD

INQUIRE

PROVENANCE

Private Collection, United Kingdom

Christie's, South Kensington, 11 July 2003, lot 11,
as Follower of Paolo Veronese, sold for £37,600
(\$61,307); where acquired by:

Private Collection, New York

Seventeenth-century Amsterdam was a center of international trade and its port welcomed sailors from across the globe. Many settled in the city, including a complement that established a small African community in the same neighborhood in which Rembrandt maintained his studio. While the Dutch engaged in the trans-Atlantic slave trade, slavery itself was illegal in the Netherlands. Many Black people found employment as servants among Jewish families in the quarter, and some worked additionally as models for Rembrandt and his associates.¹

While Black figures frequently populate European paintings as subsidiary figures or elements of exotica, their portrayal in the Amsterdam of Rembrandt's time was more varied, with a notable avoidance of stereotype and caricature, and an often ennobling depiction of the individual, no doubt engendered by the personal interactions and familiarity that the subjects had with the artists. The present painting is one such example. The sitter is depicted in a direct manner, gazing off to the right, much in the format of traditional portraits of aristocracy. But what might seem a character study—called *tronies* in Dutch painting—is belied by the figure's rich accoutrements: a pearl necklace, pearl earrings, lush classical attire, and a jeweled headdress. In this portrayal, the subject seems to have been elevated from her status as an individual to that of an allegorical figure—one representing her continent of origin.

The mid-seventeenth century is often considered the peak of the Age of Exploration and the new global prospect was reflected in European visual arts with allegorical representations of the continents, either individually or as part of a series. Africa was typically depicted as a young, slightly *deshabillé* woman, whose dark skin would be contrasted with an adornment of brilliant white pearls. Close in date and spirit to our painting

is the *Allegory of Africa* by Jan Boeckhorst, which features a similarly attired and jeweled Black woman (Fig. 1). This tradition of representation continued into the eighteenth century and often featured a feathered headdress similar to the one worn by the subject of our painting (Fig. 2). While such depictions were intended as allegories of the African continent, these partially naked, richly attired women are also cognates of courtesan imagery popular throughout European art.



Fig. 1. Jan Boeckhorst, *Allegory of Africa*, oil on canvas, Liechtenstein Collection, Vienna.



Fig. 2. Dionys Roman White, *Allegory of Africa*, St. Blaise, Vorderburg, Upper Allgäu.

Our painting comes from an artist in the close circle of Govaert Flinck, one of Rembrandt's most distinguished students. Flinck studied with Rembrandt between 1633 and 1636 before embarking on a successful independent career cut short by his death at age forty-five. Like his teacher, Flinck depicted African models that he came to know in Amsterdam. One of his most moving paintings is of young Black youth, shown as an archer, now in the Wallace Collection, London (Fig. 3).



Fig. 3. Govaert Flinck, *Young Archer*, oil on canvas, Wallace Collection, London.

Another model must have served as a source both for our painting and a figure in a large canvas in the Amsterdam City Hall depicting *Manius Curius Dentatus Rejecting the Bribes of the Samnites* (Fig. 4). The figures in these works are each oriented conversely, and the youth in the Amsterdam painting (who holds a silver coffer) appears to be a boy. But while the costume and jewelry are disparate, it is possible that the same model in the same pose served as the basis for the figures in both paintings.



Fig. 4. Detail of Govaert Flinck, *Manius Curius Dentatus Rejecting the Bribes of the Samnites*, oil on canvas, Amsterdam City Hall.

An engraving by Cornelis van Dalen, with whom frequently Flinck collaborated, records the same subject as our painting (Fig. 5). But as it is in the same sense as the painting—that is, not reversed—it seems likely that our painting was not the source of the print, but rather was based on it. For this reason, we consider our painting to be by an artist in the immediate circle of Flinck, rather than from the artist's own hand.



Fig. 5. Cornelis van Dalen, engraving after Govaert Flinck.





JOHANN ANDREAS THELOT

(Augsburg, 1655 – 1734)

A Triumph

Signed, lower right: *I • A • THELOT*

Silver plaque, oval
3 ¼ x 2 ¼ inches (8.3 x 5.7 cm)

\$20,000

INQUIRE

PROVENANCE

Albert Figdor, Vienna; his sale, Vienna-Berlin, Artaria-Glückselig, Cassirer, 11–13 June 1930, lot 452, as “Augsburg, von J. A. Thelot”

Mathias Komor, New York, 1978; where acquired by:

Private Collection, Minneapolis

Johann Andreas Thelot was the most prominent member of a family of Huguenot artists from Dijon, active in Augsburg from 1585 on. While he is also known as a draughtsman and engraver, Thelot’s fame lies in his extraordinary works in silver, which has caused him to be called the “German Cellini.”¹ He was the son and student of Israel Thelot, a master in the Augsburg guild of goldsmiths. Johann himself became a master goldsmith in Augsburg following several years spent in Italy—a sojourn attested to by his relief panel *Majestas and Amor* of 1687 inscribed “Roma” in Kunsthistorisches Museum, Vienna.

Thelot’s works in silver include various vessels, such as the *Deckel-Portal* goblet of 1689 in the Städtische Kunstsammlungen, Augsburg; clocks, including the casework for a clock by Franz Xavier Gegenreiner in the Metropolitan Museum of Art; and plaquettes, for example, *The Baptism of Christ* in the Victoria & Albert Museum in London and *Cyrus Freeing the Jews* in the Metropolitan Museum of Art (Fig. 1). Such plaques and plaquettes may have been made as independent works of art or were intended to be incorporated into larger ensembles, furniture, or luxury objects with putative utilitarian purposes.

The present work has traditionally been thought to represent Apollo in his chariot, but several details in the representation are unusual. First, the chariot is drawn by two lions with their reins held by a putto, whereas Apollo’s chariot is most often depicted as being drawn across the sky by horses—customarily, four, a *quadriga*—with Apollo in full control. And while the figure of Apollo does appear in traditional fashion—with a band across his bare chest holding a quiver, a lyre held on his knee with his right hand—he is rarely shown as he is here with wings. These details are so explicit as to suggest that another theme is here represented—most likely a

triumph of a concept or virtue, such as Fame.

Thelot’s magnificent craftsmanship combines both two-dimensional description and three-dimensional modeling, utilizing high relief and chasing to create a unified space in miniature. To make such a work, the design would have been pricked out on the surface of a flat sheet of silver, then the sheet turned over and the basic pattern hammered from the back. Then fine detail would be carried out from the front, employing a variety of punches and hammers.

Our plaquette comes from the celebrated collection of the Viennese banker Albert Figdor (1843–1927), whose unparalleled collection of sculpture and decorative art was sold at auction in 1930. There is a printed label on the verso from Figdor’s collection sale (“Sammlung Figdor / I. Auktion Wien” and inscribed with lot number 452), and a second fragmentary label, (“F. 25[...]”). The plaquette is presented together with its Figdor Collection box, which is blindstamped “Silberplaquette von Thelot.”



Fig. 1. Johann Andreas Thelot, *Cyrus Freeing the Jews from the Babylonian Captivity*, silver plaquette, Metropolitan Museum of Art, New York.



**GASPAR ANTOINE DE
BOIS-CLAIR**

(St. Bonnet le Chateau, Lyon ca. 1654 – 1704
Copenhagen)

*Double Portrait of King Frederik IV and
Queen Louise of Mecklenburg-Güstrow of
Denmark*

Oil on wood strips, laid on panel
15 ½ x 12 ¾ inches (39.4 x 32.4 cm)

SOLD

INQUIRE

PROVENANCE

Gustav Froehlich, emigrated from Germany to
Baltimore, 1868; thence by descent to his son:

Irvin L. Froelich, Baltimore, until 1939; by whom
given to:

Charles F. and Edith G. Krastell, Baltimore, until
1991; by bequest to:

Private Collection, USA, 1991–2020

LITERATURE

Belen Masia et al., “A survey on computational
displays: Pushing the boundaries of optics, com-
putation, and perception,” *Computers & Graphics*,
vol. 37 (2013), pp. 1012-1103, fig. 1.

**For a video illustrating the visual effect of the
painting, [click here](#).**

The *Kunst-und-Wunderkammer* (Cabinet of
Art and Marvels) was the forerunner of the
modern museum and a necessary adjunct to any
princely collection from the sixteenth through
the eighteenth century. These treasure rooms
were traditionally comprised of *naturalia* (works
of nature such as minerals, preserved animal
specimens, skeletons, and shells), *scientifica*
(instruments such as astrolabes, globes, automata,
and clocks), and a third category, *artificialia*—the
products of man’s skill and artifice. Here one
would find intricate sculptures in exotic and rare
materials, paintings on costly supports such as
semi-precious stones, and optical curiosities—
trick pictures, perspective boxes, *trompe l’oeil*, and
anamorphoses.

Recorded in the Royal Danish *Kunstkammer* in
1693 was a double portrait of the two children of
the Danish King Christian V—Prince Frederik
IV and his sister Princess Sophie Hedevig (Fig. 1).
This painting, the work of the court artist Gaspar
Antoine de Bois-Clair, was such a trick picture.
When viewed directly from the front the work
presented a chaotic arrangement of facial parts
and wood slats, but when viewed alternatively
from the right and left, images of the Royal prince

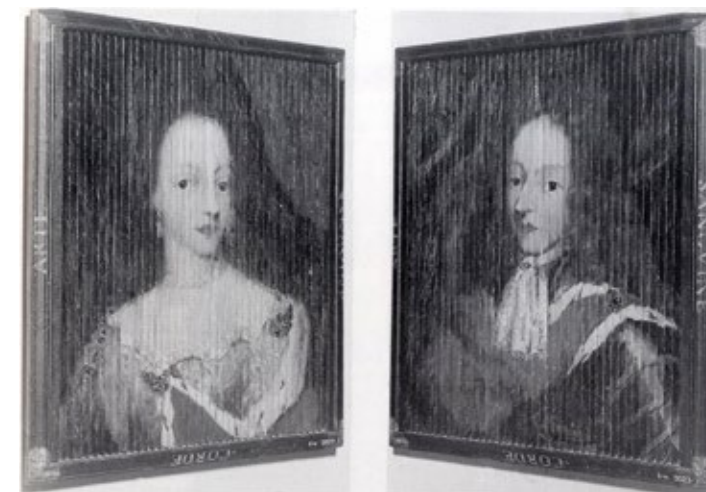


Fig. 1. Gaspar Antoine de Bois-Clair, *Double Portrait
of Frederik IV as Prince and his sister Sophie Hedevig*,
Rosenborg Castle, Copenhagen.

and princess become legible. A rare survivor from
the now-dispersed *Kunstkammer*, the double
portrait now astonishes and delights visitors to
Rosenborg Castle in Copenhagen.

The painting presented here is a newly discovered
painting of the same unusual type—when viewed
from the left, depicting Frederik IV, now as king,
and when seen from the right, his consort, Queen
Louise of Mecklenburg-Güstrow (Figs. 2-3). The



Fig. 2. The present painting, as viewed from the left.



Fig. 3. The present painting, as viewed from the right.

technique utilized to create these paintings is the same as that employed to print “moving” or “3D” postcards in recent times—known as lenticular imaging. To achieve the intriguing visual effect, the artist painted on a series of triangularly cut strips of wood. One facet remains against the backing of the painting, while each of the other two equilateral sides are oriented at 60° to it. When passing in front of the painting, the viewer sees successively one image from the right side and another from the left. Our painting is one of only three surviving lenticular paintings by Bois-Clair. Besides that in Rosenborg Castle, a double portrait of King Christian V and Queen Charlotte Amalie of Denmark is in the Hessisches Landesmuseum in Kassel (Fig. 4).



