

# ART IN THE AGE OF THE MEDICI

*Arader Galleries*



*Art in the Age of the Medici* is a collaborative work between the Arader Galleries rare books and drawings departments.

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# ART IN THE AGE OF THE MEDICI

On View

*Arader Galleries*

1016 Madison Avenue  
New York, NY 10075



# ART IN THE AGE OF THE MEDICI

Summer – Autumn 2021

The story of the Renaissance cannot be told without the Medici. To describe them as Florentine bankers is to belie their centrality in European affairs in the sixteenth century and beyond. They were power-players and patrons, princes and popes. They married into great noble houses and set the standard for aristocratic living well into the nineteenth century. Their very name became a byword for wealth and cultivation.

Inspired by our neighbors at the Metropolitan Museum, who have mounted a show tightly focused on the Medici and portraiture (*The Medici: Portraits and Politics, 1512-1570*), we have curated a collection of our material that shows the breadth of the Medici's influence in Europe in a variety of fields.

At the center of the show is Parmigianino's imposing allegorical portrait of Charles V receiving the globe from the infant Hercules and the personification of fame (1530). On 22 February of that year Charles V was crowned Holy Roman Emperor by Pope Clement VII, born Giulio de' Medici. From then the Emperor's and the fortunes of the Emperor and the Medici rose and fell together. In dialogue with the massive canvas are more intimate portraits from the period, including a beguiling oil on panel of Catherine de' Medici (Clement's cousin and Queen of France) by François Clouet.

Emerging from the cast of characters in the Medici drama are three further arenas of the family's influence: finance, exploration and the arts. At the root of Medicean power is their extraordinary wealth; they were bankers to the French crown as well as great merchants of cloth. With their power and influence grew the territory in which they held sway. It is only natural that they should come to be involved in many of the great cartographic undertakings of the sixteenth century. European knowledge of the Geography of Ptolemy emerged from Florence, and the Medici had a direct interest in the thorough and accurate mapping of the expanding world.

The Medici have gained immortality not through their crowns or croziers, but through their patronage of the arts. The pre-eminence of Italy in the Renaissance is in no small measure tied to Medici support of painters and poets, composers and choreographers. Works on paper are central to understanding the limitlessness of their interest, whether in the natural world — as shown by excerpts from the *Museo Cartaceo* (Paper Museum) of Cassiano dal Pozzo, born and raised in Florence — or in the stagecraft of the budding genre of opera.

The Medici themselves were collectors without equals, filling their palazzi and palais with maps, tapestries, books, globes, drawings and paintings. Though 1016 Madison might not quite be on par with the Pitti Palace, we hope this eclectic show transports you, even if fleetingly, to the Europe of the Medici.



# The Medici & *Portraiture*

The Medici were at once individuals and interchangeable members of a broad dynasty. For any person of prominence, commissioning a portrait was an act of identity-shaping. Nowhere is this clearer than in Parmigianino's massive allegorical portrait of Charles V receiving the world. His face — purportedly incomplete after two brief sittings with the Mannerist master — is merely one shard of the glinting image projected by the work. This is equally true in works of smaller scale, as in the case of the portrait of Guillaume de Croy, Lord of Chievres, who served as Charles's tutor and first chamberlain. The portrait of Catherine de' Medici is underscored by a letter of hers to her agent Bourdillon, concerning a rather brazen act of international espionage.



THE FIRST MODERN ALLEGORICAL RULER-PORTRAIT:  
CHARLES V RECEIVING THE WORLD



PARMIGIANINO (PARMA 1503-1540 CASALMAGGIORE)

*Allegorical Portrait of Charles V Receiving the World.*

Oil on canvas.

Ca. 1530

68" x 47", 173cm x 120cm; 85" x 63 1/4", 216cm x 160.5cm framed.

\$800,000.



PROVENANCE: Cardinal Ippolito de' Medici; collection of the Dukes of Mantua until at least 1630; with Samuel Woodburn (1786-1853) in London by 1840; Christie's, London, May 15, 1854 and following days as lot 188; with William Angerstein, Esq. (1811-1897) in London before 1883; his sale at Christie's, London, February 23, 1883 as lot 245 where acquired for £47 by Mr. Lesser; collection of Sir Francis Cook, 1st Baronet (1817-1901) at Doughty House, Richmond, Surrey, and thence by descent to Sir Francis Cook, 4th Baronet (1907-1978); with Sestieri in Rome by 1956; with Rosenberg & Stiebel, Inc. in New York by 1963; Sotheby's, New York, January 27, 2011 (lot 131) where acquired by Graham Arader (present owner).

CONDITION: Very good with small color abrasions and some irregular craquelure; canvas relined (during restoration in the 1950s?) with tears next to Charles's chin and his temple covered up; small pentimento in the placement of the child's right hand, as well as the hand and left arm of the allegorical Fama.

EXHIBITIONS: Manchester: *Art Treasures of the United Kingdom*, 1857, no. 210; The Rose Art Museum (Brandeis University, Waltham MA): *Major Masters of the Renaissance*, 3 May–9 June 1963, no. 14; Vassar College (Poughkeepsie, NY) 16 October–15 November 1964, no. 11; Oklahoma Museum of Art: *Masters of the Portrait*, 4 March–19 April 1979, no. 1; Pinacoteca Nazionale (Bologna), National Gallery of Art (Washington, DC) and Metropolitan Museum of Art: *The Age of Correggio and the Carracci*, 10 September–24 May 1987, no. 62; Bundeskunsthalle (Bonn) and Kunsthistorisches Museum: *Kaiser Karl V (1500-1588)*, 25 February–10 September 2000, no. 79; Galleria Nazionale (Parma) and Kunsthistorisches Museum: *Parmigianino e il manierismo europeo*, 8 February 8–14 September 2003, no. 2.2.23; Musée du Luxembourg (Paris): *Titien. Le Pouvoir en face*, 13 September 2006–21 January 2007, no. 4.

Vasari reports on the genesis of the present painting in both the 1550 and 1568 editions of *Le Vite*:

When the Emperor Charles V was at Bologna to be crowned by Clement VII, Francesco (Mazzola), who went several times to see him at table, but without drawing his portrait, made a likeness of that Emperor in a very large picture in oils, wherein he painted Fame crowning him with laurel, and a boy in the form of a little Hercules offering him a globe of the world, giving him, as it were, the dominion over it.

Its identification is corroborated by the mention of the painting as being “un quadro grandissimo.” Vasari continues:

This work, when finished, he showed to Pope Clement, who was so pleased with it that he sent it and Francesco together, accompanied by the Bishop of Vasona, then Datary, to the Emperor; at which his Majesty, to whom it gave much satisfaction, hinted that it should be left with him. But Francesco, being ill advised by an insincere or injudicious friend, refused to leave it, saying that it was not finished; and so his Majesty did not have it, and Francesco was not rewarded for it, as he certainly would have been.

The accounts in *Le Vite* provide an explanation for the unevenness of the painting's technical execution. As it was not a commission, the work remained *non finito*, based on an autograph design by Parmigianino (Morgan Library IV,43). The iconography serves the glorification of the Habsburg rule after Charles's coronation in Bologna on February 24, 1530. It presents the Emperor as the Sword of Christendom and defender of the Christian globe handed to him by the infant Hercules. Centered on Jerusalem, whose cross potent and four crosslets Or were incorporated into the imperial arms in 1520, the globe extends, in a visual pun, to the Pillars of Hercules. Charles adopted as his impresa the Pillars with the motto “Plus Ultra,” the inversion of the “Non Plus Ultra” (nothing more beyond) inscribed, by Renaissance tradition, upon them. Rosenthal (1971) glosses: “according to most historians and emblematisers of the mid-sixteenth century, Charles' device was invented... to foretell the extension of his rule 'beyond the Columns of Hercules' into the New World.”

Parmigianino depicted the impresa on the sheath of the Emperor's sword. He thus creates a quasi-mythological subtext that in conjunction with the allegory of Fame aligns the Spanish rule with the hegemony of the antique Roman Empire. Beyond the political meaning connected with Charles's coronation as Holy Roman Emperor, the iconography also calls for a Ulyssean interpretation that rests on the legendary adventurer's aspirations to travel beyond the Straits of Gibraltar. Charles V is portrayed as the ruler of the world and the head of an empire on which the sun never sets. Parmigianino, conjuring all the symbolism he can muster, has created what Michael Thimann calls “the first modern allegorical ruler-portrait.”

Selected references: Vasari 1550/68; Borenius 1913; Frohlich-Braun 1921; Copertini 1932; Longhi 1958; Freedberg 1966; Berenson 1968; Popham 1971; Eisler 1983; Gould 1992; Chiusa 2001; Checa 2002; Morselli 2002; Vaccaro 2002; Sgarbi 2003; Fornari Schianchi 2003; Ekserdjian 2006; Thimann 2006; Christiansen-Falciani 2021 (illustrated).

## A SUPERB PORTRAIT OF THE FIRST MISTRESS OF FRANCIS I



ATTRIBUTED TO CORNEILLE DE LYON (THE HAGUE, C. 1500/10-LYON, 1575)

*Portrait of Francois de Foix*

Oil on panel

6 5/8 x 5 1/2 in.

\$250,000.

Provenance: With Schaffer Galleries, New York; From whom acquired by George and Ilse Nelson in the early 1950s.

In portraiture, as in life, likeness and expression seem lodged in the visage. The meticulously rendered faces of long-dead sitters in sixteenth-century portraits reflect qualities often associated with Renaissance art: individualism and psychological presence. In this painting the artist's sense of naturalism, combined with a characteristically Northern Renaissance flair for line and precision, is clearly demonstrated. The work offers a subtle blend of smooth precision, the psychological realism of the French portrait, and an approach to light and facial contour reflecting the recent influence of the Italian Renaissance painters. Typical of French court portraits of the mid-sixteenth century, the subject's facial features are precisely recorded with exactitude and without flattery, and the sitter seems withdrawn into a world of his own thoughts.

Corneille de Lyon was a Netherlandish-born painter who became a French citizen in 1547. He was a native of The Hague (in France he is still known as Corneille de La Haye), but he has settled in Lyons by 1533 (the first record of him) and in 1540 he became court painter to the dauphin, later Henry II. Contemporary references to Corneille indicate that he has a considerable reputation as a court painter, but only one work survives that is unquestionably from his hand, a portrait of Pierre Aymeric (Louvre, Paris), authenticated by an inscription in the sitter's handwriting on the back of the picture. Many other works in a similar style go under his name. They are mostly small in scale and sharply naturalistic in manner, with the sitter usually set against a green or blue background. The National Gallery, London, has four examples of the type, catalogued as "attributed to" or "Style of Corneille de Lyon."





ATELIER DE CORNEILLE DE LYON

*A Portrait of Jacques Dalechamps (1513-1588)*

Oil on panel

Panel size 16 7/8 x 11 5/8 in

Framed size 19 1/4 x 24 3/4 in

Inscribed u.l.: MENTO. MORI, and u.r.: AETATIS SVE

Ca. 1588

\$60,000.

ATELIER DE CORNEILLE DE LYON  
*A Portrait of Jacques Dalechamps (1513-1588)*

Oil on panel

Panel size 16 7/8 x 11 5/8 in

Framed size 19 1/4 x 24 3/4 in

Inscribed u.l.: MENTO. MORI, and u.r.: AETATIS SVE

Ca. 1588

\$60,000.

The half-length figure of the sitter, Jacques Dalechamps, is painted in front of an emerald green background. His delicate ruffled collar stands in sharp relief against his black jacket, the red detail drawing the eye to the center of the painting. Dalechamps' pale blue eyes, his vacant stare, his dark moustache and beard lend his face a singular attraction and the whole is a telling portrait of the confident personality and aristocratic charm of a true Renaissance man, renowned during his time for advancements in medicine, botany, ornithology and letters.

Jacques Dalechamps was born in 1513 in Caen, and died in March 1588 in Lyon after a long and prosperous career as a French naturalist, medical doctor, philologist, and botanist. In addition, he was well-regarded for his many translations of important works into French and Latin, which he enriched with notes of *Athenaeum*. Dalechamps joined the University at Montpellier in 1545 and received a PHD in 1547. He lived for several years in Grenoble and Valence, and settled in Lyon in 1552, where he practiced medicine at the Hotel Dieu. His most important work is the *Historia Generales Plantarum* printed from 1586-1687- a compilation of all botanical knowledge of his time published in Lyon. This comprehensive natural history also functions as an herbal, detailing the healing properties of plants as well as their various species, shapes, sizes, origins, seasons, and temperament. In the late 15th century, public interest in natural history emerged as a result of advances in thought, the revival of Greek medical texts, and curricular reform in medicine. Dalechamps' *Historia* was a timely and complete work that contributed greatly to both the popularity and practical uses of the plant world. Though Dalechamps published several other books including a medical volume entitled *Francoise Surgery*, his contributions to botany sealed his legacy: "Dalechamps is considered by some authorities to have been one of the most erudite of the French botanists of the 16th century. His book is a compilation of the botanical knowledge available at that date, and is important as it shows another grouping attempt at a classification of the plants which he described. A number of woodcuts were especially made for the book from plants sent to the author by Lobel, l'Ecluse, and others, but for the most part were taken from previously published works" (Hunt 154).

Corneille de Lyon (ca. 1500-1575) was an illustrious Netherlandish painter active from 1533 until his death in Lyon. As a young man, he traveled to France and became attached to the royal court in Lyon. In 1541 his considerable talent was recognized, and he was appointed as the official painter to the Dauphin, the future King Henry II. When Henry ascended the throne in 1547, he continued his relationship with the painter and promoted him to the position of chief valet. De Lyon's major work during this period was a series of portraits of the French court. In 1564, Catherine de' Medici visited the court and was impressed by the lifelike quality of her own portrait.

Presently, very few existing works bear the de Lyon signature, and though he is well documented as the leading painter of this distinctively French style, no single identifiable work can be unquestionably attributed to him. As a result, many of the surviving portraits in the de Lyon style are judged and attributed based on their quality alone. The portrait of Dalechamps is a splendid example of de Lyon's style of painting. While de Lyon's portraits are nearly miniature in scale, ranging from the size of a postcard to about 8" x 10", he worked in oil paint on wood panels similar to this painting, with the flesh areas painted very thinly and the greenish backgrounds painted more thickly. The present portrait shares these qualities, with a thicker layer of emerald-green in the background and thin, delicate layers of paint used on the face and garment details. As with all other works from the School of Corneille de Lyon, a faint overall crackling of the paint has occurred. A slight splitting of the wood is perceptible just to the right of the middle of the painting, running vertically and faintly restored. Additional wooden panels have been added to the back of the original wood to prevent bowing. Overall, the painting is in excellent condition, and represents a rare opportunity for collectors of Northern Renaissance painting.





CIRCLE OF QUINTEN MASSIJS (LEUVEN, 1456-1530)

*Portrait of Guillaume de Croy (William de Croy)*

Oil on panel

13 ½ x 10 ¼ in.

\$90,000.

Bust-length portrait of of Guillaume de Croy (William de Croy, 1458-1521), in a fur-lined coat.

Guillaume de Croy, Lord of Chièvres (1458-1521), was born into nobility as the second son of Philippe de Croy. He bought the Lordship of Beaumont and Chièvres from his father in 1485.

Croy was elected a Knight of the Golden Fleece in 1491, his allegiance evident from the inclusion of a golden lamb medallion in this portrait. In 1494, he became part of the Court of Philip the Handsome (1478-1506). After Philip's death, Guillaume became part of the regency council and held chief responsibility for the finances of the Low Countries, as well as being supreme commander. In 1509, he became chief tutor and first chamberlain of the infant archduke Charles V (1500-1558) which proved to be his most important achievement and would make him an influential man in international politics. Charles V was soon dependent on Guillaume for advice and gave him many titles, such as Duchy of Sora and Arce, and Baron of Roccaguglielma. However, Charles finally broke with his advisor's influence when he went to war against France, which the pro-French Guillaume had tried to prevent.

Guillaume was said to have been poisoned by protestant followers of Martin Luther in 1521. He was succeeded by his other nephew Philippe II de Croy.



THE ENTOURAGE OF JEAN DECOURT (Follower of Clouet, ca. 1530-1585)

*Portrait of Catherine de' Medici (1519-1589), Queen of France*

Oil on panel

Ca. 1575

13 5/8 x 10 3/8 in. panel, 18 x 14 1/2 in. framed.

Provenance: Tudor Wilkinson Collection; its sale, Hotel Drouot,  
Ader Picard, Paris, July 3-4, 1969, lot 41 (as French School).

Acquired by the family of the current owners; Christie's, March 22, 2017: €20,800.

Exhibited: Paris, Galerie Charpentier, French Portraits , 1945, no. 17. Paris, Galerie Charpentier, *One hundred portraits of women: from the 15th century to the present day*, 1950, no. 19 (like Francois Clouet).

\$125,000.

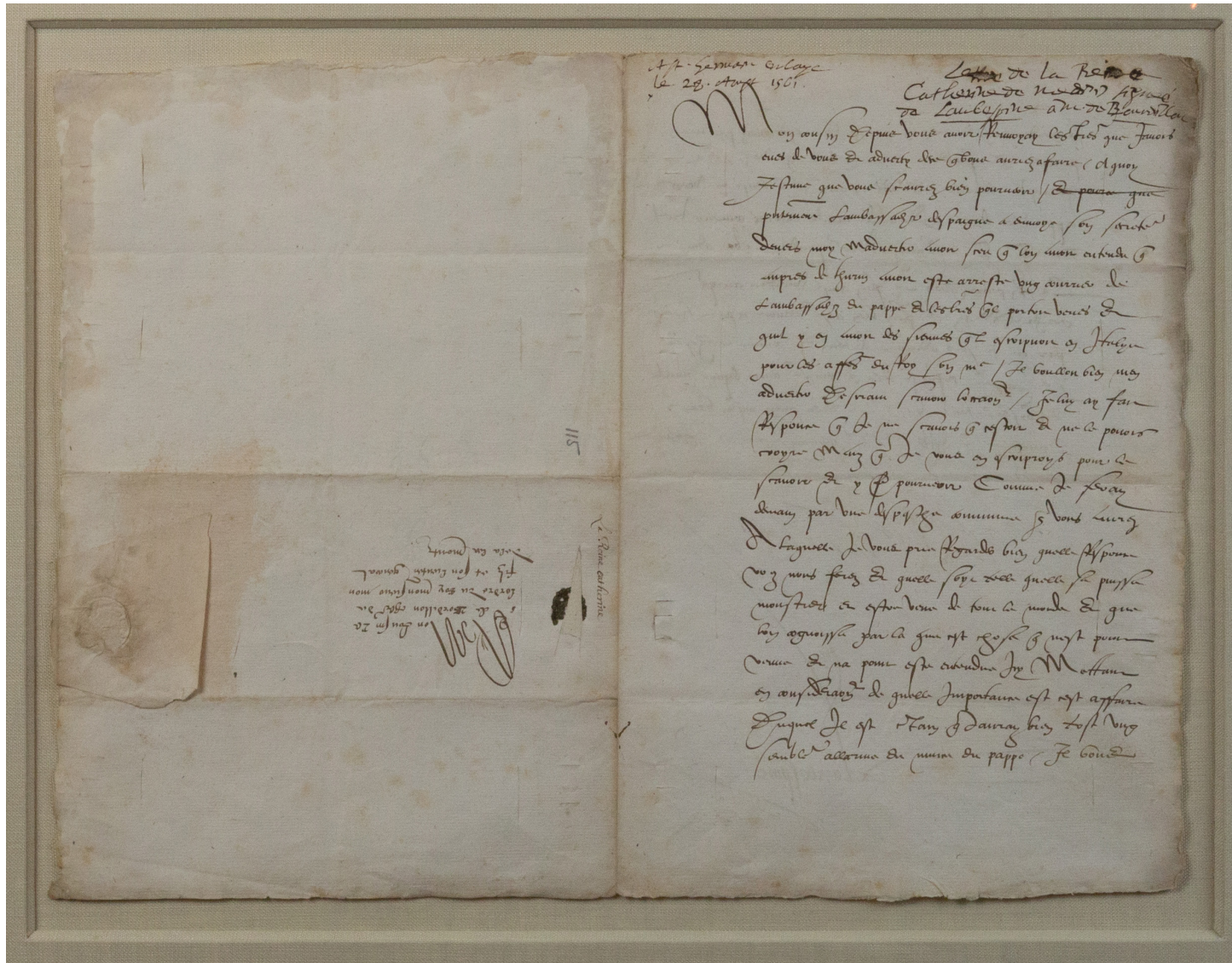
Jean Decourt was a French portraitist and follower of Francois Clouet (c. 1510-1572) working for several European nobility. He was painter to Prince de la Roche-sur-Yon in 1553, became painter in 1562 to Mary Stuart, the consort of King François II. In 1572 Court succeeded François Clouet as Peintre du Roi to Charles IX.

