



**OLD MASTER  
& BRITISH PAINTINGS**  
LONDON THURSDAY 7 JULY 2016

CHRISTIE'S















# OLD MASTER & BRITISH PAINTINGS EVENING SALE

THURSDAY 7 JULY 2016

## PROPERTIES FROM

Alfred Beit Foundation

Claudio Bravo

A descendant of  
Eveance III Coppée

7th Earl of Harewood

A descendant of the  
1st Earl of Iveagh

The Late Sir Jasper & Lady More

J.E. Safra

## AUCTION

Thursday 7 July 2016

at 7.00 pm

8 King Street, St. James's

London SW1Y 6QT

## VIEWING

Sunday	3 July	10.00am – 5.00pm
Monday	4 July	9.00am – 4.30pm
Tuesday	5 July	9.00am – 8.00pm
Wednesday	6 July	9.00am – 4.30pm
Thursday	7 July	9.00am – 3.00pm

## AUCTIONEER

Jussi Pylkkänen

Admission to the evening sale is by ticket only.  
To reserve tickets, please email  
[ticketinglondon@christies.com](mailto:ticketinglondon@christies.com)  
Alternatively, please call Christie's Client  
Service Centre +44(0)20 7839 9060

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **BLLENHEIM-11973**

## AUCTION RESULTS

UK: +44 (0)20 7839 9060  
[christies.com](http://christies.com)

## CONDITIONS OF SALE

This auction is subject to  
Important Notices,  
Conditions of Sale  
and to reserves.

[25]



Browse this auction and view real-time  
results on your iPhone, iPod Touch,  
iPad and Android

These auctions feature

**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

# CHRISTIE'S

View catalogues and leave bids online  
at [christies.com](http://christies.com)







## CONTENTS

3	Auction Information
6	International Old Master Paintings Department
7	Specialists and Services for this Auction
14	Property for Sale
224	Conditions of Sale • Buying at Christie's
227	VAT Symbols and Explanation
228	Important Notices and Explanation of Cataloguing Practice
229	Storage and Collection
230	Worldwide Salerooms and Offices and Services
239	Absentee Bids Form
240	Catalogue Subscriptions
IBC	Index

FRONT &  
BACK COVER:  
Lot 12 (detail)

INSIDE FRONT  
COVER:  
Lot 41 (detail)

FRONTISPIECE:  
Lot 16

OPPOSITE:  
Lot 27 (detail)

PAGE 9:  
Lot 19 (detail)

PAGE 11:  
Lot 40 (detail)

PAGES 12 & 13:  
Lot 17 (detail)

INSIDE BACK COVER:  
Lot 24 (detail)



# INTERNATIONAL OLD MASTER & BRITISH PAINTINGS DEPARTMENT



Nicholas Hall  
Chairman



Karl Hermanns  
Global Managing Director



Francis Russell  
Deputy Chairman



Paul Raison  
Deputy Chairman



Ben Hall  
Deputy Chairman

## NEW YORK



François de Poortere  
International Director  
Head of Department



Alan Wintermute  
Senior Specialist



Joshua Glazer  
Specialist



Emma Kronman  
Specialist, Head of Sale



Louisa Howard  
Junior Specialist

## AMSTERDAM



Sarah de Clercq  
Head of Department



Manja Rottink  
Senior Specialist



Anke Charlotte Held  
Senior Specialist



Roland de Lathuy  
Managing Director

## BRUSSELS

## PARIS



Elvire de Maintenant  
International Director



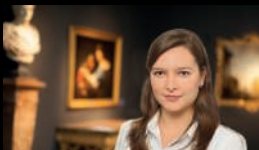
Olivier Lefeuvre  
Head of Department



Yuan Fang  
Junior Specialist, Hong Kong

## ASIA

## LONDON, SOUTH KENSINGTON



Amparo Martinez Russotto  
Head of Sale



Flavia Lefebvre D'Ovidio  
Specialist



# SPECIALISTS FOR THIS AUCTION



Henry Pettifer  
International Director  
Head of Department



Francis Russell  
Deputy Chairman



Paul Raison  
Deputy Chairman



James Bruce-Gardyne  
International Director  
Head of Private Sales



John Stainton  
International Director  
Head of British Paintings



Nicholas White  
International Director  
Chairman's Office



Sandra Romito  
Senior Specialist



Clementine Sinclair  
Specialist, Head of Evening Sale



Alexis Ashot  
Specialist (Private Sales)



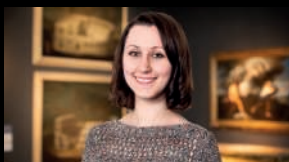
Freddie de Rougemont  
Specialist, Head of Day Sale



Eugene Pooley  
Specialist



Assunta von Moy  
Specialist



Maja Markovic  
Cataloguer



# OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

## CHAIRMAN

Nicholas H. J. Hall  
Tel: +1 212 636 2122

## GLOBAL MANAGING DIRECTOR

Karl Hermanns  
Tel: +44 (0)20 7389 2425

## HONORARY CHAIRMAN, UK

Noël Annesley  
Tel: +44 207 389 2405

## DEPUTY CHAIRMAN, UK

Francis Russell  
Tel: +44 (0)20 7389 2075

## DEPUTY CHAIRMEN

Paul Raison  
Tel: +44 (0)20 7389 2086  
Ben Hall  
Tel: +1 212 636 2121

## INTERNATIONAL DIRECTORS

James Bruce-Gardyne (Private Sales)  
Tel: +44 (0)20 7389 2505  
John Stainton  
Tel: +44 (0)20 7389 2945  
Henry Pettifer  
Tel: +44 (0)20 7389 2084  
Nicholas White  
Tel: +44 (0)20 7389 2565  
François de Poortere  
Tel: +1 212 636 2469

## WORLDWIDE SPECIALISTS

### AMSTERDAM

Sarah de Clercq  
Manja Rottink  
Anke Charlotte Held  
Sophie Bremers  
Tel: +31 (0)20 575 59 66

### BRUSSELS

Roland de Lathuy  
Tel: +32 (0)2 289 13 36

### HONG KONG

Yuan Fang  
Tel: +852 2978 6768

### LONDON KING STREET

Sandra Romito  
Clementine Sinclair  
Freddie de Rougemont  
Eugene Pooley  
Assunta von Moy  
Maja Markovic  
Alexis Ashot (Private Sales)  
Tel: +44 (0)20 7389 2407

### LONDON SOUTH KENSINGTON

Amparo Martinez-Russotto  
Flavia Lefebvre D'Ovidio  
Tel: +44 (0)20 7752 3245

### MADRID

Juan Varez  
Tel: +34 91 532 6626/7

## NEW YORK

Alan Wintermute  
Joshua Glazer  
Emma Kronman  
Louisa Howard  
Tel: +1 212 468 7116

## PARIS

Elvire de Maintenant  
Olivier Lefeuvre  
Tel: +33 (0)1 40 76 86 15

## CONSULTANTS

Gregory Martin (UK)  
Everett Fahy (New York)  
Clare McKeon (New York)  
Claire Åhman (Sweden)

## BUSINESS DIRECTORS

### PRIVATE SALES

Alexandra Baker  
Tel: +44 (0)20 77389 2521

### LONDON KING STREET

Armelle de Laubier-Rhally  
Tel: +44 20 7389 2447

## BUSINESS MANAGERS

### LONDON SOUTH KENSINGTON

Nigel Shorthouse  
Tel: +44 (0)20 7752 3221

## NEW YORK

Chloë Waddington  
Tel: +1 212 974 4469

Email. First initial followed by last name@christies.com  
(eg. Henry Pettifer = hpettifer@christies.com)







## SPECIALISTS AND SERVICES FOR THIS AUCTION

### SPECIALISTS

#### AUCTION ADMINISTRATOR

Lucy Cox  
Tel: +44 (0)20 7389 2243  
Fax: +44 (0)20 7389 2209

#### BUSINESS DIRECTOR

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

#### POST-SALE COORDINATOR

Tereza Hlavackova  
Tel: +44 (0)20 7752 3200

#### EMAIL

First initial followed by  
last name@christies.com  
(e.g. Clemintine Sinclair =  
csinclair@christies.com)  
For general enquiries about this auction,  
emails should be addressed to the Auction  
Administrator.

#### COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
Internet: www.christies.com

#### AUCTION RESULTS

UK: +44 (0)20 7839 9060  
Internet: www.christies.com

#### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

#### POST-SALE SERVICES

postsaleuk@christies.com

#### PAYMENT, SHIPPING AND COLLECTION

Tel: +44 (0)20 7752 3200

#### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email : info@christies.com

#### SHIPPING

Tel: +44 (0)20 7389 2712  
Fax: +44 (0)20 7389 2869

#### STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869

[christies.com](http://christies.com)

## INTERNATIONAL OLD MASTER AUCTIONS

### AUCTION CALENDAR 2016

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

#### 7 JULY

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

#### 8 JULY

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

#### 14 SEPTEMBER

TABLEAUX 1400-1900  
PARIS

#### 24 OCTOBER

19<sup>TH</sup> CENTURY PAINTINGS  
NEW YORK

#### 26 OCTOBER

OLD MASTER PAINTINGS  
NEW YORK

#### 2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

#### 14-15 NOVEMBER

OLD MASTER & 19<sup>TH</sup> CENTURY ART  
INCLUDING DUTCH IMPRESSIONISM  
AMSTERDAM

#### 6 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

#### 7 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

#### 7 DECEMBER

OLD MASTER & BRITISH DRAWINGS  
LONDON, KING STREET















1

**WILLIAM LARKIN (LONDON C. 1585-1619)**

*Portrait of a lady, bust-length, in a black dress with a reticella lace neckline and a cartwheel ruff, with a pearl necklace and earrings, in a feigned oval*

oil on panel

22 $\frac{5}{8}$  x 17 $\frac{1}{2}$  in. (57.5 x 44.4 cm.)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

**PROVENANCE:**

The Hon. Mrs. Daphne Lakin (1918-2015), daughter of 2nd Viscount Cowdray, and by descent to the present owner.

Larkin, who remains a largely enigmatic figure, is celebrated for his iconic portraits of members of the court of James I of England, which are particularly notable for their exquisite rendering of costume. This elegant portrait compares closely stylistically to the celebrated series of nine full-length portraits, of which seven are of women, originally in the collection of the Earls of Suffolk, which Sir Roy Strong first identified with the work of William Larkin in his ground-breaking book *The English Icon* (London, 1969). This portrait is likely to date to before 1613, when the large cartwheel ruff fell from fashion. The sitter's heavily embroidered black dress is cut very low, a typical feature of high Jacobean fashion. While her identity has been lost, the lavish costume, in particular the beautifully depicted lacework, indicates her wealth and status.







2

**CORNELIS VAN DER VOORT  
(?ANTWERP C. 1576-1624 AMSTERDAM)**

*Portrait of a lady, three-quarter-length, in a black vlieger brocade gown, with an elongated embroidered stomacher, lace-trimmed cuffs and a cartwheel ruff trimmed with reticella lace*

dated 'A°1613.' (upper right)  
oil on oak panel  
42% x 30% in. (107 x 77 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

**PROVENANCE:**

Kurt Meyer, Los Angeles; (t) Christie's, London, 29 March 1974, lot 99 (4200 gns.), where acquired by the present owner.

By 1613, the year this picture is dated, Cornelis van der Voort was one of the most renowned portraitists working in Amsterdam and a key figure in the genre's development in early 17th-century Holland. This work is one of the earliest known portraits in three-quarter-length format from van der Voort's artistic maturity. With little record of his output before 1600, it is not until 1614 that we find an uninterrupted series of works that continue to his death (R. Ekkard and Q. Buvelot, *Dutch Portraits: The Age of Rembrandt and Frans Hals*, The Hague, London and Zwolle, 2007, p. 27). The artist is particularly celebrated for introducing the life-size, full-length format to Dutch portraiture with his paintings of *Cornelis Bicker van Swieten* and *Artgen Witsen* of 1618 (both sold Sotheby's, London, 5 July 1995, lot 8).

In the early 17th century, portraiture in the Dutch Republic was at a crossroads between religious restrictions on self-expression and a new liberation of the individual in society, propelled by the Republic's military struggles and

monumental rise as one of the greatest economic and maritime powers in the world. The genre flowered with the demands of both nobles and a new elite mercantile class, who looked to it as a means of shaping and immortalising a personal and collective identity. As a forerunner to the portrait tradition in Amsterdam, van der Voort built on the work of his predecessors, Pieter and Aert Pietersz (the latter his presumed teacher) and Frans Pourbus the Elder, while his three-quarter and half-length works show the influence of his contemporaries Michiel Jansz. van Mierevelt and Jan Anthonisz. van Ravesteyn.

Positioned facing to the left, this portrait may originally have been paired with a portrait of the sitter's husband, painted to commemorate their marriage or a significant event. While the identity of the present sitter has been lost, much can be gleaned from her costume. Poses in portraits of this type were generally taken from pre-existing models, however archival sources indicate that patrons often wished their garments and jewels to be depicted with great fidelity and precision, so would frequently leave them with the artist to be copied (M. de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam, 2006, p. 21). Sartorial

ornamentation was one of the most prominent features of portraits at this date, attesting to a growing interest in fashion. Netherlandish variants of Spanish dress were in particular vogue, as seen in this sitter's open-fronted gown, or *vlieger*, which developed from the Spanish *ropa* and was a trademark of wealthy married women of the Dutch urban elite. There was a prevailing trend for black in contemporary costume, suggestive of modesty and austerity. In the present picture, the black material accentuates the costume's jewels, embroidery and lacework with dramatic effect. Every stitch of the stomacher glistens in a rich impasto, giving the flower motif a tangible quality. These pictorial attributes reflected the sitter's wealth, power and social status. The intricacy of detail in this portrait is comparable to that in van der Voort's masterful *Portrait of Brechtje Overrijn van Schoterbosch* of 1614 (Amsterdam, Rijksmuseum, Inv. No. SK-A-124), the design of which is equally sumptuous, though the palette is a little more monochromatic. While her identity remains a mystery, this portrait typifies an important shift in the style of Amsterdam portraiture and displays an elegance that moves beyond the typical sobriety of images of affluent Dutch society.



A. 1613.





3

## MASTER OF THE LEGEND OF ST. MARY MAGDALENE (BRUSSELS, ACTIVE C. 1490-C. 1526)

### *The Lamentation*

oil on panel, arched top  
32% x 24¼ in. (83 x 61.6 cm)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

#### PROVENANCE:

with de Groot, by 1907.  
with Galerie dr. Benedict & Co, Berlin, by 1927.  
with Galerie van Diemen & Co GmbH, Berlin;  
forced liquidation sale, Graupe, Berlin, 26-27  
April 1935, lot 56.  
Conrad Bareiss, Zurich.  
Anonymous sale; Sotheby's, London, 24 June  
1964, lot 9 (2,000 gns. to Jantz).  
Hon. M. Ashton; Christie's, London, 11 April  
1975, lot 25 (5,000 gns.).