Fig. 4. Gaspar Antoine de Bois-Clair, *Double Portrait of King Christian V and Queen Charlotte Amalie of Denmark*, Hessisches Landesmuseum, Kassel.

Gaspard Bois-Clair styled himself “Pastor Pictor Poeta,” reflecting his careers as clergyman, artist, and author.¹ He was born a Catholic in Lyon and became first a Jesuit, and then a Reformist priest, while pursuing avocations as both a writer and a painter. He came to Copenhagen in 1690, having converted to Lutheranism and been appointed “French Chaplain” to the Court of King Christian V. Among his publications while at the Danish court were a tri-lingual *Catechism*, religious poems, and royal panegyrics.² Bois-Clair appears

to have stayed in Denmark for the remainder of his life, appearing on court rolls until his death early in 1704.

Despite his active career in religious circles, Bois-Clair is best known today as a painter. Among his traditional works are the gouache *Vase with a portrait of Christian V*, dated 1693, and an oil painting, *The Suffering Christ* of 1694, both in the Statens Museum for Kunst in Copenhagen. Miniatures by him are at Rosenborg Castle in Copenhagen and his *Allegory of the Reformation in Denmark* is at Frederiksborg. But Bois-Clair is most celebrated today for the aforementioned *Double Portrait of Frederik IV and Sophie Hedevig*, signed and dated 1692, at Rosenborg Castle (Fig. 1).³

Both the Rosenborg Castle and the Kassel paintings include dedication poems on the reverse penned by the artist that identify the sitters and present the lenticular depiction of the two sitters as a symbol of their inseparability.⁴ While the back of the present panel is a later replacement, it may have originally included a similar inscription; it certainly was created in the same spirit as its cognates—with the pairing of the portraits representing the mutual devotion of the subjects. It shares with them the slight naiveté in representation and a sophistication in optical technique that is quite distinct to Bois-Clair’s artistic output.

In our painting Frederik IV is depicted in armor, wearing a blue sash, from which hangs a white jewel of an elephant with a cross on his back (Fig. 5). This is the badge and characteristic blue sash of the *Elefantordenen*, the Order of the Elephant, Denmark’s oldest and most distinguished chivalric order (Fig. 6). The head of the Order is the Danish monarch and membership is restricted, or had been until modern times, to male members

of the royal family. Another detail confirms Frederik’s identity—the crimson cape with ermine lining that rests across his shoulder on the right (Fig. 7). This is dress normally reserved for the monarch and worn on celebratory occasions. It is consistent with the Coronation Robes worn by the Danish kings, as can be seen in the extant robes of King Christian V from his coronation in 1671 (Fig. 8).⁵ Frederik IV became king upon the death of his father Christian V in 1699.



Fig. 5. Detail of the present work.



Fig. 6. Badge of the Order of the Elephant, 1671.



Fig. 7. Detail of the robe in the present work.



Fig. 8. Detail of the Coronation Robe of Christian V.

As in our painting, portraits of Frederik depict him wearing a long, powdered wig and dressed in armor covered by the Coronation Robes and the emblem and sash of the *Elefantordenen* (Figs. 9-10). The King is paired with his Queen, Louise of Mecklenburg-Güstrow, whom he married in 1695. In other portraits of her (Figs. 11-12), her hair is similarly powdered and she wears royal crimson and ermine robes, confirming a date for



Fig. 9. *Portrait of Frederik IV*, oil on canvas, Museum Sønderjylland, Åbenrå.



Fig. 10. Heinrich Jacob Pohle, *Portrait of Frederik IV*, Nationalmuseum, Stockholm.

the painting after 1699. Louise was to bear the King five children, including the future King Christian VI, but she was destined to remain an unpopular figure at court, and one ignored by Frederik, who took several mistresses and was twice a bigamist.

While Bois-Clair has been held to be the inventor of two-way paintings such as the present work,⁶ he appears to have been following an older tradition. “Turning Pictures,” or corrugated perspectives, are known from the seventeenth century and are referred to by Shakespeare.⁷ Later examples are known in Germany, where they are called *Riefelbilder* or *Riffelbilder*. Related works were



Fig. 11. *Portrait of Louise of Mecklenburg*, oil on canvas, Museum Sønderjylland, Åbenrå.



Fig. 12. *Portrait of Louise of Mecklenburg*, oil on canvas, Rosenborg Castle, Copenhagen.

produced using prints—stepped, folded, or cut and pasted; these were manufactured as novelties well into the nineteenth century.⁸ Recent artists adopting this technique for disparate artistic ends include Yaacov Agam and Carlos Cruz-Diez.

Bois-Clair's paintings are somewhat more complicated images than simple two-way pictures. In our painting, the proper "rational" image of either male or female figure does not appear when the viewer is looking at the painting from the right or left-hand side at the height of the painting. For the images to be perceived properly, the viewer must look at the painting from a position below the level of the picture. From the two ideal vantage points—below and to the right for the Queen and below and to the left for the King—the portraits "work." As such, the two images are anamorphic as well, painted with a slightly distorted perspective so that they only appear "normal" when viewed from an oblique angle (Fig. 13).

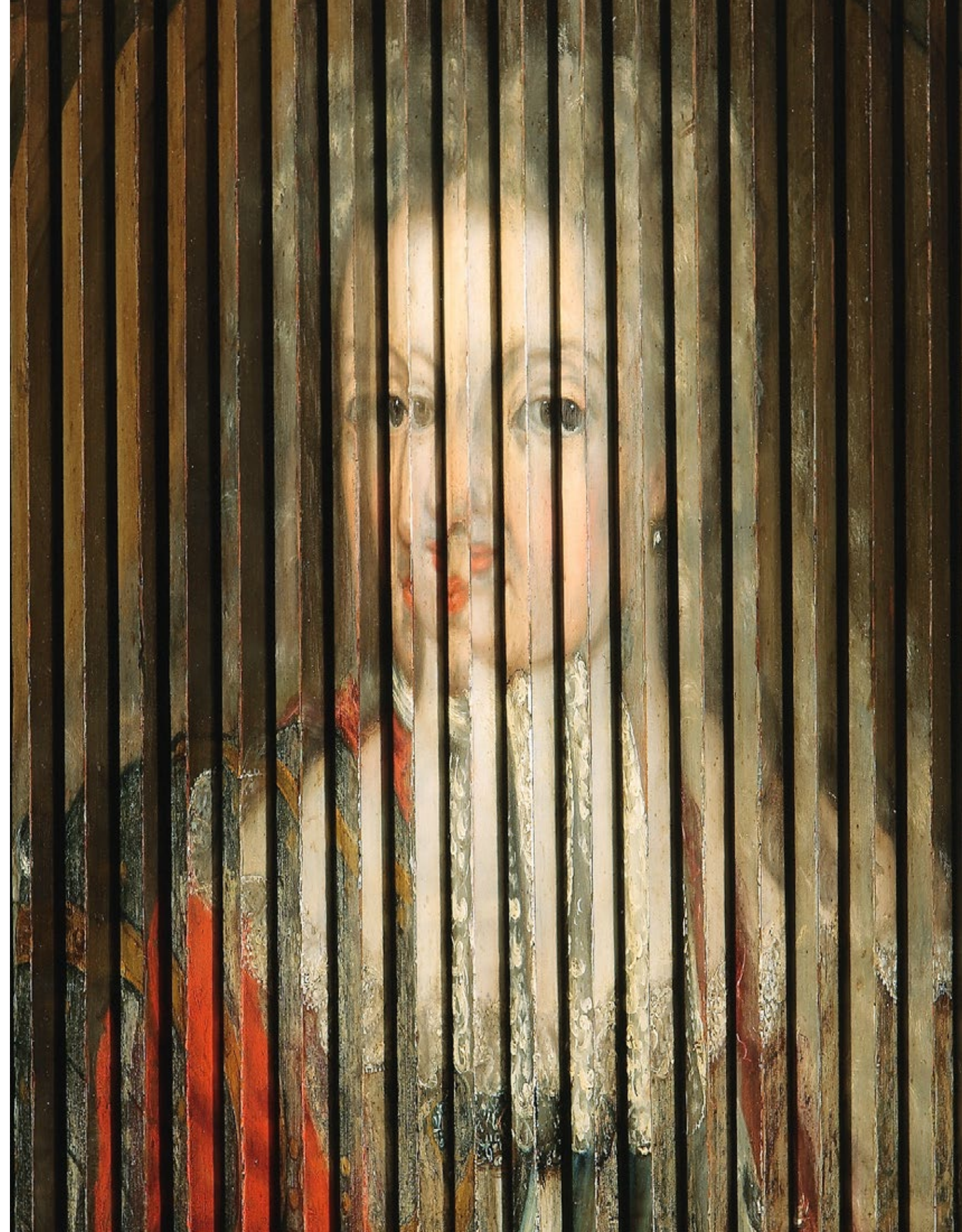
The *Double Portrait* was painted as an artistic curiosity, both to celebrate its subjects and as

an object to instill wonder and surprise among its viewers. Like its cousin at Rosenberg Castle, it was no doubt intended for a *Kunst- und Wunderkammer*, but its provenance prior to its arrival in America in the nineteenth century remains unknown.⁹ Perhaps like many immigrants to the United States, the sitters were then given Anglicized identities, as the portrait was long considered by its owners to depict William and Mary.

Among Bois-Clair's writings were poems dedicated to King Frederik IV and Queen Louise. A poem published on the occasion of New Year 1703 includes esoteric imagery, iconography, word play, and symbolism to celebrate the Queen, whose portrait forms part of a "*tableau mystérieux*" that accompanied the publication. That painting, described as a miniature slightly more than a foot in height, does not survive, but the long "*explication*" of it included in the publication gives some sense of the courtly, arcane, literary milieu in which Bois-Clair thrived and in which he the King and Queen, the subjects of our portrait, took delight.¹⁰



Fig. 13. The portraits as viewed from the two ideal viewpoints.





**GIOVANNI ANTONIO
PELLEGRINI**

(Venice, 1675 – 1741)

Alexander Before the Body of Darius

Oil on paper, laid down on canvas
11 ½ x 15 ⅝ inches (29.2 x 39.7 cm)

SOLD

INQUIRE

PROVENANCE

Bartolo Bracaglia, New York, by 1961

with P & D Colnaghi, London, December 1971;
where acquired by:

Private Collection, USA

EXHIBITED

“Venetian Paintings of the Eighteenth Century,”
New York, Finch College Museum of Art, 1 Oc-
tober – 16 December 1961, no. 31.

Detroit Institute of Arts, November 1964.

LITERATURE

*A Loan Exhibition of Venetian Paintings of the
Eighteenth Century*, exhibition catalogue, New
York, 1961, cat. no. 31.

Giovanni Antonio Pellegrini was Venetian by birth, but an international artist in life. His extensive travels not only shaped his own artistic development, but through his extremely influential work, provided an essential connection between paintings of the Venetian tradition and the Rococo style throughout Europe. At an early age he followed his first master Paolo Pagani to Austria, remaining there for six years. He returned to Italy in 1696 and traveled to Rome in 1700 before returning to Venice two years later. He remained in Venice and the Veneto until 1708, when Charles Montagu (later Duke of Manchester) invited him to England. His later career took him to Germany, France, Flanders, and Austria.