There is only one known signed portrait by Jean Decourt. British Gallery Philip Mould & Company holds a miniature of Henri III, which is signed Decourt on the verso. This discovery was made recently and provided an excellent point for comparison with this portrait of Catherine de' Medici. Mould wrote of hallmarks of Decourt's style, "particular attention paid to the clothing, the jewels treated in volume with their cast shadows, the incredibly lifelike, modelling of the face (which is slightly pale) and in the artist's habit of placing the reflection of light in the pupil of the eye, rather than the iris as Clouet did." The trademark pale skin, attention to jewelry, and placement of the reflection of light in the pupil of the eye support the attribution to Decourt.

We would like to thank Madame Alexandra Zvereva, who examined this work. She attributes this work to the entourage of Jean Decourt and dates the piece to around 1570/80 after a visual examination.



# AN UNPUBLISHED LETTER OF CATHERINE DE' MEDICI, THE SCHEMING QUEEN



Medici, Catherine de'. Signed letter to Imbert de La Platière, Sieur de Bourdillon;  
counter-signed by (Sébastien de) l'Aubespine. St. Germain-en-Laye, 28 August 1561.

Bifolium (sheet: 16 7/8" x 12 5/8", 427mm x 320mm; framed: 26 1/16" x 21 7/8").

Text of the letter on two pages (1r-v), 2r blank, direction and docketing on 2v.

With a slit and a papered wax seal.

Folded in half vertically and twice horizontally, making 8 compartments. Some tanning at the edges, with fragments of wax, some ink burns and one book-matched worm-track. Framed with UVIII plexiglass recto and verso.

\$2,800.



Catherine de' Medici (de Médicis, 1519–1589) was Queen consort of Henry II of France, Queen Regent for her son Charles IX and Queen Mother to him and to three other sons, Francis II, Charles IX and Henry III. Born to Lorenzo II de' Medici, ruler of Florence and Duke of Urbino, Catherine was held in a convent while Charles V laid siege to Florence, in return for which Pope Clement VII made him Holy Roman Emperor. Thereafter, Catherine's wedding to Henry II was arranged by Clement (her cousin Giulio de' Medici), bringing concord between two great Catholic powers.

Catherine was deeply embedded in the workings of XVIc Europe, whether by relation or by direct involvement. This letter, apparently unpublished, shows her in the time of her Regency playing a direct role in espionage. Writing to Imbert de La Platière, Sieur de Bourdillon, Catherine instructs him (she would make him Maréchal de France the following year) to make a public denial that she had a role in the detention of courier of the papal envoy at Turin. The King of Spain — to whom l'Aubespine was ambassador — complained about the violation. Catherine had, in fact, instructed Bourdillon to intercept the courier and to copy the material that concerned her, while simultaneously instructing the French ambassador to Rome to tell the pope that Bourdillon acted on his own, and that the king (her son, Francis II, then 11) was outraged.

Le Comte de La Ferrière's *Lettres de Catherine de Médicis* (Paris: Imprimerie nationale, 1880) I.230n. points to the absence of our letter from the corpus of known correspondence between Catherine and Bourdillon.

Dyposé le tout / 2 dieu moy assez bon  
Donné en f. l'abbé de 82 gubany & leu L. perby  
aout 181.  
M. de Viller



STUNNING PORTRAIT OF FRENCH NOBILITY DRAWN  
FOR CATHERINE DE' MEDICI BY CLOUET



FRANÇOIS CLOUET (1522–1572)  
*Portrait of Jeanne Clause, Madame de Lesigni*  
With inscription 'Madame de lesigni'  
Colored chalks, watermark crown on paper  
13 1/2" x 9 1/8" sheet

\$45,000.

Provenance: Catherine de' Medici, Queen of France, and by descent to her granddaughter, Christine of Lorraine, Grand Duchess of Tuscany. Casa Medici, Florence. Ignazio Enrico Hugford, by 1738. Henry Oppenheimer, London, by 1908. Private collection, Kent, England with Richard Nagy Fine Art, 1981, from whom acquired by James Fairfax, Bowral, New South Wales.

Literature: L. Dimier, *Histoire de la peinture de portrait en France au XVI<sup>e</sup> siècle*, Paris, 1925, II, p. 398, no. 1; A. Zvereva, *Les Clouet de Catherine de Médicis: chefs-d'oeuvres graphiques du Musée Condé*, exh. cat., Chantilly, Musée Condé, 2002, p. 18, n. 61.

Exhibited: London, Obach & Co., 1908, no. 27. Sydney, Art Gallery of New South Wales, The James Fairfax Collection of Old Masters, 1992, unnumbered. Sydney, Art Gallery of New South Wales, *The James Fairfax Collection of Old Master Paintings, Drawings, and Prints*, 17 April–20 July 2003, no. 12.

From 1540 through 1570, Catherine de' Medici commissioned from father and son artists Jean and François Clouet (and their studio) over 500 portrait drawings of the French royal family and court. The inscription on the drawing is by the same hand as those on over 100 other portrait drawings, and the handwriting is thought to be by one of Catherine de' Medici's secretaries.

This ethereal portrait of Jeanne Clausse, wife of Jean de Pierrevive, whose family, called Pierrevive or Pietra-viva, were nobility of Piedmontese origin and were close to the French royal family. Jean-Michel de Pierrevive (d. 1501/02) was a doctor to King Charles VIII (1470-1498). Marie-Catherine de Pierrevive was married to Alberto Gondi, a member of the Italian banking family close to the Medicis, and she was also governess to Catherine de' Medici's children.

After Catherine de' Medici's death the collection of Clouet portrait drawings passed to her granddaughter, Christine of Lorraine, Grand Duchess of Tuscany. They then remained in storage, forgotten in the Uffizi, until they were unearthed by Ignazio Enrico Hugford (1703-78), the English artist, collector and dealer. After his death his collection was sold to pay off his debts, and among the 3100 drawings sold at the Real Galleria degli Uffizi were the Clouet portraits.





ATTRIBUTED TO COME DUMONSTIER (ACTIVE, 1545 - 1605)

*Possibly a Portrait of the Prince of Guise*

Graphite, red ink, brown and yellow chalk, stump drawing

Entitled and dated "Le Prince de Guise. 1598."

13 x 9 1/2 in. visible, 22 x 19 in. framed.

\$15,000.

Previously attributed to Daniel Dumonstier (1574-1646), it is possible that this portrait is from the hand of Come, the father of Daniel, a portrait painter in Paris at the court of Nerac. This hypothesis is difficult to confirm because very few portraits drawn by the artist exist to this day. Not only was Come a painter, he was also the valet to Catherine de' Medici and Margaret of Valois, the Queen of Navarre. This portrait most likely represents Charles I de Guise (1571-1640), who inherited the titles of Duke of Guise and Prince de Joinville in 1588, at the death of his father Henri de Guise, nicknamed the "balafre" (The scarred).

We thank Daniel Lecoœur who suggested the attribution to Come Dumonstier.



Van Baerle, Caspar. *Medicea Hospes, sive descriptio publicæ gratulationis qua Serenissimam, Augustissimamque Reginam, Mariam de Medicis, excepit Senatus Populusque Amstelodamensis. Auctore Caspare Barlaeo.*  
Amsterdam: Johann & Cornelius Blaeu, 1638. First edition, with first-state plates.

Folio in 4s (15 11/16" x 10 3/4", 398mm x 273mm): binder's blank, A<sup>6</sup> (A1 blank) B-H<sup>4</sup> I<sup>4</sup> (I4 blank), binder's blank [S3; -A2, I3]. With an etched-engraved portrait frontispiece and 16 folding etched-engraved plates, and 2 additional folding etched-engraved plates: *Effigies Mariæ de Medices Christianissimi Galliarum Henrici Magni coniugis, trium regum matris, Hetruriæ ducis filiæ* drawn by G. Hondthorst and engraved by Pieter Holsteyn II and Pieter Nolpe (at B1); and *Effigies nobilissimorum et amplissimorum Dd. consulum qui reip. Amstelodamensi præfuere tunc, cum eorum mandato advocatus Cornelius A Davelaer, D. in Petten, Equitatus Patritii Praefectus, christianissimam Reginam Mariam de Medicis, eandem urbem ingredientem, deduxit* drawn by Thomas de Keijser and engraved by Jonas Suijderhoef (at B2).

Bound in (later?) laced vellum over pasteboard.  
Title and author ink manuscript to the spine.  
All edges of the text-block speckled red.

Some soiling generally, with bumps to the fore-corners. Quire A with some repairs and reinsertions (title-page backed with tissue?). Otherwise a clean copy with old guards and strong impressions of the plates. Ink-stamp and bookplate of Edward Ipers on the front paste-down, as well as the bookplate of Paul and Marianne Gourary. On the verso of the *Effigies Mariæ de Medices* ink notations of date ("3 July 1642" and "A.º 1638") and a partially-trimmed notation of location ("... binnen Amsteldam").

\$22,500.

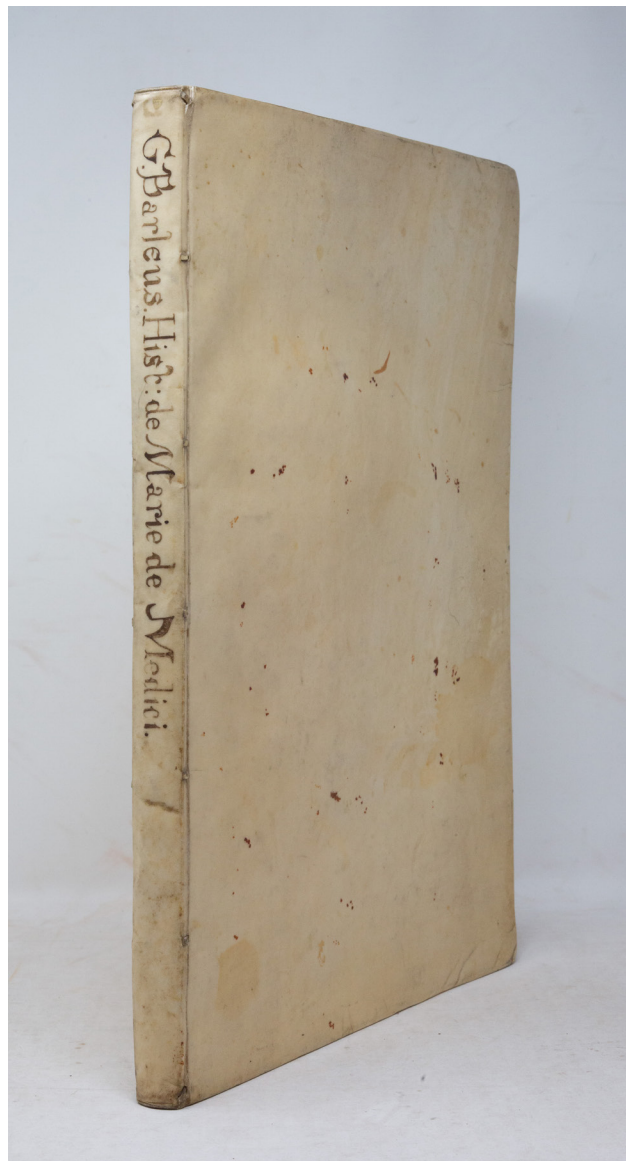


Marie de' Medici (1575–1642) was many things. Born the daughter of the Grand Duke of Tuscany, she married Henry IV of France, and when widowed by him served as Queen Regent for their son, Louis XIII. Her regency was controversial, and in 1617 Louis XIII banished her from court, placing her under house-arrest at Blois. Though she eventually returned to court, she would in 1631 leave France permanently, and made a tour of European countries where she had allies or other children.

The Queen Mother's entry to Amsterdam on 1 September 1638 was an occasion of regal pomp and import — most unusual for the Republic. Caspar van Baerle's account, published in Latin as well as in French and Dutch, details the magnificence and splendor of the celebrations: dramas and waterworks, triumphal arches and a vast parade (the title translates to "The Medicean Guest. . ."). The plates depict these preparations and spectacles in great detail (including several of an allegorical drama). Indeed, the two inserted plates give a sense of how the visit was commemorated, viz. with "posters" or "fliers" such as these. Likely published initially for the grandees involved in the reception of the Queen Mother, the first state of the plates is unnumbered. These copies were larger and printed more finely; later, numbers were added to assist in managing the greater number produced.

The book came into the collection of Edward Ipers (1843–1912) a Dutch paper-merchant and himself a writer, principally on Dutch history and language. Somewhat later, it joined the pre-eminent collection of "fête books," as they are known (festival books, celebration books), amassed by Paul and Marianne Gourary. After Paul's death in 2007, the collection — "Splendid Ceremonies" — was sold by Christie's New York (12 June 2009), in which the present item was lot 4.

*Berlin Ornamentstichsammlung* 2949; Landwehr, *Splendid Ceremonies* 108; Muller 1793; Vinet 489.



## ELEGANT PORTRAITS BY FRANCOIS QUESNEL (1543-1619)

In the 1580s and 90s, two families of artists successfully maintained the court's interest in the tradition of portraiture, creating realistic and refined renditions of iconic figures of the time: the Dumoustiers (trained at the Fountainbleau) and the Quesnels.

Francois Quesnel (1543-1619) was among the best known in the family. Born in Edinburgh where his father Pierre painted for James V of Scotland, Francois' name first appeared in the French royal accounts in 1572 having been involved with the procession of Charles I and Elizabeth of Austria into Paris.

Maintaining a career in France, his strict rendering of the subjects he painted found great success at the court of Henry III and IV. His conscious Mannerist influence was fitting for his portrait of King Henry III (painted c. 1582-1586) as well as the unknown sitter of Mary Ann Waltham, his only signed and dated portrait (1572). Very few painted portraits from his hand have survived.

While he developed his own unique drawing style and technique, Quesnel successfully carried on the Clouet and Corneille de Lyon tradition of portraiture. Employing white paper rather than the grey sheets of the past, he utilized pencil, red chalk, and vermillion wash in a tricolor palate of brown, black and white to render his subjects.

Louis Dimier, the author of *French Painting in the 16th Century* (1969) includes Quesnel in his writing, attributing a number of works by him in notable collections, namely 12 drawings that makeup the Fevret de Fontette Collection (Paris/Brussels), the Wickert collection (Paris) and the Cabinet des Estampes (Louvre, Paris).

Despite commissions and relationships with elite members of society, namely the Chancellor de Cheverny, Louis XIII and the Constable Henri de Montmorency, in terms of attribution, Louis Dimier states it best, "unfortunately, all this does not put us in possession of a single authentic work by this master." One piece, however, has helped identify the countless other examples by this prolific artist. Discovered among chalk drawings at the Cabinet in Paris one which Quesnel's name appears as the painter besides that of the engraver Thomas de Leu. This has served to "authenticate," so to speak, his vast oeuvre for lack of any better method.

The present two drawing are extremely close in style and technique to the work of Francois Quesnel, and compared to the Cabinet in Paris drawing, having been artfully rendered with several of his signature details: her delicately rendered costume, hair style and facial features.

Several prominent museums feature the work of Francois Quesne. To name but a few, the Detroit Institute of Art, Michigan; Kunsthistorisches Museum Databank, Vienna; Louvre Museum, Paris; The Royal Collection, London, UK.





ATTRIBUTED TO FRANCOIS QUESNEL (1543-1619)

*Portrait of a Woman with a High Ruff and Cap*

12 x 9 1/4 in

Black and red chalk and stumping

Inscribed in brown ink verso: Madame de Kier [?]

\$28,000

Reference: *Italian, French and Spanish painting before 1800 in prominent collections*, edited by Gerhard Holland, Published 1997 by Blick in die Welt in Frankfurt am Main; Dimier, Louis. *French Painting in the Sixteenth Century*. Arno Press: New York, 1969.





ATTRIBUTED TO FRANCOIS QUESNEL (1543-1619)

*Portrait of a Young Woman with a Ruff, a Curl on her Cheek and a Pearl Drop Earring*

13 3/4 x 9 3/4 in

Black and red chalk and stumping

Bears inscription in pencil verso: Made le Brione [?]

\$28,000

Reference: *Italian, French and Spanish painting before 1800 in prominent collections*, edited by Gerhard Holland, Published 1997 by Blick in die Welt in Frankfurt am Main;

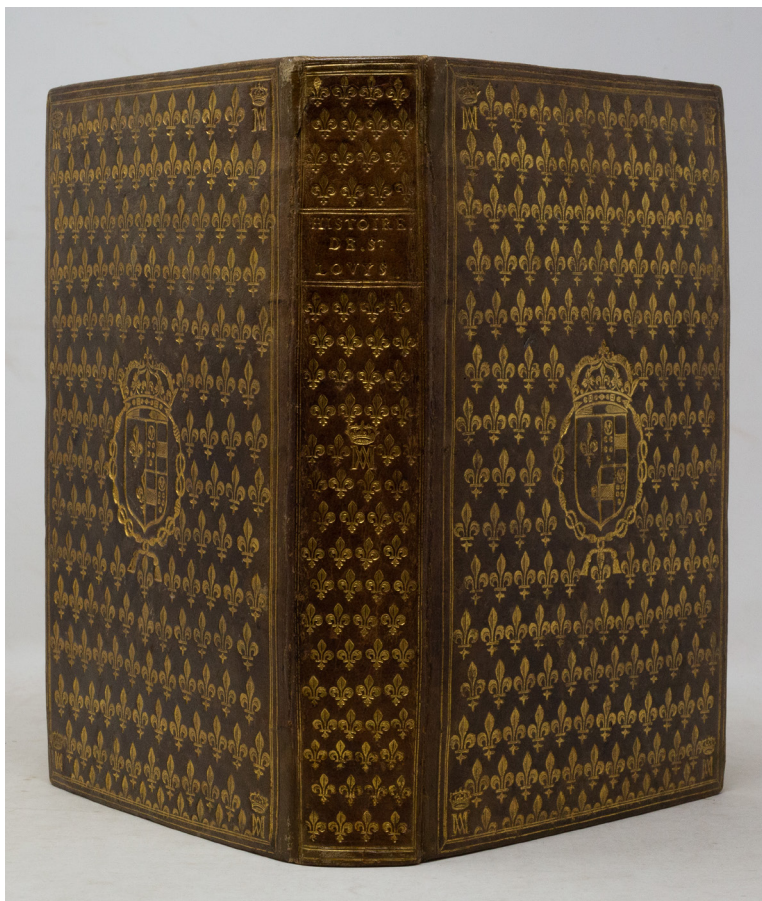
Dimier, Louis. *French Painting in the Sixteenth Century*. Arno Press: New York, 1969.



# The Medici & *Money*

Rich as Croesus, living like Rockefellers, the Medici were undeniably rich — surpassing their reigning counterparts so far that they financed foreign crowns as well as themselves. Conveying money into power was the alchemy of Renaissance rulers, and land was the sorcerer's stone. Views of the estates of de Croy, Charles V's tutor and chamberlain, underscore the ways in which he consolidated his power in the Imperial Court. At the other end of the display of financial power is the volume bound for Marie de' Medici, who also married into the French royal family. The symbols splashed across the olive leather may be fleurs-de-lis, but the gilding is pure Medici coin.

# BOUND FOR MARIE DE' MEDICI, QUEEN REGENT OF FRANCE



Joinville, Jean de, ed. Claude Ménard. *Histoire de S. Loys IX. du nom, roy de France. Par Messire Iean Sire de Ionuille, Seneschal de Champagne. Nouvellement mise en lumiere, suivant l'original ancien de l'Auteur. Avec diverses pieces du mesme temps non encor imprimees, & quelques Observations Historiques. Par Me. Claude Menard, Conseiller du Roy, & Lieutenant en la Preuosté d'Angers.* Paris: En la boutique de Nivelles. Chez Sebastien Cramoisy, 1617. First edition.

BOUND WITH Beaulieu, Geoffroy de and Guillaume de Chartres; ed. Claude Menard. *Sancti Ludovici Francorum regis, vita, conversatio, et miracula. Per F. Gaufridum de Bello-loco Confessorem, & F. Guillelmum Carnotensem Capellanum eius, Ordinis Prædicatorum. Item Bonifacii Papæ VIII. Sermones duo in Canonizatione, Bulla Canonizationis, & Indulgentia in translatione corporis ipsius. Omnia nunc primum ex ms. codd. edita, studio & curâ Claudii Menardi, Consiliarij Regij, Andegauensis Propratoris.* Paris: Ex officina Nivelliana. Sumptibus Sebastiani Cramoisy, 1617. First edition.