#### EXHIBITED:

Schauffhausen, Museum zu Allerheiligen,  
*Einunddreissig Gemälde des 15. bis 18.*  
*Jahrhunderts aus einer Privatsammlung*,  
September-November 1952, no. 17.

#### LITERATURE:

M. J. Friedländer, *Die Altniederländische  
Malerei*, XII, Leiden, 1935, p. 167, no. 18A;  
English edition, New York, 1975, p. 92, no. 18A.

This dramatic *Lamentation* captures the developments brought to Netherlandish painting by the generation that followed Rogier van der Weyden in Brussels. As the prosperous capital of the Low Countries, Brussels remained a vibrant political and commercial centre throughout the late 15th and early 16th centuries. Proud of its indigenous artistic traditions, the city counted many talented painters amongst its thriving artistic community, who continued painting in the Rogierian idiom, including Rogier's own descendants Pieter and Goswin van der Weyden, but also Vrancke van der Stockt, Colijn de Coter, and other artists whose precise identities remain a mystery, such as the Master of the Embroidered Foliage, the Master of the

Princely Portraits and the Master of the Prado Redemption. Among these anonymous painters, the Master of the Legend of St. Mary Magdalene stands out as one of the most idiosyncratic and elusive. This Master, active in Brussels from *circa* 1490 to *circa* 1526, owes his name to a dismantled triptych illustrating the life of the eponymous saint (the panels can now be found in Budapest, Szépművészeti Múzeum; Copenhagen, Statens Museum for Kunst; Schwerin, Staatliches Museum; formerly Berlin, Kaiser Friedrich-Museum; and Philadelphia, Philadelphia Museum of Art). This panel of *The Lamentation* was given to the Master of the Legend of St. Mary Magdalene by Friedländer in 1974. Christ's facial type, the complex spatial arrangement and dramatic foreshortening of some of the figures, as well as the unusual placement of St. John's foot in this painting, all find parallels in the aforementioned triptych by the Master. The picture's more contemporary elements, such as the exotic costumes worn by the women and the figures' round facial types, are reminiscent of the work of Bernaert van Orley.

Although it has no basis in scripture, the Lamentation has been an established subject in Western iconography since the 13th century. The scene depicts the moment immediately after Christ has been taken down from the Cross. The artist's textual source was likely Pseudo-Bonaventure's *Meditations on the Life of*

*Christ*, a widely read text that promoted a deep, personal engagement with the sufferings of Christ. In keeping with this devotional environment, Rogier van der Weyden injected a new expressiveness and pathos in to this traditional subject, in his iconic *Miraflores Altarpiece* (Berlin, Gemäldegalerie), his *Lamentation* in The Hague (Mauritshuis) and his *Pietà* in Brussels (Musées Royaux des Beaux-Arts de Belgique). Building on this legacy, the Master of the Legend of St. Mary Magdalene created a busy composition made up of overlapping figures, fabrics and limbs, the very complexity of which adds to the emotional intensity of the unfolding drama. Framed by the figures of Nicodemus and Joseph of Arimathea, who carefully carry the dead Christ, the artist has brilliantly contrasted the Virgin's soft embrace of her deceased son with the violent distress of the Magdalene, whose emphatic gesture of sorrow is echoed in her billowing sleeves.

This panel may originally have formed the central part of a triptych, the wings of which may have depicted donors introduced by their patron saints. Due to its dimensions, it was probably a portable altarpiece intended for a private chapel or oratory.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Galerie van Diemen & Co GmbH. This resolves any dispute over ownership of the work and title will pass to the buyer.







4

**CORNELIS VAN CLEVE (ANTWERP 1520-AFTER 1570)**

*Madonna and Child with Saint John the Baptist and Angels*

oil on panel  
46¼ x 33¼ in. (117.7 x 84.4 cm.)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

**PROVENANCE:**

London art market, until 1936.  
Private collection, Lucerne, by 1936.  
Lucerne art market, by 1943.  
with Schneeberger, Bern.  
Lucerne art market, 1972.  
Anonymous sale; Fischer, Lucerne, 24  
November 1995, lot 2003.  
Private collection, Switzerland.  
Anonymous Sale; Dorotheum, 17 April 2013,  
lot 566, where acquired by the present owner.

**LITERATURE:**

M. J. Friedländer, 'Nachträgliches zu Cornelis  
van Cleve', *Oud Holland*, 60, 1943, pp. 7-14, fig. 1.  
M. J. Friedländer, *Early Netherlandish Painting*,  
IX, Leiden, 1972, pp. 50 and 73, no. C 5, pl. 131.

In his *Lives of the Artists*, Giorgio Vasari wrote that the great Florentine Mannerist Andrea del Sarto 'painted a picture for Alessandro Corsini full of *putti* all round, [depicting] Our Lady seated on the ground with the Child in her arms. This painting was well executed, with lots of beautiful colours' (Vasari cited by J. Shearman, *Andrea del Sarto*, II, Oxford, 1965, pp. 217-219, no. 32). Vasari's enthusiasm for Andrea's composition, which is generally accepted as the painting in the collection of Lord Egremont at Petworth, was widely shared by his contemporaries, and the *Corsini Madonna* became arguably one of the more popular compositions in 16th-century Europe, with over 15 surviving copies and replicas made after it. The lasting influence exerted by this iconic image was not confined to Italy, it entered the visual repertoire of Northern Renaissance artists, amongst them Cornelis van Cleve.

Cornelis was the son of Joos van Cleve, the foremost painter in Antwerp in the first half of the 16th century, known for his technical accomplishment in oil, inherited from the early Netherlandish painting tradition, as well as a rich palette indebted to Northern Italian models, especially Venetian. It is usually believed that Cornelis became a master in the Antwerp painter's guild following the death of his father around 1540, in order to continue his father's studio practice. Joos had already engaged with the work of Leonardo da Vinci, adapting famous works such as the *Madonna of the Cherries* (Christie's, New York, 14 April 2016, lot 109, \$655,000), and here his son turned for inspiration to the next generation of Italian artists,

namely Andrea del Sarto. We learn from Friedländer (*op. cit.*, 1972, p. 50), that Cornelis copied at least one other composition by Andrea, cited in an old Antwerp inventory as a *Virgin and Child with Saint Anne* made by Cornelis after the Florentine artist. Cornelis's knowledge of Andrea's work has led some scholars to suggest that he may have travelled to Italy. However, he could have come in to contact with Andrea's work through the many copies by his followers that were then in circulation in Europe.

Far from a slavish copy, this panel demonstrates Cornelis's ability to appropriate and adapt a foreign composition, imbuing it with his own distinct artistic personality. The artist has incorporated a circular step in the foreground of the picture, echoing the circular movement of the angels revolving around the central group of the Madonna and Child. Preserving Andrea's balanced arrangement of figures, Cornelis has clarified the spatial relationships between them. His palette is also entirely different from that of his Florentine counterpart. In contrast to Andrea's softening *sfumato* effects, Cornelis introduces cleaner contours and more precise modelling, which give his figures a sharper quality, akin to Bronzino's art. Cornelis painted at least two smaller versions of the *Corsini Madonna*, further testament of its popularity, one recorded by Friedländer (*ibid.*, p. 73, no. C.5), and a second today in the collection of the Chrysler Museum in Norfolk, Virginia.

We are grateful to Peter van den Brink for confirming the attribution.







## DAVID TENIERS I (ANTWERP 1582-1649)

### *The Meeting of Jacob and Laban*

signed and dated 'DAVID TENIER INVENTOR ET FECIT-1636' (lower centre)  
oil on oak panel, the reverse stamped with the coat-of-arms of the city of Antwerp  
51½ x 90½ in. (130 x 230 cm.)

£150,000-250,000

\$220,000-360,000

€200,000-320,000

#### PROVENANCE:

Jeanne-Baptiste d'Albert de Luynes, Comtesse de Verrue (1670-1736); her sale (t), Paris, 27 March 1737 [=1st day], lot 45, as 'Un grand Tableau de Teniers représentant l'histoire de Jacob' (1,215 francs).

Philip Stanhope, 5th Earl of Chesterfield (1755-1815), Chesterfield House, Mayfair, London, where recorded in his inventory of 1815 (PRO C112/186), and by descent to, George Stanhope, 7th Earl of Chesterfield (1831-1871), and by inheritance to his mother, Anne Elizabeth, Dowager Countess of Chesterfield (1802-1885); (t) Christie's, London, 31 May 1918, lot 74, as 'D. Teniers and L. van Uden, *Abraham and Lot Dividing their Flocks*' (100 gns. to Cohen).

Lambiotte collection; Galerie Georges Giroux, Brussels, 12 March 1927, lot 70, when acquired by Baron Evence III Coppée (1882-1945), Brussels, Belgium, and by descent to the present owner.

#### EXHIBITED:

Tokyo, Tobu Museum of Art, *The World of Bruegel: the Coppée Collection and Eleven International Museums*, 28 March-25 June 1995, no. F27.

#### LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 276, no. 54.

E. Duverger and H. Vlieghe, *David Teniers der Ältere: Ein vergessener flämischer nachfolger Adam Elsheimers*, Utrecht, 1971, pp. 46 and 76, fig. 36.

F. Russell, 'Canaletto and Joli at Chesterfield House', *The Burlington Magazine*, CXL, no. 1025, August 1988, p. 629, in the Dining Room, 'The Parting of Abraham and Lot by Teniers'. S. Leclercq, et al., *La Collection Coppée*, Brussels, 1991, p. 117.

Signed and dated '1636', this is one of the largest and most ambitious works in the *oeuvre* of David Teniers the Elder. Teniers was born in Antwerp and, after a period spent in Rubens's workshop, travelled to Rome where he practised in the studio of the German born Adam Elsheimer, an artist whose work had an enduring influence on his own. By 1609, Teniers had returned to his native city and enlisted as a member of the Guild of St Luke. Teniers's independent career is somewhat difficult to reconstruct in its entirety; given the prolific output of his son, David Teniers the Younger, whose style and choice of subject relied heavily on the example set by his father, it is sometimes hard to disentangle the work of father and son. However, the large-scale panels of religious and mythological scenes, painted by Teniers the Elder stand as a testament to both his skill as a painter and as an inventor of dynamic history paintings, as he proudly inscribes on the present work.

The scene represents a moment in the Biblical story of Jacob, here shown wearing a red fur-lined hat, short red robe and blue cloak, and Laban, richly dressed in cloth-of-gold with a white turban, recorded in Genesis, chapters 29-32. The story relates how Jacob, son of Isaac and Rebekah, fled Canaan to seek refuge with his maternal uncle Laban. It goes on to describe his marriages to Laban's daughters Leah and Rachel, the children he had by them and his eventual return to his native land. The story evidently appealed to Teniers as he had already tackled another episode from the same Old Testament story in 1633. In this earlier picture, Teniers depicted the moment at which Laban divided his

livestock with Jacob in recognition of his services (Antwerp, Maagdenhuis), and this picture is similarly signed 'DAVID TENIER INVENTOR ET FECIT'. After fourteen years working among his uncle's flocks, Jacob was rewarded with all the 'ringstraked, speckled and grisled' animals in Laban's herds. Teniers depicts Laban and Jacob standing centrally in the composition, dressed much the same as they appear in the present work, overseeing the separation of the animals with marked hides from those of pure colouring. The large drinking trough at the right of this composition refers to the subsequent events in the story when Jacob, with divine guidance, laid stripped reeds in the waters, miraculously resulting in all the offspring of Laban's flocks being born with speckled or striped skins and thus becoming Jacob's possession. Given the traveller's stick held by Jacob in the present painting (as opposed to the large shepherd's crook he holds in *Laban dividing his flocks*) it seems logical to assume that this picture shows the moment of Jacob's arrival with his uncle's family. The elegantly dressed young woman behind Laban, therefore, may be taken as Rachel, Jacob's initial incentive to work for his uncle being to win her hand.

This painting is first recorded in the sale of pictures from the collection of Jeanne-Baptiste d'Albert de Luynes, Comtesse de Verrue (1670-1736), held the year after her death, in 1737. The Comtesse de Verrue was one of the most prestigious and important collectors in early 18th-century France, amassing a vast collection of paintings, furniture, jewellery, tapestries and books. This painting is later recorded in the collection of the 7th Earl of Chesterfield and was sold at Christie's in 1918.















\*6

**PIETER BRUEGHEL II  
(BRUSSELS C. 1564-1637/8 ANTWERP)**

*The Four Seasons: Spring; Summer; Autumn; and Winter*

the first signed 'BREVGHEL' (lower left); the second signed 'P-BREVGHEL' (lower right);

the third signed and dated 'P · BREVGHEL · 1624' (lower left); and

the fourth signed and dated 'P · BREVGHEL · 1624' (lower right)

oil on panel

16⅞ x 22⅞ in. (42.3 x 57.1 cm.)

a set of four (4)

£3,000,000-5,000,000

\$4,400,000-7,300,000

€3,900,000-6,400,000

**PROVENANCE:**

Private collection, France.

with Paul Mersch, Paris, 1927 (possibly on behalf of the de La Borderie family).

Anonymous sale [Sammlung des Herrn La Borderie und anderer Besitz]; Fischer, Lucerne, 19 July 1927, lots 14-17, where acquired by an ancestor of the present owner.

**LITERATURE:**

G. Marlier, J. Folie (ed.), *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 218 (no. 7), 222 (no. 1), 228 (no. 4), 235 (no. 5) and 237 (no. 1).

R. Jotzu et al., *Von Cranach bis Monet:*

*Europäische Meisterwerke aus dem Nationalen Kunstmuseum Bukarest*, exhibition catalogue, Museum Sinclair-Haus, Bad Homburg vor der Höhe and Von der Heydt-Museum, Wuppertal, 1993, p. 76.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/8): Die Gemälde, mit kritischem Œuvrekatalog*, Lingen, 2000, II, pp. 543, 592, 596, 599 and 601, nos. E616, E639, E653, E667, as 'eigenhändige, sehr gute Arbeiten'.

This wonderfully-observed evocation of the passage of time is one of the last complete sets of *The Four Seasons* by Pieter Brueghel the Younger in existence and is believed to have been in the same prestigious collection for nearly a century.