Fig. 1. Giovanni Antonio Pellegrini, *Alexander with the Body of Darius*, oil on canvas, Musée d'art et d'histoire Saint-Léger, Soissons.

Although the present work was previously considered to be by Giovanni Battista Pittoni, Robert L. Manning and later Federico Zeri properly recognized Pellegrini's authorship of this oil sketch.¹ Our *bozzetto* relates directly to a large canvas by Pellegrini now in Soissons (Fig. 1). Once thought to represent Achilles viewing the body of Patroclus, the painting rather depicts Alexander the Great with the body of the defeated Persian King Darius.

According to Plutarch (33:43), Darius was pursued by the victorious Alexander, but was slain by his own men. Before dying, the Persian King, lying wounded on his chariot, thanked Alexander for caring for his wife and children, who had earlier been captured. In Pellegrini's treatment, the body of Darius, dramatically posed on his back with his head inverted, is revealed before the shocked but still exquisitely composed Alexander. A pendant of the Soissons painting depicts Alexander before the family of Darius. The twin subjects extol the moral probity of Alexander as both king and military leader and serve as

emblems of generosity and honor for any ruler.

The essence of the final composition is present in our oil sketch, brilliantly executed in a kind of bravura shorthand. Elements are conveyed in abbreviated and at times abstract forms, with details indicated by jittery, expressive brushwork, particularly notable in the rendering of drapery. The handling of the paint is rapid and thin, as befits an oil sketch, and the palette is thus more muted than in the final composition.

George Knox has dated the Soissons paintings to 1702–1703, just after Pellegrini's return from Rome.² Our *bozzetto* would thus be of a similar date. Pellegrini later treated the subject in a large canvas now in the collection of the Casa di Risparmio in Padua, for which two preliminary drawings are known.³ An earlier Pellegrini drawing in Düsseldorf may illustrate a first idea for our composition (Fig. 2).⁴



Fig. 2. Giovanni Antonio Pellegrini, *Alexander with the Body of Darius*, pen and ink on paper, Museum Kunstpalast, Düsseldorf.



GHERARDO POLI

(Florence, 1676 – 1745)

and GIUSEPPE POLI

(Florence, 1704 – 1747 Pisa)

A Performance from the Commedia dell'Arte set in a Piazza

Oil on canvas
22 ¼ x 36 ¼ inches (56.5 x 92 cm)

SOLD

INQUIRE

PROVENANCE

(Possibly) Hôtel Drouot, Paris, 14 June 1924

Galerie Georges Petit, Paris

Juan Manuel Acevedo Chevallier, Paris and Buenos Aires, until 1980; by descent to his daughter:

Estela Acevedo Anchorena, Countess Deym von Stritez, until 2012; thence her estate, until 2016

EXHIBITED

“De El Greco a Tiepolo,” Museo Nacional de Bellas Artes, Buenos Aires, 24 August – 27 September 1964, exhibition catalogue, cat. no. 17, as by Jacques Callot.

LITERATURE

Franco Canepa, *Gherardo e Giuseppe Poli: La pittura di Capriccio nella Toscana di primo settecento*, Ospedaletto, Pisa, 2002, pp. 107-108, cat. no. 68.

Franco Canepa, in *Fantastiche Vedute dal Ciafferi ai Poli: La pittura di capriccio in Toscana*, ed. Pierluigi Carofano, Ospedaletto, Pisa, 2006, pp. 150-151, cat. no. 78.

Gherardo and Giuseppe Poli were father-and-son painters of the early eighteenth century. Although they were Florentine by birth, the Poli's were active mainly in Pisa and must have shared a studio there, as they routinely collaborated on the architectural and theatrical scenes for which they are best known. The present painting is an outstanding example of the Poli's *capriccio* compositions. A town square of elaborate, fanciful architecture is the setting for an outdoor stage on which a *commedia dell'arte* production takes place. A large, somewhat boisterous group gathers round the stage to watch the play, while others in groups go about their business.

Franco Canepa considers the present painting to be one of the finest works by the Poli, dating it 1725-30, the period of the closest cooperation between father and son (written communication). He identifies the figures as by the hand of Gherardo and the architectural structures by Giuseppe. Canepa has written that the Poli's depictions of the *commedia dell'arte* are especially rare and important for our understanding of their art. He notes that this work presents two levels of performance. The first is constituted by the costumed and masked troupe that acts out the play before the painted curtain. The second is that of the townspeople who perform for the viewer of the painting against the background of the Baroque architecture and statues. Our painting is in many ways unique in the Poli's oeuvre, in that the curtain backdrop behind the actors is itself a *capriccio* of ancient buildings, much like those in the fictive town square in which the painting is set.

The works of Gherardo and Giuseppe Poli have frequently been confused with those of Jacques Callot, to whom the present painting was once

attributed. The performers include the masked figure of Pulcinella at the right, and at the far left Razullo, strumming an excessively long lute. In a print by Callot, a depiction of Razullo is set before an outdoor stage strikingly similar to that seen in the present work (Fig. 1). While the Poli may have taken some inspiration from Callot's series of etchings of *commedia dell'arte* characters, the present painting also appears to be a comment on Callot's work and his time. Dr. John T. Spike, who considers this painting a work of exceptional quality by the Poli, has noted that the artists' appropriation of Callot's street theater scenes, painted almost a century earlier, encourages us to note the differences between these works. While Callot depicted such scenes unfolding in shabby and rural towns, the Poli's painting sets the performance in a magnificent city filled with beautifully dressed people. In this way, the fantasy of the stage spills out into the street, as the new and improved setting and citizenry signal that whereas Callot's day was tough and grimy, the eighteenth century was glorious and joyful (written communication).



Fig. 1. Jacques Callot, *Razullo and Cucurucu*, etching, plate 19 from the series of *Balli di Sfessania*.



Circle of
JACQUES-LOUIS DAVID
(French, 18th Century)

Portrait of a Man

Oil on canvas
17 1/8 x 13 3/4 inches (43.5 x 34.9 cm)

\$40,000

INQUIRE

PROVENANCE

Private Collection, Buenos Aires, Argentina

This vibrant portrait of young man was traditionally considered a work by Jacques-Louis David, whose style it recalls, but to whom it cannot be convincingly attributed. Rather, it would appear to be by a painter in his immediate following—an artist likely working in France in the first decade of the nineteenth century. Several names have been proposed as the portrait’s author: François Gérard, Louis Hersent, Anne-Louis Girodet (Fig. 1), Theodore Gericault, and Jean-Baptiste Wicar, among others. Some have thought the artist Italian, and have proposed Andrea Appiani, Gaspare Landi, and Giuseppe Bossi (Fig. 2). The range of attribution proposals reflects both the quality of the portrait and the international nature of the neo-classical movement.

While the painter of this compelling portrait remains to be determined, the personality of the sitter, who engages directly with the viewer, seems frankly revealed. His fashionable attire—a tightly wound cravat over a white shirt, with a light brown waistcoat, topped by blue-grey coat (compare with the portrait by Girodet)—was very much the standard style of the first decades of the century, but is here animated and seemingly in motion, an appropriate compliment to the sensitive rendering of the sitter’s features, with his tussled hair, piercing eyes, and ruddy cheeks.



Fig. 1. Anne-Louis Girodet, *Portrait of a Man*, oil on canvas, Philadelphia Museum of Art.



Fig. 2. Giuseppe Bossi, *Self-portrait with Felice Bellotti, Gaetano Cattaneo, and Carlo Porta*, oil on canvas, Pinacoteca di Brera, Milan.



EZRA BISBEE

(American, active 1820 – 1856)

View of St. John's Cathedral, Antigua

Oil on canvas
30 x 26 inches (76.2 x 91.4 cm)

\$25,000

INQUIRE

PROVENANCE

Robert Hollberton, Antigua, ca. 1841

Private Collection, New York

The present painting depicts Old St. John's Cathedral on the island of Antigua. The church was erected in the 1720s on the designs of the architect Robert Cullen. It measured 130 feet by 50 feet with north and south porches 23 x 20 ½ feet. The tower, 50 feet high with its cupola, was added in 1789. The church was elevated to the status of a cathedral, but disaster struck in the form of an earthquake that destroyed the building on 8 February 1843. A memorandum of that date relates the event:

“On Wednesday, 8th February, 1843, this island was visited by a most terrific and destructive earthquake. At twenty minutes before eleven o'clock in the forenoon, while the bell was ringing for prayers, and the venerable Robert Holberton was in the vestry-room, awaiting the arrival of persons to have their marriage solemnized, before the commencement of the morning service, the whole edifice, from one end to the other, was suddenly and violently agitated. Every one within the church, after the first shock, was compelled to escape for his life. The tower was rent from

the top to the bottom; the north dial of the clock precipitated to the ground with a dreadful crash; the east parapet wall of the tower thrown upon the roof of the church; almost the whole of the north-west wall by the north gallery fell out in a mass; the north-east wall was protruded beyond the perpendicular; the altar-piece, the public monument erected to the memory of lord Lavington, and the private monuments, hearing the names of Kelsick, Warner, Otley, and Atkinson, fell down piecemeal inside; a large portion of the top of the east wall fell, and the whole of the south-east wall was precipitated into the churchyard, carrying along with it two of the cast-iron windows, while the other six remained projecting from the walls in which they had been originally inserted; a large pile of heavy cut stones and masses of brick fell down at the south and at the north doors; seven of the large frontpipes of the organ were thrown out by the violence of the shock, and many of the metal and wooden pipes within displaced; the massive basin of the font was tossed from the pedestal on which it rested, and pitched upon the pavement beneath uninjured. Thus, within the space of three minutes, this church was reduced to a pile of crumbling ruins; the walls that were left standing being rent in every part, the main roof only remaining sound, being supported by the hard wood pillars.”¹

The entrance from the southern side into the cathedral, which was erected in 1789, included two imposing statues, one of Saint John the Divine and the other of Saint John the Baptist in flowing robes. It is said that these statues were confiscated by the British Navy from the French ship HMS *Temple* in Martinique waters in 1756 during the Seven Years' War and moved to the church. The statues are still *in situ* and can be seen today, much as they appeared in Bisbee's painting, but with the new cathedral in the background (Fig. 1).



Fig. 1. Statues of Saint John the Divine and Saint John the Baptist at the south entrance of St. John's Cathedral, Antigua.

Little is known of the career of Ezra Bisbee. He was born in Sag Harbor, New York in 1808 and appears to have had a career as a political cartoonist and a printmaker. His handsome *Portrait of President Andrew Jackson* is dated 1833, and several political lithographs concerning the Jackson presidency are of this date, including: *Political Quixotism* (1833) and *The Vision* (1834), both in the Library of Congress. Bisbee drew and produced a lithograph of the First Unitarian Congregational Church in Brooklyn (Church of the Saviour), an example of which is in the Metropolitan Museum of Art. Portraits of William Hawley of Ridgefield and his wife are dated 1843 and one of Joseph Starbuck is dated 1847.

How long Bisbee spent in Antigua is unknown, but his return to the United States was recorded in passenger and immigration lists. Ezra Bisbee, described as a “portrait painter” arrived from Antigua in New York on the British Brig *Quadruple* on 18 April 1842 (Fig. 2), nine months after having painted St. John's Cathedral and barely ten months before the earthquake which would destroy it. A lithograph, likely

DISTRICT OF NEW-YORK.—PORT OF NEW-YORK.