Quarto (9 5/8" x 6 9/16", 244mm x 168mm): binder's blank, ã<sup>4</sup> ã<sup>4</sup> 7<sup>2</sup>, A-Aaa<sup>4</sup>; \*<sup>2</sup>, a-aa<sup>4</sup>, binder's blank [\$3 signed; -ã1, ã2, s3]. 296 leaves (198, 98), pp. [18] (title, blank, 9pp. dedication to Louis XIII, psalm, 5pp. to the reader, 2pp. contents (of both works), privilege), 1-372, [6] (6pp. index); [4] (title, blank, contents, privilege), 21-185, [7] (7pp. index). With two engraved full-page portraits by Gaultier.

Bound in olive morocco, likely by Clovis Ève. On the boards, a triple gilt fillet border surrounding a semis of fleurs de lis, gilt. In the center, the heraldic achievement of Marie de' Medici, gilt (Olivier 2504, fer 2). In the corners, the crowned ciphers of Marie de' Medici, gilt (2504, fer 4). On the spine, a double gilt fillet border surrounding a semis of fleurs de lis, gilt. Title gilt between double gilt fillets. Crowned cipher of Marie de' Medici at center, gilt. Dashed gilt rolls to the head- and tail-pieces as well as to the edges of the boards. Marbled end-papers. All edges gilt.

Spine sunned. Some scuffing generally, but altogether an exceptionally solid and unsophisticated copy (A2-4 on new guards). Margins ruled in sanguine throughout. Excellent margins. A few pencil marginalia (X's generally). The occasional spot, with some inkstains on the title-page. Hexagonal monogrammatic bookplate of Jean Bonna to the front paste-down. Label of Adolphe Bordes on the recto on the final blank.

\$78,000.



Louis IX of France (1214–1270) was later canonized as Saint Louis for his zealotry; his reign is a peak of the French middle ages. At the age of 12, Louis became king after the death of his father, and his mother, Blanche of Castile, was regent until he came of age in 1234. Louis died in Tunis during a crusade, and in 1297, Pope Boniface proclaimed him a saint. This extraordinary arc was described in 1309 by Jean de Joinville. Why, then, was a new edition brought forth some three centuries later?

Claude Ménard (1574–1652) was a Catholic historian, and one of the great French textual critics. Ménard found in Laval a previously unpublished manuscript of Joinville's life of St. Louis, along with several Latin texts related to the process of his canonization. He consequently brought out a much-improved edition of the Joinville *Histoire*, and published for the first time the primary-source material related to the transition from king to saint. Ménard's endeavors on the subject were not, however, coincidental.

With the death of Henry IV (the first Bourbon king after two centuries of Valois) in 1610, his son Louis became king at the age of 8. Henry's widow, Marie de' Medici (1575–1642) served as her son's regent until 1614. The mirroring of the early years of Louis IX can hardly be ignored (indeed, the portraits of Louis IX and XIII literally face one another), and so with hope of a second golden age under a beloved boy-king, Ménard brought out a fresh edition of his life and ascent to the heavens, and dedicated the work to his namesake.

The present volume, therefore, might seem to be a straightforward association copy: it belonged to the mother of the dedicatee of the work. The truth is far less rosy. Marie, daughter of the wealthy Medici of Florence — bankers to the French crown — was never fully accepted by the French aristocracy. She kept her own cadre of Italians at court, and was in turn viewed with suspicion as a bourgeois foreigner. Her regency was rocky, and when at last Louis came of majority at the age of 13, her diminished place at court placed her at risk.

By the age of 15, Louis XIII had consolidated enough power to shake of the maternal yoke, and with the “coup de majesté” banished Marie from court (and places under house-arrest at Blois) in April of 1617. Just two months previous (11 February 1617) the volume was given the royal privilege, shortly after which our copy will have been presented to the reine-mère. As her tears fell on the portrait of her son facing that of Louis IX, she plotted her return to power, and in February of 1619 Marie broke out of her chateau-prison to initiate the “guerre de la mère et du fils.”

Clovis Ève (ca. 1565–1635) followed his father Nicolas as *relieur du roi* (royal bookbinder), and is best known for these bindings “à semis” (or semées) viz. gridded with fleurs-de-lis and interspersed with the monograms and arms of their owners.

The fate of all royal material hinges, notionally, on the French Revolution. Adolphe Bordes compiled a library with a special interest in French religious texts and heraldry — the present volume must surely have been a centerpiece — and wrote on his booklabel that he acquired the volume from the library of William Beckford, the sensationally wealthy collector whose daughter became Duchess Hamilton. This is lot 1190 in the second portion of his legendary 1882 Sotheby's sale, purchased by the London booksellers Ellis & White for £23.10.0 (some \$4,000 in 2021 money). (The Beckford catalogue attributes the binding to Ruette, but Olivier's inventory of Ève's tools makes it far likelier that the latter was the binder.)

The book then came to be owned by Jacques Guérin, in whose Hôtel Drouot sale (7 June 1990) the present copy was lot 29. Guérin was one of the great twentieth-century French bibliophiles, and is best known as a collector of Proust (he owned the manuscripts of *À la recherche du temps perdu*). Its final owner before its acquisition (his sale, Christie's London, 15 June 2015, lot 101) was Jean Bonna, the renowned collector of Old Master drawings. Bonna's first passion, however, was early French first editions (especially illustrated), and he had a nonpareil collection of them.

Olivier 2504 (binding); not in Brunet or Lowndes.



RENAISSANCE ESTATES AND NATURAL HISTORY SUBJECTS  
BY ADRIEN DE MONTIGNY (c1570-1615)  
FROM THE COLLECTION OF CHARLES DE CROÿ,  
FOURTH DUKE OF AARSCHOT

Watercolors on vellum: many with paintings on recto and verso

Each approximately 20 1/2 x 15 1/4 in.

1596 - 1598

Provenance: Charles de Croÿ; his nephew, Alexandre d'Arenberg; by descent to Ludmilla d'Arenberg; her son Engelbert de Croÿ; by descent to the present owner; purchased at Sotheby's, Western Manuscripts and Miniatures (L01323), London, 19 June 2001.

Duke Charles de Croÿ and the Collection of Albums assembled over four hundred years ago, the collection of watercolor albums commissioned by Duke Charles de Croÿ constitutes one of the most remarkable historical records of the towns and villages of the Low Countries of the 16th and 17th centuries, and a foremost artistic expression of the French Late Renaissance style. Each watercolor memorializes an estate or town that formed part of the dukedom, with the majority of these views surrounded by lavish borders comprised of combinations of natural history imagery, including cut tulips and other flowers, fruits and vegetables, and wildlife, including owls, peacocks, dogs, monkeys, and other animals. A vast compendium of unusually large watercolors, they are works of extraordinary importance for the architectural history, topography, and history of northern France and Belgium during a time of marked social upheaval and change. Esthetically, the albums are equally extraordinary as monuments in Northern Renaissance book illumination, unprecedented for the large size of the folios and the quality of the painting.

In the past several decades, scholars, most notably Jean-Marie Duvosquel of Brussels, have devoted a great deal of research to tracing the evolution of the albums and to reconstructing the personal history of their collector. Charles de Croÿ was a prominent member of one of the great noble families which, under the dukes of Burgundy and the kings of Spain, played a considerable role in the political and economic life of the Low Countries. Born at the Chateau de Beaumont on July 1, 1560, he was the son of Philippe, Third Duke of Aarschot, and of Jeanne, Dame of Comines and of Halluin. His father was quite active during the wars of religion between the Dutch Calvinist rebels and the Spanish Catholic overlords, a struggle that had as much to do with political as religious independence. In the midst of the conflict, on September 3, 1580, Charles de Croÿ married the widow of Lancelot de Berlaymont, Marie de Brimeu, an extremely wealthy Calvinist heiress and his elder by ten years. Marie exerted a strong influence on her young husband, leading him to renounce his Catholic faith and abandon the cause of the King of Spain, Phillip II. As Holy Roman Emperor, Phillip ruled all of the Netherlands and was then trying to maintain his authority in the face of the dramatic religious and political conflict that would soon see the northern provinces (present-day Holland) gain independence, while the southern provinces (present-day Belgium and northern France) remained subjugated to Spanish rule. In the late 16th-century Low Countries (as the Netherlandish provinces were collectively known), religion and politics were inseparable. One's choice of Protestantism or Catholicism could signal either loyalty to the Spanish overlords, or desire to rebel from them and gain freedom. Thus Charles de Croÿ's rapid conversion was hardly without political ramifications. Indeed, with his vast and increasing patrimony, his allegiance could potentially have had significant consequences for the fate of his native land.

Yet Charles de Croÿ, who until the death of his father in 1595 was usually known as the Prince of Chimay, was somewhat of an independent maverick both religiously and politically. Initially Catholic, then Protestant, he was ultimately not very supportive of either Philip II of Spain or the rebels led by the Prince of Orange (and after 1584 by his son Maurice of Nassau). The religious flip-flops become more understandable once it becomes clear that he, like his father, sought whatever was best for his own estates, which were considerable. Both men basically detested both the Spanish troops and the Calvinist radicals who eventually seized control of the States-General, the governing body. Indeed, the latter event surprised the elder Aarschot, who figured Orange and all the other rebels would return to Catholicism once the Spanish were chased out. Neither man ever really understood the religious dimension of the Dutch Revolt, nor how deeply rooted Calvinism had become among the burghers of some of the towns in Holland and Zeeland, the two most radical provinces and, incidentally, among the most geographically distant.



In light of such ambivalent loyalties, it is unsurprising that Charles de Croÿ's foray into Calvinism proved to be shortlived. In 1585, a year after separating from his wife, he returned to the Catholic Church and began to take part in a number of military expeditions on behalf of the Spanish government, assuming a role of ever-expanding prominence in the political life of the Low Countries. His brief moment of disloyalty to the Spanish government and to Catholicism resulted in no change in his personal fortune, which was then growing considerably. After the death of his father in 1595, he found himself in possession of all Croÿ lands. Even prior to this his territorial holdings had been vast, for upon his marriage he had taken possession of the principality of Chimay, and after the death of his mother in 1581 he inherited the entire patrimony of the Comines-Halluin dynasty. To this was now added the entire duchy of Arschot, the principality of Chateau-Porcien, and the regions of Beaumont, Seninghem, Avesnes, Lillers, Quievrain, Esclaibes, Beveren, Fumay, and Revin. His rule over his domains was analogous to that of a prince over his states, as the administration of such vast holdings required that he form a council and chamber of counts to facilitate their effective management.

Despite his separation from Marie de Brimeu, Charles also retained control of her patrimonial lands until as late as 1599. Marie died in 1605, and eight months after her death Charles married his German cousin Dorothée de Croÿ, eldest daughter of the Duke of Havré. From that moment, he retired from public life to devote himself exclusively to the running of his lands and to building his art collection, including his celebrated collection of albums. He died in the Chateau de Beaumont on January 12, 1612. His widow survived him by 50 years and, without legitimate heirs, his property went to the family of his nephew, Alexandre d'Arenberg, upon her death.

### THE ALBUMS DE CROÿ

In 1595, Charles de Croÿ was not only at the height of his fortune after inheriting his father's properties, but also an extremely informed and erudite collector, amassing paintings, manuscripts, and medals in his favorite residences at Beaumont and Heverlee. He kept scrupulous records of his collection as well as maintaining the family archive, annotating by hand each of the tens of thousands of files that his ancestors had accumulated over the course of centuries. More than any other factor, it was his high standards and discerning eye that led to and informed the genesis of his collection of albums.

The idea for the project developed rapidly. In 1590, Charles had a "table" of taxes and rent quotas drawn up relating to the lands of Comines and Halluin that he had inherited upon the death of his mother. At about the same time he had a similar table compiled for the principality of Chimay, legally under his regency since the time of his marriage to Marie de Brimeu. These "tables" were in the form of atlases, comprised of many watercolor maps and plans in the manner of a land register, along with a number of views of castles and villages. Unlike the albums whose production they inspired, however, these were primarily administrative documents, and the maps included were clearly the work of their surveyor, Pierre de Bersacques, rather than an artist. This project was realized in 1596-8, with Bersacques's maps and notations eventually comprising two tomes that are still in the collection of the Croÿ estate: one covering the territories in Hainaut, the other the lands in Brabant, Flanders, Namurois, Artois and Picardy. The compilation of these large volumes gave Charles the idea to commission his court artist to re-draw the maps on parchment, a more luxurious medium than paper, and to supplement them with a view of each locality, painted in gouache in the manner of a painting. The purpose thus became not just administrative but consciously esthetic, the goal not merely efficient management but sumptuous glorification of his vast land holdings.

The views themselves are also delicately nuanced and highly distinctive, showing Montigny's mastery of the difficult medium of watercolor. Distance is portrayed with skilled use of atmospheric perspective, the far hills fading towards blue tones, and the sky and fields are carefully modulated to evoke a particular season and time of day. The result of de Montigny's amalgamation of direct observation and artistic license is an unprecedented and seamless mixture of the realistic and the fantastic, a vision of the countryside that is both bucolic and informative.

Delighted with the results, Charles expanded the project to include not only the lands in his patrimony but also those in which he exerted a significant influence. These included parts of the principality of Hainaut, where Charles was born, where he held the majority of his lands, and where he served as lieutenant, governor, captain general and grand bailliff. Hainaut was the subject of five albums, compiled and drafted from 1598-1602, supplemented by an album relating to Tournai and Tournaisis, completed in 1602. After his native province, Charles turned his attention to the birthplace of his mother. In 1603, he commissioned an album relating to the province of Lille, Douai, and Orchies, another region in which he held a number of important positions by virtue of his possession of Comines. Between 1604 and 1605 the album devoted to Namur was compiled, and in 1605-11 the final album was finished, dedicated to Artois, where the Duke had served as governor and captain general since 1597.

Charles de Croÿ divided this magnificent and sumptuous collection of 2,500 views, all painted on large parchment folios, into 23 volumes, which he housed in his library in the Tour de Sainte Barbe at the Chateau de Beaumont. There he spent many hours leafing through the volumes and verifying their exactitude, as witnessed by the existence of notations in his hand on a number of folios. At the time of his death, the volumes were inventoried and, the following year, were sent to Brussels and sold on August 19, 1614. Some volumes remained in the collection of the family, others were acquired by bibliophiles who, in turn, sold them to other book collectors, who sometimes modified the contents or "broke" them into individual views. Today, the original collection has been dispersed to a number of different countries, including Belgium, France, Germany, Austria, the Czech Republic, and the United States.

An examination of the images from the Album d'Authal reveals a striking diversity of representations: maps, plans, views, and heraldic designs alternate in the first two parts, while the third is more homogenous. The hybrid character of the album is not limited to the manner in which figurative elements are placed side by side with maps, for often these different forms of representations -- the cartographic and the pictorial -- are combined in one composition. A number of folios that are primarily maps, for example, include elements such as figures, houses and churches drawn in elevation. The descriptive, objective, and illustrational are intertwined in this album in a very distinctive manner. Some scholars have identified this sort of mixed representation as a transitional point towards the bird's eye view, normally taken from an imaginary vantage high above a locality such that its geography, landmarks, and even sometimes the character of its inhabitants can be grasped in one glimpse. Other elements included by de Montigny are purely imaginary embellishments, such as the fictional hills he added to many views, receding gradually towards the horizon in the background, or incidental pastoral scenes of aristocratic men and women engaging in leisure activities.

In light of the heterogeneous nature of the folios in the album, the richly decorative borders assume the role of unifying the varying representations. Other factors, too, are generally constant throughout the album. Frequently, the pictorial representations of churches and homes are stereotyped rather than being particularized, while the color too has a symbolic rather than purely descriptive function: brown signifying fields, green for meadows, blue for rivers, streams, ponds, etc.

One particularly remarkable element of the folios in the album is their complete sense of tranquility, for the actual social situation at the time was far from harmonious. The majority of the Duc de Croÿ's lands were hit quite hard by the ravages of religious conflict and war during the years 1596-8, as the bitter and bloody struggle between the Netherlands and Phillip II of Spain had reached a climax. With the northern provinces - present-day Holland - having fought for and won independence, the southern regions, including much of present-day Belgium and northern France, remained under Spanish control and absorbed much of the fallout of the bitter war. Compounded by the struggle between the Catholic and Protestant factions, the period was one marked by social, political and religious upheaval that intertwined to create one of the most intense periods of turmoil in the history of early-modern Western Europe. Against this historical background, Charles de Croÿ commissioned his court artist to paint these splendid views of his far-flung domain and to cloak them in the guise of perfect calm. In a moment when this very patrimony was threatened by the war with Spain, the duke chose to emphasize the abundance of the land in the borders with cornucopias of flora and fauna, and the serene life of the inhabitants going about their daily activities. These magnificent watercolors thus provided a sort of alluring escapism to their first owner, not unlike the distant but vivid pastoral evocation they offer to present-day viewers.

Charles de Croÿ preferred to memorialize and glorify his vast land holdings through idealization rather than unadulterated realism, and it was for this reason that he employed a painter rather than a cartographer to document them in his albums. He was extremely proud of his patrimonial lands and it is this that becomes evident through the striking coloring and general artistic refinement of their representation on paper. The historical and visual importance of this album is unquestionable, as is its place in the history of art. It is an exceptional source regarding the development of the countryside in the regions depicted: their architectural, agrarian and archeological history. The small scenes added by Adrien de Montigny give glimpses of the daily activities of four hundred years ago, and insights into the ways of life of the nobility as well as the more general population of the countryside, their popular traditions and customs.



These particular views originate from the Album d'Authal, one of the few that until recently remained in the collection of the Arenberg family. It covers three groups of Charles de Croÿ's properties in four different regions: Brabant, Flanders, Artois, Picardy, and Namurois. The watercolors as a whole are an amalgam of the pictorial and the cartographic. De Montigny was not a surveyor but an artist by training, and he drew heavily on the original maps done by Pierre de Bersacques, supplementing and frequently altering them in conjunction with his own observations and imaginative touches. As a result of this unusual combination, there are few precedents for such a hybrid luxury production of equal scope and splendor as the albums. Books of Hours, such as the most famous, the *Tres Riche Heurs* done by the Limbourg brothers in the 15th century for Jean, Duc de Berry, sometimes include similar subject matter but tend to be much smaller in scale than the Albums de Croÿ, which are too large and elaborate to be categorized as books of miniatures.