Writing in the 2000 edition of his *Catalogue Raisonné* on the artist, Dr. Klaus Ertz identified the set in the National Museum of Art of Romania, Bucharest, as the only remaining complete set of *The Four Seasons* by Pieter Brueghel the Younger ('Von Pieter II gibt es nur noch eine komplette Vierer-Serie in Bukarester Museumsbesitz', *op. cit.*, p. 537). Dr. Ertz suggested that the scarcity of such complete sets could be explained by two reasons: first, that Pieter the Younger was willing to execute versions of individual seasons to meet the demand as and when it occurred; and, second, that any complete sets which had passed down in private hands had been broken up and sold individually.

The present set was known to Dr. Ertz only from black and white photographs dating from the 1927 sale; as late as 2000 he wrote that 'no trace has been found' ('hat sich weder eine Spur gefunden') of what he called the 'Fischer-Zyklus' (*ibid.*, p. 543). Nevertheless, Dr. Ertz was convinced of their high quality, describing them as 'eigenhändige, sehr gute Arbeiten' ('autograph, very good works'), in some respects better than the set in Bucharest. Dr. Ertz gives the present set a central place in his discussion of the development of the type, noting the importance of the date (while many of Pieter the Younger's works are signed, relatively few are dated), which allows us to place the works

very precisely within the chronology of the artist's career. On the basis of the material available to him, Dr. Ertz was only aware that *Winter* was dated, and argued that the other three panels must belong to the same year, as he believes this to be a true set, conceived and executed as such. The presence of the same date on *Autumn* strengthens this argument. This is the first occasion in which this set has been illustrated in colour in any publication, and the first time that it has been publically exhibited since 1927.

The idea of creating four separate, stand-alone images to represent the Four Seasons was conceived by Pieter Bruegel the Elder (c. 1525-1569), one of the greatest innovators in the history of art. His enterprising and successful publisher, Hieronymous Cock (1518-1570), whose publishing house 'At the Four Winds' was the most important and renowned in Northern Europe, commissioned designs for prints of the Four Seasons from Bruegel in *circa* 1564. Bruegel's drawing for *Spring*, signed and dated 1565, is in the Albertina, Vienna; *Summer*, signed and dated 1568, is in the Kunsthalle, Hamburg (figs. 1 and 2). Bruegel's untimely death in 1569 prevented his completion of the series, and the project was taken over by Hans Bol (1534-1593), another leading landscape artist of that time. Cock's prints were finally published in 1570, and swiftly became widely known. Pieter the Younger, who was only a child when his father died, but who would champion his style and iconography in the next generation, was not the first artist to make paintings derived from Cock's *Four Seasons*, but his delicate treatment of

















Fig. 1 Pieter Bruegel the Elder, *Spring*, 1565, pen & ink on paper  
© Graphische Sammlung Albertina, Vienna, Austria / Bridgeman Images

the designs is the closest in spirit to his father's original vision.

The iconography of *The Four Seasons* can be traced back to the calendar illustrations for medieval *Books of Hours*, such as the Limbourg Brothers' celebrated *Très Riches Heures* illuminated for the Duc de Berry, circa 1411-1416. In these, Saints' Days and other religious feasts are listed by month, and on the facing page an artist would paint a specific activity connected with that time of year. Depictions of the Twelve Months and the Seasons continued into the 16th and 17th centuries, their greatest exponents at this time became Pieter Bruegel the Elder, who established this genre as an independent category of painting, and his son, Pieter Breughel the Younger, whose paintings are conceived very much in the tradition of his father, but also represent an important transition between 16th and 17th-century Northern art.

*Spring* is depicted as a formal flower garden, presumably part of a noble estate. Marlier notes the expression of Italianate figural types of the High Renaissance in Pieter the Elder's design, doubtless influenced by his trip to Italy – Charles de Tolnay had pointed out a debt to Michelangelo in the figure of the gardener at the right foreground, which echoes the pose of Noah in one of the panels of the Sistine Chapel ceiling (Marlier, *op. cit.*, p. 219). Suggesting that the activities in the foreground belong to the month of March, Marlier argues that the formal layout of the garden is French in origin, 'un jardin à

la française, d'une ordonnance strictement géométrique ... parterres qu'on arrose, ratisse, égalise et où l'on plante des fleurs et des graines', while those of the middle ground belong to April, and those in the background, to May. *Spring* is one of the seasons which seems to have been more frequently requested from Pieter the Younger as an individual painting, and a number have appeared on the market, most recently at Sotheby's, New York, 6 June 2013, lot 29 (\$2,285,000).

*Summer* is one of the most famous of all of Pieter the Elder's compositions. In developing the drawing of 1568, Pieter the Elder modified the composition of his celebrated painting of 1565, now in the Metropolitan Museum of Art, New York. Like *Spring*, *Summer* is full of hidden references to the most rarefied Classical and Italian precedents, which

believe its seemingly colloquial, bucolic subject matter. The splayed body of the resting figure in the foreground, steadying himself against the ground as he heaves a heavy jug of water up to drink, has been seen as a quotation of the contorted pose of the *Laocoön*, while the figure cutting wheat with a scythe recalls another figure by Michelangelo, this time from *The Conversion of Saint Paul* in the Pauline Chapel, Rome (*ibid.*, p. 226). Despite the existence of a number of individual versions of this composition by Pieter the Younger, *Summer* only rarely appears on the market; the last version, on a larger scale (73 x 104 cm.) was sold in these Rooms, 3 July 2012, lot 41 (£2,393,250).

*Autumn* is one of the compositions invented by Hans Bol rather than Pieter the Elder, but the vernacular subject matter and everyday themes resonate eloquently with the earlier seasons, particularly *Summer* (fig. 3.). Pieter the Younger clarified the composition by reducing the number of figures, bringing the slaughtered pig into full view and allowing himself and his viewers to relish the details of the preparation of this staple part of the diet of 16th- and 17th-century Northern Europeans. The group at the left foreground, which Bol presents from a different angle, is reprised by Pieter the Younger from one of the most celebrated compositions of Pieter the Elder, *The Numbering at Bethlehem* (Brussels, The Royal Museums of Fine Arts of Belgium). In both works, the pig slaughter is cast as an essential element in the struggle for survival, which is



Fig. 2 Pieter Bruegel the Elder, *Summer*, 1568, pen and ink on paper  
© Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images





inherent to the human condition, as peasants work to carve and store the meat in time for the winter to come.

Possibly one of Hans Bol's most original compositions, the design for *Winter* nevertheless could not fail to transmit the influence of Pieter the Elder, for whom the winter landscape was perhaps his favourite domain (fig. 4). Celebrated works such as *The Hunters in the Snow* (Vienna, Kunsthistorisches Museum), *The Adoration of the Magi* (believed to be the first ever depiction of snowfall in a painting – Winterthur, Reinhart Collection) or the *Numbering at Bethlehem* quickly became closely associated with Bruegel's fame and reputation, and have remained some of the most iconic and recognisable images of Western art. The theme of ice skating, which Bol highlights in his *Winter*, had already been explored by Pieter the Elder in his *Winter landscape with a bird trap* (Brussels, Royal Museums), a subject that was taken up by his son, Pieter the Younger. The Bol/Brueghel *Winter* occupies a key place in the development of the subject, which would eventually entrain a whole school of artists, including Abel Grimmer, Hendrick Avercamp, Jan van Goyen, Jan Beerstraten and many others. Individual versions by Pieter the Younger are rare, and can command high prices when they appear on the market, most recently Sotheby's, London, 8 July 2015, lot 6 (£1,085,000).

A complete set of *The Four Seasons* by Pieter Brueghel the Younger may be recorded as early as the 18th century,

in inventories of the paintings in the Schatzkammer, Vienna compiled by Johann Martin Rausch and other keepers of the collection, described as four small panels, 'Les quatre Saisons', by 'alten Brügl' or as copies (cited in Marlier and Folie, *op. cit.*, p. 218). The present whereabouts of this possible complete set is unknown. At least two other complete sets are recorded in the 20th century: one set, formerly in the Mallet de Choisi collection, appeared on the market in 1935; and a second set appeared on the market in 1972. Ertz assumed that both sets may have been broken up since their respective sales (*op. cit.*, pp. 542-543), and no complete set has been offered at auction since 1972.

The paintings offered at auction by Galerie Fischer, Lucerne, on 19 July 1927, which included the present set of *The Four Seasons*, were described as coming primarily from the collection of the 'Herrn de La Borderie'. The Sieurs (or Lords) de La Borderie, one of the most ancient noble families in France, including the important 16th-century poet, Jean Boiceau, Sieur de La Borderie (1513-1591), who is celebrated for writing in poitevin-saintongeais, a regional dialect of French; he is believed to have sheltered John Calvin and may have been one of the first French converts to Calvinism. His descendant, Arthur Le Moyne de La Borderie (1827-1901), was one of the outstanding French historians of the 19th century.

Monochrome photographs in the files of the Netherlands Institute for Art History, the RKD, The Hague, depicting works from the present set, are inscribed on the reverse 'Mersch / 1927' in the hand of the renowned expert Max J. Friedländer (image nos. 107094-5), who provided expertise for the 1927 Fischer sale. This inscription indicates that the works were shown to Friedländer by the Paris-based dealer and collector Dr. Paul Mersch in 1927, but given the proximity of this date to the Fischer sale, it is likely that he was acting as agent for the consignors to the Fischer auction, possibly the de La Borderie family. Both Marlier and Ertz accept the La Borderie provenance.













**JAN BREUGHEL II (ANTWERP 1601-1678) AND  
HENDRIK VAN BALEN I (ANTWERP C. 1574/5-1632)**

*Apollo and the Muses*

oil on panel  
28¾ x 82½ in. (73.2 x 210.1 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

**PROVENANCE:**

François Jacques Nicole; his sale, Spruyt, Ghent, 19 May 1783, lot 84 (22 Sols [?]). Anonymous sale; Mak van Waay, Amsterdam, 22 December 1942, lot 8, as *Orpheus en Eurydice*, where purchased by the following in circa 1946, Private collection, Amsterdam, and by descent to the present owner.

This previously unpublished painting of *Apollo and the Muses*, which has been in the same private collection since the mid-20th century, is among Jan Breughel the Younger and Hendrick van Balen's most successful collaborations. The attribution to both painters was confirmed in 2004 following first-hand inspection by Dr. Klaus Ertz, who dated the painting to 1630, shortly before the death of van Balen in 1632. The plump figures of the muses recall Rubens's voluptuous nudes and are consistent with van Balen's late output from 1625 to 1632, while the vigorous brushstrokes of the landscape anticipate Breughel's spirited execution of the mid-1630s.

Having worked extensively with Jan Breughel the Elder, van Balen began to collaborate with his son, Jan Breughel the Younger, in 1620, before the latter embarked on a trip to Italy in 1622. When Breughel's Italian sojourn was cut short

by the unexpected death of his father in the cholera epidemic of 1625, he returned to Antwerp to take over his father's studio and resumed his partnership with van Balen, who had been an executor of his father's estate. From 1626 onwards, Breughel's journal lists numerous compositions that were jointly produced, and their fruitful collaboration only ended with van Balen's death in 1632.

The picture may be compared on stylistic grounds to several other collaborative works by the two painters, namely *Bacchus and Venus* (Prague, National Gallery; K. Ertz, *Jan Brueghel der Jüngere*, Freren, 1984, pp. 380-1, no. 214) and *Allegory of a Virtuous Life* (Saint Petersburg, The State Hermitage Museum; *ibid.*, p. 394, no. 232), both of which have been dated to the late 1620s.







8

**PIETER BRUEGHEL II  
(BRUSSELS 1564/5-1637/8 ANTWERP)**

*The Payment of the Tithes*

oil on single oak panel  
21 $\frac{7}{8}$  x 35 $\frac{1}{8}$  in. (55.6 x 89.2 cm.)

£300,000-400,000

\$440,000-590,000

€390,000-520,000

**PROVENANCE:**

John Warde of Squerryes Court, Kent (1721-75), by whom acquired at Enfield, 1747, and by descent.

**LITERATURE:**

J. Warde, *A Catalogue of Pictures of My own Collection*, Squerryes Court M.S., 1747-1774, no. 2,  
F. Russell, 'Three and Four Deep: John Warde', *Country Life*, 4 June 1987, p. 218.

This hitherto unpublished work, which has remained in the same family since it was acquired in 1747, is an early treatment of this iconic Brueghelian subject. The composition stands out in Pieter the Younger's *oeuvre* in that it is neither a direct copy of one of his father's designs nor an adaptation of a Bruegel-like composition by one of his father's contemporaries, such as Martin van Cleve. Indeed the *Payment of the Tithes* is noticeably different from Pieter the Elder's compositional, figural and facial types, and its derivation has therefore been the subject of much discussion. Georges Marlier did not discuss it in his monograph on the artist, and it was his posthumous editor, Jacqueline Folie, who first tackled the question in print in the catalogue of the 1993 Bonnefanten Museum exhibition *Pieter Brueghel de Jonge*.

Folie proposed on the basis of visual clues that the lost prototype was French. One obvious clue was the fact that the calendar on the wall is written in French, although she conceded that the significance of this was undermined by the fact that French was at the time the language of the legal profession in the Netherlands; in addition, however, she noted that the peasants' short beards and close-cropped hair, as well as their costumes, were of a type not seen at the time in the Southern Netherlands (see

O. Rogeau, 'Tu vas parler, Brueghell!', *Le Vif. L'Express*, 14 June 2002, pp. 32-33). Folie's proposal was supported by Ingeborg Krueger ('"...nimbt Gelt, Buter, Hüner, Endten ..." Zu Darstellungen des Bauernadvocaten von Pieter Brueghel d.J. und anderen', *Das Rheinische Landesmuseum Bonn, Berichte aus der Arbeit des Museums*, 3, 1995, pp. 78-85); whilst Klaus Ertz, in his 2000 *Catalogue Raisonné* of Brueghel's work, hypothesised that the original might be a lost painting by the French artist Nicolas Baullery (1560-1630).

The various versions of Brueghel's *Payment of the Tithes* paintings can be divided into two main groups, regardless of size: those with plaited straw ropes on the back wall and under the central window, and those with a dark cloth there instead; the present painting is of the former type. An analysis of the two categories shows that, amongst dated versions, the compositional variant with plaited straw and the man on the far left with a grey/blue sleeve appears only in works dated 1615-1617; conversely those with a dark cloth and a man with a red sleeve appear from 1618-1626, with only two exceptions. Accordingly, the present work is likely to date to before 1618, when Brueghel decided for some reason to change his composition and colour scheme.







9

**SIR PETER PAUL RUBENS  
(SIEGEN, WESTPHALIA 1577-1640 ANTWERP)**

*Venus supplicating Jupiter*

oil on oak panel, unframed  
20 x 14¾ in. (50.8 x 37.5 cm.)