I, *David Swan* do solemnly, sincerely, and truly *Swear* that the following List or Manifest of Passengers, subscribed with my name, and now delivered by me to the Collector of the Customs for the District of New-York, contains, to the best of my knowledge and belief, a just and true account of all the Passengers received on board the *British Ship Quadruple* whereof I am Master, from *Antigua* So help me, God.

Sworn to, this *15th day of April* 1842, *D. Swan*

Before me *David Swan* is Master, from *Antigua* *British Ship Quadruple* whereof *Barthen* *Jan 4 1842* *325* Tons.

NAMES.	AGE.		SEX.	OCCUPATION.	The Country to which they severally belong.	The Country in which they intend to become inhabitants.	Died on the Voyage.
	Years.	Months.					
<i>Ezra Bisbee</i>	<i>45</i>		<i>Male</i>	<i>Portrait Painter</i>	<i>United States</i>	<i>United States</i>	

David Swan

Fig. 2. Documentation of Bisbee's return to New York by ship in 1842.

by Bisbee himself, partially reproduces the composition of our painting, including the animals grazing in the churchyard in the right foreground (Fig. 3).

According to an inscription on the reverse of the canvas, this painting was completed by Bisbee in July 1841. It is also inscribed on the stretcher bar "St. John...Cathedral...Antigua / Bisbee" and



Fig. 3. Attributed to Ezra Bisbee, *View of Old St. John's Cathedral, Antigua*, lithograph.

"Robert Hollberton Archdeacon + Rector," which indicates that the painting was previously in the possession of and likely commissioned by Robert Holberton, Rector of St. John's Cathedral and Archdeacon of Antigua, who is mentioned in the account of the earthquake related above (Fig. 4).

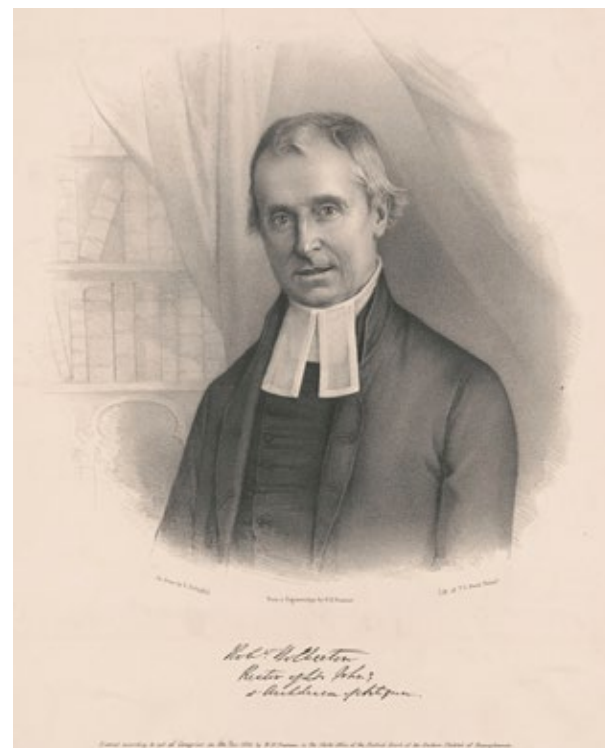


Fig. 4. Peter S. Duval, *Portrait of Robert Hollberton, Rector of St. John's and Archdeacon of Antigua*, lithograph, Library of Congress, Washington DC.





FÉLIX ZIEM

(Beaune 1821 – 1911 Paris)

Sunrise over the Bacino di San Marco

Signed, lower left: *Ziem*

Oil on canvas
21 ½ x 27 ½ inches (54.6 x 69.9 cm)

\$35,000

INQUIRE

PROVENANCE

Private Collection, North Carolina

With its expressively painted features and vivid palette, this mesmerizing view of the Bacino di San Marco is an impressive example of the Venetian views for which Félix Ziem is best known. Ziem trained at the École d'Architecture et des Beaux-Arts in Dijon and quickly achieved success as a watercolorist and painter. He was one of the most widely travelled artists of the nineteenth century, painting stunning views of the cities he visited. Although Ziem frequently ventured around Europe and beyond—journeying as far as Turkey, Egypt, Algeria, and Tunisia—it was Venice that captured his heart and imagination. He first visited *La Serenissima* during his trip through Italy in 1841 and returned over twenty times, making his final visit in 1892. Ziem's views of Venice earned him both public and critical success at the Salon in Paris, where he regularly exhibited from 1849 to 1868. He achieved considerable renown in his lifetime, and his paintings were the first by a living artist to enter the collections of the Louvre.

Following in the footsteps of Canaletto, Guardi, and Turner, Ziem was the preeminent painter of Venice of his day. The poet and critic Théophile Gautier, a contemporary and friend of the artist, wrote of him: “Every artist has an idealized homeland, often far from the land of his birth, where his talents are at home in the atmosphere, to which his spirit returns when freed, a land where his work bears its finest fruit, and Ziem’s homeland is Venice. He may travel, go east, west, north, south, but he always returns to his first love, and in Venice his art has its true home.”¹

Ziem’s deep affection for and intimate knowledge of the city is evident in the way he captures this scene. Rendered with remarkable skill and finesse, this lyrical work presents an almost impressionistic view of one of Venice’s most iconic locations. On the left side of the composition is the Molo—the wharf just off the Piazza di San Marco that historically served as the ceremonial entrance to Venice. Ziem has here adjusted the architecture of the cityscape to make all of the principal monuments visible, including the Doge’s palace, the Biblioteca Marciana, the Zecca (the city’s mint), as well as the campanile and one of the several cupolas of the Basilica di San Marco. The two famous columns surmounted by sculptures related to the city’s patron saints (Theodore with the slain dragon on the left and the winged lion, the symbol of Mark, on the right) also stand prominently by the water’s edge, marking the entrance to the city.

Ziem achieves this fictitious view by positioning the viewer on a pier that juts out from the Molo. Two dock hands dressed in vibrant red and yellow costumes are shown at work in the foreground while a gondola laden with passengers seated beneath a velvet canopy shoves off into the lagoon.

The composition is balanced out by a small sloop on the right that sails through the peaceful water. This exquisite work is characterized throughout by Ziem’s vigorous brushwork and masterful handling of light effects. The golden light of the sunrise permeates the sky and even reflects off the water, injecting flashes of rich color into the sea and brightening the architecture with a warm glow.

The present view of the city may have been a favorite of the artist, as he returned to it throughout his career, producing several variants from this vantage point at different times of day (Fig. 1). Our painting stands out among these works for the vibrancy of color, bravura brushwork, and expert translation of the morning light into paint.

The present work has until recently been unknown to scholars. Ziem’s authorship of this work has been confirmed by Mathias Ary Jan, Davis Pluskwa, and Gérard Fabre of the Association Félix Ziem, the authenticating body for works by the artist.



Fig. 1. Félix Ziem, *Venice, Gondolas and a Frigate*, oil on canvas, formerly art market, Paris.



WILLIAM CAVE THOMAS
(London, 1820 – 1896)

The Argument

Signed and inscribed on a label on the verso:
No. 1/ The Argument/ W. Cave Thomas/ 203 Camden Rd/ NW

Pencil and watercolor on paper
23 ½ x 18 ½ inches (59.6 x 47 cm)

\$50,000

INQUIRE

dispute in question is one between the protagonist of the painting and the viewer.

The son of a frame maker and gilder, Thomas studied at the Royal Academy in the 1830s and in 1840 travelled to Munich, where he attended the Academy of Fine Arts. He returned to England in 1843 and achieved modest success as an artist, art instructor, and writer in the nation’s capital. Thomas exhibited widely in London, most notably at the Royal Academy between 1843–1862 and at the Exhibition at Westminster Hall in 1845, where he won a £400 prize for a cartoon of an *Allegory of Justice*, which ultimately resulted in the fresco of the subject to adorn the House of Lords (*in situ*).² In addition to working as the Master of the North London School for Drawing and Modelling in Camden, Thomas was a prolific writer and frequent contributor to the contemporary discourse on art and art education of his day. He penned numerous articles, pamphlets, and treatises on the arts, including: “The Influences Which Tend to Retard Progress of the Fine Arts” in the *Builder* (1848),

Pre-Raphaelitism Tested by the Principles of Christianity: An Introduction to Christian Idealism (1860), and *Mural or Monumental Decoration: Its Aims and Methods* (1869).

Thomas’s period of study in Germany, where he came into contact with Peter von Cornelius and Johann Friedrich Overbeck, played a crucial role in his stylistic development. His paintings have often been likened to those of the German painters known as the Nazarenes that he encountered in Munich. Despite the hints of “Germanism” detected in his works—including the hard lines and the prevalence of religious subjects—Thomas’s oeuvre should be viewed within the context of the main artistic movement of his day in England: Pre-Raphaelitism. Thomas was a friend of Dante Gabriel Rossetti—one of the founding members of the Pre-Raphaelite Brotherhood—and of Ford Madox Brown, with whom he shared a studio in the 1840s.

The dynamic between the subject and the viewer in the present work is paralleled in Thomas’s painting *Eliezer Offering the Earring and Bracelets to Rebecca* (Fig. 1). Here, the figure of Eliezer is similarly shown bust-length and peering out of the painting. The viewer implicitly takes on the role of Rebecca, who is being offered the jewelry that Eliezer holds in his right hand. Thomas frequently worked from literary and religious sources when designing his pictures, but no source text has yet been identified for *The Argument*.

The figure’s beard and the fur hat—which resembles a Cossack hat—suggest that the figure may have been inspired by a trip that Thomas undertook to Saint Petersburg in the 1850s. Ford Madox Brown recorded in a diary entry dated 30 August 1854 his response to a work executed by Thomas shortly after his return from Russia: “He [Thomas] showed me a study of a Russian



Fig. 1. William Cave Thomas, *Eliezer Offering the Earring and Bracelets to Rebecca*, Private Collection.

Merchant that quite astonished me, a most noble painting equal to anything modern or ancient.”³ The work seen by Ford Madox Brown was probably *The Russian Dealer of the Gostvinordor*, which Thomas exhibited at the National Institution exhibition the following year.⁴ That picture, which is now untraced, was judged among the best portraits in the exhibition and was described by one reviewer as an “elaborately-painted head...the fur in [which] is the very acme of imitation.”⁵ While it is tempting to associate this reference with our watercolor, it seems more likely that these were different works of closely related theme.

Thomas’s handwritten label on the verso describes the painting as “No. 1,” which suggests that it was shown as the first work in an as yet unidentified exhibition. The North West London address inscribed was one that the artist moved to around 1871.⁶ While this may suggest that the watercolor is a relatively late work, Anne Thomas, who is writing a biography of the artist, believes *The Argument* likely dates from the 1850s, close to the time of Thomas’s travels to Russia, but was only exhibited later in his life.⁷

PROVENANCE

Christie’s, London, 6 November 1995, lot 88

Private Collection, London

This powerful watercolor is a mature work by the little-known Victorian painter William Cave Thomas. Although he is generally considered a fringe member of the Pre-Raphaelite circle, possibly as a result of the rarity of his works, Thomas was a close associate of several leading members of Pre-Raphaelite Brotherhood and is credited with giving the movement’s famed periodical, *The Germ*, its name.¹ Thomas here depicts a bearded man dressed in a lavish red velvet costume. The wonderfully coarse beard and fur hat suggest that the figure was inspired by a trip that the artist took to Russia. A label on the reverse of the frame written in the Thomas’s hand records the title of this work, *The Argument*. The close-cropping, spirited hand gestures, and penetrating stare of the figure suggests that the



**ELISABETH
JERICHAU-BAUMANN**
(Warsaw 1819 – 1881 Copenhagen)

Portrait of an Italian Revolutionary

Oil on canvas
18 x 13 ½ inches (46 x 34.3 cm)

\$17,500

INQUIRE

PROVENANCE

Private Collection, Copenhagen

Private Collection, New York

In her lifetime the work of Elisabeth Jerichau-Baumann was greatly acclaimed across Europe, but especially in Denmark, her adopted country where she lived for the majority of her career. She contributed paintings to the World's Fair in Paris (1855 and 1867), London (1862), and Vienna (1873).¹ At an exhibition in London in 1852, her works caught the attention of Queen Victoria, who requested a private exhibition at Buckingham Palace and acquired her portrait of an Icelandic woman now in The Royal Collection.² She achieved considerable success as a portraitist, and painted several members of European royalty and aristocracy, as well as fellow artists and other notable people of her time. An intimate *Self-portrait* at age thirty-one reveals the sensitivity of Baumann, both as artist and subject, while a later portrait photograph presents her as a consummate professional, at a table easel—brush, palette and mahlstick in hand—intently studying the subject that she is painting (Figs. 1-2).