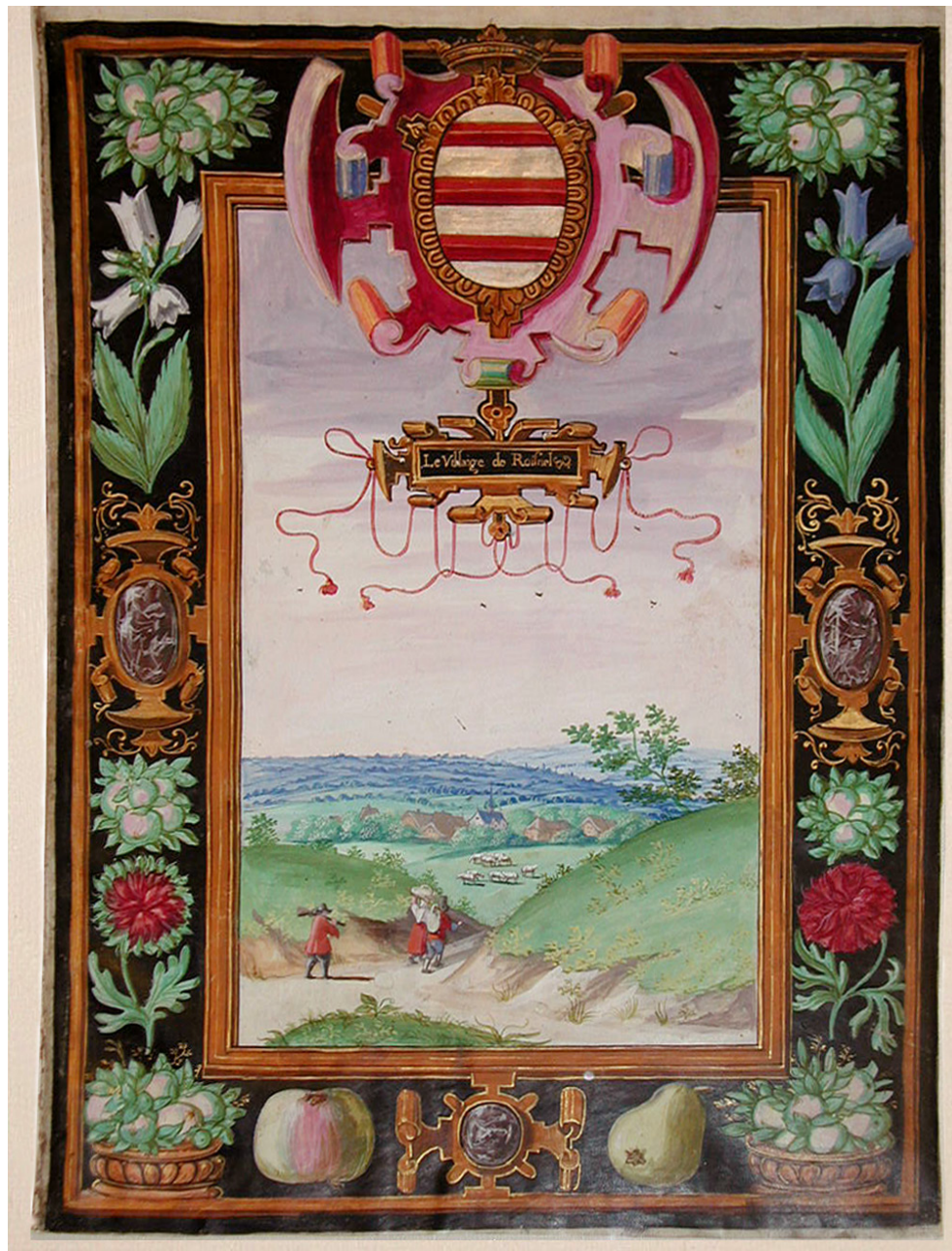
#### ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

Adrien de Montigny was a painter from Valenciennes in northern France. While few records remain, we do know that his magnum opus was the collection of vellums he created for the Duke de Aarschot Charles de Croÿ. Therefore, he was likely the Duke's court painter.

Adrien de Montigny, whose name often appears at the head of the albums and in some of the cartouches on the individual folios. The Albums de Croÿ are his only known work, with the exception of a representation of the Chateau de Heverlee made on parchment, also for Charles de Croÿ. The evidence seems to indicate that he was the exclusive court artist to the Duke, and the work that was entrusted to him was indeed extensive. The artist was required to explore and sketch every region that the Duke wanted to memorialize in the albums, including each city, village, castle, abbey and convent. De Montigny made these expeditions primarily during the spring and summer seasons, spending the winter in his studio, where he worked his preliminary sketches into finished compositions on parchment. They are sumptuous, pristine watercolors of outstanding esthetic quality, clearly intended from their inception to be works of art above and beyond their documentary function. De Montigny frequently enlivened his compositions, based initially on surveys made by Pierre de Bersacques, with figures of local people engaged in daily activities: fishing, farming, or riding, and sometimes playing a musical instrument, creating a picture of overall social harmony in a manner that recalls Pieter Bruegel.

The mind of an inspired artist at work is perhaps most evident in the sumptuous borders, decorated with jewel-like curls in gold or silver, architectural elements, or flowers, fruits, birds, and animals. The borders are of different types, the simplest being black with gold or silver ornament, some having architectural details embellished by flowers and fruit, and some with a neutral background against which are placed birds, insects, flora and such, all depicted with striking naturalism. Many show examples of highly distinctive strapwork decoration, a hallmark of late European Mannerism. Strapwork was widely popular throughout the late 16th and early 17th centuries, a type of ornament generally employed for borders that was composed of bands with the appearance of having been cut from leather or sheet metal, then twisted and rolled into fantastic shapes. The origins of strapwork are to be found in Italian art at the beginning of the 16th century, and interlacing bandwork or strapwork appeared on bookbindings in Italy and Spain from the mid-15th century into the 16th. Early examples of bandwork used to articulate fields of ornament occur in Raphael's decoration of the Vatican Loggia (1518-19). Closer to de Montigny's center of activity, Rosso Fiorentino introduced a developed and highly individual form of strapwork in the stucco frieze of the Gallerie of François I at Fontainebleau. In Flanders, Cornelis Floris introduced strapwork into his decoration of the illuminated initial letters in the ledgers of the Guild of St Luke in Antwerp (1541) and developed the massive Fontainebleau strapwork into a yet more distinctive style of his own. At the same time he and his contemporary Cornelis Bos experimented with an altogether lighter, more elegant variety. Their printed designs (from c. 1550), together with those of Jacob Floris (1524-81) and Hans Vredeman de Vries, disseminated Flemish strapwork to every part of northern Europe and, to a lesser extent, to Italy and the Iberian peninsula. De Montigny's masterful appropriation of this sort of design in the albums is highly inventive, for he combined the geometric forms of conventional strapwork with the organic beauty of animals, flowers, and fruits, leading to a distinctly personal and completely unparalleled form of decoration in these watercolors.

Description by Jessica Maier.



ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Roisnel*

Cartouche: Le Village de Roisnel  
Watercolor and gouache on vellum

1596 - 1598

Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$85,000.

Roisnel was and is not actually a distinct village but a fiefdom in which the main components were distributed among Ranchicourt, Houdain and Diéval. The church that occupies the center of the image is similar architecturally to the hospital church of Houdain.





ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Orchimont*

Cartouche: Le villaige et Ch[âteau] d'orchimont

Watercolor and gouache on vellum

1596 - 1598

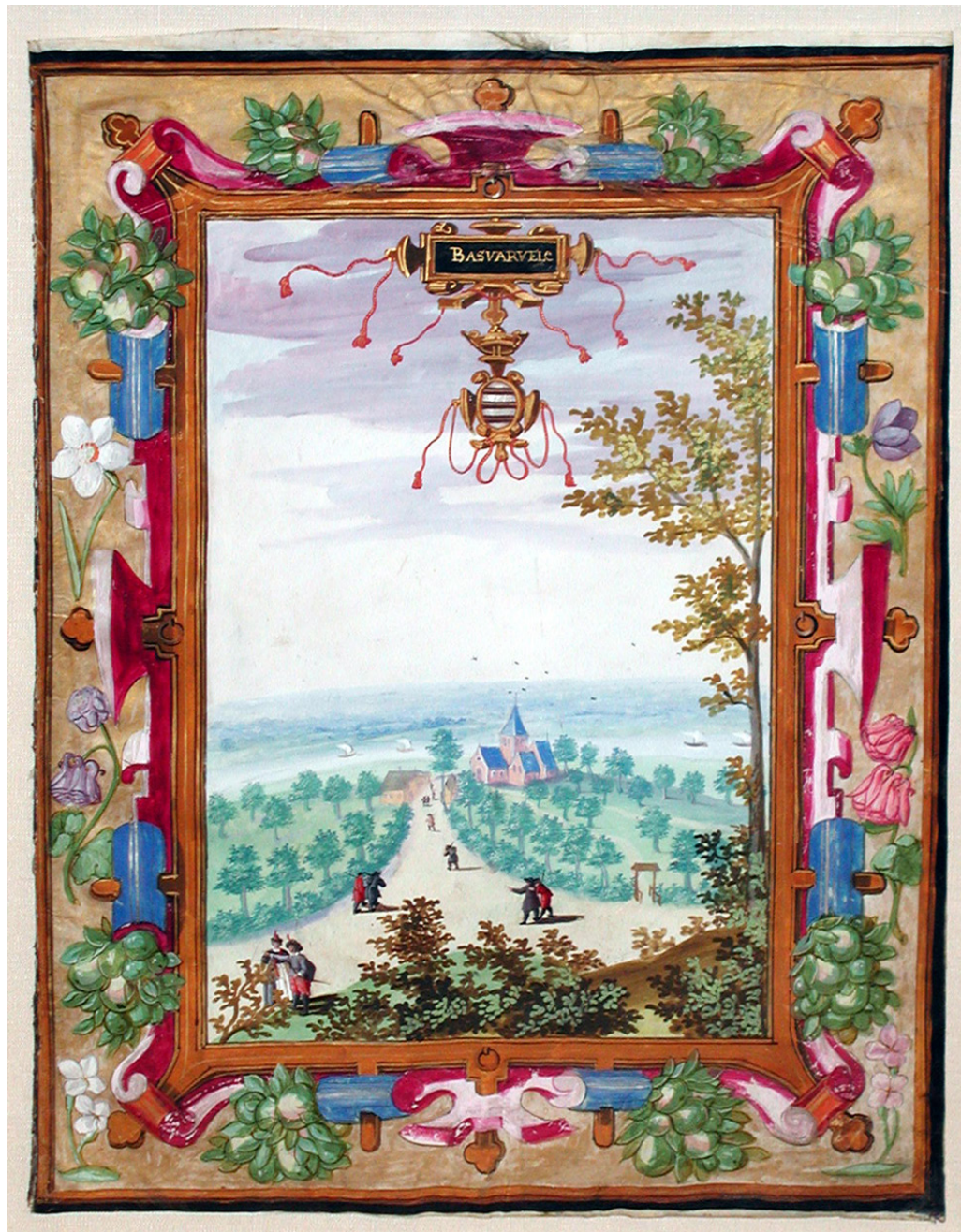
Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$70,000.

At the entrance to the village is the church, with three bays and a small entry porch covered by a slate roof, capped by a tall and thin tower. It became the parish church in 1586 during a period of struggle against Protestantism, a conflict particularly intense in the region of Sedan. When she married Charles de Croÿ, Marie de Brimeu, Dame of Orchimont, made no attempt to mask her Protestant sympathies and indeed for a short time converted her husband to them. Indeed, she sought refuge in this very village when her espousal of Protestantism threatened her safety.

Beyond the church and on the other side of the road, the village houses stretch into the distance, and at far right is the château. The town had been repeatedly ruined and burned during the religious and political conflict of the 16th century, most notably in 1554 when it was taken by the Duke of Nevers. There is no sign of unrest or strife in this view, however, with its pastoral glimpse of village life, as two shepherds in the foreground relax beneath the shade of an acacia tree.





ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Bas-Warneton*

Cartouche: Basvarvele

Watercolor and gouache on vellum

1596 - 1598

Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$70,000.

The main landmark of this village is the church that rises up before the Lys, which was part of the abbey of Saint-Bertin until the 14th century, when it became the parish church. Until the first World War, the Romanesque part of the church remained intact. The bell tower, pierced on each side by two windows, was situated at the crossing of the transept, and the entrance portal opened onto the intersection of the road to Warneton (at right) and the village's main road (center), where a number of people can be seen making their way towards the church. The Lys crosses through the landscape from left to right in the middleground, dotted by several sailing vessels. The land beyond it is today part of France, while that in the foreground lies in Belgium. Bas-Warneton was not a distinct signory but part of Comines, where Charles de Croÿ possessed roughly one hundred parcels of land. They were situated south of the road from Comines to Warneton, between the Wartembecque stream in the east and the moat at the Douve at the west.





ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Dieval*

Cartouche: Villaige de Dieval

Watercolor and gouache on vellum

1596 - 1598

Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$70,000.

The artist drew this view from the path leading from Marest to Diéval. In the view, the village presents the same dispersed character that it does today, as a number of small groupings of houses stand separated by fields and trees. The core of the village (and the view) is the church, a stone building covered by a slate roof, with a slender western tower capped by a spire. Its nave was flanked by aisles, themselves flanked by a number of chapels. The artist seems to have omitted the château. In the foreground, a peasant family proceeds into the small village, the man at center bearing a sack and holding a small child's hand.





ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Houvelin*

Cartouche: Le Villaige de Houvelin

Watercolor and gouache on vellum

1596 - 1598

Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$85,000.

The artist sketched this view of Houvelin from the a bend in the path flanking a large hill above the town of Magnicourt. At center is the village, today a hamlet of Magnicourt-en-Comté, yet the artist omitted the church of Sainte-Marie-Madeleine. In the foreground are three men on horseback and several on foot traveling away from the village.





ADRIEN DE MONTIGNY (FRENCH, C1570-1615)

*Rumel*

Cartouche: Le Villaige de Rumel. 1597

Watercolor and gouache on vellum

1597

Vellum size: 20 ½ x 15 ¼ in. Frame size: 26 x 21 in.

\$90,000.

In the 16th century, Rumel was a mayoralty of the territory of Orchimont, one of the southernmost parts of the Low Countries in the kingdom of France. Its history was intimately linked to that of its neighbor Gernelle, and the two villages were considered a single unit in terms of taxation. The small hamlet appears here at the end of a road that curves down from the foreground, where a couple makes their way towards the village.

# The Medici & *The Arts*

The rise of secular arts in the Renaissance provided new avenues to cement one's status. As the generational wealth of the Medici grew, so did their ostentatious displays of prosperity in the arts, namely dazzling dramatic and fine arts.

Opera had developed in the closing years of the XVIc as a resurrection of ancient drama, which incorporated text as well as music and dance. As the form migrated from Venice to the rest of Italy, it became the perfect vehicle for ostentatious spectacle, incorporating Humanist tropes of moralizing Classical myth (as in *Le nozze degli dei*, commissioned for the marriage of Ferdinando II de' Medici to the Princess of Urbino in 1638) with stagecraft on an unparalleled scale.

Renaissance depictions of plants played a pivotal role in transitioning society from the vice and virtue metaphors of Pagan gods and goddesses in classical literature to new moral attitudes associated with Judeo-Christian principles. Compositions including flowers allowed wealthy patrons to associate with a particular moral attribute while avoiding direct religious iconography. Floral symbolism became a discreet element of Renaissance motifs. The Medici took this to a whole new level.

The sparkle of Medici-era artistry was so captivating that it surpassed any former lineage and set a standard sought by future generations such as Louis XIV, and later Napoleon. Each successive potentate sought to outdo his predecessor.





Coppola, Giovanni Carlo. *Le nozze degli dei favola Dell' Ab' Gio. Carlo Coppola Rappresentata in Musica in Firenze nelle reali nozze De Sereniss. mi Gran Duchi di Toscana Ferdinando II. e Vittoria Principessa d'Urbino.* Florence: Amadore Massi and Lorenzo Landi, 1637. First edition.

BOUND WITH

[Rondinelli, Francesco]. *Relazione delle nozze degli dei favola dell' Abate Gio: Carlo Coppola Rappresentata nelle reali Nozze de' Sereniss. Gran Duchi di Toscana Ferdinando II. E Vittoria Principessa d'Urbino. Alla Medesima Gran Duchessa di Toscana.* Florence: [Amadore] Massi and [Lorenzo] Landi, 1637. First edition.

Quarto (9 5/8" x 6 3/4", 236mm x 172mm): †<sup>4</sup>A-N<sup>4</sup>, <sub>2</sub>A-F<sup>4</sup> <sub>2</sub>G<sup>2</sup> [\$2 signed; -†1, 2A1]. 82 leaves (56, 26), pp. [8] (title, blank, 2pp. dedication, 2pp. to the reader, 2pp. dramatis personae), 1-104; 21-2 23-50, [2] (privilege and colophon, blank). With an engraved title-page integral to the text, and 7 folding engraved plates by Stefano della Bella after designs of Alfonso Parigi.

Bound in contemporary limp laced vellum. Author and title ink manuscript to the spine.

Soiling to the edges of the binding, with some loss to the front upper fore-corner. Text-block loose although not precarious, split at H1. A little worming to the paste-downs and to the first free end-paper, not affecting text. F4 laid in, and a dampstain to the lower fore-corner of 2E-F2. A totally unsophisticated copy, with the long stubs of the plates. With the bookplate of Paul and Marianne Gourary (from their sale) on the front paste-down. (Ownership?) signature twice of "Sig.r Gio(rgio) Pavoli" on the verso of the final free end-paper.

\$28,000.



Ferdinando II de' Medici (1610–1670) became Grand Duke of Tuscany at the age of 10, and his mother and grandmother served as his regents and matchmakers. They arranged a marriage in 1634 to his first cousin, Vittoria della Rovere, granddaughter of the last Duke of Urbino. The aim of the union was to merge the Duchy of Urbino into that of Tuscany, but the gambit ultimately failed; Urbino was absorbed by the Papal States.

The “products” of the marriage, therefore, were their two children who lived to adulthood and the account of the splendid wedding celebrations. As befitted the union of two of Italy’s great noble families, the wedding was a multi-day spectacle at the Palazzo Pitti. In these early days of opera, the totality of the art-form (Wagner’s *Gesamtkunstwerk*) was perfectly suited to these grand occasions.

Giovanni Carlo Coppola (1599–1651) was the librettist of a tale (*favola*) of the marriage of the gods Venus and Vulcan (which was perhaps prescient; Venus famously cheated on her husband with Mars; conversely, Vittoria is said to have found her husband in bed with his pageboy), Jupiter and Juno (in heaven), Neptune and Amphitrite (in the sea) and Pluto and Proserpino (in the underworld). The music was overseen by Marco da Gagliano, *maestro di capella* of the Medici court, but there were in fact five composers commissioned to contribute (p. 27), with Ferdinando Saracinelli conducting. Agnolo Ricci was choreographer of the several *balli* bracketing the drama, and Alfonso Parigi designed the sets (including the elaborate stage machines). These sets are reproduced in the folding plates, and give a sense of the grandeur of the production.

Coppola’s libretto is the first portion of the work, and the second part is a description, attributed to Rondinelli, of the production as a whole, a rather rare account of early operatic stagecraft. We learn, for instance, that there were around 150 singers and at least 25 dancers in the production. In addition, this appears to be the earliest recorded usage of the word “opera” to mean a musical drama, rather than “works,” which is its literal translation; the *Oxford English Dictionary* places the earliest usage in this sense two years later in 1639.

Most intriguing is the double signature to the verso of the final free end-paper of Giorgio Pavoni, who was gonfaloniere (mayor) of Livorno, the great port of Tuscany, in 1631. Ferdinando oversaw a major modernization of the city from 1629, and in the year of Pavoni’s mayoralty the Chiesa di Sant’Anna was opened, doubtless a major event. It is possible that Pavoni was invited to the wedding, and bought the book three years later as a souvenir.

Centuries later, the present item joined the great collection of “fête books,” as they are known, amassed by Paul (principally) and Marianne Gourary. After Paul’s death in 2007, the collection — “Splendid Ceremonies” — was sold by Christie’s New York (12 June 2009), in which the present item was lot 512.

Berlin *Ornamentstichsammlung* 4116; Brunet II.262; Nagler, *Theater Festivals of the Medici*, pp. 162–174; Watanabe 1285.





# THE INVENTION OF THE RENAISSANCE



Vasari, Giorgio. *Le vite de' piu eccellenti pittori, scultori, et architettori Scritte, & di nuouo Ampliate da M. Giorgio Vasari Pit. et Archit. Aretino. Co' ritratti loro Et con le nuoue vite dal 1550. insino al 1567 Con tauole copiosissime De' nomi, Dell'opere, E de' luoghi ou' elle sono.* Three volumes. Florence: Appresso I Giunti (viz. the heirs of Filippo da Giunta), 1568.  
Second edition, revised; first illustrated edition.

Quarto (8 5/8" x 5 13/16", 220mm x 147mm). Collated complete against the registers (that of vol. III fails to include A), including all blanks (vol. III describes Aaa as a "terno" but the A4 blank is present).  
[Full collation available.]

Bound in later (XVIIIc?) mottled calf. On the spine, 5 raised bands. Panels gilt. Author and title gilt to orange morocco in the second panel, number gilt to the third. Gilt roll to the edges of the boards. All edges of the text-block speckled red. With blue silk marking ribbons.

Hinges restored (with some new gilding to the edges of the spine). Wear to the extremities, and pitting to the boards from the mottling. Title-pages shaved, as usual. Scattered early ink marginalia and corrections (especially to pagination) throughout. Armorial bookplate of James Hamilton Collins to the front paste-down of each volume.

Vol. I: dampstain to the upper spine-corner. Text-block split at Tt3.  
Vol. II: portrait of Correggio (p. 16) in graphite. Aaa2 reinserted on a stub. Scattered mild foxing.  
Vol. III: Aaa reinserted (?). Pasted slip to p. 503 in the caption of the portrait of Girolamo Genga.