£1,200,000-1,800,000

\$1,800,000-2,600,000

€1,600,000-2,300,000

**PROVENANCE:**

Sir Joshua Reynolds, P.R.A. (1723-1792); his sale (†), Christie's, London, 11-14 March 1795 [=2nd day], lot 106, as 'Thetis supplicating Jupiter' (25 gns. to the following), James Townley Esq; his sale (†), Foster, Ramsgate, 22-23 August 1830 [=2nd day], lot 139 (52 gns. to Farrer). John Bligh, 4th Earl of Darnley (1767-1831), Cobham Hall, by 1830, and by descent in the collection of the Earls of Darnley to the following, Ivo Bligh, 8th Earl of Darnley (1859-1927), from whom acquired by the following, Otto Gutekunst (1865-1947), and by inheritance to his wife Lena, from whom acquired in 1947 by the following, with Colnaghi, London. Sir Alfred Lane Beit, 2nd Bt. (1903-1994), Russborough, Co. Wicklow, Ireland.

**EXHIBITED:**

Cape Town, National Gallery of South Africa, *Old Master Paintings from the Beit Collection*, 1949-1950, no. 23. Dublin, Municipal Gallery of Modern Art, *Paintings from Irish Collections*, May-August 1957, no. 53.

**LITERATURE:**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.*, London, 1830, II, p. 199, no. 721, as 'Thetis supplicating Jupiter on behalf of her son Achilles', and p. 259, no. 878, as 'Jupiter committing to Woman the Government of the Universe... A free spirited sketch.' G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 24, no. 5, as 'Jupiter giving up the world to the domination of Love', 'A very spirited sketch'.

F.G. Stephens, 'On the pictures at Cobham Hall', *Archeologia Cantabrigia*, 11, 1877, p. 165. F. Göler von Ravensburg, *Rubens und die Antike*, Jena, 1882, pp. 165 and 219, no. 34, as 'Jupiter giving up the world to the domination of Love.' M. Rooses, *L'Oeuvre de Pierre-Paul Rubens*, Antwerp, 1890, III, p. 167, as 'Thetis supplicating Jupiter.' E. Dillon, *Rubens*, London, 1909, p. 232, as 'Jupiter, Venus, and Cupid.' 'Sir Joshua Reynolds' Collection of Pictures - II', *The Burlington Magazine*, LXXXVII, 1945, p. 217, no. 106, as 'Thetis supplicating Jupiter.' D. Bax, *Hollandse en Vlaamse Schilderkunst in Zuid-Afrika*, Amsterdam, 1952, pp. 117 and 118, fig. 68, as 'Venus supplicating Jupiter.' M. Jaffé, 'Review of Paintings from Irish Collections', *The Burlington Magazine*, XCIX, 1957, p. 276, fig. 38, as 'Venus supplicating Jupiter.' F. Watson, 'The Collections of Sir Alfred Beit: 1', *The Connoisseur*, CXLV, April 1960, p. 158, as 'Venus supplicating Jupiter.' E. Croft-Murray, *Decorative Painting in England, 1537-1837*, London, 1962, I, pp. 38 and 208, under Queen's House, Greenwich, as 'Venus supplicating Jupiter.' J. Held, *The oil sketches of Peter Paul Rubens. A critical catalogue*, Princeton, 1980, I, pp. 335-6, no. 247, as 'Jupiter reassuring Venus'; II, pl. 265. J. Garff and E. de la Fuente Pedersen, *Rubens Cantoor: The Drawings of Willem Panneels. A critical catalogue*, Copenhagen, 1988, I, no. 125; and II, pl. 127. M. Jaffé, *Rubens*, Milan, 1989, p. 263, no. 658, illustrated, as 'Jupiter reassuring Venus.'







Rubens and his patrons were familiar with Virgil's Latin epic, the *Aeneid*, which told how Aeneas left the ruins of Troy to found Rome. In this little known *modello*, Rubens shows how he imagined the course of the famous interview between Venus and Jupiter in Book I, in which the supreme ruler of the gods and humankind confirms that her son, Aeneas, will found the Julian race and Rome would be raised to world domination. The exchange had been provoked by Venus's rival Juno having engineered the shipwreck of Aeneas's fleet. Rubens's genius enabled him to bring out the essence of the relationship between god and goddess and the significance of the episode. He at once catches the urgent anxiety of Venus in her delicately rendered profile and heartfelt gesture and Jupiter's indulgent sympathy in his comforting gesture and pointed indication of the rudder and globe. These are symbols of the rule over the world to be exercised by Rome.

The artist's treatment of this Olympian exchange may have been prompted

by a detail in Marcantonio Raimondi's print inspired by the greatly admired Raphael, whose central subject depicted Neptune calming the storm that had been conjured up by Juno. Above is a small roundel depicting the subsequent encounter. Into this static, unambitious treatment of the scene, Rubens has injected drama and dynamism, much influenced by other inventions by Raphael, this time in the famous frescoes in the loggia of the Villa Farnesina in Rome. There in the story of Cupid and Psyche, he devised confrontations between first Venus, and then Cupid with Jupiter which Rubens most likely had in mind when he configured the present composition (fig. 1). Furthermore above Jupiter is his symbol and attribute of the eagle, with the thunderbolt clutched in its beak rather than talons; Raphael, too, had come up with this idea in the scene of Jupiter and Cupid in the Farnesina. The god is often shown astride the eagle, but Rubens had to elevate it to make room for the inclusion of the globe, which the *putto* makes available to Jupiter.



Fig. 1 Raphael and Studio, *Loggia of Cupid and Psyche*  
Villa Farnesina, Rome  
© De Agostini Picture Library / A. de Gregorio / Bridgeman Images

Rubens is thought to have embarked on a cycle depicting the story of Aeneas early in his career, circa 1602, when he was employed by Duke Vincenzo Gonzaga in Mantua. The cycle lacks any documentation, and there is none that can be associated with the present *modello*, which Held has dated, on stylistic grounds, to 1618-20; but perhaps preferable would be a few years earlier. Held also pointed out that the composition was worked up in a larger format (sold at Lempertz, Cologne, 8-11 November 1961, lot 171, and subsequently with Gallery Kekko, Toronto, in 1978; present whereabouts unknown), and now most likely only a fragment. It would seem that the figure of Jupiter there shares characteristics with the bearded god in Rubens's *Venus supplicating Jupiter*.

Before it was acquired by Sir Alfred Beit, the sketch under offer was in two famous English collections: that of the first president of the Royal Academy, Sir Joshua Reynolds, and of the Earls of Darnley at Cobham Hall near Gravesend, Kent. Far more obscure today is the intervening owner, James Townley, not to be confused with the homonymous possessor of the Townley Marbles. He was married to the noted female architect – and herself in fact a pupil of Reynolds – Mary Townley (1753-1839); her husband was a civil lawyer and poetaster, whose portrait by William Owen is in the Cincinnati Art Museum.



The Saloon at Russborough, with the present lot *in situ*  
© ABF / James Fennell







With his wife acting as architect, he was also a property developer in Ramsgate, a port on the Kent coast then becoming fashionable as a holiday resort. The sale of Reynolds's collection, organised after his death by his trustees, took in total four days to disperse under the agency not only of James Christie, who conducted the sale at which Townley bought the present sketch. Reynolds had come late in his life greatly to admire Rubens; his most important work by the Fleming was the *Moonlit Landscape*, left to the Courtauld Institute by Count Seilern.

Townley's interest in the first Reynolds sale of 1795, was noted by the diarist James Farington (as indicated by the confused reference in the index to his diary); the sketch, sold to him for some £26, was to be hung in the drawing room of Townley House. In the same room was a less regarded painting of the same subject, which may have been a copy. At his son's posthumous sale in August 1830 the sketch was knocked down – for

nearly £20 more than its cost price – to Farrer, perhaps the dealer Henry Farrer (c. 1800-1866); he was probably acting for the 4th Earl of Darnley, for John Smith in his *Catalogue Raisonné* of the work of Rubens, published in that same year, recorded it already at Cobham Hall. The sketch proved to be one of Darnley's last purchases, for he died in the following year. Some decades earlier he had bought supremely important paintings notably by Titian and Veronese. The formation and dispersal of the fine collection at Cobham Hall is described by Nicholas Penny in his National Gallery *Venetian School* catalogue of 2008. The latter process had begun by 1890 and continued for some sixty years or more. A letter in the Beit archive relates that the sketch was sold privately by Ivo the 8th Earl *circa* 1917 to the well-known dealer and partner of Colnaghi's, Otto Gutekunst. Gutekunst died in 1947 and it was purchased in that year by Colnaghi's from his widow, Lena, and was then sold to Sir Alfred Beit.

The entry in the 1795 Christie's sale catalogue most likely reflected Reynolds's own appreciation of the present sketch; it referred to 'A singular greatness in the mind of Rubens [which] distinguishes all his works; here he has taken hints from Raphael and the antique; the colouring is rich and the whole produces a beautiful effect' (fig. 2). The subject was given as *Thetis supplicating Jupiter* thus illustrating the passage in Book I of Homer's *Iliad* in which the sea goddess, Thetis, persuaded Jupiter to let victory in the Trojan war tend to the Trojans until the Greeks showed her son, Achilles, respect. The difficulty in the way of this identification is chiefly the demeanour of Jupiter, who is by no means impassive as Homer describes. John Smith seems likely to have seen the sketch soon after the 1830 sale. But evidently he was not shown the sale catalogue which gave the Reynolds provenance, thus he did not associate it with the entry he had already given to the lot in that sale. He changed the title to the descriptive *Jupiter committing to Woman the Government of the Universe*, for he had recognised the symbols, but not the figure, of Venus. Gustav Waagen, who visited Cobham Hall with the then director of the National Gallery, Charles Eastlake, in 1851 made good this omission. Maybe these two eminent authorities discussed the work; the result was to lengthen Smith's title to *Jupiter giving up the world to the dominion of Love; here as represented by the figures of Venus and Cupid*. In subsequent decades the sketch was not fully discussed in print, although it would have been admired while in the collection of Otto Gutekunst. Indeed according later to Colnaghi, Edward Dillon in 1908 had identified Rubens's theme as a famous passage in Virgil's *Aeneid*.

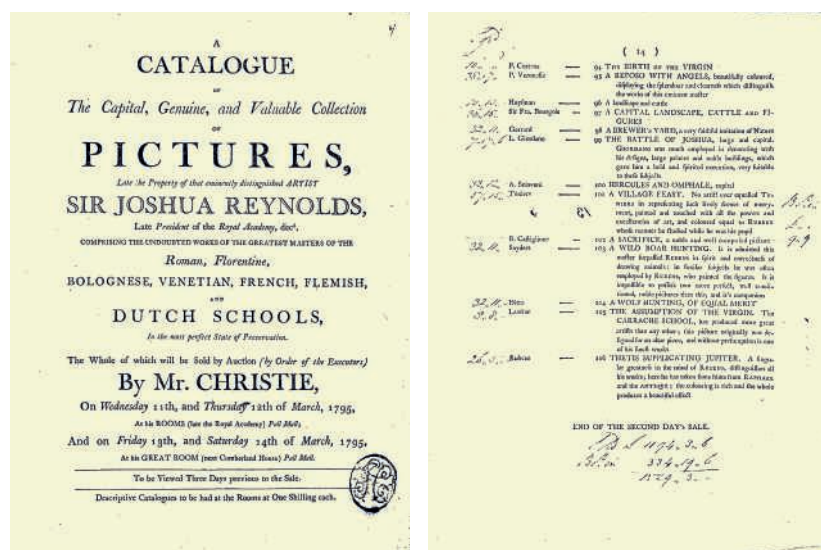
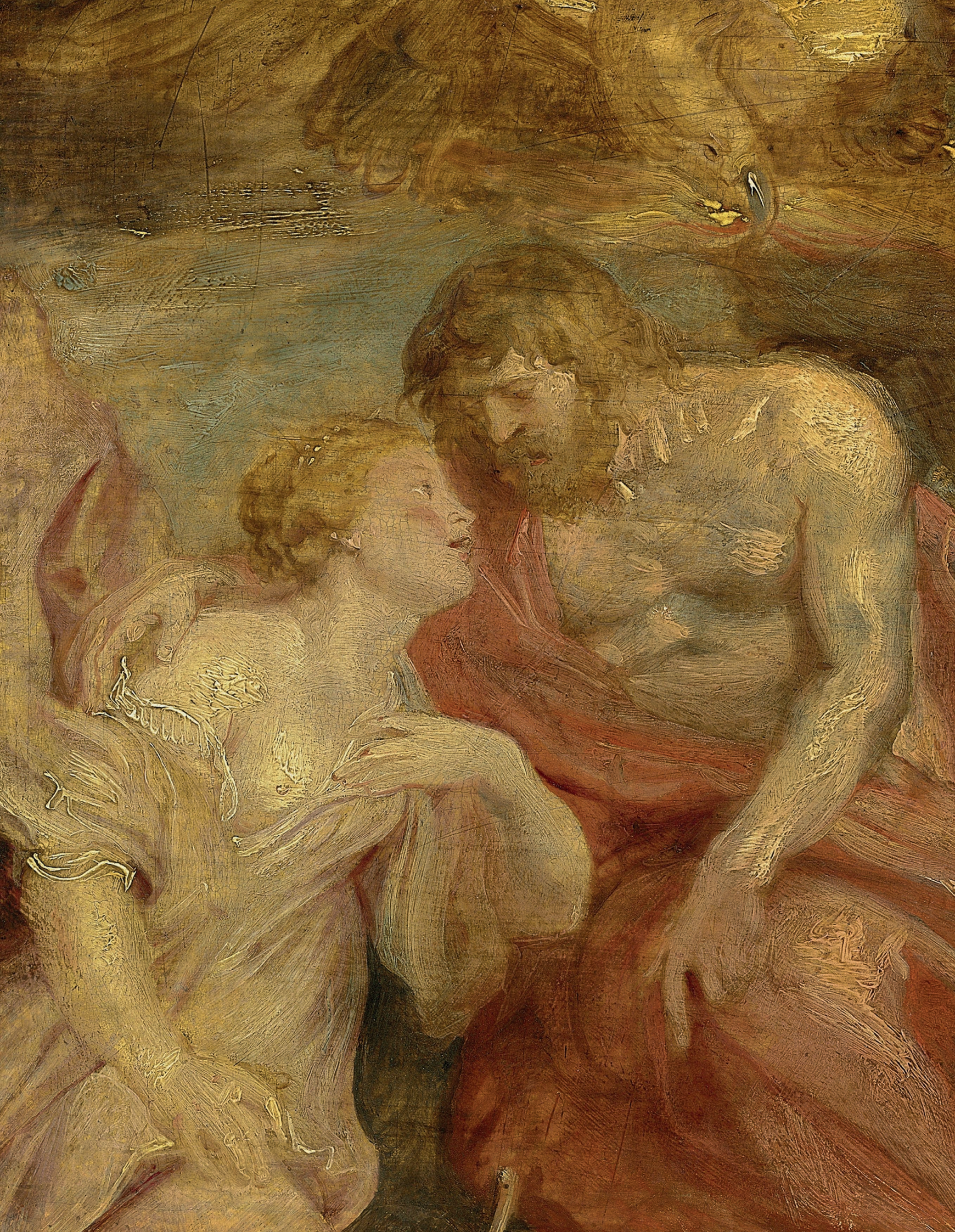


Fig. 2 Sir Joshua Reynolds's sale catalogue, Christie's, 1795, the present lot sold as the final picture of the second day (lot 106)







\*10

# SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

*Portrait of a lady, believed to be Penelope, Lady Bayning (1620-1647), later Lady Herbert, half-length, in a blue satin gown*

oil on canvas  
30¼ x 25½ in. (77 x 64.5 cm.)