Baumann was born to German parents in Warsaw, Poland. At the age of nineteen she entered the Kunstakademie in Düsseldorf—then one of the premier art centers in Europe—and spent her



Fig. 1 Elisabeth Jerichau-Baumann, *Self-Portrait*, Museum of National History, Frederiksborg Castle, Hillerød.



Fig. 2. Rudolf Stiegel, *Portrait Photograph of Elisabeth Jerichau-Baumann*, 1861–1862.

formative years working in the context of the Düsseldorf school. Her early subject matter was drawn from Polish life and her native country's struggles during its rebellion against Russia.³ Her paintings of a destitute Polish family in the ruins of their burned hut and of a refugee mother with a child were exhibited in Cologne and sold to prominent European collectors. The earnings from these early sales allowed her to travel to Italy—an essential part of artistic development in the early nineteenth century.⁴

Baumann arrived in Rome in 1845. There, she met her husband, the renowned sculptor Jens Adolf Jerichau, who was a member of the circle of Danish artists living in the Eternal City. Baumann wrote of her time in Rome that it “opened my senses and activated my inner balance.”⁵ Paintings from Baumann's Italian period were primarily of local life and people. Her celebrated *Italy* of 1859—now in the collection of the Ackland Art Museum in Chapel Hill, North

Carolina—symbolized the turmoil of Italy before its unification and was much admired when exhibited in London (Fig. 3).⁶

Our portrait is among the more inspired and natural works of Baumann's oeuvre. While she intentionally painted some of her portraits in a sentimental style popular at the time,⁷ the portraits that contain the degree of psychological insight and intrigue found here are among her finest. The sitter is a young Italian man, likely an Italian revolutionary, as suggested by his attire and "Ernani" hat, famously worn by revolutionaries participating in the struggle to unify Italy in this period.⁸ Beyond painting likenesses of celebrated people that she encountered, Baumann's experience of upheaval in revolutionary Poland would certainly have drawn her to depict an Italian revolutionary.

Baumann rejected the stifling norms of her day and was unrivalled in her ability to infuse a sense of intimacy and warmth into her male portraits. Here she presents the sitter closely cropped, creating an intimate encounter between the viewer and the young man depicted. She wrote of



Fig. 3. Elisabeth Jerichau-Baumann, *Italy*, oil on canvas, Ackland Art Museum, Chapel Hill.

the place of sensuality in art: "Opinions will be divided on this, but for myself I have to confess that, if it were forbidden for art to illustrate the sensuous, then my position would be that such a rule would be against the Arts, especially the very nature of the art of painting, which understands and observes with the senses and must therefore employ them as the means to enjoy sensuous creations."⁹

Danish art historian Anna Schram Vejlbj has noted that, surprisingly for the era, in this portrait we observe the female gaze operating upon a young beautiful man in a way more commonly associated with a male artist portraying a woman he admired.¹⁰ That Baumann did not let the conventions of the day decide how she should approach a depiction of a young man is not surprising. She was deeply engaged in the cause of women's emancipation and in redefining the position of women within the arts and in other vocations.¹¹ Baumann was among the first female members of the Danish Royal Academy of Arts.

There has been renewed scholarly and curatorial interest in Elisabeth Jerichau-Baumann's art, her life, and the artistic careers of her progeny. This has culminated in the comprehensive catalogue of her work by Jerzy Miskowiak published in 2018, as well as the extensive biography of her grandson, the modernist painter J. A. Jerichau, who had a short but prolific career in Paris in the early twentieth century.¹² Today, Baumann's works can be found in the National Gallery of Denmark, The Royal Collection, UK, The National Museum Sweden, The Royal Collection, Denmark, The Royal Castle of Warsaw, among others.

Our portrait is presented in a period frame from Danish framemaker and gilder to the Royal Court W. J. Mogensen.

Martin Philip Guise





HUGUES MERLE

(Paris, 1823 – 1881)

A Young Mother (Un Jeune Mère)

Signed and dated, lower left: *Hugues Merle / 1865*

Oil on canvas

39 ½ x 32 inches (103 x 81.3 cm)

\$100,000

INQUIRE

PROVENANCE

(Possibly) T. J. Blakeslee; his sale, American Art Association, Mendelssohn Hall, New York, 10–11 April 1902, lot 73 (bought by B. G. Gunther)

(Possibly) J. F. Warren, Hoosac Falls, New York¹

Percival and Mary Brooks, Pasadena, ca. 1945; by whom given to:

James Leehan Green, Elsau, Illinois, until 2005; by whom given to:

John C. Fitzpatrick, Iowa City, Iowa, and Eastport, Maine, 2006–2020.

EXHIBITED

(Probably) Salon, Paris, 1865, no. 1497.

The Huntington Library and Art Museum, San Marino, California (on loan).

The University of Iowa Museum of Art (on loan ca. 2011).

The Tides Institute and Museum of Art in Eastport, Maine (on loan until 2019).

LITERATURE

Louis Auvray, *Salon de 1865*, Paris, 1865, p. 63.

L'Autographe, no. 4, 20 May 1865.

L'Union médicale, 1865, vol. 27, p. 5.

Michael Vottero, “Hugues Merle (1822–1881): Peinture de Genre et Marché de l’Art Sous le Second Empire,” *Bulletin de la Société de l’Histoire de l’Art Français*, 2011 (2012), p. 184, cat. no. 97; and p. 194, cat. no. 135 (incorrectly identified as the painting sold at Sotheby’s New York on 28 October 2003, lot 40).

This newly rediscovered painting of a young mother and child is the primary autograph version of Hugues Merle’s *Jeune Mère*. Signed and dated 1865, the canvas was exhibited at the 1865 Salon in Paris, at which time it was lauded by the critic Louis Auvray for having attracted the attention and praise of the public and artists alike.² Merle’s oeuvre consists largely of charming allegories and humble genre scenes, and his works are often compared to those of his contemporary William-Adolphe Bouguereau. He achieved considerable success with his scenes of maternal affection and childhood innocence, which were prized for their sweetness and naturalism, particularly by affluent American collectors. In 1879, *Art Treasures of America* recorded more than 50 paintings by Merle in prestigious American private collections, including those of W. H. Vanderbilt and J. P. Morgan.

Merle studied in Paris with the history painter Léon Cogniet. He exhibited regularly at the Paris Salon from 1847 on and won second-class medals in 1861 and 1863. Merle achieved considerable success in his lifetime and was made a Chevalier in the Legion of Honor in 1866. He enjoyed the patronage of the Duc de Morny, as well as the distinguished art dealers Adolphe Goupil and Paul Durand-Ruel (a close personal friend of the artist). Merle’s paintings were critical to the success of Durand-Ruel’s gallery, and the dealer often paid him 10,000 francs in advance for a painting, compared to the 100-200 francs he paid for works by Camille Pissarro and Claude Monet.³

The *Jeune Mère* centers on the theme of motherhood. A young mother is shown seated on a turned wooden chair in an interior, nursing her child. She looks down with a loving expression and a slight smile at the child, whose gender is cleverly hidden by the position of the legs. Merle has rendered the subtle flesh tones of the figures

in painstaking detail and has carefully articulated the bright yellow and blue drapery of the mother’s costume. His arrangement of the scene, with the mother placed close to the picture plane and the figure nearly filling the frame, evokes the traditional motif of the Madonna and Child, here without any religious connotations. The close proximity of both emphasizes the central focus of the painting: the intimacy of the relationship between mother and child.

The success of the *Jeune Mère* at the Salon no doubt explains the existence of several later replicas by the artist. Another version on the same scale, dated 1869, has been sold several times at Sotheby’s New York over the past two decades.⁴ Merle also painted more modest, small-scale replicas of the painting, including one in The Clark Art Institute (Fig. 1) and another that recently appeared at Sotheby’s New York.⁵ Dr. Michael Vottero included the present painting in his catalogue raisonné of Merle’s oeuvre. However, he mistakenly identified our version as the painting dated 1869 sold by Sotheby’s. Vottero has recently confirmed Merle’s authorship of the painting and the reading of our date as 1865 on the basis of photographs (written communication).



Fig. 1. Hugues Merle, *Mother and Child*, oil on canvas, The Clark Art Institute, Williamstown, Massachusetts.

MICHAEL HOTTES

(Richmond, Virginia 1852 – 1891 Springfield, Illinois)

Provisions from Nature

Signed, lower right, *M. Hottes*, and dated lower left, '89

Oil on canvas
40 ½ x 72 inches (102.9 x 182.3 cm)

SOLD

INQUIRE

Nature; where acquired by:

Private Collection, New York

This impressive still-life is the single surviving painting known by the nineteenth-century American painter Michael Hottes. His brief career—he died at the age of thirty-nine—has never been properly studied and this short biographical sketch, drawn from various documentary sources, can only give a vague indication of his life and career.

Hottes was born on 11 March 1852 in Richmond, Virginia. His full name, Michael Darmstadt Hottes, acknowledges the German ancestry of his parents Peter and Christina, both born in Darmstadt and immigrants to the United States. Michael's education began at a college in Virginia and continued at the United States Military Academy at West Point, where he was said to have been the first cadet to be sent from Virginia after the Civil War. He then studied at the Royal

Academy in Munich, together with William Merritt Chase, before returning to the United States around 1880 (Fig. 1). While in Munich he authored an article, "A Richmond Artist in Munich" for his hometown newspaper, the *Daily Dispatch*, in 1878.

Hottes lived briefly in Richmond before moving to Chicago, where he was to reside for several years. He later moved to Rochester, New York, where he painted the work for which he achieved his greatest celebrity—a huge depiction of Niagara Falls measuring ten feet high, more than eighteen feet wide, and utilizing 190 square feet of canvas. Completed in 1890, the year before the artist's death, the painting was recorded and described in 1891 when in the collection of Daniel W. Powers in Rochester, NY, but it has since disappeared.¹ Hottes also worked as an engraver. A folksy illustration of his appeared in *Harper's Weekly* on 4 August 1883, and an independent print titled *Nebraska* was issued in 1877.