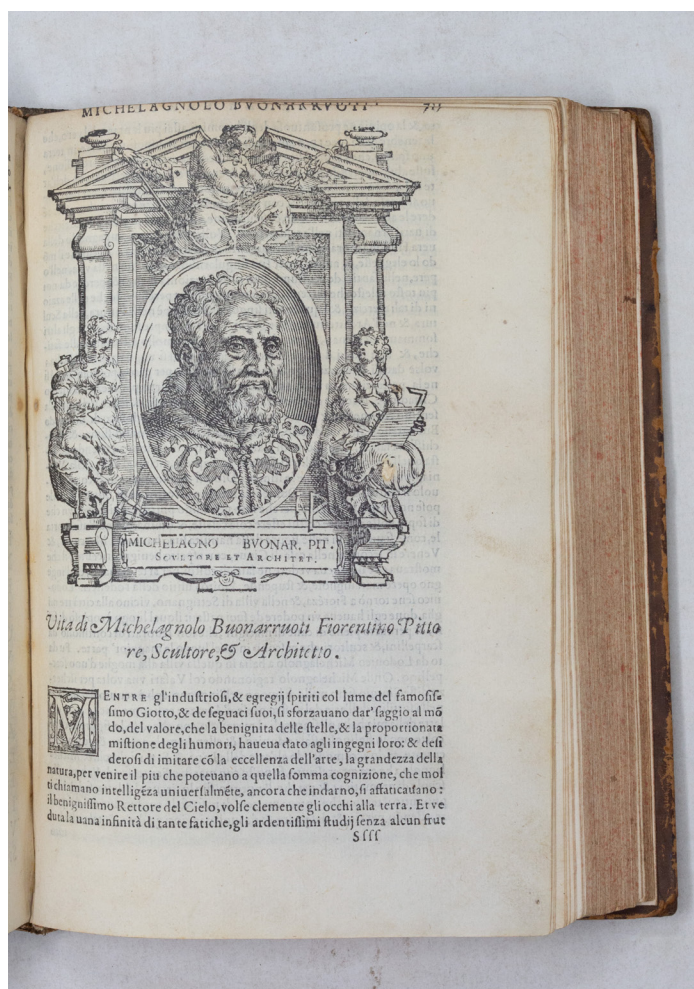
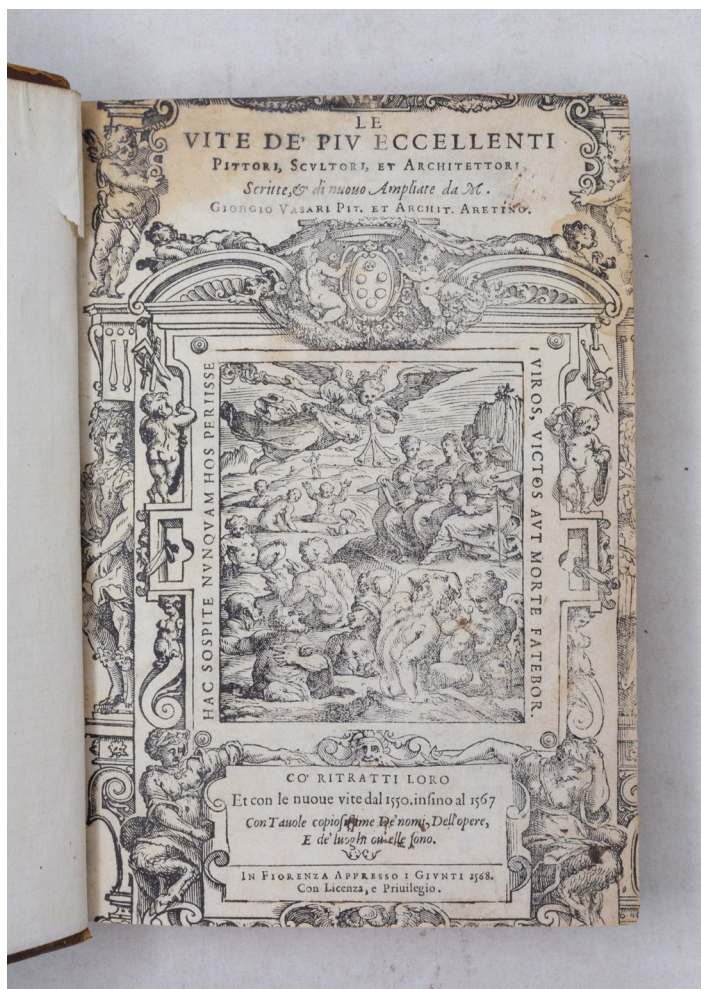
\$48,000.

Giorgio Vasari (1511–1574) was intimately involved in the artistic world of Florence; taught by Andrea del Sarto, friend of Michelangelo, architect of the Uffizi and founder of the Accademia delle Arti del Disegno (with his patron and the dedicatee of the work, Duke Cosimo I de' Medici). Whereas the modern conception of history favors distance and dispassion, Vasari was involved and opinionated. He truly invented the genre of art-history (Pliny and others had described artists' lives and work, but always within a broader work), and his framework — regional schools, the master-pupil generations, the paragone of *disegno* and *colorito* — is still the basis of the field. More broadly, Vasari is the first to describe in print the period of emergence from the medieval period as a Rinascita — gallicized to Renaissance in the XIXc — or rebirth (I:71, l. 21).

The first edition of the work was published in 1550, but it was significantly smaller in scope. In the present edition Vasari included more Venetian artists — although he was largely dismissive of them — as well active artists (other than the venerated Michelangelo, who was given the distinction as the only living artist in the first edition), including an autobiography at the very end of the work. The second edition is also the first to be illustrated with allegorical woodcuts and portraits of the artists (some conjectural), designed by Vasari himself. Of this edition the present copy is the scarcer issue with the woodcut depicting the apotheosis of the souls of the artists on the recto of the title-page of vol. I rather than on its verso.

The bookplates are something of a mystery. The motto, “vertuti non verbis” should read “virtute non verbis,” (by virtue, not by words). No other examples of James Hamilton Collins’s bookplate (stylistically early XIXc) can be found, although that of a descendant, Rev. Charles (Creaghe) Collins, with the same arms as ours dexter and those of Creaghe sinister, is in a copy of Homer in the collection of Lambeth Palace Library (K22.3/H75).

Adams V-296; *Censimento* 16 CNCE 48229; Mortimer, *Harvard Italian* 515; PMM 88.





AN ITALIAN MASTERPIECE FROM  
THE RENOWNED LODI COLLECTION



VINCENZO CAMPI (CREMONA 1530/35-1591)

*Plate of figs with apples, cherries and a pomegranate*

Oil on canvas

Canvas size: 15 3/4" x 22"

\$250,000.

Provenance: The Silvano Lodi Collection

Exhibitions: Bayerische Staatgemedesammlungen, Alte Pinokothek, Munich, Italian still life painting from three centuries, The Silvano Lodi collection, 27 November 1984 - 22 February 1985, no. 4; Gemaldegalerie Staatliche Museen-Preussischer Kulturbesitz, Berlin, 6 September - 27 October 1985; Israel Museum, Jerusalem, Italian still life painting, from The Silvano Lodi collection, June 1994; Seiji Togo Memorial Kasai Museum of Art, Tokyo, Italian still life painting, from The Silvano Lodi collection, 28 April - 26 May 2001, no. 2; and on tour in Japan; Schloss Achberg, Ravensburg, *Natura morte italiana: Italienische stilleben aus vier Jahrhunderten*, Sammlung Silvano Lodi, 11 April - 12 October 2003

Literature: L. Salerno, Italian still life painting from three centuries, The Silvano Lodi Collection, exhibition catalogue (Florence, 1984), pp. 26 and 28, no. 4, with another still life as 'a pair'; L. Salerno, Still life painting in Italy, 1560-1805 (Rome, 1984), pp. 10 and 13, fig. 3.4, illustrated; Italian still life painting from three centuries, The Silvano Lodi Collection, exhibition catalogue (Jerusalem, 1994), p. 18; Italian still life painting from three centuries, The Silvano Lodi Collection, exhibition catalogue (Tokyo, 2001), p. 39, no. 2; S. Dathe, *Natura morte italian: Italienisches stilleben aus vier Jahrhunderten*, Sammlung Silvano Lodi, exhibition catalogue (Ravensburg, 2003), p. 29.

The present painting is one of a small cohesive group that scholars have identified as among the earliest known Italian still lifes. Luigi Salerno was the first to recognize the importance of this Plate of figs with apples, cherries and a pomegranate, publishing it as by Vincenzo Campi in 1984 (with a pendant still life of melon and grapes also in the Lodi collection). Although a few independent still lifes (i.e. without figures) had previously been attributed to Campi, none were of sufficiently high quality to attract the attention of scholars. Campi's reputation is based on his innovative and influential production of market and kitchen scenes in which fruits, fish and poultry are given precedence over the human actors. His interest in such subjects was clearly inspired by the paintings of two Netherlandish artists, Pieter Aertsen and his pupil, Joachim Beuckelaer. Although motivated by Northern examples, Campi's style was based on the naturalistic roots of Lombard paintings. His willingness to cast off Mannerist artificiality in favor of an objective description of the sensuousity and substance of nature had a profound impact on the evolution of still life painting in Italy and in particular on a young artist born a few miles outside of Cremona in the rural town of Caravaggio.

Typical of the earliest surviving still lifes, the present painting examines the fruits one-by-one without attempting to organize them into a decorative arrangement. The viewer senses the painter's delight in the adventure and effort to abandon the old habit of viewing nature in a generalized way. Each piece casts its own separate shadow. The resulting sense of isolation and weight account for the timeless, even 'modern', sensibility of this remarkable still life.

This description has been written by distinguished scholar John T. Spike.



## FRUITPIECE PAINTED FOR FERDINANDO II, GRAND DUKE OF TUSCANY

*"In generall the Italians, and more specially the Florentines, are most neate at the Table, and in their Innes from morning to night the Tables are spread with white cloathes, strewed with flowers and figge leaves, with Ingestars or glasses of divers coloured wines set upon them, and delicate fruits, which would invite a Man to eat and drink, who otherwise hath no appetite, being all open to the sight of passengers as they ride by the high way, through their great unglazed windows..."*

(From an itinerary, Fynes Moryson, *"Of Their Manner of Eating 1605-1617" in Florentines*. London: Pavilion Books, 1994, 24).



GIOVANNA GARZONI (ITALIAN, 1600-1670)

*A Plate of Figs*

Bodycolor on vellum, laid on board

Ca. 1662

Vellum size: 9 3/4 x 13 7/8 in

Frame size: 15 1/2 x 19 1/8 in

\$1,400,000.

Provenance: (Possibly) Ferdinando II de' Medici, Grand Duke of Tuscany, commissioned from the artist by 1662.

\*\* To be exhibited in *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*, the Wadsworth Atheneum September 30, 2021–January 9, 2022 and the Detroit Institute of Arts February 6–May, 29 2022\*\*



Exhibitions: *Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Still-Leben in Europa*, 25 November 1979 - 24 February 1980, no. 152; Staatliche Kunsthalle, Baden-Baden, 15 March - 15 June 1980; Bayerische Staatgalerie-sammlungen, Alte Pinakothek, Munich, *Italian still life painting from three centuries, The Silvano Lodi collection*, 27 November 1984 - 22 February 1985, no. 41; Gemäldegalerie Staatliche Museen-Preussischer Kulturbesitz, Berlin, 6 September - 27 October 1985; Israel Museum, Jerusalem, *Italian still life painting, The Silvano Lodi collection*, June 1994; Seiji Togo Memorial Kasai Museum of Art, Tokyo, *Italian still life painting, The Silvano Lodi collection*, 28 April - 26 May 2001, no. 16. Schloss Achberg, Ravensburg, *Natura morte italiana: Italienische stilleben aus vier Jahrhunderten, Sammlung Silvano Lodi*, 11 April - 12 October 2003; included *Italian Women Artists from Renaissance to Baroque: Commerce, Court & Convent*, the National Museum of Women in the Arts, Washington D.C., March 16 - July 15, 2007. This work will be on view as part of the exhibition *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*, through the early summer of 2022 at the Wadsworth Atheneum, Hartford, CT and then the Detroit Institute of Arts.

Literature: *Still-Leben in Europa*, exhibition catalogue (Münster, 1980), p. 285, no. 152; L. Salerno, *Italian still painting from three centuries, The Silvano Lodi Collection*, exhibition catalogue (Florence, 1984), pp. 103-4, no. 41; L. Salerno, *La natura morta italiana 1560-1805* (Rome, 1984), p. 137, fig. 33.7; G. Casale, *Giovanna Garzoni: 'insigne miniatrice', 1600-1670* (Milan 1991), no. A34; *Italian still life painting, The Silvano Lodi collection*, Jerusalem, 1994; *Italian still life painting, from The Silvano Lodi collection*, exhibition catalogue (Tokyo, 2001), p. 53, no. 16; S. Dathe, *Natura morte italiana: Italienisches stilleben aus vier Jahrhunderten, Sammlung Silvano Lodi*, exhibition catalogue (Ravensburg, 2003), p. 37

This *Plate of Figs* belongs to the important suite of more than twenty fruitpieces that Giovanna Garzoni painted for Ferdinando II, Grand Duke of Tuscany (1621-1670). On 28 October 1662, Garzoni wrote to the Grand Duke to thank him for his generous compensation for her 'miniature de frutti', adding that she was enclosing 'another Tazza (dish) to add to the twenty others'. The parchment miniatures are cited in the 1692 inventory of the Villa Poggio Imperiale in Florence, the favorite residence of the Grand Duchess Vittoria. In the eighteenth century, the series was transferred with the Galleria Palatina to the city of Florence and today is exhibited at the Palazzo Pitti. This delightful Plate of figs is one of only six still lifes from the original suite that are today in private hands.

Giovanna Garzoni was one of the most important woman painters in Italian art. Born in Ascoli in the region of the Marches in 1600, Garzoni completed several youthful works that demonstrated a precocious talent. In 1616 she went to Rome, where she found herself immediately immersed in an ambiance dominated by the innovative ideas of the Accademia dei Lincei, which had been founded by the nobleman Federico Cesi and of which Galileo was an illustrious member. In Rome, Garzoni was encouraged to dedicate herself to botanical painting. Eventually, the genre of still life painting would become her forte, winning her fame at many of the most illustrious courts of Europe: Paris, Rome, Naples, and Turin. She almost always painted these works on vellum rather than paper or canvas, and became known as the "illustrious miniaturist." In the 1640s, Garzoni came to Florence to become an official miniaturist to the venerable Medici court. (It should be noted that this term did not then refer to the size of the paintings, but to a technique of applying tempera to parchment or vellum, producing a delicate translucence like illuminated manuscripts.) She was greatly attached to the activities of the Accademia di San Luca to which she bequeathed her estate. In gratitude, the academicians erected a commemorative monument with her portrait in their church of SS. Luca e Martina.

Works by Italian women artists from the seventeenth century are exceedingly rare. Few women had the opportunity to develop an artistic skill or work outside the home in any capacity. Giovanna Garzoni was a rare example of a woman who managed to work around social codes and become a working, successful and well-rewarded artist: one of the handful whose names are still known today. The rediscovery of Giovanna Garzoni can be traced back to the great exhibition of Italian still life paintings held in Naples, Rotterdam, and Zurich in 1964. Since that date, the research of many scholars has uncovered the well-documented life of an outstanding woman artist whose works were prized at the courts of Florence, Naples, Rome, Turin, and beyond the Alps to France.

ON VIEW AT ARADER GALLERIES THROUGH AUGUST 14, 2021. This work will be on view as part of the exhibition *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*, through the early summer of 2022 at the Wadsworth Atheneum, Hartford, CT and then the Detroit Institute of Arts.



# FLORAL SYMBOLISM IN THE RENAISSANCE



ATTRIBUTED TO GIOVANNA GARZONI (ITALIAN, 1600-1670)

*Still life with flowers in an elaborate vase*

Tempera on vellum

Vellum size: 9 5/8 x 12 3/8 in

Frame size: 18 1/4 x 21 in.

\$150,000.

The artist delicately painted a bountiful bouquet placed in a wide urn decorated with a Greco-Roman design and set on a highly figured marble ledge. Each flower seems to have its unique placement with the ever so slight inference of a passing breeze. While we do not know the purpose for this elegant work through clues left by the floral selection and design upon the stoneware.

Flowers held an essential significance in a Renaissance painting, often offering a symbolic message. Here, we see the carnation, generally used for wedding celebrations representative of the flower of God, morning glory, a sign of humility, and tulips, for divine love.

Further, the rich brown on brown stoneware is decorated with a battle scene between tritons (mermen) and centaurs. This arrangement is not specific to a particular mythical war, but rather two very popular decorative themes for marriage wares. The renewed interest in classical themes during the period is also present, and another indicator that this composition may have been related to a wedding.

## ITALIAN PAINTERS OF THE CASSIANO DAL POZZO (1588-1657) COLLECTION

The Medici influence in the arts and sciences continued well into the seventeenth century. Fellow Florentine Cassiano dal Pozzo established an exemplar for the next generation of Italian intellectual elite by forming one of the most ambitious projects in the history of art collecting.

The principal scholars, antiquaries, scientists and collectors in Europe admired Cassiano dal Pozzo above all for the extraordinarily important collection he began to assemble in the mid-1600s, the so-called *Museo Cartaceo*, or Paper Museum. This “museum” was to consist of drawings and prints of many relics of antiquity, and also of geological specimens, plants and animals from all over the world. It was to be open for study to artists and scholars. Cassiano had connections to the very wealthy and influential Florentine family: the Medici.

Cassiano maintained connections with important patrons and friends, like the Medici family, who helped make their collections of bird specimens available for painterly use. Moreover, in 1603 he was admitted to Federico Cesi's Accademia dei Lincei, a scientific society of which Galileo was also a member. This must have given special impetus to dal Pozzo's collection of natural history drawings of which many of the bird studies were destined for reproduction in G. P. Olina's *L'Uccelliera*, published in 1622. Because of the renown of Cassiano's collection, much of it, including these watercolors, were later acquired by the English Royal Family.





ITALIAN SCHOOL (17TH CENTURY)

*A Female Capercaillie*

Watercolor and gouache on paper

Annotation: 50

Paper size: 18 1/2 x 22 1/2 in

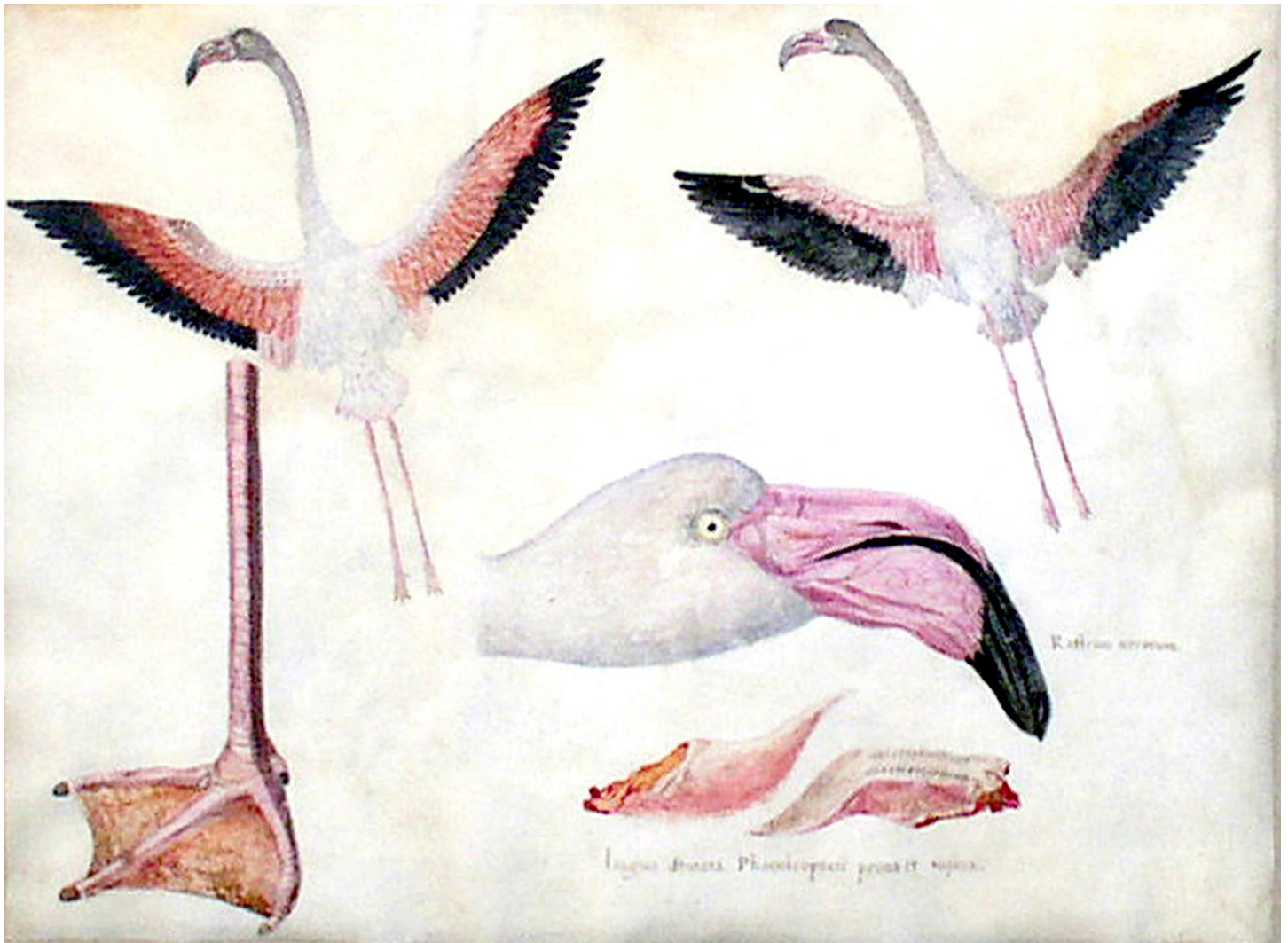
Frame size: 28 1/2 x 31 1/8 in

\$70,000.