£100,000-150,000

\$150,000-220,000  
€130,000-190,000

## PROVENANCE:

George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, by 1831, and by descent to, George Charles Spencer-Churchill, 8th Duke of Marlborough (1844-1892), Blenheim Palace; his sale, Christie's, London, 31 July 1886 [=3rd day], lot 237 (51 gns. to Waters). (Probably) with Charles Henry Waters (d. 1886). Anonymous sale [Colonel E.A. Bulwer]; Christie's, London, 1 July 1921, lot 20 (173 gns. to Graves). The Hon. David Herbert (1908-1995).

## LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French painters*, London, 1831, p. 77, no. 254, as 'the Duchess of Richmond'. G. Scharf, *A List of the Pictures in Blenheim Palace*, London, 1862, I, p. 137, as 'Van Dyck, Penelope Naunton, Countess of Pembroke'. *Exhibition of the works of Sir Anthony van Dyck*, The Grosvenor Gallery, London, 1887, under no. 16, as 'Countess Pembroke'.

Described by Scharf, in his *List of the Pictures in Blenheim Palace*, as 'A very excellent picture', this portrait dates from the artist's second English period. Van Dyck first visited England in 1620-1. By the time he returned in 1632, he had firmly established his pre-eminent position as one of the leading portraitists in Europe.



Fig. 1 Pierre Lombard, after Sir Anthony van Dyck, *Penelope Herbert (née Naunton)*, line engraving © National Portrait Gallery, London

He remained in London until his death in 1641, acting as 'Principal Paynter in Ordinarie' to King Charles I.

Scharf identified the sitter as Penelope, only surviving child of Sir Robert Naunton (1563-1635) and Penelope Lowther, née Perrot. In 1634, Penelope married Paul, the 2nd Viscount Bayning (c. 1616-1638). Viscount Bayning died in 1638, at the age of 22, and a year later Penelope married Philip, Lord Herbert (1621-1669), later 2nd Earl of Montgomery and 5th Earl of Pembroke. Penelope's son, William Herbert (1540-1674), became the 6th Earl of Pembroke upon his father's death in 1669.

The Pembroke family were among van Dyck's most important patrons. The 4th Earl both collected and commissioned works of art and architecture, and was a great patron of van Dyck. In *circa* 1635, van Dyck painted the monumental group portrait of *The Pembroke Family*, which constitutes the largest surviving painting of his career and remains in situ in the Double Cube Room at Wilton House, near Salisbury (O. Millar, *et al.*, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, pp. 572-3, no. IV.184).

Penelope sat for van Dyck on a number of occasions. Two portrait types were painted of her when she was married to Viscount Bayning. These only survive in copies: a double portrait of Lord and Lady Bayning, a version of which sold at Bonham's, New York, 9 May 2013, lot 20, as 'School of van Dyck'; and a three-quarter-length portrait of Lady Bayning, a small early copy of which is preserved at Burghley House, Lincolnshire (*ibid.*, p. 638, no. IV.A28). The latter type is also recorded in an engraving by Pierre Lombard for the *Countesses*

series of *circa* 1660 (fig. 1). In 1639, shortly after Penelope's marriage to Philip Herbert, van Dyck produced a full-length portrait of Penelope standing in a pose originally devised for Queen Henrietta Maria (Salisbury, Wilton House; *ibid.*, p. 575, no. IV.187).

The present portrait shares a number of similarities with the Burghley House portrait and Lombard engraving, and if it indeed shows the same sitter it is likely to date to *circa* 1636-7. Van Dyck presents The sitter is shown turning to the viewer in a three-quarter pose. This is a characteristic pose employed by Rubens and van Dyck in their portraits of Genoese women, such as van Dyck's *Portrait of a Genoese Noblewoman of circa* 1625-7 (New York, Frick Collection). Her elegant hand gesture, as she lightly touches a gauze scarf, features in a number of van Dyck's female portraits, including *Portrait of Anne Kirke of circa* 1637-8 (San Marino, California, The Huntingdon Library).

This portrait was in the celebrated collections of the Dukes of Marlborough at Blenheim, similarly to Rubens's magnificent painting of *Lot and his Daughters* (lot 12 in this sale). In 1886, some 270 paintings from the Blenheim collection were sold by the 8th Duke of Marlborough at Christie's. There were more paintings attributed to van Dyck at Blenheim Palace than at any other house in the country, besides Wilton, and thirteen of these featured in the sale, including *Chronos clipping the wings of Cupid, circa* 1630-2 (Paris, Musée Jacquemart-André) and *Study for Saint Sebastian* (Dublin, National Gallery of Ireland).

The portrait later returned to the Herbert family, when it was acquired by the Hon. David Herbert (1908-1995), second son of the 15th Earl of Pembroke and Montgomery, who was brought up at Wilton, but spent most of his life in Tangier. Upon his death in 1995, the painting entered the collection of his acquaintance in Tangier, Claudio Bravo (1936-2011), a Chilean-born artist, whose paintings hang in a number of museum collections, including the Museum of Modern Art in New York and the Museum Boymans-van-Beuningen in Rotterdam.







PROPERTY OF A BELGIAN NOBLE FAMILY

11

## STUDIO OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

*Antiochus and Stratonice*

oil on canvas

55½ x 66¼ in. (139.9 x 168.2 cm.)

£60,000-100,000

\$88,000-150,000

€78,000-130,000

### PROVENANCE:

(Probably) E.Z.I. de Neuf, Lord of Burcht; his sale, Sterf-Huyze, Antwerp, 19 September 1769, lot 1: 'Een zeer extra schoon Stuk met zes figuren, verbeëldende Antiochus, die ziek is, waer by is den Koning synen Vader Ptolomeus, en syne Moeder Stratanus, met den Medicus Esistrat, . zeer uytvoerig geschildert. hoogd. 4 v. 10 d., breed. 5 v. 8 d.', as 'Rubens'. M. Dasch, Antwerp, by 1781, as 'Rubens'.

### LITERATURE:

Sir J. Reynolds, *Manuscript notebook*, 1781, MS Reynolds 37, fols. 33v-34.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, II, London, 1830, p. 255, no. 864, as 'Rubens', 'This picture, which is very highly commended by Sir Joshua Reynolds, in his Tour through Flanders, was then in the cabinet of M. Dasch, at Antwerp'.

M. Rooses, *L'oeuvre de P.P. Rubens*, Antwerp, 1890, IV, p. 15, as 'Rubens'.

H. Mount (ed.), *Sir Joshua Reynolds: A Journey to Flanders and Holland*, Cambridge, 1996, pp. 79-80 and 164, note 334, as 'Rubens'.

E. McGrath, *Corpus Rubenianum Ludwig Burchard: Subjects from History*, London, 1997, II, pp. 95-7, no. 17, as 'Rubens', 'Technique and measurements unknown. Whereabouts unknown; presumably lost'.







Until its recent rediscovery, this ambitious history painting had long been considered a lost work by Rubens on account of an enthusiastic account of it given by Sir Joshua Reynolds after he saw it in a private collection in Antwerp. 'At Mr. Dasch's, he wrote after a visit to the collector in 1781, 'is an admirable picture of Rubens; the story of Seleucus and Stratonice. The languishing air of the son, who is lying on a bed, is eminently beautiful: the whole is well composed' (J. Reynolds, H. Mount ed., *A Journey to Flanders and Holland*, op. cit., p. 79). Reynolds was so impressed by the picture that he made a swift compositional sketch of it, thus providing the only visual record of the work until its reappearance almost 250 years later (fig. 1).

While several scholars over the years have taken Reynolds's word for the attribution, finding the composition 'perfectly compatible with Rubens' (E. McGrath, op. cit.), his high opinion of it has not found widespread support amongst today's scholars now that the original has been unearthed. On stylistic grounds, the painting is certainly very closely linked to Rubens's output in the mid-1630s. The elegant rendering of Stratonice, clad in shimmering yellow silk, her blond hair braided and adorned with pearls, compares closely to Rubensian female types from the period, such as, for example, the central protagonist in the *Rape of the Sabines*,

(c. 1635; London, National Gallery. While the figure stroking his beard to the left of the composition is a direct quotation from Rubens's *Pythagoras Advocating Vegetarianism* of circa 1618-1630 (Hampton Court, The Royal Collection). Changes to the composition, made clear by visible *pentimenti* (most notably the re-positioning of the central female) also attest to the inventiveness of the design. Despite its impressive quality and individual character, it has thus far not been possible to attribute the painting with certainty to any of the talented artists who were active in Rubens's workshop at this time, including Justus van Egmont, Jan van den Hoecke and Theodoor van Thulden. The latter painted a version of this story in a much wider composition (Sotheby's, Amsterdam, 11 November 2008, lot 26).

Although Rubens apparently never treated the subject of *Antiochus and Stratonice*, this ancient tale of paternal love, recounted by Roman authors such as Valerius Maximus in *Facta et Dicta Memorabilia*, gained considerable popularity in 17th-century Europe, when it was adapted into numerous operas and novels (W Stechow, "The Love of Antiochus with Faïre Stratonice" in *Art, The Art Bulletin*, xxvii, 1945, pp. 221-45). The story tells of Prince Antiochus, who fell profoundly in love with his young stepmother Stratonice, and became gravely ill after realising that his passion was hopeless. Lovesick, he decided to

starve himself to death. His father, King Seleucus, alarmed by his son's rapid decline, summoned the court physician Erasistratus. The doctor quickly discerned that the prince was suffering from unrequited love, but did not know the object of Antiochus's affections. He therefore brought the ladies of the court to the young man's bedside and observed his reactions. This painting captures the climactic moment when the doctor discovers who has caused the sickness, as the prince's pulse increases dramatically when Stratonice enters the room. As a result of this realisation, Seleucus, a magnanimous monarch and loving father, ceded both his wife and his throne to his son. The composition, from which Seleucus is seemingly absent, reflects the contemporary development of the subject in literature and theatre, which side-lined the aging king to focus instead on the relationship between the two young lovers who are shown gazing at one another.

This picture was first documented (by Reynolds) in the collection of Mr Dasch in Antwerp in 1781. With the same owner, Reynolds also made note of two Rembrandts, although 'not his best in style' (untraced); a *Jupiter and Antiope* by van Dyck, 'the same as Lord Coventry' (possibly the picture now in the Museum voor Schone Kunsten, Ghent, which is a version of the ex-Coventry picture now in the Wallraf-Richartz Museum, Cologne); and a pair of portraits by Rubens 'A woman with a black veil and a gentleman' (untraced). The name Dasch may refer to the Belgian noble family 'D'assche', represented in Antwerp at the time of Reynolds's visit by Maximilien Louis van der Noot de Schoonhoven D'assche, who was born in 1764, making him just seventeen years old at the time. Even though the family of D'assche originates from Brussels, it is known that the grandmother of Maximilien, Catherine Louise de Cottereau, was born in Antwerp.



Fig. 1 Sir Joshua Reynolds, *Manuscript notebook*, 1781, MS Reynolds 37, fols. 33v-34  
© Yale Centre for British Art















12

## SIR PETER PAUL RUBENS (SIEGEN 1577–1640 ANTWERP)

### *Lot and his Daughters*

circa 1613–1614

oil on canvas

74 x 88 ½ in. (190 x 225 cm.) Including early 18th-century horizontal additions to top and bottom edges, approximately 7 ½ in. (18 cm.) and 4 in. (10 cm.) wide respectively

In an English, reverse section, carved pine and gilded frame of circa 1710–1720, with shaped panels between acanthus leaf and strapwork centre and corner ornaments and gadroon back moulding

Estimate on Request

#### PROVENANCE:

Balthazar Courtois (d. 1668), Antwerp, and by descent to his son, Jan Baptist Courtois (d. 1679). Ghisbert van Ceulen (or Colen) (1640–1703), Antwerp; purchased from him, 17 September 1698, by Maximilian II Emanuel, Elector of Bavaria (1662–1726), Munich, from whom appropriated in 1704 for the following Joseph I, Holy Roman Emperor (1678–1711), by whom presented to the following John Churchill, 1st Duke of Marlborough (1650–1722), in the Great Room at Marlborough House, London, by 1740, moved to the Library at Blenheim Palace by 1766, and by 1810 in the Dining Room, thence by descent at Blenheim to George Charles, 8th Duke of Marlborough (1844–1892); purchased before the Blenheim sale (Christie's, London, 24 July 1886 *et seq.*) by Charles Sedelmeyer, Paris, for Baron Maurice de Hirsch de Gereuth (1831–1896), and by inheritance to his widow, Baroness Clara de Hirsch de Gereuth, née Bischoffsheim (1833–1899); her sale (t), Galerie Georges Petit, Paris, 17 June 1904, lot 38 (unsold or bought back). with Jules Féral, Paris, by 1905 (unsold and returned to the family above), and by descent.