Other paintings recorded by Hottes include still-lives.² However, nothing cited is comparable in scale to the present painting. The scene is set within a domestic interior, with a plain wall, a rustic wood plank floor, and a table covered with a cloth, ruffled and hanging to the floor at the right. A bamboo fishing rod diagonally crosses the entire composition. It is leaning on the edge of the table, but neither end is visible, although the fishing line drops from the upper left and winds across and under the large head of cabbage, off the edge of the table, and then back up and around the silver bowl of apples before dropping through an ovoid fishing float to the floor below. Between the cabbage and the apples are two lemons, while to the right a tall glass sealed bottle is filled with preserved fruit. A rope falls from a nail-head on the wall and holds up a fish, one of five resting on

the table. To the right a dead mallard hangs by its foot—the traditional mode of aging—while another lies on the floor beneath. Under the table at the left is a bushel of corn, while further to the left a candle-stick holder with the stub of a burned-out candle lies overturned on the floor. The matches scattered beside the candle have fallen in a pattern corresponding to the artist's monogram. A tattered and torn landscape drawing is partially pinned to the wall above.

Provisions from Nature is the title most recently associated with the present painting, although it had been titled *A Bountiful Harvest* when it was sold in 2007. Whatever its original title might have been, the intent of the painting is manifest: to represent the wealth of the nature's gifts—vegetables, fruits, fish and wildlife—as cultivated, harvested, caught, and preserved by man. The painting is to a certain extent an American reinterpretation of a classic Dutch still-life, showing a wealth of food and objects tempered by a reminder of the transience of life, as exemplified by the extinguished and overturned candle. It is in any case a remarkable work by an artist who fell into such obscurity that neither his name nor nationality were recognized when the painting first appeared more than twenty years ago.



Fig. 1. Undated photograph of Michael Hottes.

PROVENANCE

Butterfield's, San Francisco, 19 November 1997, lot 4113, as M. Hottes (?) German (?), Nineteenth Century

with Beadleston Gallery, New York, 1998; where acquired by:

Casey Cowell, Palm Beach, Florida

with Peter Nahum at the Leicester Galleries, London

Christie's, New York, 28 November 2007, lot 81, as M. Hottes, *A Bountiful Harvest*

with William Struve Arts, Chicago, 2007

Leslie Hindman Gallery, Chicago, 13 September 2009, lot 45, as M. Hottes, *Provisions from Nature*

Leslie Hindman Gallery, Chicago, 28 September 2014, lot 232, as M. Hottes, *Provisions from*



NIELS HOLSØE

(Copenhagen 1865 – 1928 Charlottenlund)

Sunshine (Solskin)

Signed and dated, lower left: *Niels Holsøe 1905*

Oil on canvas
24 x 29 ½ inches (61 x 74.9 cm)

\$15,000

INQUIRE

PROVENANCE

with Omell Galleries, London, 1985; where acquired by:

Private Collection, Connecticut

EXHIBITED

Kunsthall Charlottenborg, Copenhagen, 1905.

“An Exhibition of Russian and Scandinavian Paintings,” Omell Galleries, London, 1985, no. 8.

On the heels of the stylistic revolution of the Danish Golden Age, painters in Denmark in the late nineteenth and early twentieth centuries focused increasingly on the depiction of domestic interior scenes. The greatest proponents of this genre were Carl Holsøe and his friend Vilhelm Hammershøi. Both artists had a profound influence on each other's works, and it remains unclear who was the first to paint interiors. While Hammershøi gained international acclaim for the sober and muted settings of his modernist paintings, Holsøe's domestic works were comparably direct and even naturalistic in their presentation of tranquil Danish interiors. Indoor scenes were the dominant subject of Carl Holsøe's artistic output, as well as that of his younger brother Niels, the author of the present painting.

Working in the wake of his elder brother, Niels similarly specialized in the depiction of interiors. He was a pupil of Hans Tegner and studied at the Copenhagen Academy from 1884–1891. He received a scholarship to study in Italy in 1905, and later embarked on study trips to Germany, Holland, and France. Although he never eclipsed the fame of his brother, Niels was an accomplished painter and contributed 21 paintings to exhibitions at the Kunsthall Charlottenborg, including this work.

Our painting is a characteristic example of Niels' early career, dating before his travels to Italy and revealing the influence of his brother, Carl (Fig. 1). The lovely interior is decorated with numerous paintings hung on the wall and several flowering plants with lush red and white flowers. As indicated by its title, *Sunshine*, the focus of the painting is the flood of natural light that pours through the windows, illuminating the space. In addition to lending a warm atmosphere to the room, the light draws the viewer eye across the room as it reflects brightly off the furniture, the glass of the picture frames, the white curtains, and the floorboards in the left foreground.



Fig. 1. Carl Vilhelm Holsøe, *The Artist's Wife Sitting at a Window in a Sunlit Room*, oil on canvas, formerly art market, New York.



JOSEPH RAMANANKAMONJY

(Anjohy, Madagascar, 1898 – 1984)

Un Enfant

Signed and inscribed, lower center:
Joseph / Ramanankamonjy / un enfant / Madagascar / "sanguine sur soie"

Sanguine on silk
10 x 8 inches (25.4 x 20.3 cm)

Petite Fille

Signed and inscribed, lower center:
Joseph / Ramanankamonjy / Madagascar / Petite fille / "aquarelle sur soie"

Watercolor on silk
10 x 8 inches (25.4 x 20.3 cm)

\$4,500 (each)

INQUIRE



PROVENANCE

Private Collection, Paris

Private Collection, Florida

Sometimes one comes across an artist almost completely divorced from the mainstream of critical attention, but whose work reveals a quality and interest that demands appreciation. Such a figure is Joseph Ramanankamonjy, a painter locally revered in his native Madagascar, but virtually unknown outside of it.

The subjects of Ramanankamonjy's works were exclusively drawn from his homeland—landscapes, dwellings, scenes of everyday life,

and portrait drawings, of which the present works are particularly fine examples. But while he was educated in Madagascar—training with local artists, then attending the School of Fine Arts at Andafiavaratra Palace in the capital city of Antananarivo (Tananarive)—he exhibited frequently in France, first showing his work in Paris in 1928 and later in 1948, 1949, and 1959. In 1931 he was part of the Malagasy Delegation to the *Exposition Coloniale Internationale* held in the Bois de Vincennes in Paris. This massive exhibition, controversial in its day, attempted to extoll the beneficent aspects of colonialism, particularly among French possessions, of which Madagascar was one from 1897 until its independence in 1960.

By the time of the Colonial Exhibition, Ramanankamonjy had developed his signature mode of portraiture, painting intense images on small pieces of silk. One of these, now in the Musée du Quai Branly in Paris, is dated 1930 (Fig. 1). It depicts a young Malagasy woman—her face, hair, and pendant earrings meticulously delineated—while the balance of her body is only summarily indicated. She is designated as a *Hova*,



Fig. 1. Joseph Ramanankamonjy, *Jeune fille hova*, sanguine on silk, Musée du Quai Branly, Paris.

the free commoner caste of the Merina people, the largest ethnic group in Madagascar.

Our works are undated but clearly somewhat later in date given their more sophisticated modelling and focus on the subject. In *Petite Fille* Ramanankamonjy has introduced a more varied palette, rendering the tonalities of the girl's face in a succession of fine brushstrokes ranging from yellows to browns to blues, while giving great attention to her hair, articulated with variations in grays. A detail photograph gives some indication of the remarkable technique employed by the artist (Fig. 2).

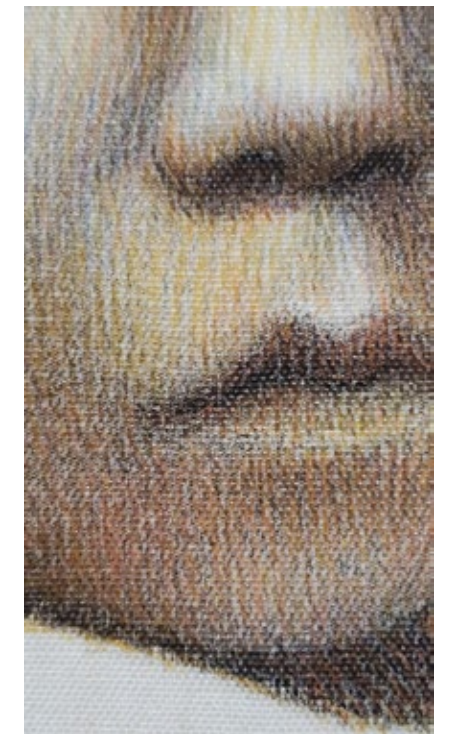


Fig. 2. Detail of *Petite Fille*.

Un Enfant, executed in sanguine, dwells on the soft forms of the child's face, revealed by lambent light from above. The young girl's hair is depicted with equal care, with special emphasis given to the braids—proud hallmarks of Malagasy culture. There is a directness and honesty in the artist's portraits—most of which are of children—which, while veering towards the sentimental, maintain the integrity and dignity of the sitters. A

review of the artist's 1949 exhibition at L'Agence des Colonies in Paris stressed the humanity and sympathy with which Ramanankamonjy approached his subjects, the finesse of his technique, and the uniqueness of his watercolor-on-silk medium (Fig. 3).

LA CROIX
Types et sites de la France d'outre-mer

AQUARELLES SUR SOIE
d'un grand peintre malgache

L'AGENCE DES COLONIES, 20 rue La Boétie, qui est un organisme officiel dépendant du ministère de la France d'outre-mer, déploie depuis des années un zèle admirable, s'attachant, non seulement, à faire mieux connaître nos lointains territoires et à donner aux jeunes Français le goût des choses coloniales, mais aussi, en mettant à la disposition de tous ceux qui le désirent, une documentation abondante et de premier ordre, sur toutes les questions économiques, sociales, artistiques, y compris l'ethnologie, la préhistoire, le folklore, la musique.

En outre, sous l'impulsion de son directeur, M. Santoni, administrateur des colonies, l'Agence des Colonies organise périodiquement, dans sa galerie, les Expositions les plus variées. Elle permet ainsi à des artistes de classe, mais souvent, hélas ! méconnus en Europe, de prendre contact avec le Paris des arts, de se faire connaître. Pour beaucoup d'entre eux, ce fut le seul moyen de pénétrer, les galeries privées étant des entreprises commerciales généralement trop onéreuses.

L'Exposition qui se tient actuellement rue La Boétie est tout entière consacrée à l'œuvre d'un grand peintre malgache : Ramanankamonjy.

C'est la première fois que cet artiste expose en Europe.

Ramanankamonjy, chef incontesté de l'école traditionaliste malgache, a une réputation qui s'étend à tout l'hémisphère austral.

Doué d'un talent inné, qui s'est manifesté dès sa plus tendre enfance, il entra, à quatorze ans, — reçu premier au concours d'admission — à l'École des Arts de Tananarive. La formation

classique qu'il y reçut, Ramanankamonjy ne la renia jamais. Mais il enrichit considérablement ses connaissances de la nature, de la plastique notamment, au cours des voyages qu'il fit.

L'île de la Réunion, ce joyau de l'Océan indien, fut pour lui une révélation et une source pleine d'enseignements.

Ramanankamonjy pratique peu la peinture à l'huile. Il a consacré sa vie à créer et à porter à la perfection un genre spé-



Un beau type malgache.

cial : l'aquarelle sur soie. Il y excelle et produit des tableaux d'une rare finesse de coloris.

Mais, c'est surtout dans le portrait qu'il est un grand maître.

On demeure saisi devant ces visages d'hommes, de femmes, d'enfants : mouvements et attitudes des sujets sont analysés et traités avec une délicatesse extraordinaire, témoignant d'une connaissance approfondie de l'humain.