Provenance: Cassiano dal Pozzo, by descent to Cosimo Antonio dal Pozzo; Pope Clement XI; Cardinal Alessandro Albani; King George III; Mendelson, London; James R. Herbert Boone; Sotheby's (New York), 16 September 1988, lot 163; W. Graham Arader III.

For the extensive section on birds, Cassiano dal Pozzo wisely commissioned artworks from the best artists of his time, including Pietro da Cortona, Francesco Albani, Nicolas Poussin, Guido Reni, G.F. Romanelli, Andrea Sacchi, Paolo Ubaldini, and Vincenzo Leonardi.

Despite the generally scientific nature of the commissions, these birds are displayed with a large degree of artistry and attention to detail. In each study the birds appear alert and animated. Set against the contrasting white backgrounds, the minute detail found in the birds' feathers is striking. The artist took great care to depict the bird feathers as accurately as possible and in the study of the flamingo made careful note of the beak and webbed foot. Both remain indispensable components to the original Museo Cartaceo collection.



ITALIAN SCHOOL (17TH CENTURY)

*Studies of Greater Flamingos*

Watercolor over pen and black ink on paper

Annotations: *Roftrum serratum* & *lingua dentata Phoenicopteri prona et supina*

Paper size: 12 5/8 x 17 1/8 in.

Frame size: 26 1/4 in. x 30 5/8 in.

Provenance: Cassiano dal Pozzo, by descent to Cosimo Antonio dal Pozzo; Pope Clement XI; Cardinal Alessandro Albani; King George III; Mendelson, London; James R. Herbert Boone; Sotheby's (New York), 16 September 1988, lot 160; W. Graham Arader III.

Literature: This work appears in a catalogue raisonné by Henrietta McBurney and Carlo Violani: *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné. Part Four - Birds.*

\$125,000.





# ITALIAN SCHOOL

POSSIBLY ANNOTATED BY PRINCE FEDERICO CESI (1585-1630) OR AN ASSOCIATE

*Herba Greca*, [Greek Mint Branch. Branche de menthe, Balsamita major Desf.]

Numbered '323' and annotated by F. Cesi

Black stone, watercolor enhanced with white, with framing lines in brown ink done with a feather pen

Watercolor mount signaling collection of George III

Sight size: 11 1/2 x 16 in; Frame size: 19 1/2 x 26 in

Provenance: Prince Frederico Cesi. Cassiano dal Pozzo, 1633; then by descendants until 1703; Pope Clement XI; Cardinal Alessandro Albini, 1713; Robert Adam, 1752; George III of England, 1757, with his associated montage; until WWI, G.H. Boone; its sale Sotheby's, New York, September 16, 1987, part of lot 135 (and 139 for the other three.)

Illustrated: Fig. 46 in Henrietta McBurney, "The later history of Cassiano dal Pozzo's 'Museo cartaceo,'" *The Burlington Magazine*, cxxxi, no. 1037, August 1989, pp. 549–53.

\$32,000.

Study of a sprig of Greek mint annotated, possibly by Federico Cesi or an associate, describing the medicinal properties of this herb. Namely, stating that the dried flute of this plant aids in relieving cold symptoms and digestive ailments.

In 1603, at age eighteen, Prince Federico Cesi founded the Accademia dei Lincei with the belief that nature should be studied through direct observation, and not through the filter of Aristotelian philosophy. Its name came from Lynceus, the argonaut of Greek mythology renowned for his sharpness of sight. Initial members included Cesi, the mathematician Francesco Stelluti, the physician Johannes Eck from the Low Countries, and the polymath Anastasio De Fillis. The members lived communally and almost monastically in Cesi's house, where he provided them with books and laboratory equipment. In a 1605 document, the goals of the academy were stated to be "not only to acquire knowledge of things and wisdom, and living together justly and piously, but also peacefully to display them to men, orally and in writing, without any harm." The most famous member of the academy was Galileo, who was inducted in the spring of 1611, during his visit to Rome. The academy's most celebrated publications were those of Galileo, first his *Letters on Sunspots* in 1613, and then his *Assayer* in 1623. After Galileo's induction, the membership grew rapidly, and at its height the Lyncean Academy had 32 members, including many in foreign countries. Cesi devoted the rest of his life to these goals and his academy.

In 1624 Galileo gave his fellow academicians a microscope, and with this novel "aid to the eyes," wrote another *Linceo*, "our Prince Cesi saw to it that many plants hitherto believed by botanists to be lacking in seeds were drawn on paper." Indeed, these drawings constitute some of the earliest microscopic studies in the history of science. This sheet appears to be one from this extensive series of illustrations prepared by Cesi and his associates as part of a projected illustrated botanical encyclopedia. Known as the *Erbario Miniato*, the sheets were bound in several volumes, one of which is at the Royal Library, Windsor. Cassiano Dal Pozzo, who had joined the Accademia in 1623, bought Cesi's illustrated books from his widow in 1633, and added them to his private library, using them for his famous *Museo Cartaceo*.



The Medici gardens were renowned throughout Europe for their spectacular, indigenous and exotic examples of flora, and they offered generous sponsorship to dal Pozzo's project, opening their garden to him.

In the 1640s, Cassiano dal Pozzo commissioned Vincenzo Leonardi to paint these beautiful naturalistic watercolors of the interior and exterior of the *Citrus medica*, a pear-shaped citrus fruit. Leonardi was a noted painter of botanical subjects, and his treatment of the fruit demonstrates the reasons for this acclaim. Despite the generally scientific nature of the commission, Leonardi depicted his subjects with an outstanding combination of realism and artistic selection. Each piece appears fully round and three-dimensional, and every textural aspect, from the rough, dry, lightly blemished exterior to the soft, moist flesh of the fruit itself, appears as though tangible to the viewer. Leonardi was a masterful artist who could convey not only tactile sensation but, with dramatic combinations of shadow and light and delicate modulations of color, render his subjects with vivid animation and naturalism. There were very few precedents in the history of botanical illustration that anticipated the sumptuousness and refinement of Leonardi's drawings of citrus fruit. Giovanni Battista Ferrari, who later engraved many of Leonardi's drawings, for his acclaimed series *Hesperides*, best expressed the great admiration held for the artist's work: "O Vincenzo, you double nature with your art, since you produce real fruit by what you paint within this volume; indeed you bring about a new and real miracle, since the same things are born on these pages as in the soil...As long as they endure, your fruitful talents will never be contested."



VINCENZO LEONARDI (ITALIAN, FL.1621-1646)  
*Gourd-shaped citron, Citrus medica L.: whole fruit & half fruit*  
Preparatory drawings for "Malum citreum cucurbitinum vulgare" in Giovanni Battista Ferrari's *Hesperides*, p.67.

Watercolor and gouache over black chalk

Annotation: 58 & 59

ca. 1630

Paper size: 16 x 8 1/2 in

Provenance: Cassiano dal Pozzo; Albani; George III, by descent to George V; London art market (Mendelson)

Literature: D. Freedberg & E. Baldini, *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné*.

*Part One - Citrus Fruit* (London, 1997), Plate 2 & 3. References: Bimbi, *Villa Med.* C. 612; Volkamer Nurnberg. *Hesp.* II, p. 42, pls. 41, 43-4' Micheli *Enumeratio*, p. 104

Engravings: Ferrari 1646, p. 67

\$90,000.

Curiously enough, Ferrari seems to give no description of this citron in his text. The drawings show the whole fruit and the longitudinal half of two large gourd-shaped citrons. The albedo, under their thin, smooth, yellow peel, is remarkably thick. The seeds are aborted. The two drawings must originally have been on the same drawing sheet, later separated, and then in the 18th century mounted together after entering the collection of George III. They are known only from a 35mm color slide, made by the Courtauld Institute in 1967. The only known measurement is that of the two drawing sheets together.



VINCENZO LEONARDI (ITALIAN, FL. 1621-46)  
*Citron, Citrus medica L.: whole and half - fruit with an apical pellet*  
 Watercolor and gouache with gum heightening over black chalk  
 Annotation: 00  
 ca. 1630

Paper size: 12 x 16 in

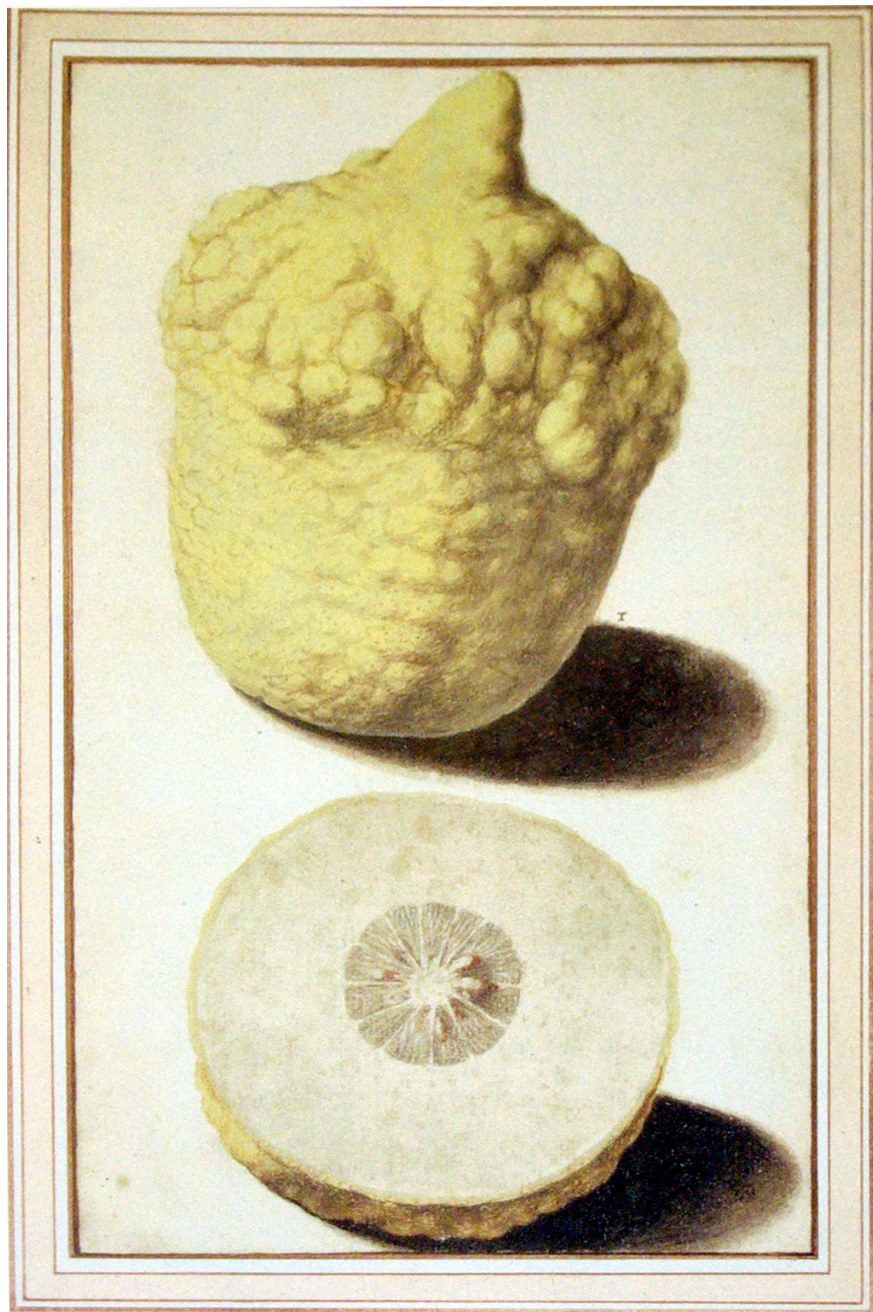
Provenance: dal Pozzo; Albani; George III, by descent to George V; London art market (Mendelson); James R. Herbert Boone; Sotheby's (New York), 16 September 1988, lot 148

Literature: D. Freedberg & E. Baldini, *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné. Part One - Citrus Fruit* (London, 1997), Plate 77

\$70,000.

Not reproduced in Ferrari's *Hesperides*, this drawing shows a large, yellow citron with a ballshaped apical appendage, perhaps an hypertrophic nipple or a protruded secondary fruitlet. A lanceolate, serrate leaf, with a wingless petiole, is also represented. The half-fruit shows a very thick mesocarp surrounding small, yellow, seeded segments around a large axis.





VINCENZO LEONARDI (ITALIAN, FL.1621-1646)

*Citron, Citrus medica L.: crowned whole and half-fruit*

Watercolor and gouache with gum heightening over black chalk

Annotation: [right of whole fruit]: T

ca. 1630

Paper size: 14 x 8 in

Provenance: Cassiano dal Pozzo; Albani; George III, by descent to George V; London Art Market (Mendelson)

Literature: D. Freedberg & E. Baldini, *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné. Part One - Citrus Fruit* (London, 1997), Plate 78

\$60,000.

Not reproduced in Ferrari's *Hesperides*, this yellow citron has a "crown" of irregular bumps around its apex ending in a very prominent nipple. The half-fruit shows a very thick mesocarp surrounding small segments with a few small seeds. This drawing is known only from a 35 mm color slide made by the Courtauld Institute in 1967.



SEVENTEENTH-CENTURY ITALIAN\*

*Citrus, Citrus sp.: fruiting branch*

Watercolor and gouache over graphite

Annotated bottom center: 600

ca. 1630

Paper size: 12 x 8 in

Provenance: Cassiano dal Pozzo; Cardinal Alessandro Albani; King George III, by descent to George V; London Art Market (Mendelson); James R. Herbert Boone; Sotheby's (New York), 16 September 1988, lot 154

Literature: D. Freedberg & E. Baldini, *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné. Part One -Citrus Fruit* (London, 1997), Plate 117

Not reproduced in Ferrari's *Hesperides*, this drawing shows a fruiting branch of an undetermined citrus species. Its leaves are elliptical and narrow, with wingless petioles. The fruits are small, globose or sub-globose, each with a dark yellow peel and a prominent nipple at the apex. This and the following drawing are unlike all the others in the corpus of citrus illustrations that came from the dal Pozzo collection, in that they show whole branches with fruits and leaves. They may well have been intended to illustrate some kind of herbal.

\$40,000.

\* Scholar David Freedberg attributes this work as Seventeenth-Century Italian.





SEVENTEENTH-CENTURY ITALIAN\*

*Citrus, Citrus sp.: anomalous fruiting branch*

Watercolor and gouache, with blackened lead white highlights, over graphite

Annotated bottom center: 517

ca. 1630

Paper size: 19 x 13 in

Provenance: Cassiano dal Pozzo; Cardinal Alessandro Albani; King George III, by descent to George V; London Art Market(Mendelson); James R. Herbert Boone; Sotheby's (New York), 16 September 1988, lot 153.

Literature: D. Freedberg & E. Baldini, *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné. Part One - Citrus Fruit* (London, 1997), Plate 118.

Like the drawing in the preceding entry, this one shows a fruiting branch. It has narrow, lanceolate leaves with wingless petioles and bears six yellowish-orange fruits. These look teratological but the variety of their shapes globose, ovoid, prominently nipped, ribbed, furrowed resist any attempt at taxonomic identification.

This drawing was likewise not reproduced in Ferrari's *Hesperides*.

\$60,000.

\* Scholar David Freedberg attributes this work as Seventeenth-Century Italian

# JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

## RENAISSANCE MASTER PAINTER OF FLOWERS

The extraordinary career and oeuvre of the Huguenot artist Jacques Le Moyne de Morgues have only relatively recently been defined and described (see Paul Hulton, *The Work of Jacques Le Moyne de Morgues, A Huguenot Artist in France, Florida, and England*, 2 vols., London, 1977). The varied circumstances of his artistic production must surely be unique in the history of art; although large periods of his career are undocumented, he appears to have worked as a court artist in France, under Charles IX, is known to have traveled to Florida in 1564, as official artist and cartographer to the ill-fated French attempt to establish a colony there, and to have ended his career as a highly regarded botanical artist in Elizabethan London, where his patrons included Sir Walter Raleigh and Lady Mary Sidney.

Le Moyne was born around 1533, in Dieppe. The first thirty years of his life are undocumented, but it seems reasonable to suppose that he trained as an artist in his native town, which was at the time a notable center both for cartography and for illumination. Hulton believed that Le Moyne probably worked at the court of the French King Charles IX, although there is no documentary record to that effect. Le Moyne's highly important account of his transatlantic voyage, known today from a Latin edition published in Frankfurt in 1591 under the title *Brevis narratio eorum quae in Florida Americae provincia Gallis acciderunt*, does, however, clearly indicate that it was the King who instructed the artist to accompany the expedition, headed by the notable mariners Jean Ribault and Rene Goulaine de Laudonniere, as official recording artist and cartographer. Although only one original drawing by Le Moyne of an American subject is known today -- the depiction of Athore showing Laudonniere the Marker Column set up by Ribault, executed in watercolor and gouache on vellum, now in the New York Public Library -- the *Brevis narratio*, published by Theodore de Bry as the second volume of his great series of publications on voyages to the New World, contains forty-two engraved illustrations and maps made on the spot by Le Moyne. The text fully describes and analyses these images, and this volume constitutes a major landmark in the literature of the early exploration of the Americas.

Laudonniere's expedition, though resulting in the production of the fascinating Le Moyne/de Bry publication and an important map of the coastal regions of Florida, was ultimately a disaster; the good relations initially established with the Indian tribes inhabiting the territories around the settlement site at St. Johns soon soured, in addition to which various members of the French party became disaffected, and revolted against their leaders. The final coup de grace came when a Spanish force attacked Laudonniere's stronghold at Fort Caroline, and in the end Le Moyne was one of only fifteen or so survivors of the original party to return safely to Europe; having lost their way, they sailed half-starved into Swansea Bay in mid-November 1565, and finally reached Paris early in 1566. But life in France soon became untenable, due to the Huguenot massacres, and in 1572 Le Moyne fled to England.

Until well into the present century, our knowledge of Jacques Le Moyne de Morgues was extremely limited, and largely confined to the footnotes of inaccessible ethnographic bibliographies, where he figures as the writer and illustrator of a short history of Laudonniere's attempt between 1564 and 1565 to establish a Huguenot settlement in Florida. In 1922, however, Spencer Savage, librarian of the Linnean Society, made a discovery that opened the way to the subsequent definition of Le Moyne as an artistic personality; he recognized that a group of fifty-nine watercolors of plants contained in a small volume, purchased by the Victoria and Albert Museum in 1856 solely for its fine sixteenth-century French binding, were in fact by Le Moyne. Savage's publications relating to this discovery prepared the way for subsequent attribution to the artist of other important groups of drawings and watercolors, the most notable being held by the British Museum and the Oak Spring Library, Virginia.