#### LITERATURE:

British Library, Add MS 61473: 1740–1741, 'Inventory of Blenheim & Marlborough House, signed by S. Duchess – 1740', recorded in the Great Room at Marlborough House. *The New Oxford Guide*, 4th ed., Oxford, 1765, p. 94. T. Martyn, *The English Connoisseur*, I, London, 1766, p. 24, recorded in the Library at Blenheim, over the bookcases. *A New Pocket Companion for Oxford*, Oxford, 1783, pp. 101–102, recorded in the Dining Room at Blenheim. W.F. Mavor, *New Description of Blenheim*, Oxford, 1789, p. 39. J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1830, II, p. 247, no. 839; p. 299, no. 1079. J.D. Passavant, *Kunstreise durch England und Belgien*, Frankfurt, 1833, p. 176, no. 12; English edition, *Tour of a German Artist in England*, London, 1836, II, p. 8, no. 12. G.F. Waagen, *Art and Artists in England*, London, 1838, II, p. 236, recorded in the Dining Room at Blenheim. G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 130, no. 16. G. Scharf, *Catalogue Raisonné; or, A List of the Pictures in Blenheim Palace*, London, 1861, p. 22. M. Rooses, *L'Oeuvre de P.P. Rubens: histoire et description de ses tableaux et dessins*, Antwerp, 1886, I, pp. 123–124, no. 103; V, 1892, p. 311, no. 103, as 'première époque de Rubens, fait par un élève, retouché par le Maître'. C. Sedelmeyer, *Illustrated Catalogue of 300 Paintings by Old Masters of the Dutch, Flemish, Italian, French, and English Schools, being some of the Principal Pictures which have at Various Times Formed Part of the Sedelmeyer Gallery*, Paris, 1898, no. 158, illustrated. A. Rosenberg (ed.), *P.P. Rubens. Des Meisters Gemälde (Klassiker der Kunst V)*, Stuttgart-Leipzig, 1906, pp. 54 and 466;

R. Oldenbourg (ed.), 4th ed., Stuttgart-Berlin, 1921, pp. 40 and 456.

E. Dillon, *Rubens*, London, 1909, pl. XLI.

E. Buchner, *Katalog der Älteren Pinakothek*, Munich, 1936, p. XIV.

G. Fubini, J.S. Held, 'Padre Resta's Rubens Drawings after Ancient Sculpture', *Master Drawings*, II, 1964, p. 137.

J. Müller Hofstede, 'Aspekte der Entwurfszeichnung bei Rubens', *Akten Kongress Bonn 1964*, Berlin, 1967, III, pp. 117–118, pl. 183.

A.F. de Mirimonde, '"Loth et ses filles" de Verhaghen: évolution d'un thème', *La Revue du Louvre*, XXII, 1972, p. 376, fig. 8.

R.A. D'Hulst, M. Vandenven, P.S. Falla, *Corpus Rubenianum Ludwig Burchard*, III, London, 1989, pp. 50–51, no. 8, pl. 19

(where incorrectly recorded as 'Biarritz, Private collection').

M. Jaffé, *Rubens: Catalogo Completo*, Milan, 1989, p. 181.

T. Murdoch (ed.), *Noble Households: Eighteenth-Century Inventories of Great English Houses. A Tribute to John Cornforth*, Cambridge, 2006, p. 284.

#### ENGRAVED:

Willem de Leeuw (1603–1665), Antwerp.

#### COPIES:

The *Corpus Rubenianum* (*op. cit.*) lists three anonymous copies of Rubens's painting: one in the Musée de Picardie, Amiens (gift of Baron de Fourment in 1878); a second in the collection of G. Kasper-Ansermet, Peymeinade-Grasse, France, as of 1954; and a third, a reduced-scale panel in the collection of J. Pinget, Geneva, as of 1968.

















Sir Peter Paul Rubens (1577–1640), *Self Portrait*, 1638–40  
© Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images

Sir Peter Paul Rubens's *Lot and his Daughters* is a magisterial masterpiece by the greatest artist of the Northern Baroque. Beautifully preserved and painted with striking bravura, it has long been known about but little seen. It was first discussed in print at least as early as 1766, when Thomas Martyn saw it in the Marlborough collection at Blenheim Palace and included it in the first volume of *The English Connoisseur*. Prior to that it had graced the collections of European royalty and important

Antwerp merchants. Since the 19th century, it has been listed in all the major catalogues of Rubens's paintings, yet it has been hidden from public view for over a century. Known until now only from a black and white photograph, its reappearance establishes it as one of the grandest and most important private commissions of Rubens's early maturity and one of the greatest paintings by the master to have remained in private hands.



## Rubens circa 1614: A genius at work

At the time that Rubens painted *Lot and his Daughters*, around 1613–1614, he was already the most important and fashionable artist in Antwerp, steadily establishing the reputation that would put him at the centre of the European artistic stage.

Following eight years in Italy, where he had worked principally in Rome and at the court of Vincenzo I Gonzaga, Duke of Mantua, Rubens returned to his native Flanders in October 1608, upon the death of his mother. The conditions in Antwerp were ideal for creating exciting opportunities for the promising young artist: the start of the Twelve Years' Truce with Spain (1609–1621) ushered in a prolonged period of political stability and economic prosperity, the likes of which the region had not experienced for half a century; churches, many of which were badly damaged during the iconoclastic outbursts of the previous decades, were in need of new decoration, and the rise of a wealthy class of patrician merchants offered good prospects for important and lucrative commissions. In 1609, Rubens was given the singular honour of being appointed court painter in Brussels to the enlightened Archdukes

Albert and Isabella, while being granted the privilege to remain in Antwerp and carry out commissions for other patrons. Confident in his own abilities, Rubens's rise to prominence was as swift as it was unchallenged, and the decade following his Italian sojourn was marked by the production of an uninterrupted string of seminal masterpieces.

These were to include his two monumental altarpieces, *The Raising of the Cross*, commissioned in 1610 for the church of St Walburga, and its spiritual pendant *The Descent from the Cross*, painted in 1611–1614 for Antwerp Cathedral. In addition, Rubens carried out private commissions, imbuing traditional religious subjects with an exciting new energy. The artist attracted and befriended a plethora of enthusiastic Antwerp patrons, such as the city's *burgomeister* Nicolaas Rockox, the spice merchant Cornelis van der Geest, and the printmaker Balthasar Moretus, whose deep erudition and humanist interests the painter shared. For such patrons, he produced two of the outstanding panels of the period, which combined in a completely unprecedented manner the aesthetic with the intellectual and

the sensual with the dramatic: the rich and vibrant *Samson and Delilah* of circa 1609–1610 commissioned by Nicolaas Rockox (fig. 1; London, National Gallery), and the highly charged *Massacre of the Innocents* from circa 1611–1612, the original owner of which remains unknown (fig. 2; Toronto, The Thomson Collection, Art Gallery of Ontario) (sold, Sotheby's, London, 10 July 2002, £49,506,648). In terms of ambition, brilliance of execution and sensual appeal, *Lot and his Daughters* sits comfortably alongside these two contemporaneous works. Together these three pictures encapsulate the inventiveness and self-assurance of an artist who, fired up by his time in Italy, was operating at the height of his powers. As David Jaffé noted, by this time 'Rubens had become an epic painter. He understood the power of the stories he told, and his paintings still have the power to stop us in our tracks.' (D. Jaffé, *Rubens: A Master in the Making*, London, 2005, p. 165).



Fig. 1 Sir Peter Paul Rubens (1577–1640), *Samson and Delilah*, c. 1609–1610  
© National Gallery, London/Bridgeman Images



Fig. 2 Sir Peter Paul Rubens (1577–1640), *Massacre of the Innocents*, c. 1611–1612  
The Thomson Collection © Art Gallery of Ontario, Toronto





Fig. 3 Lucas van Leyden (1494–1533), *Lot and his Daughters*, 1530, engraving  
Harris Brisbane Dick Fund (26.101.6)  
© 2016 The Metropolitan Museum of Art/Art Resource/Scala, Florence

## Between Vice and Virtue: The story of Lot and his Daughters

The story of Lot and his Daughters is recounted in the Old Testament, Genesis XIX: 30–38. Urged by two angels to flee the immoral city of Sodom before its imminent destruction, Lot and his family left their home. However, Lot's wife disregarded the angels' command to not look back upon Sodom's burning ruins and was thus transformed into a pillar of salt for her disobedience. Lot escaped to the desolate mountain town of Zoar with his two chaste daughters who, fearing that following the destruction of Sodom and Gomorrah they would remain on earth without the hope of progeny, conspired to make their father drunk and trick him into impregnating them:

"And Lot went up out of Zoar, and dwelt in the mountain, and his two daughters with him; for he feared to dwell in Zoar: and he dwelt in a cave, he and his two daughters. And the firstborn said unto the younger: 'Our father is old, and there is not a man on earth to come in unto us after the manner of all the earth. Come, let us make our father drink wine, and we will lie with him, that we may preserve the seed of our father'. And they made their father drink wine that night: and the firstborn went in, and lay with her father; and he perceived not when she lay down, nor when she arose. And it came to pass on the morrow, that the firstborn said unto the younger: 'Behold, I lay yesternight with my father. Let us make him drink wine this night also; and go thou in, and lie with him, that we may preserve the seed of our father'. And they made their father drink wine that night also: and the younger arose, and lay with him; and he perceived not when she lay down, nor when she arose. Thus were both the daughters of Lot with child by their father."

— Genesis XIX: 30–36, *The King James Bible*



Fig. 4 Joachim Wtewael (1566–1638), *Lot and his Daughters*, c. 1595  
LACMA, Los Angeles © Museum Associates/LACMA

The older daughter conceived Moab ('from the father' in Hebrew), father of the Moabites, while the younger conceived Ben-Ammi ('son of my people'), father of the Ammonites tribe.





Fig. 5 Hendrick Goltzius (1558–1617), *Lot and his Daughters*, 1616  
© Rijksmuseum, Amsterdam

According to the Bible, Jesus Christ was directly descended from Lot through David's great-grandmother Ruth, who was descended from Moab.

The moral ambivalence of the story of Lot and his Daughters has long engendered passionate debate among biblical scholars. As Anne Lowenthal noted, 'even the earliest commentators were sensitive to the complexities of Lot's character' (A. Lowenthal, 'Lot and his Daughters as Moral Dilemma', *Age of Rembrandt: Studies in Seventeenth-Century Dutch Painting*, R.E. Fleischer, S. Scott Munshower (eds.), Pennsylvania, 1988, p. 14). Genesis twice implies that Lot was so intoxicated that he did not know what was happening to him, which enabled commentators to find him guilty of drunkenness rather than incest. In *La Vie Dévote*, St François de Sales invoked the story as evidence that it is possible to secure forgiveness for sins if, as was the case with Lot, they were not habitual (St François de Sales, *Introduction à la vie dévote*, Lyon, 1609).

As for his daughters, they were more commonly viewed as being driven by a commendable wish to perpetuate the race, when they believed that all men had perished, rather than lust. 'Within the framework of Old Testament morality,' Lowenthal observes, 'such incest was less reprehensible than childlessness' (Lowenthal, *op. cit.*, p. 14). Profoundly complex, the subject was nonetheless interpreted as a warning against the dangers of succumbing to the temptations and trickery of women, and was just one of a number of often recited tales illustrating their subversive power: indeed, only a few years before producing this picture, Rubens had painted the story of the Biblical hero Samson undone by the scheming seductress Delilah. Of equal or perhaps greater interest to the artist and his patrons was the fact that these moralising stories provided legitimate opportunities to depict erotic subjects and the female nude, and the abundance of paintings showing Lot and his Daughters in Flanders and Northern art in the early years of the 17th century suggests that patrons responded to this cautionary theme, in all its ambiguity and inherent sensuality.

The subject was also rooted in a long-standing visual tradition in the North, going back to the Renaissance. Lucas van Leyden made a famous and influential engraving of *Lot and his Daughters* in 1530 (fig. 3), and Philips Galle took up the theme in a more lascivious print of 1558. The most prestigious painted depiction of the subject made in Flanders in the generation preceding that of Rubens was the famous panel by Jan Massys from 1565 (Brussels, Musées Royaux des Beaux-Arts de Belgique). Rubens's contemporaries undertook well-known depictions of the story at almost the same moment that he did, including three versions by Joachim Wtewael (all made around 1600: the finest version is now in the Los Angeles County Museum of Art; fig. 4), whose frivolous Mannerist style contrasts with Rubens's dramatic treatment of the theme. Exemplifying a naturalistic tradition that anticipated the Dutch Golden Age, Hendrick Goltzius – who Rubens had just visited in Haarlem when he embarked on painting *Lot and his Daughters* – also produced an impressive painting on the theme in 1616 (fig. 5; Amsterdam, Rijksmuseum).



It is against the background of this rich Northern tradition that Rubens turned, on several occasions, to the complexities of Lot's tale. Focusing on the episode that precipitated the dramatic events depicted in the present work, the artist painted *The Departure of Lot and his Family from Sodom* in a large canvas made around 1613–1615 (fig. 6; Sarasota, John and Mable Ringling Museum of Art) and again, some years later in 1625, in a smaller painting on panel (Paris, Musée du Louvre). In addition, some four years before he painted the present work, the artist produced another depiction of *Lot and his Daughters* for an unknown patron. The picture, which has long been in the collection of the Staatliches Museum, Schwerin, has never been the object of particular acclaim. However, an engraving of it, published in 1612 by Willem Isaacs van Swanenburg (fig. 7), proved quite popular and might have prompted an as-yet unidentified patron to commission a second version of the subject – much grander in scale – the result of which is the picture presented here.

It is a mark of Rubens's genius that he employed quite different approaches in his two depictions of *Lot and his Daughters*. In the earlier Schwerin composition of around 1610, Lot is a garrulous drunk and not the passive victim of his daughters' calculated actions as described in Genesis. He paws at one of the girls, pulling her blouse off her shoulder while eyeing her lustily, fully engaged in the seduction taking place. When returning to the subject several



Fig. 6 Sir Peter Paul Rubens (1577–1640), *The Departure of Lot and his Family from Sodom*, c. 1613–1615, 86¾ x 96 in., SN218  
© Collection of The John and Mable Ringling Museum of Art, The State Art Museum of Florida, Florida State University

years later, probably around 1614, Rubens entirely reconceived it. Whereas a note of ribald vulgarity suffuses the Schwerin painting, the present composition is more psychologically complex. Lot is obviously very drunk: his eyes glazed and his complexion reddened by wine, he slumps on the floor of the cave, hardly able to grasp the cup that his daughter offers him. A purplish-grey, fur-trimmed damask robe provides his only cover, shielding his lap. Bald and bearded, he rests one hand on a rock to steady

himself. Elderly but strong and massively built, Lot is nonetheless powerless in the hands of his determined daughters: his evident physical strength is no match for their wiles, much as the young Jewish hero of Rubens's *Samson and Delilah* sprawls helplessly asleep across the lap of his beguiling lover, as he is bound, shorn and blinded by the Philistines.

Lot's two daughters kneel beside him, one wearing a low-cut blue dress, stroking the old man's neck as she encourages him to drink, her expression self-aware and even somewhat triumphant. Her sister, embarrassingly exposed in her nudity, focuses intently but nervously on the task at hand as she pours the wine, but seems preoccupied and emotionally strained at the thought of what will follow. The nuances of the three protagonists' states of mind, conveyed as much through their poses as their delicately calibrated facial expressions, are masterly examples of the painter's skill.