Grâce à lui, les types les plus variés de la grande île sont fixés à jamais sur la soie. Les ethnologues pourront y puiser des leçons et faire des études. Quant aux artistes, s'ils sont des modernes, ils gagneraient à voir ces œuvres : elles sont pures, vraies, ne laissent que peu de place aux effets du hasard, si tant est, où l'artiste médiocre dissimule son manque de talent derrière des formules « abstraites » parce que faciles.

Les Parisiens qui aiment l'exotique se doivent de visiter cette Exposition.

RAYMOND HERMANN.

Qui donne aux pauvres...

En septembre dernier s'est ouverte la nouvelle « Maison diocésaine d'Action catholique de Beauregard », à Saint-Péray (Ardèche). Perché sur une colline dominant la ville et la plaine, en plein cœur de l'Ardèche, à 4 kilomètres de Valence, ce château, par sa situation géographique, sa chapelle, ses salles spacieuses, ses chambres confortables, son parc, réunit toutes les conditions pour une maison de retraite idéale. Pour lui permettre de vivre et de développer son rayon d'action, elle a besoin d'être connue et aussi d'être soutenue matériellement et financièrement. C'est pourquoi elle se permet de lancer ce modeste appel aux catholiques de France. Envoyer les offrandes, si petites soient-elles, à « Association de Beauregard », quartier de Beauregard, Saint-Péray (Ardèche). C. c. p. LYON 2 677-54.

Fig. 3. Raymond Hermann, "Aquarelles Sur Soie d'un Grand Peintre Malgache," *La Croix*, 13 April 1949.

Besides exhibitions in France, Ramanankamonjy showed his work on the Indian Ocean islands of Mauritius and Réunion. Otherwise he worked and exhibited exclusively in Madagascar (Fig. 4). He received numerous honors and awards in his homeland, becoming the first artist member of the Malagasy Academy, leading to his induction into the French *Legion d'honneur*, first as a *Chevalier* in 1950, then as *Officier* in 1960. He was the subject of retrospective exhibitions in Antananarivo, most recently in 2014, the thirtieth anniversary of his death. Nonetheless, other than locally, he remains largely an unknown figure.



Fig. 4. Joseph Ramanankamonjy in his studio at Anjohy, Madagascar.





BRENDAN H. JOHNSTON

(American, b. 1984)

Drawing

Signed in monogram and dated,
lower left: *BHJ 20*

Oil on copper panel
16 x 12 inches (40.6 x 30.5 cm)



Sculpture

Signed in monogram and dated,
lower left: *BHJ MMXX*

Oil on marble panel
16 x 20 inches (30.6 x 50.8cm)

Painting

Signed in monogram and dated,
lower left: *BHJ 20*

Oil on wood panel
16 x 12 inches (40.6 x 30.5 cm)



SOLD

INQUIRE

The tradition of *trompe l'oeil* painting can be traced back to antiquity and its most famous painters—the Greeks Zeuxis and Parrhasius—who painted illusionistic paintings in a contest to settle their rivalry. As Pliny the Elder related in his *Naturalis Historia*, while Zeuxis painted a still-life of grapes that tempted a bird to try to pluck one from the bunch, Parrhasius painted a curtain so realistic that Zeuxis reached out to pull it aside. Artists and collectors from the Renaissance to today have been captivated by the story of Zeuxis and Parrhasius, as well as by the illusionistic deception of *trompe l'oeil* paintings. Some of the most visually arresting and memorable paintings in the history of art are works in this genre, from Van Eyck to Magritte.

A particular genre of *trompe l'oeil* in which a variety of objects are fictively hung, suspended, or attached to a flat surface emerged in the seventeenth century. Letter racks, gun racks, doors,

cabinets, and windows were the setting for the painted illusion of life-size items that might normally appear in such contexts. While the technical prowess of the artist was well-demonstrated by these realistic visual jokes, a subtle message might well be embedded by the choice and placement of the objects depicted. In the late nineteenth century, the tradition of these *trompe l'oeil* paintings jumped the Atlantic and achieved new life with artists such as J. F. Peto, William Harnett, and John Haberle, who brought a distinctly American vision and wit to the theme.

Inevitably *trompe l'oeil* paintings are self-referential. They explore fundamental issues of what it means to be an artist, the imitative nature of all works of art, and the urge that creators have to record and present the visual world that they experience. And they can be autobiographical as well. Brendan Johnston is a New York artist—proficient as a painter, draughtsman, and sculptor. In



the three paintings that comprise the present work he has explored the practice and craft of making art through the depiction of the objects involved in the process. In each work he has painted not only the materials and tools involved, but also art reproduction postcards that reference artists who have been significant in his artistic formation and associated with each medium. Moreover, in a playful twist on the *trompe l'oeil* genre, the support for each painting is a panel of the actual material traditionally associated with each process. *Drawing* is painted on a burnished copper panel of the type employed as an etching plate; *Sculpture* is on a thin slab of Carrara marble; while *Painting* is on a seasoned wood panel. Shadows from the objects depicted fall on these “actual” materials, and the artist’s signature in each is etched, carved, or painted. Tangible chisel marks to the right and left of the postcard in *Sculpture*, seemingly running behind the paper, add to the intentional confusion and ambiguity of the painting.

This trio succeeds at the highest level as *trompe l'oeil* by inviting the viewer to investigate each work closely and challenging us to discover what is real and what is painted illusion. Beyond that, they comprise a witty essay on perception, art, and materiality. *Drawing* presents an array of drawing and print-making tools against an incised copper plate. Fictively pinned to it is a weathered and slightly stained example of one of Rembrandt’s most celebrated etchings, his *Self-Portrait in a Cap*. A succession of museum postcards are tacked below. Leonardo Da Vinci’s drapery study for the *Virgin and Child with Saint Anne* in the Musée du Louvre, Paris, sits atop a pen-and-ink landscape just recognizable as being by Van Gogh, while a third unidentifiable card beneath playfully eludes identification. *Sculpture* includes a postcard reproduction of Michelangelo’s *Studies for the Libyan Sibyl*—one of the treasures of the Metropolitan Museum of Art—alongside a hammer, the art-

ist’s safety glasses, calipers, and modeling tools suspended from the stone. The wood panel in *Painting* doubles as a painter’s palette with thick dabs of paint protruding from the surface along the upper edge. Here brushes, a palette knife, canvas pliers, and a tube of ultramarine blue paint are attached to the board, while a postcard of Van Gogh’s *Starry Night over the Rhone* in the Musée D’Orsay, Paris, is taped above.

Brendan Johnston graduated from McGill University in Montreal before pursuing a career as an artist. He studied academic drawing, painting, and sculpture at the Harlem Studio of Art and The Grand Central Atelier in New York, from which he graduated in 2012 and where he continues to teach. He is devoted to representational painting, and has of late concentrated his attention on portraiture, still-life, and landscapes. He has also achieved acclaim for his portrait sculpture, in both terra-cotta and stone. In 2019, his painting *Arcus* (Fig. 1), a portrait of fellow-artist and friend Jamaal Clarke, was included in the BP Portrait Award Exhibition at the National Portrait Gallery in London, the Scottish National Portrait Gallery in Edinburgh, and the Ulster Museum in Belfast.



Fig. 1. Brendan Johnston, *Arcus*, oil on canvas, Private Collection.



ENDNOTES



- 1 Leandro de Saralegui, "Miguel Alcanyis," *Archivo de Arte Valenciano*, vol. 27 (1956), pp. 3-41.

BORGHESE DI PIERO, *Baptism of Christ*

- 1 Maria Teresa Filieri, "Proposte per il maestro dei Santi Quirico e Giulitta," *Arte Cristiana*, vol. 83 (1995), pp. 267-274.
- 2 Roberto Longhi, "Un incontro col 'Maestro dei Santi Quirico e Giulitta,'" *Paragone*, vol. 16, no. 185 (1965), pp. 40-43.

MASTER OF THE APOLLO AND DAPHNE LEGEND, *Rebecca at the Well*

- 1 Everett Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London, 1976, pp. 11-20bis, footnotes 17-23; pp. 103-112f, cat. nos. 1-25; and Everett Fahy, "The 'Master of the Apollo and Daphne,'" *The Art Institute of Chicago: Museum Studies*, no. 3 (1968), pp. 21-41.
- 2 Fototeca Zeri, entry number 12950.
- 3 Frick Art Reference Library, New York, negative number 5028, photographed by Charles Darling in 1925. Reproduced in Frick Digital Collections.
- 4 Everett Fahy, written communication, 24 September 1989.
- 5 American Art Association, New York, 21 March 1936; and Sotheby's, Parke Bernet, New York, 15 February 1940.
- 6 American Art Association, New York, 21 March 1936, lots 15, 16, and 20.

Circle of BERNARD VAN ORLEY, *Portrait of a Man*

- 1 Ink inscriptions on the verso of the panel read "Holbein pinx." and "Johan Morus / Holbein." Sir John More appeared in Holbein's lost Portrait of Sir Thomas More and his family, as well as in Holbein's preliminary study for it in the Royal Collection.
- 2 His attribution is recorded on the verso of a photograph in the Max Friedländer Archive of the RKD, The Hague. At the time, in 1924, the painting was in the hands of the Munich dealers Leo Blumenreich and Julius Böhler. See: Max J. Friedländer, *Jan Gossart and Bernart van Orley, Early Netherlandish Painting*, vol. 8, New York and Washington, 1972.
- 3 Florence, Uffizi, inv. 1140, 32 x 29 cm. See: Friedländer, *Jan Gossart and Bernart van Orley*, no. 147, with a date of ca. 1525.

Circle of GOVAERT FLINCK, *Allegory of Africa*

- 1 Mark Ponte, "Black in Amsterdam Around 1650," in *Black in Rembrandt's Time*, exhibition catalogue, Amsterdam, 2020, pp. 44f.

JOHANN ANDREAS THELOT, *A Triumph*

- 1 Walter Leo Hildburgh, "Two Silver Reliefs by Johann Andreas Thelot," *Burlington Magazine*, vol. 86, no. 506 (May 1945), p. 121.