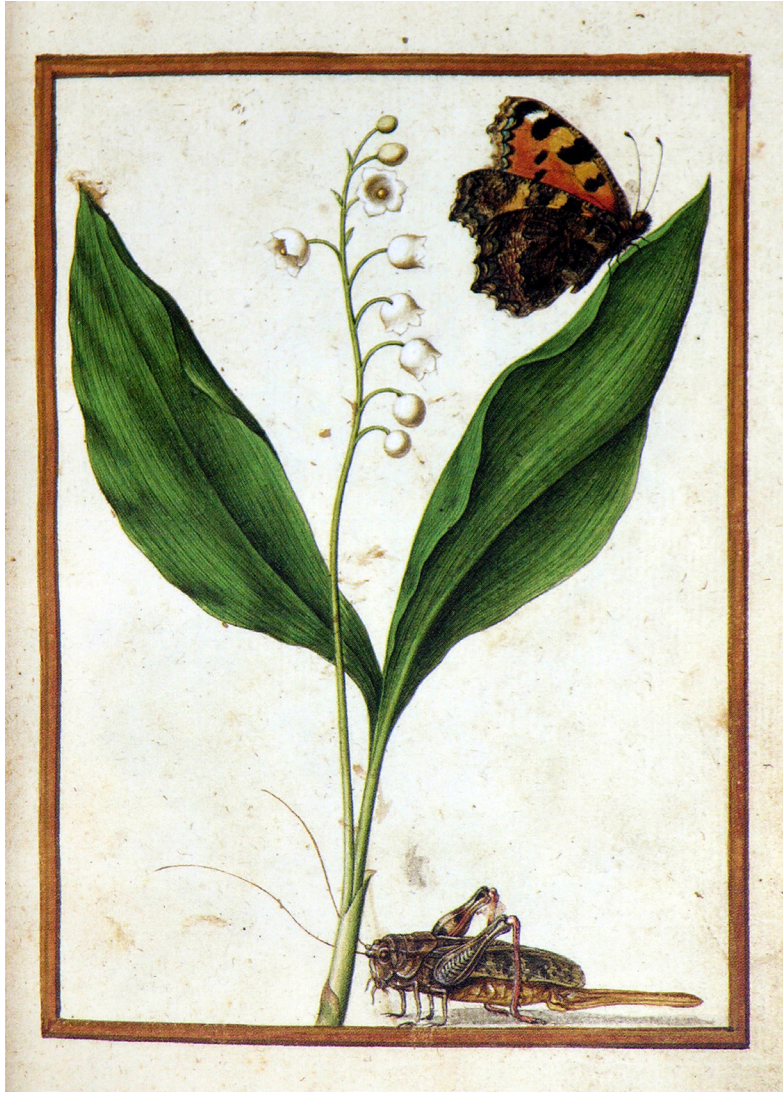
This magnificent manuscript containing botanical paintings, executed in watercolor and gouache, is only the fifth substantial compendium of works by Jacques Le Moyne to be identified to date. It is also the largest and earliest of the florilegium created by Le Moyne and roundly considered to be his finest and most lavish achievement. Le Moyne was among a rare and exclusive group of artists who specialized in the creation of florilegia. Most examples were printed, following in the tradition of the herbals of such authors as Leonhart Fuchs, but a few original painted florilegia were commissioned by wealthy amateur botanists and aristocrats who wished to have pictorial records of the valuable plants to be found in their gardens.

The superior quality of the present work is, however, unquestionable. While several of the plants depicted also appear in the Victoria and Albert Museum, British Museum and the Oak Spring Library manuscripts, Le Moyne is careful to change each composition in subtle ways. In color and attention to detail the present album relates most closely to that in the Victoria and Albert Museum, but is unsurpassed in the freshness and spontaneity of the images, perhaps reflecting the early date of the manuscript, completed during the earlier part of Le Moyne's career in France. Each flower seems to burst forth from the sheet, the three-dimensional quality of the composition heightened by the surrounding framing lines.

This assemblage is a rare jewel of the sixteenth century and fully justifies Le Moyne's reputation as one of the most exceptional artists to have worked in Elizabethan England. The delicate nuances of color and three-dimensional quality of the images is truly breathtaking and most skillfully achieved. Each composition stands alone as a masterpiece.

# THE LANGUAGE OF FLOWERS

Some varieties of garden flowers took on specific references. We have selected several Le Moyne watercolors of popular botanic themes to illustrate how these Renaissance secular images maintained a touchstone to their religious predecessors.



JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.7: Lily of the Valley with butterfly and grasshopper*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$90,000.

Lily of the Valley buds is easily identifiable as having small white bell-shaped flowers. The common name derives from both appearance and their annual flourishing. In Latin, *Convallaria magalis* (Lily of the Valley) means “that which belongs to May,” and in German, Maiglöckchen means “little May bells.”

In early times, Lily of the Valley represented Ostara, the divine virgin goddess of spring. The sweet-smelling white flower symbolizes her purity and humility, the green leaves are associated with hope. In the 15th Century, the church adopted Lily of the Valley as a symbolic plant for the Virgin Mary. Legend says that Maiglöckchen first appeared near the base of the cross where Mary shed tears for her son. These “Woman’s Tears” or “Mary’s Tears” became symbolic of pure Christian love.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.9: White Iris and dragonfly*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$125,000.

Iris is the Greek name for rainbow, because of many varieties of color its flowers can have. In Virgil (*Aeneid*, 4.694), Iris was sent by Juno to lead Dido's soul to the underworld, and said to have been sent as a messenger by Zeus to take the soul of Turnus; the flower came to symbolize divine message.

Christianity adopted the iris to represent the flow of the Annunciation. Because of its connection with the Annunciation, the iris was also a symbol of message, ardor, trust, and eloquence.



JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f. 19: Corn Poppy*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

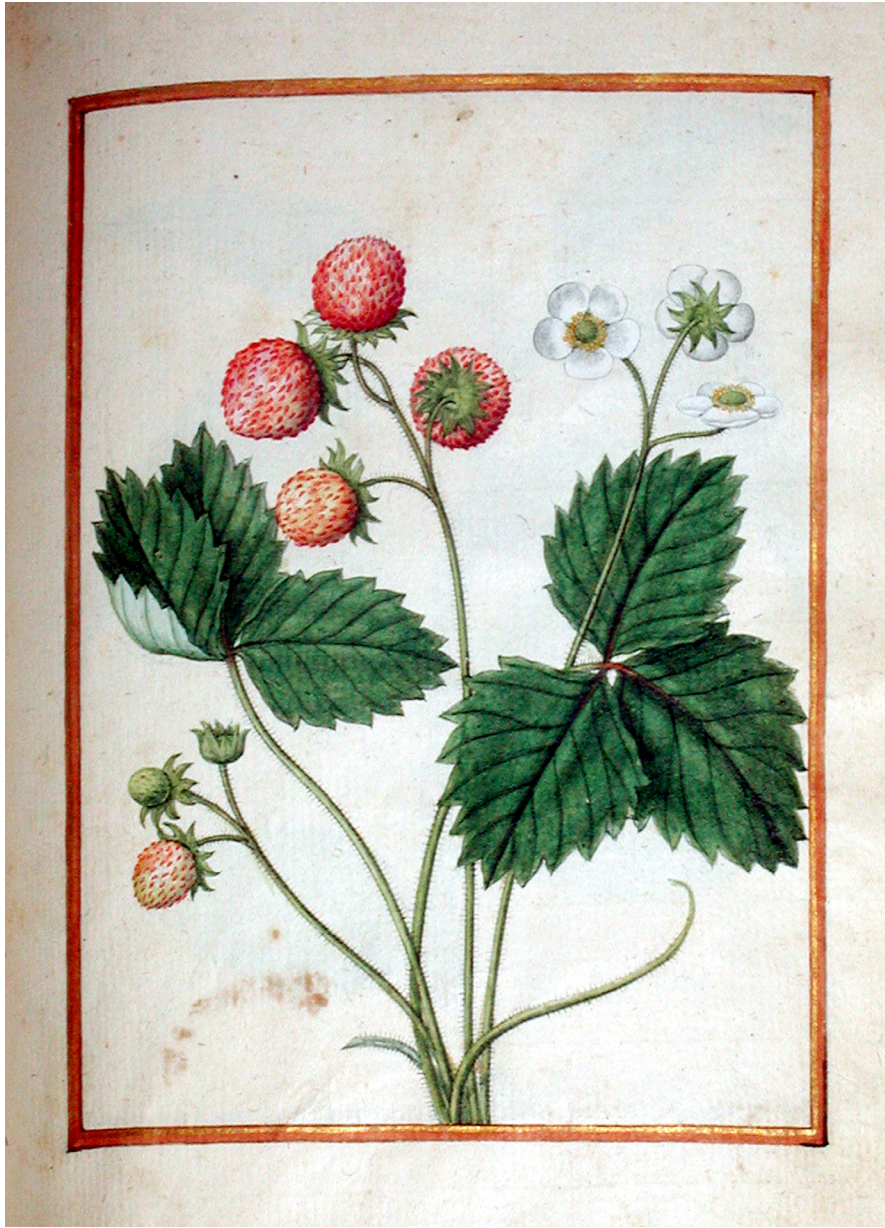
Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$125,000.

Poppies have long been used as a symbol of sleep, peace, and death. Sleep, because the opium extracted from them is a sedative, and death because of the rich blood-red color. In Greek and Roman myths, poppies were used to signify a promise of resurrection after death. In Christianity, poppies were adopted to represent death as a period of tranquil slumber. This association is seen in metaphor as the red petals of the poppy symbolize the blood of a sacrificed Christ. Themes of resurrection and immortality blossom as the poppy (and the spirit) never really die, renew and ascend.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.64: Wild Strawberry*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$125,000.

During the Renaissance, wild strawberries grew plentifully everywhere. The varieties of the period were much sweeter than the hybridized fruit we eat today. The rich sweetness of strawberries became symbolic of Paradise. Visually, the white flowers and red fruit stood for purity and Christ's redeeming blood. The three parts of a strawberry leaf reflected the doctrine of the Trinity that the Father, Son, and Holy Spirit.



JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.20: Cornflower*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$60,000.

The Latin name of the cornflower, *centaureum*, originated from the legend of the centaur Chiron. An arrow dipped in the Hydra's blood poisoned him; he healed when cornflower was applied to his wounds. Because of this legend, the cornflower was believed to be an enemy of snakes, the Hydra being a snake. In Christian symbolism, the snake symbolized the devil. Consequently, the cornflower became associated with Christ, who defeated the devil. Further, the appearance of the flower as a circlet of tiny crown-like serrated petals was related to the Virgin Mary's crown.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.44: Wild Columbine*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

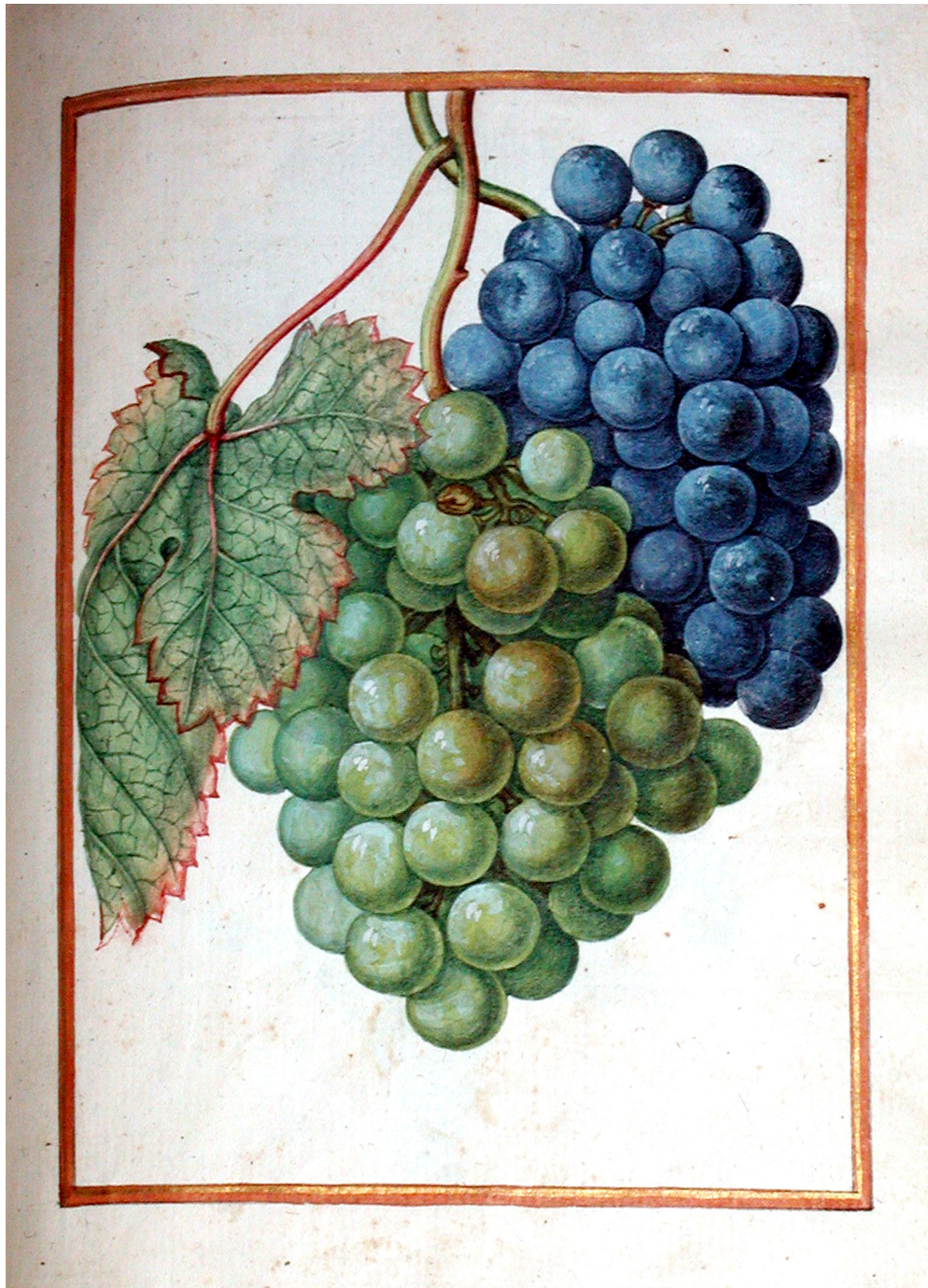
Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$60,000.

Columbina, the Latin name for columbine, derives from the shape of its blossoms, which looks like four doves, is often meant to symbolize the dove of the Holy Ghost. It is also said to represent the innocence of the Virgin Mary, the sorrow of the Virgin Mary, and fertility.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.73: Grape-vine*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

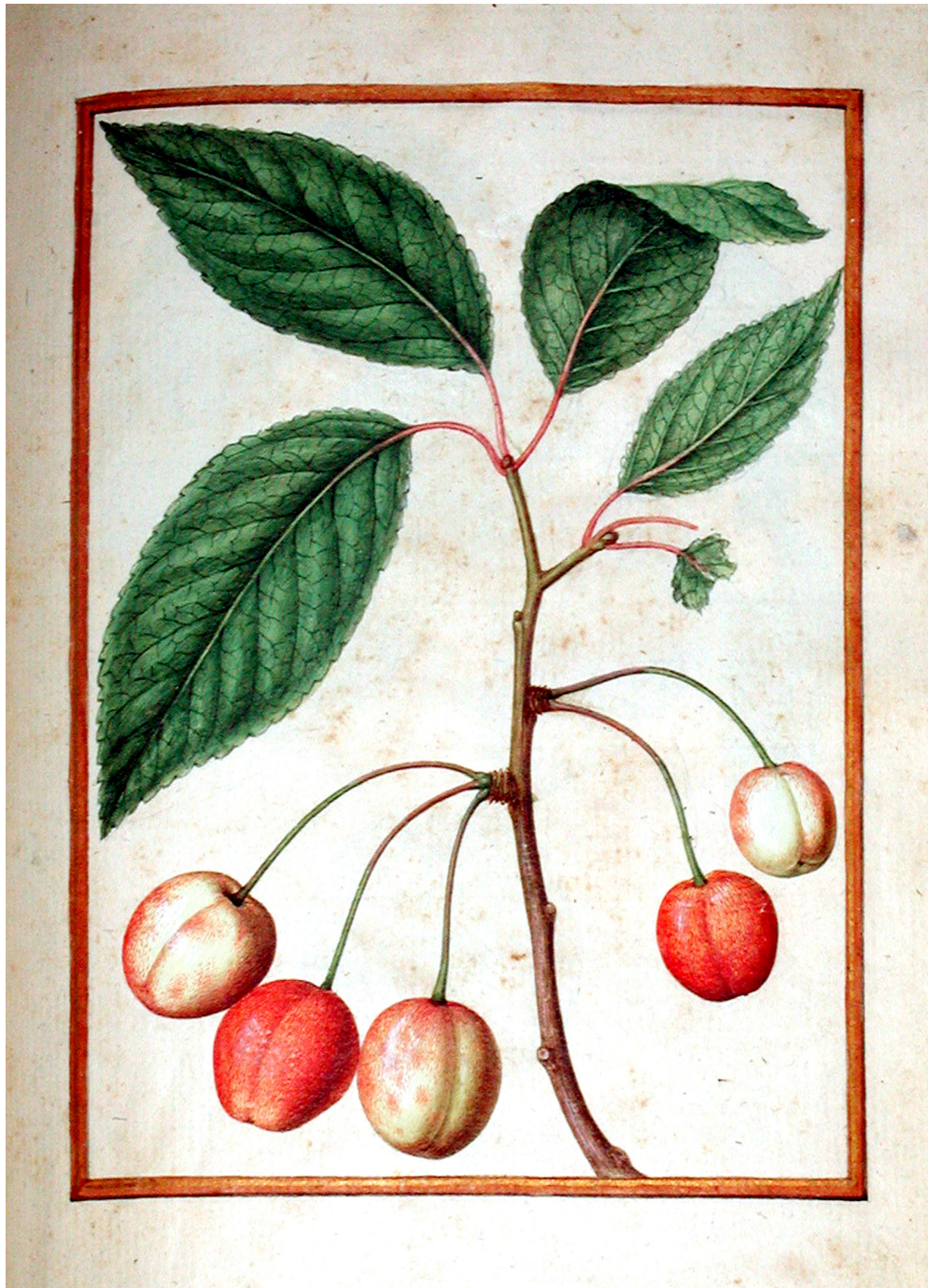
Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$125,000.

In antiquity grapes were a well-known attribute of the god Dionysus (Bacchus), who was credited with their invention. Adopted by Christian symbolism, grape or a vine leaf were an attribute of Christ, the “true vine” because according to the *Song of Solomon*, 1:13: ‘My beloved is unto me as a cluster of camphire in the vineyards of Engeddi. St. Augustine wrote that a bunch of grapes placed in the winepress symbolized Christ on the Cross. Thus, sweet grapes became representative of fruit of the grace of Resurrection.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

f.68: Wild Cherry

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$70,000.

The cherry tree was brought to Italy by Lucullus in 74 B.C. from the town of Cerasus in Pontus, and hence it got its Latin name of cerasus. In Christian symbolism, the cherry symbolized Spring because it is the first tree that bears fruit after winter. Because of this symbolism, the cherry became the fruit of the Annunciation and Incarnation of Christ. Given the sweetness of its fruit, the cherry also stood for the sweetness to be derived from good works.





JACQUES LE MOYNE DE MORGUES (FRENCH, CA. 1533-1588)

*f.42: Dame's Violet, Hesperis Matronalis*

Watercolor and gouache on paper prepared as vellum

ca. 1565

Paper size: 7 1/2 x 5 5/8 in

Frame size: 16 1/4 x 14 1/4 in

Provenance: DuMarry (from the inscription on the frontispiece)

\$70,000.

The violet is a small plant that grows in low places with has a dull light purple color and drooping flower resembling a bowed head. It is for this reason, during the Renaissance it became known as a symbol of the Crucifixion of Christ, which is considered by Christians to be the greatest sign of humility and pure love.



## *The Medici & Maps*

As travel around Europe — Charles V was crowned Emperor in three countries, and traveled to the Netherlands, Spain, England and North Africa — became more common, exploration overseas gained new cachet. Amerigo Vespucci was a Florentine who advanced the Medici's interests in Spain, including financing Columbus's voyages across the Atlantic. Martin Waldseemüller and Matthias Ringmann, whose 1513 edition of Ptolemy's *Geography* depended on the manuscript of the work that entered Europe through Florence, were the first to name the New World after the Medicean agent: America. Even the great Hans Holbein has the Medici to thank for one of his great achievements: illustrating for the first time the world revolving on its axis. He was responsible for the border of great world map that depicts angels pushing the great axial crank, and the work as a whole emerged from Johannes Huttich's accompaniment of Charles V and Clement VII (Giulio de' Medici) to Spain for his third coronation at Holy Roman Emperor; while there, he gained access to the most up-to-date accounts of Spanish and Portuguese explorers.