Fig. 7 Willem Isaacs van Swanenburg (1580–1674), after Sir Peter Paul Rubens (1577–1640), *Lot and His Daughters*, 1612, engraving  
© Rijksmuseum, Amsterdam















## Rubens's sources: Italy, Michelangelo and the Antique

Joost Vander Auwera observed that, 'In many art-historical surveys, Rubens is considered the quintessential painter – the one who possessed the intellectual and artistic potential needed to unite diverse visual traditions in a surprising new synthesis' (J. Vander Auwera, *Rubens: A Genius at Work*, Brussels, 2007, p. 66). Nowhere is this more manifest than in the dexterity and intelligence with which Rubens manipulated and incorporated into his paintings a vast corpus of sources, ranging from the ancient world and the Renaissance to the work of his Baroque contemporaries. This quality was recognised and celebrated as early as 1678, when the artist and writer Samuel van Hoogstraten compared Rubens's working method and inspiration to the behaviour of a virtuous bee who, as described by Seneca, 'imbibes from several of the most beautiful flowers in order to incorporate their nectar into its own honey' (S. van Hoogstraten, cited in *ibid.*, p. 70, note 1). Deploying a wide array of visual quotations in a powerful new composition, *Lot and his Daughters* is in this respect an archetypal work by the artist.

In his manipulation of visual sources, Rubens resembled a bee who: 'imbibes from several of the most beautiful flowers in order to incorporate their nectar into its own honey'

— Samuel van Hoogstraten

When Rubens arrived in Rome in 1601, Caravaggio was the leading artist in the city and his influence on the Flemish artist proved to be profound and lasting. In this picture, the dramatic, tenebrous lighting effects, the warm, saturated tones and the theatrically hung crimson drapery, as well as Lot's rough and dirty feet, together constitute a clear tribute to Caravaggio.

Besides absorbing the influence of his contemporaries, Rubens's most sustained activity during his years in Rome consisted of the copying of antique statuary. 'In order to attain the highest perfection in painting,' the artist wrote in a theoretical essay, *De Imitatione Statuarum* (1608–1610), 'it is necessary to understand the antiques, nay, to be so thoroughly possessed of this knowledge that it may diffuse itself everywhere' (A. Aymonino, A. Varick Lauder (eds.), *Drawn from the Antique*, London, 2015, p. 71). In *Lot and his Daughters*, each figure is meticulously studied and modelled, sculptural in its monumentality yet human in its fleshy vulnerability. As Rubens himself put it, he aspired to

bring the monumental quality of marble to his painted figures, yet he strived to ensure they did not 'smell of stone' (Rubens, cited in *loc. cit.*) This perceived danger was clearly averted in *Lot and his Daughters* where every inch of Rubens's canvas pulsates with life.

Rubens's portrayal of the biblical patriarch was probably inspired by a lost and unidentified Hellenistic statue of a *Reclining Hercules* (?), which he had copied earlier in Italy in a drawing that he retained in his study collection (fig. 8; Milan, Biblioteca Ambrosiana). It is likely that Michelangelo also knew this ancient sculpture: echoes of it are to be found in the recumbent figures that he carved for the Medici tombs in Florence, which Rubens had copied in a drawing now in the Frits Lugt Collection, Fondation Custodia in Paris. Michelangelo's work had a great impact on Rubens and the Italian artist was probably the most direct source for the figure of Lot. Rubens daringly lent the intoxicated old man the languorous pose of Michelangelo's dreaming young Leda in a lost painting depicting Leda and the Swan, the famous episode in Zeus's amorous adventures where the king of the gods turns into a swan to seduce the beautiful wife of King Tyndareus. Rubens probably knew Michelangelo's painting from its famous engraving by Jacob Bos (fig. 9) and had already copied it – the resulting painting is now in Dresden. He would have pleased his learned patrons by referencing this prestigious Renaissance source, and in so doing he equated Lot, vulnerable to his daughters' advances, with the mythological victim of Zeus's lust.



Fig. 8 Sir Peter Paul Rubens (1577–1640), *Two Studies of a Reclining Hercules* (?); *Bust of a River God*, black chalk on paper  
Biblioteca Ambrosiana, Milan, F. 249 inf., fol. 9  
© Veneranda Biblioteca Ambrosiana – Milano/De Agostini Picture Library



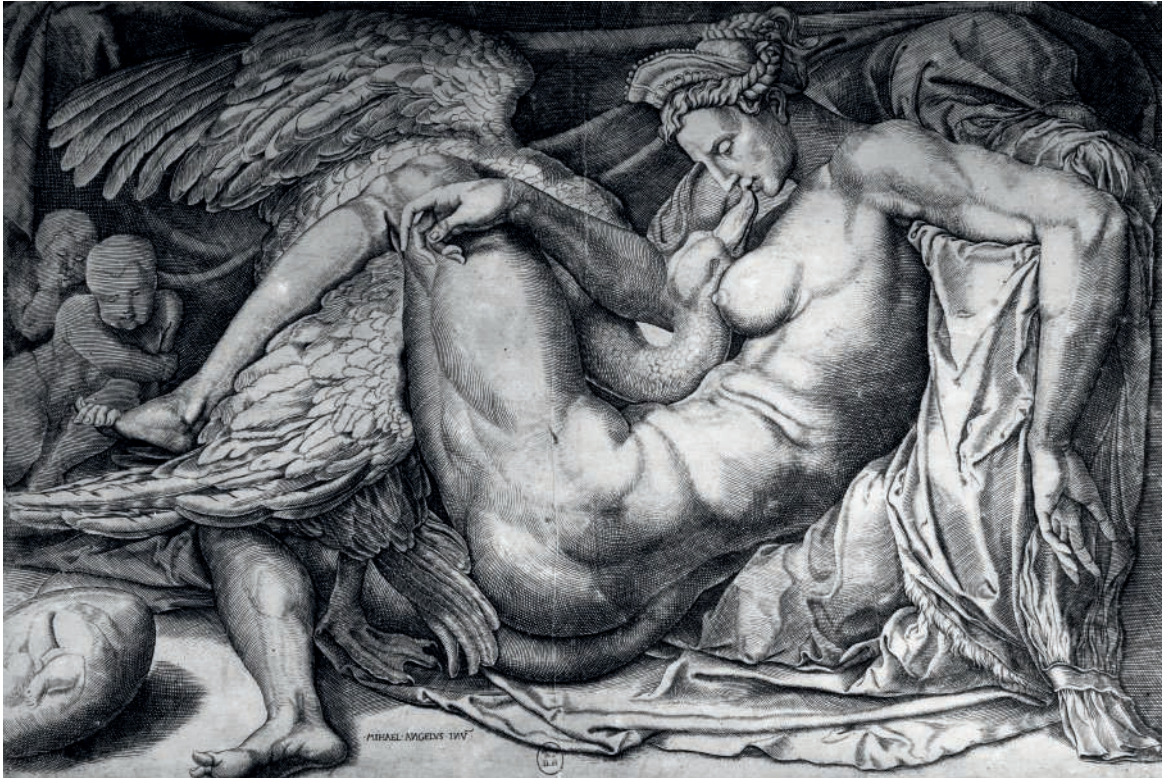


Fig. 9 Jacob Bos (c. 1520-after 1580) after Michelangelo (1475-1564), *Leda and the Swan*, 1544-1566, engraving  
© Bibliothèque Nationale de France, Paris/Bridgeman Images

Sir Peter Paul Rubens (1577-1640), *Lot and his Daughters* (detail),  
c. 1613-1614





An additional source may be found for the figure of Lot that underlines his moral ambivalence. A further testimony to Rubens's profound engagement with antique prototypes, Lot's face is closely related to that of a famous inebriated figure, *The Drunken Silenus Leaning Against a Tree Trunk*. Rubens copied the subject from a well-known sculpture that was in the Chigi collection during his stay in Rome and which is now in the Staatliche Kunstsammlungen, Dresden (fig. 10); his drawn copy is now in the British Museum in London (fig. 11). At once a licentious drunk (Silenus) and a hapless victim (Leda), Rubens's figure of Lot is a triumph of psychological complexity.

'... in order to attain the highest perfection in painting, it is necessary to understand the antiques, nay, to be so thoroughly possessed of this knowledge that it may diffuse itself everywhere'

— Sir Peter Paul Rubens

Fig. 10 *The Drunken Silenus Leaning against a Tree Trunk*, Roman copy after an original from c. 330 B.C., marble  
Inv. no. 316 © Staatliche Kunstsammlungen, Dresden 2016



Fig. 11 Sir Peter Paul Rubens (1577-1640), *The Drunken Silenus Leaning Against a Tree Trunk* (detail), c. 1600-1608, black chalk on paper  
© The Trustees of the British Museum, London











Although Rubens produced fine life studies of the male nude in specially devised poses for many of his paintings, the social and professional decorum of the time meant that no such studies of the female nude could be made in the studio. The artist would again have relied on his knowledge of antique statuary, and, indeed, for the tensed pose of Lot's nude daughter, Rubens seems to have turned to the famous *Crouching Venus*. This 2nd-century A.D. Roman marble existed in multiple copies, including a version that was displayed in the Palazzo Madama in Rome during Rubens's years in the Eternal City. He would also have

had unlimited opportunities to study another version of the *Crouching Venus* that was in the Gonzaga collection during his years in Mantua (later sold to Charles I and today in the Royal Collection, on loan to the British Museum; for an 18th-century copy of it, see fig. 12). This celebrated sculpture was a favourite of artists in Rome and already in the 16th century her complex pose had captured the imagination of Northern painters such as Maarten van Heemskerck. Although the *Crouching Venus* is a traditional image of modesty – caught bathing, the goddess curls in on herself to hide her nudity – Rubens was

happy to transform it into an emblem of seduction. In fact, he would look to the same source as inspiration for female nudes in several other of his paintings of the period, including the small *Susannah and the Elders* of 1614 (Stockholm, Nationalmuseum), *The Flight into Egypt*, also of 1614, and *Venus, Cupid, Bacchus and Ceres* (the latter two works are now in the Staatliche Kunstsammlungen, Kassel). Rubens also produced a drawing of *The Penitent Magdalene*, now in the British Museum, in which the saint casts a similar pose to the goddess (fig. 13).



Fig. 12 John Nost the Elder (active c. 1678–c. 1712), *Crouching Venus*, 1702, after an original 2nd-century A.D. Roman marble, marble  
Victoria and Albert Museum, London © Thomas Coulborn & Sons



Fig. 13 Sir Peter Paul Rubens (1577–1640), *The Penitent Magdalene*, black chalk, heightened with white on paper  
© The Trustees of the British Museum, London





Fig. 14 Sir Peter Paul Rubens (1577–1640) and Jan Breughel the Elder (1568–1625), *The Virgin and Child in a Garland of Flowers*, c. 1618–1620  
© Alte Pinakothek, Munich/Bridgeman Images

For the clothed sister in *Lot and his Daughters*, the artist could rely on the study of an actual model. For her face he employed the same model that he had used for the beautiful and virtuous Virgin Mary in several of his religious paintings, notably *The Virgin and Child in a Garland of Flowers*, a collaboration with Jan

Breughel the Elder (fig. 14; Munich, Alte Pinakothek). Through this erudite choice of visual sources, Rubens emphasises the ambiguity of the daughters' moral stance, endowing them with both the purity of the Virgin and the seductive lure of Venus.







## Execution and technique

The fact that *Lot and his Daughters*, a work of significant dimensions, has survived in such good state allows for a vivid appreciation of Rubens's technical virtuosity.

Rubens would no doubt have devised his composition in a small-scale oil *modello*, if not in an earlier rapid pen and ink sketch, though neither is known today. X-radiography (fig. 15) and infrared imaging examinations reveal a composition executed with breathtaking assurance and remarkably few hesitations or changes of mind. Only small *pentimenti*, indicating little shifts and refinements in the composition as Rubens prepared it, are evident in the profile of the head of the nude daughter (fig. 16).

The main twill weave canvas, with two weft threads to one warp thread, is a type common to large paintings of the 17th century. The way in which it was prepared, with a layer of chalk followed by a lead white priming, is also typical. Technical analysis has confirmed what is apparent to the naked eye, that narrow strips of horizontally running canvas were later added to the top and bottom edges of the original painting (about 7½ in. and 4 in. wide respectively), enlarging the composition without any significant

damage or loss to the original edges. These enlargements would certainly have been made after Rubens's death, most likely around 1710–1720, when the very fine frame that is still on the picture would also have been made. The ornament of the frame is closely related to gilded furniture designed by the cabinetmaker James Moore, who took over the supervision of the furnishing of Blenheim after Sir John Vanbrugh resigned as architect in 1716. It was evidently made to fit in with the house's interior design and furnishings. The painting retained this frame when many others were reframed as part of the remodelling and improvement of Blenheim's interior by William Ince and John Mayhew in the 1770s.

Although the painting is discoloured by an old varnish, the paint surface, with its texture and subtle tonal gradations, is entirely legible. The rich yet elegant palette that Rubens employed in this painting is evident through the varnish, with the cooler hues – seen, for example, in Lot's patterned drape – contrasting with the deep blues and reds of the daughter's dress and the drapes in the background. The brilliantly modulated skin tones are brought into strong relief by powerful contrasts of light and shadow showcasing an artist in complete

control of his medium. Passages of bold impasto are scattered over the remarkably intact paint surface and used to highlight key areas on the figures' heads, perhaps most notably on the intricate plaited coiffure of the naked daughter. Rubens is equally adept in articulating form, when desired, with an extraordinary economy of means: thus the heavily impasted hair of the same daughter cascades sensuously down to below her right arm in lighter, more rapidly executed brushstrokes; a single wisp of hair falls in front of her ear and onto her cheek with just a few flecks of paint. Technical analysis has thrown light on a further aspect of the artist's method of execution: Lot's back and buttocks were first laid out in their entirety, with his back extended somewhat lower than it appears in the present work; the purple drapery of his robe was then added over the completed figure, after which the brown fur lining was painted in; the damask pattern was added last of all.

A condition report compiled by Simon Howell of Robert Shepherd Studios, and technical analysis (including X-ray and infra-red images) by Dr. Nicholas Eastaugh and Dr. Jilleen Nadolny of Art Access and Research, London, are available on request.



Fig. 15 X-radiograph of Rubens's *Lot and his Daughters*  
© Art Access & Research (UK Ltd.)



Fig. 16 Infra-red reflectography of Rubens's *Lot and his Daughters* (detail)  
© Art Access & Research (UK Ltd.)