- 1 He is so indicated as author in the 1703 publication cited below. While usually called Gaspard, his name appears variously as Gaspar, Caspar, and Gasparin.
- 2 See: Torben Holck Colding, *Miniature- og Emailemaleri I Danmark 1606-1650*, Copenhagen, 1991, and *idem.* in *Weilbachs Kunstnerleksikon*, 4th ed., 1994, online resource. Among Bois-Clair's publications were *Dialogues chrétiens entre un luthérien et un reforme, touchant quelques différences de leurs religions*, Copenhagen, 1693; *Nouvelle defense en abrégé de Gaspard Antoine de Bois Clair: contre tous les bruits et contre toutes les lettres, ou veritables, ou supposées, ou alterées que l'on fait courir contre lui dans la ville de Copenhague et ailleurs...*, Copenhagen, 1693; *Jonas prophète, ou Le prédicateur fugitif, poème sacré où est d'écrite une partie de la vie de ce saint homme, tirée de la prophétie, par un pasteur Evangelique, ou Luthérien*, Copenhagen, 1694; *Cantiques ecclésiastiques Luthériens pour le mois de Septembre 1694, sur l'air danois Jesu søde Hukommelse, ou sur l'allemand Kom Gott Schöpffer heiliger Geist...*; *Les consolations de l'âme fidelle par le chant religieux des Pseaumes tirez du Vieux, et du Nouveau Testament, ou Pseaumes ecclésiastiques chantez dans l'Eglise royale de Coppenhague*, Copenhagen, 1696; *Le catechisme abrégé du Docteur Martin Luther*, Copenhagen, 1697; *Oraison funebre de Christian 5.-me, Roy de Danemarc et de Norwege... / Par le pasteur François de feu sa Majesté*, Copenhagen, 1700; *Devise et poème consacrés et publiés, à la gloire de S. Maj. Frédéric 4me roy de Dannemarc & de Norwège*, Glückstadt, 1701; *Poème héroïque sur la naissance heureuse de son Altesse le Prince Frederich Charles de Dannemarc, né à Copenhague, le Di-manche 23. jour du mois d'Octobre 1701*, Copenhagen, 1701; *A Sa Maj. la Reine [Luise] de Danemarc Sounaits respectueux ... d'heureuse année 1703 ... / par un pasteur évang. françois. Accompagné d'und tableau mystérieux ... par le même pasteur françois D. B. C. - P. P. P.* [that is, "De Bois Clair - Pastor Pictor Poeta"], Hamburg, 1703.
- 3 Bente Gundestrup, *Det kongelige danske Kunstkammer 1737* [*The Royal Danish Kunstkammer 1737*], Copenhagen, 1991, vol. II, pp. 262-263, no. 858/34. The painting was transferred to De danske Kongers Kronologiske Samling at Rosenborg in 1859, where it is inv no. DKK 8.23. See also: Jørgen Hein and Peter Kristiansen, *Rosenborg Palace: A Guide to the Chronological collection of the Danish Kings*, Copenhagen, 1994, p. 35, no. 1053.
- 4 The Rosenborg painting is slightly larger than our painting, measuring 53 x 46 cm. It is signed and inscribed on an original label on the reverse: "VNVM SVNT / Sanguine Corde Arte / ils sont un par le sang, par le coeur, par l'Art / Ils sont un par le Sang: d'un Roy qui les fit naitre / Ils sont un par les noeuds: d'un Coeur que les unit / Ils sont un par cet art qui fait J.s/y Paroitre / Deux Portraits en un Seul: Que L'Optique à produit. / Présenté à SA MAJESTÉ LE ROY TRES PVISSANT CHRISTIAN.V. / Par son tres humble, tres soumis & tres obeissant [??] Sujet et Serviteur D / De Bois Clair In (1692)." The Kassel painting matches the dimensions of the Rosenborg painting, measuring 53 x 47.5 cm. It is inscribed on the reverse: "A LEURS MAIESTE'S / LE ROY ET LA REYNE / DE DANNEMARK ET DE NORWEGVE / DEVISE / DEVX EN VN / Lauguste et sacre noeud: d'un lien 'conjugal. / Vnit deux grands coeurs: l'hevreuse destine. / Le Bonheur l'accompagne: et l'envie etonnée. / Admire cet hymen: qui n'eut jamais d'egal. / CHRISTIAN rend heureuse: une REYNE parfaite. / L'un d'autre sont heureux: par un return commun. / Ce tableau nous l'apprend: & sa devise est faite. / Pour dire que ces coeurs: sont par tout DEVX EN VN. / Hafniae. 27.apr.1692. / De Bois Clair ..." See: <https://altemeister.museum-kassel.de/45850/0/0/147/0/2/0/objekt.html>.
- 5 The Coronation robe illustrated is at Rosenborg Castle and was used by Christian V at his coronation in 1671. It is made of red silk velvet, embroidered in golden thread with 1400 royal crowns. The edge of the upper side is made from ermine.
- 6 Gerald Oster, "Optical Art," *Applied Optics*, vol. 4, no. 11 (1965), pp. 359-569. *Bois-Clair is frequently cited as a kind of godfather of lenticular printing.*
- 7 Allan Shickman, "'Turning Pictures' in Shakespeare's England," *Art Bulletin*, vol. 59, no. 1 (March 1977), pp. 67-70.
- 8 Sometimes called a *Tabula scalata* or a *tableau changeant*. See: Barbara Maria Stafford, *Devices of Wonder: From*

the World in a Box to Images on a Screen, Los Angeles, 2001, pp. 28-29, 226, and 376. Twentieth-century variants include the works of Yaakov Agam, and, in particular, his “Agamographs,” which rely on lenticular printing techniques.

- 9 As indicated above, the painting came from the collection of a German family that emigrated to the United States in 1868 and has passed by gift and bequest to its most recent owner.
- 10 *A Sa Maj. la Reine [Luise] de Danemarc Sounaits respectueux ... d'heureuse année 1703 ... / par un pasteur évang. françois. Accompagné d'und tableau mystérieux ... par le même pasteur françois D. B. C. - P. P. P.* [that is, “De Bois Clair - Pastor Pictor Poeta”], Hamburg, 1703. A copy of this publication is in the Staatsbibliothek, Berlin. See: https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN798641169&PHYSID=PHYS_0002&DMDID=.

GIOVANNI ANTONIO PELLEGRINI, *Alexander Before the Body of Darius*

- 1 Robert Manning, in *A Loan Exhibition of Venetian Paintings of the Eighteenth Century*, exhibition catalogue, New York, 1961, no. 31; Federico Zeri, as recorded in the Fototeca Zeri, Fondazione Zeri, Università di Bologna, scheda 72494.
- 2 George Knox, *Antonio Pellegrini: 1675–1741*, Oxford, 1995, p. 27.
- 3 Knox, *Antonio Pellegrini*, no. P337, pl. 34; Alessandro Bettagno, *Disegni e dipinti di Giovanni Antonio Pellegrini: 1650–1714*, exh. cat., Venice, 1959, nos. 64 and 65.
- 4 Düsseldorf, Museum Kunstpalast, inv. no. 3650; illustrated in Bettagno, *Disegni e dipinti di Giovanni Antonio Pellegrini*, no. 27. Two drawings also associated with the subject (ibid., nos. 64 and 65) date from the 1710s and depict the related subject of Alexander and Porus.

EZRA BISBEE, *View of St. John's Cathedral, Antigua*

- 1 *Church of England Magazine*, vol. 14 (January-June 1843), p. 38.

FÉLIX ZIEM, *Sunrise over the Bacino di San Marco*

- 1 Jean Victor Bates, “Félix Ziem, The Famous Artist: The Story of a Wonderful Life,” *Cassell's Magazine*, 1908, p. 76.

WILLIAM CAVE THOMAS, *The Argument*

- 1 Paola Spinozzi and Elisa Bizzotto, *The Germ: Origins and Progenies of Pre-Raphaelite Interart Aesthetics*, Oxford, 2015, p. 22.
- 2 Frederick Knight Hunt, *The Book of Art: Cartoons, Frescoes, Sculpture, and Decorative Art, as Applied to the New Houses of Parliament and to Buildings in General*, London, 1846, pp. 169, 175-176; and *The Houses of Parliament. A Description of the Houses of Lords and Commons in the New Palace of Westminster*, London, 1850, p. 27, no. 4.
- 3 Virginia Surtees, *The Diary of Ford Madox Brown*, New Haven, 1981, p. 88.
- 4 *The National Institution of Fine Arts*, London, 1855, no. 86.
- 5 *The Spectator*, London (24 March 1855), p. 319. See other references to the painting in: *The Athenaeum*, London (17 March 1955), p. 328; and *The Standard*, London (12 March 1855), p. 1.
- 6 William Cave Thomas, “Ornament: Form and Colour—Music Without Words,” *Journal of the Society of Arts*, vol. 19 (17 March 1871), p. 353. He was still living at this address in 1873, see: “Minor Topics of the Month,” *The Art Journal*, vol. 35 (1873), p. 350.
- 7 Written communication, 20 October 2019.

ELISABETH JERICHAU-BAUMANN, *Portrait of an Italian Revolutionary*

- 1 Jerzy Miskowiak, *Elisabeth Jerichau-Baumann: Nationalromantikens Enfant Terrible*, Frederiksberg, 2018, p. 14.
- 2 Miskowiak, *Elisabeth Jerichau-Baumann*, p. 50.
- 3 Max Bendixen, *Verdensdamen Elisabeth Jerichau-Baumann: En Glemte Verdensberømted*, Højbjerg, 2011, p. 51.
- 4 Bendixen, *Verdensdamen Elisabeth Jerichau-Baumann*, pp. 51 and 180.
- 5 Bendixen, *Verdensdamen Elisabeth Jerichau-Baumann*, p. 52.
- 6 Miskowiak, *Elisabeth Jerichau-Baumann*, p. 102.
- 7 Bendixen, *Verdensdamen Elisabeth Jerichau-Baumann*, p. 13.
- 8 We are grateful to Dr. Ilaria De Palma, curator of the Museo del Risorgimento in Milan, for pointing out the similarities between the attire and “Ernani” hat of the sitter and those depicted in contemporary Italian paintings of revolutionaries.
- 9 Elisabeth Jerichau-Baumann, *Brogede Rejsebilleder*, Copenhagen, 1881, reprinted 2019, p. 20. “Meningerne ville være delte; for mit eget Vedkommende maa jeg tilstaa, at, om man underkjendte Tilladeligheden af, at Kunsten gjengav det Sanselige, saa ville jeg mene, at dette var imod kunstens, navnlig Malerkunstens egentlige Natur, der begriber og opfatter med Sanserne og skal have disse som Medium til at nyde det saaledes Skabte.”
- 10 We are grateful to Dr. Anna Schram Vejlbj, curator and head of research at the Ribe Kunstmuseum, Denmark, for her insights.
- 11 Bendixen, *Verdensdamen Elisabeth Jerichau-Baumann*, p. 14.
- 12 Mikael Wivel, *Penslen og Pistolen: Maleren Jens Adolf Jerichau*, Copenhagen, 2019.

HUGUES MERLE, *A Young Mother (Un Jeune Mère)*

- 1 The earlier provenance of this painting is only imperfectly known. Merle painted numerous depictions of a mother and child, and he often produced multiple version of each composition. Various titles have been applied indiscriminately to Merle's paintings of this kind since the time of their creation (Young Mother, Mother and Child, Maternal Affection, etc.), and it is therefore difficult to follow precise provenance trails for the works that have survived. However, it is possible that our painting is identifiable with that formerly in the collections of T. J. Blakeslee and J. F. Warren. Although Michael Vottero and Sarah Lees have suggested that Sir William Cunliffe Brooks and J. P. Morgan were the former owners of the 1865 Salon painting, this cannot be the case, as the painting that passed from Cunliffe to Morgan does not match the description of the *Jeune Mère* and was dated 1867. See: *Pictures in the Collection of J. Pierpont Morgan at Princes Gate*, vol. 1, unpaginated (Hugues Merle, *Mother and Child*, dated 1867, as bought from Cunliffe).
- 2 Louis Auvray, *Salon de 1865*, Paris, 1865, p. 63.
- 3 Sylvie Patry, “Paul Durand-Ruel, an ‘Unrepentant Risk-taker,’” in *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exhibition catalogue, London, 2014, p. 19.
- 4 The 1869 version measures 38 ¾ x 32 inches (101 x 81.3 cm) and was offered at auction on 7 May 1998 (lot 78), 28 October 2003 (lot 40), and 18 May 2016 (lot 11).
- 5 Sarah Lees, *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, vol. 2, New Haven and London, 2012, pp. 495-498; and Sotheby's, New York, 1 February 2018, lot 813.

MICHAEL HOTTES, *Provisions from Nature*

- 1 Perhaps due to its size, it was not included in the Powers Estate Sale held in 1899 at the American Art Galleries in New York.
- 2 Two examples—one 16 by 12 inches and the other 40 by 26 inches—were part of the collection of Pincus Chock, which was sold at auction in New York in 1898 (locations unknown).