# THE FIRST MODERN ATLAS



## “THE MOST IMPORTANT OF ALL PTOLEMY EDITIONS” THE BOURNE–ROSENBACH–STREETER–WARDINGTON COPY

Ptolemy, ed. and illust. Martin Waldseemüller, trans. Matthias Ringmann. *Claudii Ptolemei viri Alexandrini Mathematicae disciplinae Philosophiae doctissimi Geographiae opus nouissima traductione e Graecorum archetypis castigatissime pressum: ceteris ante lucubratorum multo prestantius*. Strassbourg: Johann Schott, 1513. First edition.

Folio (17 1/2" x 12 1/2", 444mm x 317mm).

With 47 woodcut maps by Martin Waldseemüller, 45 double-page, 2 single (the final map printed in three colors).

Bound in contemporary paneled dark calf (rebacked) over wooden boards with red silk ties. On the boards, two broad borders of emblems blind. In the central panel, fleurons with two sets of initials: “T. C.” and “T. A.” On the spine, seven raised bands with blind fleurons in the panels. Presented in a felt-lined clam-shell box by Brockman.

Rebacked. Conserved by James and Stuart Brockman (full report available on request). Ties perished. Lacking the final blank. Small dampstain to the lower fore-corner, with some additions and repairs. Ownership signature on the title-page: “Su[m] Jo(hannis) Bourne”. With scattered early (Bourne’s?) ink marginalia to the text and to the plates.

Bookplate of Thomas Winthrop Streeter (his sale, Parke-Bernet 25 October 1966, lot 6) to the front-paste down, between a lot description of the volume and the armorial bookplate of York Minster. Gilt bookplate of Lord Wardington (his sale, Sotheby’s London 10 October 2006, lot 399) to the rear paste-down.

\$650,000.



Claudius Ptolemaeus was a second-century philosopher living in Roman Alexandria in Egypt. In the Greek tradition (Ptolemy wrote in Greek, which was the administrative language of the Roman Empire in the Eastern Mediterranean), philosophy — the love of wisdom — bridged what we now divide into the humanities and the sciences; he was a mathematician, natural scientist and geographer-astronomer. No manuscripts of the Γεωγραφικὴ Ὑφήγησις (*Geographical Guidance*) survive from before the XIIIc, but some XIIIc examples survive with maps that bear some relation to those Ptolemy himself drew. Thus, with the exception of some excavated carved maps, Ptolemy is the source for ancient cartography as well as its culmination.

Florence was the port of entry for the Greek text in Europe (ca. 1400), and almost immediately it was translated into Latin, which was much more widely understood. Various translations circulated, but Ringmann's is generally regarded as superior to his predecessors'. In the XVc, the *Geographia* was the core of ancient knowledge of the world, extending from the Canary Islands in the West to China in the East (though not quite to the Pacific), Scandinavia in the North and beyond the Horn of Africa to the South. It was crucial to explorers; Columbus expected to find the East Indies because of Ptolemy's calculations and assertions about longitude.

As the world expanded beyond its ancient bounds, discoveries were integrated into the Ptolemaic maps, distinct with their trapezoidal frames. With funding from René II, Duke of Lorraine (which explains the polychromy of the map of Lorraine), Walter Lud, canon in St-Dié-des-Vosges, gathered a group of humanists to knit together the new knowledge coming from Christopher Columbus and other early explorers with a new translation (Ringmann) and new maps (Waldseemüller). Together they revolutionized cartography, and were responsible for the coinage of "America" as the name of the New World.

The provenance of the present copy befits the importance of the work. (The pairs of initials to the binding yield no insight, much as they might intrigue.) Sir John Bourne (ca. 1518–1575) was, until the accession of Queen Mary (1553), a rather minor parliamentary figure. Probably due to his support of Mary's claim in the succession crisis, he was knighted, given a manor (Edmonton in Middlesex; he would go on to buy several more) and elevated to a principal secretaryship on the Privy Council. Having grown quite rich — he was a founder of the Russia (or Muscovy) Company, perhaps the source of his geographic curiosity — Bourne was a significant book-collector (he had time after the death of the Queen, whereupon he retired to his country estates), and more than a dozen of his volumes (in Greek, Latin and Hebrew) are to be found in institutional libraries.

Eight of Bourne's books remain in the collection of York Minster, most having been acquired by Toby Matthew, Archbishop of York. Doubtless our volume entered the library of the cathedral in the same way. Long afterwards, the book was bought privately by that greatest of all booksellers, A.S.W. Rosenbach, who sold it to Thomas W. Streeter, whose sale of Americana — doubtless it was the treatment of America (*Terre Nove*) for which he acquired the book — was epochal. Charles W. Traylen — himself a force among booksellers for some eight decades — bought the volume at that sale on behalf of Christopher Henry Beaumont Pease, Lord Wardington, in whose collection it remained until his death. His landmark sale of important atlases and geographies in 2006 included some 20 copies of Ptolemy's *Geography*.

Fairfax Murray *German* 348 and 348A; HARRISSE 74; PHILLIPS 359; SABIN 66478; Shirley 34; Streeter I:6.



For the life of Bourne see L.M. Hill, "The Marian 'Experience of Defeat': The Case of Sir John Bourne" in *The Sixteenth Century Journal* 25.3 (Autumn, 1994) 531-549.





GIOVANNI PAOLO CIMERLINUS

*Cosmographia Universalis Ab Orontio Olim Descripta*

[Map of the Whole World Once Engraved by Oronce Finé]

Venice, 1566

Paper size: 24 x 21 1/4 in

Framed: 33 x 29 3/4 in

Copperplate engraving; double-page map on two sheets joined

\$350,000.

Tooley, *Maps in Italian Atlases*, 19; Shirley, *World*, 116 (pl.100: BL example); Meurer, *Strabo Illustratus Atlas*, map 1; Karrow, *Mapmakers of the Sixteenth Century*, 27/2.3; Nordenskiöld, *Facsimile Atlas*, p.89 (fig.53); *The World Explored*, 153 (pl.34); cf. Shirley: *Mapping of the World*, 69 (ill: color frontispiece) for the Finé prototype.



Dedication to Henry Matravers on pedestal, bottom left:

To the most excellent Henry, Master of Matravers, Count of Arundel etc. and to his most respectable family.

O illustrious Henry, to me, the best educated men seem to be these: whenever someone approaches them that is equal or similar to them in virtue and loved by the gods, they are not jealous but bow down to the will of the gods for having made them so fortunate. Whenever someone approaches them that, on the other hand, has lost all his possessions because of a whim of the gods, they are eager and ready to be of any use to him.

These are the best men.

From Egypt the gods were accustomed to have Mercury, their messenger god, to write down and record their feats.

And indeed that precious skill of writing and recording was passed on down from the gods to Heroes and kings who continued to perform it in the very same manner, in order to teach and help mankind. This has been proved by time and experience, but now, with this first speech, I have been delayed in my task. I would like to continue and dedicate this following inscription to you: You were sprung from royal blood, and shine alone among great men. You encourage the princes (or leaders) of Anglia not only to admire you but most of all to be well-disposed towards you; for the best men are respectful of all virtues and praiseworthy opinions.

Receive in that noble royal heart of yours this small gift of a map and accept it for what it is. May it be useful to you in your great power and may it encourage you to show me kindness and benevolence.

And so I really hope that this great map will outlive me, and that meanwhile you will allow me to number among your dependents. May it do me justice and bring me honour and please you somewhat. Fare well.

Devotedly yours,

I, Paulus Cimerlinus Veronem

GIOVANNI PAOLO CIMERLINUS  
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Cimerlinus is a little known printseller and publisher, apparently from Verona, but presumably working in Venice, a lesser figure in the so-called Lafreri -school of Italian cartographers.

In the 16th century, Italy was at the forefront of cartographic development and discovery. This was due to a number of different factors: Italy's geographical position in the center of the Mediterranean, the skill and daring of Italian explorers, and the tradition of craftsmanship of the peninsula's artisans. Many of the most important early explorers were Italian, from Marco Polo to Columbus, Vespucci to Verrazano. Italy was also the first to revive an interest in classical geography during the Renaissance, and the first editions of Ptolemy were printed in Rome, Bologna, and Florence. Venice, in particular, was a center of cartographic activity. Venetian ships made regular trading voyages to the Levant and into the Black Sea, to the ports of Spain and Portugal, and along the coasts of Western Europe. Among the accomplished publishers of maps who were active in Renaissance Venice, Antonio Lafreri was the foremost in innovation and quality.

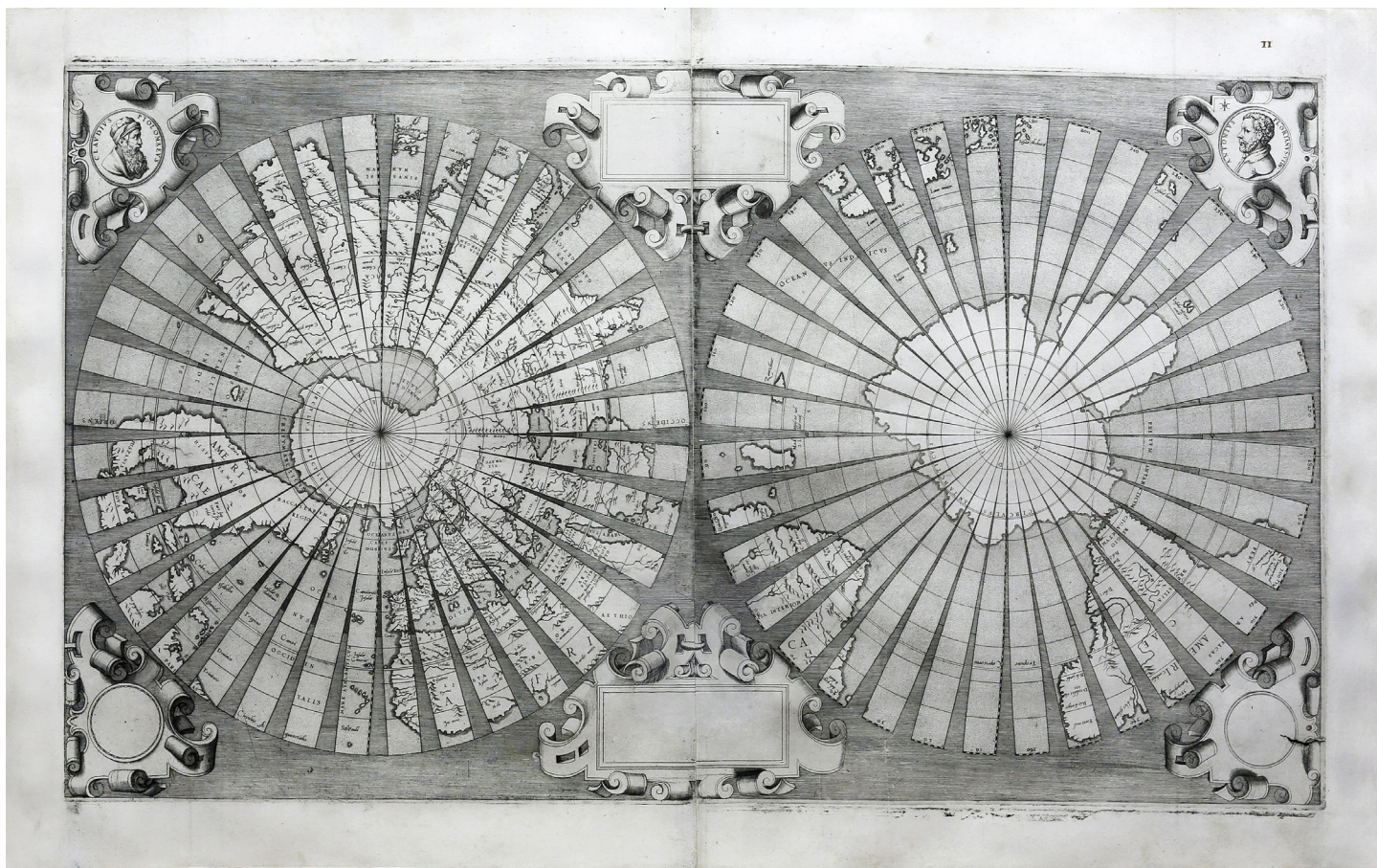
Lafreri was one of the preeminent publishers of maps in 16th and early 17th-century Italy, during the period when the cities of Rome and Venice came to dominate map-publishing in Europe. At this point the art was still in its infancy - the earliest printed map had been published in 1472, and the first atlas in 1477, but these had been crude attempts based on the geographical work of the 2nd-century geographer Ptolemy. In the sixteenth century, individual mapmakers throughout Europe undertook the detailed and accurate mapping of their cities, provinces, states and countries. Much of this work was circulated in the form of wall-maps, multiple sheets assembled together to hang on the walls of palaces, administrative offices and the like. In such circumstances they were very susceptible to damage; many are now very rare or have been lost altogether. One of the important roles of the Italian publishers was in using these maps as a basis for their own smaller versions, thus preserving the geographical information (and sometimes disseminating it more widely than the original publisher).

Lafreri gathered and sold the best existing maps and, possibly at the suggestion of one of his clients, began to bind collections of them in one volume for convenience; for this reason, some have credited him with inventing the atlas. Many extremely rare maps have survived only because they were bound by Lafreri, and thereby protected from damaging light, moisture, and general neglect.

Cimerlinus' model, as credited in the title, was a very rare world map by the French cartographer Oronce Finé (or Finaeus) who originally produced the map in 1519. An example of the proof copy is at the Harvard Map Collection digital maps, Cartographic treasures.

Cimerlinus' world map is drawn here on a cordiform, or heart-shaped projection, which allows the world to be illustrated in one hemisphere. The map is set in an elaborate classically - inspired frame, with cherubs and angels, bearing the dedication to Henry Maltravers, count of Arundel, presumably Henry FitzAlan, 19th Earl of Arundel (1512-1580) or, less plausibly, his son Henry FitzAlan, Lord Maltravers (1538-1556), this latter connection seemingly giving rise to the oft- given date of 1556 for the proof state.





# ANTONIO FLORIANO

A gored double-hemisphere map

Venice: Antonio Floriano, 1555

2 sheets, joined (21 1/2 x 34 1/2 in). Fine engraved double-hemisphere map constructed on a polar projections, with each hemisphere cut into thirty-six gores, in the manner of printed globes.

\$150,000.

In 1555, the Venetian Senate granted Antonio Floriano of Udine a privilege (the Renaissance equivalent of a copyright) to publish this map of the world. In his application to the Senate, Floriano wrote that he had used his “diligence and knowledge” to create “a mappemonde which has never been made before, with the aid of which one can easily study and learn cosmography and see the entire picture of the world, since it can be reduced to spheric form.” Dramatically, Floriano wrote that the map had caused him “so much drudgery and sweat,” such “heavy toil,” that it defied the imagination. The result of Floriano’s labor was this unique world map, which shows not the eastern and western hemispheres—later one of the most popular formats for world maps—but rather the northern and southern hemispheres, with the earth shown as if bisected at the Equator. In yet another graphic innovation, Floriano divided each hemisphere into thirty-six curving triangular segments meant to imitate globe gores: the sections that, when joined at the edges, generated the spherical form. Floriano’s gores each encompass ten degrees of longitude (hence thirty-six of them, for a total of 360 degrees).

Floriano’s intriguing map bears no title, location or date, and two cartouches at top and bottom that were clearly meant to contain text were left incomplete. Although there is no record of a publication date, Floriano’s petition to the Senate from early 1555 makes it quite likely that the map appeared the same year. Whatever mystery surrounds the exact circumstances of its publication, the map’s refinement is beyond doubt. Floriano’s “mappemonde” is finely engraved and splendidly ornamented. The geographical information was gleaned from Gerard Mercator’s landmark world map of 1538, including the place names as well as forms. The projection, too, was identical to Mercator’s. Floriano shows the Americas as being entirely separate from Asia, and divided into two labeled continents, north and south. A massive sheet of ice occupies the Arctic, while an enormous landmass covers the South Pole, centuries before the discovery of Antarctica. This example of Floriano’s map is in excellent condition, with handsome examples of decorative strapwork and circular portraits of Ptolemy and Floriano in the top corners. Very few examples of Floriano’s map were issued in the sixteenth century and many fewer survive today. It is legendary for its rarity. This represents a singular opportunity to obtain a striking and unusual map by a prominent Venetian cartographer.

Rodney W. Shirley, *The Mapping of the World* (London, 1983), n. 99; Rudolfo Gallo, “Antonio Florian and his Mappemonde,” *Imago Mundi* 6 (1949), 35-38.





[Huttich, Johannes], Simon Grynaeus (pref.), Sebastian Münster (cartog.) [and Hans Holbein (illust.)]. *Novus orbis regionum ac insularum veteribus incognitarum, una cum tabula cosmographica, & aliquot alijs consimilis argumenti libellis, quorum omnium catalogus sequenti patebit pagina. His accessit copiosus rerum memorabilium index.* Basel: Io[hannes] Hervagius, 1532. First edition.

Pot folio in 6s (11 1/2" x 8", 292mm x 204mm):  $\alpha^6 \beta^6 \gamma^6$  a-z<sup>6</sup> A-Cc<sup>6</sup>, binder's blank [\$4 signed; - $\alpha$ 1]. 312 leaves, pp. [36] (title, contents, 3pp. dedication, 31pp. index) 1-584, 583, 584, [2] (register, printer's device (a triple Herm)). [=xlvi, 586, ii] With a folding woodcut map (Harrisse A) of the world excised and framed separately.

Bound in contemporary limp vellum with yapp edges and tawed leather ties. On the spine, *Navigaciones et descrip. es orbis* inked vertically in fine humanist script. All edges of the text-block speckled red. Presented in a grey cloth clam-shell box with a morocco spine-label gilt.

Some rippling and a little soiling to the vellum. All four ties partly perished. Rear paste-down split at the head. Lacking quire  $\delta$  (between  $\gamma$  and "a": 12 pp. Münster's notes to the map). Map excised and framed. Some very mild tanning throughout the text, with occasional leaves with more pronounced darkening. Some very restrained early ink marginalia. In all, a lovely unsophisticated copy. The clam-shell box split at the front hinge, and the label coming up and partly perished. With the morocco label of Michael Sharpe to the inside of the front of the box.

\$90,000.

Although the map (rightly) has a nearly electromagnetic pull, being the first to indicate Copernicus' model of the revolving world (predating his 1543 *De revolutionibus* by 11 years), the book in which it was published is monumental in its own right: the first collection of voyages. The work — indeed, both works contained in the present volume — emerges from the humanistic forge of the German-speaking Protestant world. Johann Huttich (Huttichius, 1490–1544) was part of the embassy that led Charles V to Madrid to announce his election as Holy Roman Emperor. While there he gained access to the accounts of Spanish and Portuguese (or Iberian-funded) explorers of the Americas (Cadamosto (whence the title-label), Columbus, Niño, Pinzón, Vespucci, Peter Martyr d'Anghiera) in addition to a great many voyages elsewhere (including Marco Polo) in Eurasia. While most of these had been printed elsewhere, their union in a single edited work is the first time we can discern the genre of voyages.

Simon Grynaeus (Griner, 1493–1541) was a student of Melanchthon's at Pforzheim, and is perhaps best known for finding and editing the first five books of Livy's history of Rome (1531) that would be published by Erasmus. His role, HARRISSE and others argue, was principally as prefator. Sebastian Münster (1488–1552), whose principal job was professor of Hebrew, would nevertheless go on in 1544 to publish the *Cosmographia*, the first description of the world in German. Shirley attributes the map to him, and indeed his twelve-page description of the map and its use suggests at the very least a deep involvement in its production. The final name attached to the work is that of Hans Holbein (The Younger, 1497–1543), who cut the fanciful border of the map with its cannibals and elephant hunt. In short, the *Novus Orbus* is the collective effort of some of the great humane minds of the Protestant Reformation.

The map is HARRISSE A ("we are inclined to consider as the genuine map;" Shirley is agnostic about precedence), distinguished by the large "ASIA". As such it is the first visual representation of the revolutionary model of the world: it revolves around a notional axis, and it is that action that accounts for daily and seasonal change. Münster (or Holbein) depicts this with angels at the North and South Poles powering the revolution via crank.

Michael Sharpe worked for many years as an antiquarian bookseller. The present item was bought at his sale (Sotheby's New York, 11 December 2008, lot 178).

Adams G-1334, Alden & Landis 532/17, HARRISSE 171, *John Carter Brown I*, p. 104 (JCB I:101), Sabin 34100, Shirley 67.