Rubens's *Lot and his Daughters* in its original format, without additions to the top and bottom









Fig. 17 Frans Francken II (1581–1642) and attributed to Cornelis de Vos (1584/85–1651), *Interior Scene*, also called 'Rubens's Salon', c. 1625–1630  
Nationalmuseum, Stockholm  
© Erik Cornelius/Nationalmuseum

## The history of the painting

*Lot and his Daughters* has a remarkably distinguished provenance, stretching back to 1668. Since then it has changed hands on only four occasions, three times in quick succession around the turn of the 17th century. These changes in ownership culminated in around 1706 with the painting being given to John Churchill, 1st Duke of Marlborough (1650–1722) by Joseph I, Holy Roman Emperor (1678–1711), as a trophy in gratitude for the victories at Blenheim and Ramillies. Its acquisition by Marlborough, whose collection included at least 10 other pictures by Rubens, eventually brought the painting to England's greatest early 18th-century country house, Blenheim Palace, where it remained for at least a century. A series of sales of works from Blenheim in the 1880s, organised reluctantly to settle debts, resulted in the sale of *Lot and his Daughters* to the

entrepreneur, philanthropist and collector Baron Maurice de Hirsch de Gereuth (1831–1896), since when the picture has passed by descent.

The first recorded owner of *Lot and his Daughters* was Balthazar Courtois, an Antwerp merchant who died in 1668 at an unknown age. Listed in the inventory of his estate, the painting was described as a 'schouwstuck (*chimney-piece*) wesende d'Historie van Lot met syne dochters geschildert van Rubens' hanging in the 'grootte Camer' of his house. It has not been established whether Courtois or one of his forebears actually commissioned the painting from Rubens, but the description of it in his Antwerp house accords precisely with the appearance of what is presumably this picture in an *Interior Scene*, attributed to Frans Francken II and Cornelis de Vos,

circa 1630, now in the Nationalmuseum, Stockholm (fig. 17). The well-appointed interior has traditionally been identified as Rubens's Salon, not least on account of its inclusion of another significant painting by the artist, *The Small Last Judgement* (fig. 18; Munich, Alte Pinakothek), which was recorded as being in Rubens's studio in 1624, several years after it was painted. However, the family members seated in the foreground of the Stockholm painting clearly do not depict Rubens or his family and have not yet been identified. Unfortunately no Antwerp inventory can be found in which *Lot and his Daughters* and the Munich *Last Judgement* appear together. The tantalising possibility therefore remains that the Stockholm Interior shows the Courtois residence in Antwerp with *Lot and his Daughters* hanging in its original, intended position as the centrepiece





Fig. 18 Sir Peter Paul Rubens (1577–1640), 'Small' Last Judgement, c. 1620  
© Alte Pinakothek, Munich, Germany / Bridgeman Images

and focal point of the family's principal reception room.

It is not surprising that a major Rubens narrative painting was commissioned to function in this way in a domestic Antwerp interior. In this respect, *Lot and his Daughters* shares obvious parallels with the great *Samson and Delilah* (fig. 1), which was painted for Nicolaas Rockox to serve as the chimneypiece in the Great Parlour of the *burgomeister's* patrician residence. It is recorded there in another interior scene by Frans Francken II, the *Banquet in the House of Nicolaas Rockox*, also dating from circa 1630 (fig. 19; Munich, Alte Pinakothek). Both of these paintings by Rubens are of an almost identical size (74 x 88 ½ in.), and can be similarly dated on stylistic grounds to the first decade following the artist's return from Italy to Antwerp. As previously discussed, they also share as their subject matter cautionary tales from the Old Testament warning of the dangerous lure of women. Both also ingeniously take into account their position above a fireplace by employing fire in their compositions: the *Samson* is dramatically illuminated by several wall lamps, burning candles and fiery torches; while in *Lot and his Daughters*, flames can be seen leaping from the burning rubble of Sodom through the parted curtains in the background.

Balthazar Courtois's son, Jan Baptist, inherited the *Lot and his Daughters* in 1668. The inventory of his *maison de plaisance* outside Antwerp records the painting hanging in the great salon with a *Venus* by Jan Massys displayed nearby.

Following Jan Baptist's death in 1679 the painting passed to Ghisbert van Colen (c. 1640–1703), who was related by marriage both to the Courtois family and to Rubens – in 1668 he had married Maria Fourment, the niece of Helena Fourment, Rubens's second wife. Van Colen was one of the wealthiest merchants of his day in Antwerp with far-reaching trade interests across Europe. Given his professional and social preeminence – and presumably helped by his connection to Rubens's in-laws – he seems to have been sought out by the Governor-General of the Spanish Netherlands, the military commander and avid collector of paintings, Maximilian II Emanuel (1662–1726), the Wittelsbach Elector of the Holy Roman Empire, who took up his post in Brussels in 1691. These two men – the wealthy merchant and the art-obsessed ruler – arranged one of the century's most remarkable en bloc private sales of pictures in a transaction that took place on 17 September 1698. The contract was for about 100 paintings, mostly Flemish masterpieces, many of



Fig. 19 Frans Francken II (1581–1642), *Banquet in the House of Nicolaas Rockox*, c. 1630–1635  
Alte Pinakothek, Munich © Blauel Gnam - artothek





Joseph Vivien (1657–1735), *Portrait of Maximilian II Emanuel, Governor-General of the Spanish Netherlands*, pastel  
Alte Pinakothek, Munich © Blauel Gnam - artothek

including the *Lot and his Daughters*, the *Equestrian Portrait of Charles I* by van Dyck (London, National Gallery) and Rubens's *Venus and Adonis* (New York, Metropolitan Museum of Art). How the paintings reached England and where they were displayed during the troubled construction of the palace is unknown.

While in the Marlborough collections, *Lot and his Daughters* was periodically moved (see 'John Churchill, 1st Duke of Marlborough as a Collector of Pictures'): it was recorded in the Great Room at Marlborough House by 1740, in the Library at Blenheim by 1766 and in the Dining Room by 1810, where it was hung paired with the aforementioned *Venus and Adonis*, which was about the same size.

In the 1880s, with his estate facing financial crisis, George Charles, 8th Duke of Marlborough had the idea of selling treasures from the house. His first course of action was to approach the National Gallery in London, and *Lot and his Daughters* was on the list of paintings he proposed to offer. Two years later, a group of works by Rubens was part of the consignment that made up the Blenheim Palace sale at Christie's (24 July 1886 and subsequent days). The *Lot* was not among them but was one of a number of

which are still in Munich today, including the great portraits by Rubens of his second wife Helena Fourment (fig. 20). While van Colen clearly brokered the deal, it is not clear how many of the paintings came from his own personal collection. Certainly his wife's death the previous year would have given him free rein to sell. In any event, *Lot and his Daughters* was included in the transaction, the details of which did not emerge until a century later in the record of discussions undertaken to settle the Wittelsbachs' still outstanding debts to van Colen's descendants.

Maximilian Emanuel's ambition that his family replace the Habsburgs as Holy Roman Emperors through an alliance with Louis XIV of France foundered and resulted in his exile and the seizure of his properties, including some of the paintings he had acquired in his deal with van Colen. The British victory at Blenheim in 1704 saved the Emperor Joseph I and drove Maximilian Emanuel out of Bavaria. This resulted in the gift of the manor of Woodstock and funds to erect a palace there from a grateful British monarch and Parliament to John Churchill, 1st Duke of Marlborough (1650–1722), the hero of the battle. Marlborough's victory at Ramillies two years later forced Maximilian Emanuel into exile in France and prompted the gift from the Emperor

Joseph to the Duke of Marlborough of paintings from the Elector's collection in Munich. Marlborough needed paintings to decorate the vast and magnificent palace he was building at Blenheim and the gift included some of the greatest Flemish pictures from the Munich collection,



Kneller, Godfrey (1646–1723), *Portrait of John Churchill (1650–1722) 1st Duke of Marlborough*  
© Private Collection / Bridgeman Images





Fig. 20 Peter Paul Rubens (1577-1640), *Helene Fourment in her wedding dress*, 1630/31  
© Tarker / Bridgeman Images

pictures from Blenheim that were sold privately instead. A significant role in this transaction may have been played by the Paris dealer Charles Sedelmeyer, who was to publish *Lot and his Daughters* in an 1898 retrospective catalogue of paintings that his firm had previously sold. By that time the painting had entered the collection of Baron Maurice de Hirsch de Gereuth (1831-1896) and his wife, the banking heiress Clara, née Bischoffsheim (1833-1899).

Baron de Hirsch was a German-born businessman, philanthropist and collector. In 1855 he became associated with the banking house of Bischoffsheim and Goldschmidt, and amassed a large fortune which he increased by purchasing railway concessions in Austria, Turkey and the Balkans. His best known venture was the Chemins de fer Orientaux, a visionary railway project intended to link Vienna and Istanbul. His philanthropy was remarkable and included donating a huge sum to

found the Jewish Colonization Association, one of the biggest charitable trusts of its time. As well as possessing large agricultural colonies in Argentina, Canada and Palestine, the Association assisted a number of societies around the world whose work was connected with the relief and rehabilitation of Jewish refugees. Baron de Hirsch lived between Paris, in a large house on the Champs-Élysées, and

his residences in France, London and other European cities. The 1904 Paris sale of property from the estate of his widow – from which the *Lot and his Daughters* was retained and has since passed by descent – included pictures by Jacob van Ruisdael, Willem van de Velde II, Jan Brueghel I and Charles Coypel, as well as works attributed to Giovanni Bellini, Leonardo da Vinci and Raphael.



Baroness Clara de Hirsch de Gereuth, née Bischoffsheim (1833-1899); and Baron Maurice de Hirsch de Gereuth (1831-1896), c. 1903, photomechanical prints  
Harvard Art Museums/Fogg Museum, Transfer from the Carpenter Center for the Visual Arts, Social Museum Collection, 3.2002.3538.2 and 3.2002.3538.1  
© President and Fellows of Harvard College











# John Churchill, 1st Duke of Marlborough and the Blenheim Palace collection

By Francis Russell

Although the place of Blenheim as the greatest English house of the early 18th century has never been contested, the position of John Churchill, 1st Duke of Marlborough (1650-1722), and to a lesser extent that of his wife, the formidable Sarah, Duchess of Marlborough (1660-1744), as collectors of pictures has been inadequately recognised. Their taste, of which the *Lot and his Daughters* represents an essential strand, was informed by an intimate knowledge of that of the Whig collectors of the previous generation and influenced that of a number of the duke's closest associates, while their strong acquisitive instincts would be inherited by several of their immediate descendants.

More than many of his contemporaries the duke had seen courts and was familiar with palaces and their collections. He was an habitu   of Whitehall before the devastating fire of 1698 and in view of his family's adherence to the house of Stuart the Banqueting House with the great ceiling by Rubens must early have impressed itself upon his conscious. He had visited King Louis XIV in Paris for King James II in 1685: he was in Vienna to be invested with his principality, another reward for Blenheim, in November 1705: and he had ample opportunity to see pictures in the Netherlands. Moreover, he was evidently

familiar with the London salerooms, as the Dutch connoisseur Constantijn Huygens saw him, his close associate Godolphin and William Cavendish, 1st Duke of Devonshire at the sale of the painter-collector John Riley in 1692.

It was evidently quickly understood the answer to Queen Anne's great gift of Blenheim was to supply pictures of appropriate distinction to furnish it. The Emperor Joseph I headed the list, with masterpieces he had appropriated from the collection in the Residenz at Munich of Maximilian II Emanuel, Elector of Bavaria (1662-1726), Louis XIV's ally, then under the ban of the Empire, van Dyck's great *Equestrian Portrait of King Charles I* (fig. 21; London, National Gallery), and two major works by Rubens, the *Lot and his Daughters* under discussion and the *Venus and Adonis* (fig. 22; New York, Metropolitan Museum of Art), with which this had evidently been paired. On 8 November 1706 Marlborough wrote to the duchess:

'I am so fond of some pictures I shall bring with me, that I could wish you had a place for them till the Gallery at Woodstock be finished; for it is certain there are not in England so fine pictures as some of these, particularly King Charles on horseback, done by Vandyke. It was the Elector of Bavaria's, and given to the Emperor, and I



Fig. 21 Sir Anthony van Dyck (1599-1641), *Equestrian Portrait of Charles I*, c. 1637-1638  
  National Gallery, London/Bridgeman Images

hope it is by this time in Holland' (Duke of Marlborough to Duchess of Marlborough [1706], *Private Correspondence of Sarah, Duchess of Marlborough*, ... , London, 1838, I, pp. 58-59).

Presumably the *Lot and his Daughters* was one of the pictures in question. Other pictures from the Elector's collection, from Tervuren, his residence at Brussels, including three by Rubens, the *Holy Family*, the *Virgin and Child with Saint Anne*, and an *Assembly of the Gods*, as well as half-length portraits of King Charles I (now lost) and Queen Henrietta Maria (formerly in the Loyd collection) by van Dyck, were received by General William Cadogan, later 1st Earl of Cadogan (1672-1726) for the duke on 28 May 1708. Vittorio Amadeo II, Duke of Savoy (1666-1732), from 1713 King of Sicily and from 1720 of Sardinia, second cousin and close contemporary of Prince Eugene (1663-1736), commander of the Imperial forces and Marlborough's brother-in-arms (and himself a major picture collector), contributed a long celebrated series of *The Loves of the Gods*, wrongly given to Titian. The city of Brussels contributed the outstanding portrait of Rubens, with his second wife, Helena Fourment and their daughter Clara-Johanna, also from



John Closterman (1660-1711), *Group portrait of John Churchill (1650-1722), 1st Duke of Marlborough, and Sarah (1660-1744), Duchess of Marlborough, with their children*  
  Blenheim Palace, Oxfordshire / Bridgeman Images

Aerial view of Blenheim Palace, Oxfordshire  
photograph (detail)   Bridgeman Images









Fig. 22 Sir Peter Paul Rubens (1577–1640), *Venus and Adonis*, mid- or late 1630s  
oil on canvas, with additions  
Gift of Harry Payne Bingham, 1937. Acc.n.37162  
© 2016 The Metropolitan Museum of Art/Art Resource/scala, Florence

Tervuren (New York, Metropolitan Museum of Art) and the *Helena Fourment with Frans Rubens* (Paris, Musée du Louvre); Antwerp another masterpiece by Rubens, *The Departure from Sodom* (Sarasota, John and Mable Ringling Museum), expressly bought from the painter Jacob de Wit for the purpose; and Ghent a *Holy Family* then believed to be by Raphael. Marlborough made no secret of his interest in the work of the two Flemish artists, which was no doubt given an added edge by his sense that he was saving their homeland from the encroachment of France.

The most detailed account of the original arrangement of Blenheim is the very full inventory of the house and Marlborough House dictated by the octogenarian duchess, who had a life interest in the house, early in 1740, when she wished to make sure that her personal property would pass to her favoured grandson, the Hon. John Spencer (British Library, Add MS 61473, published in Murdoch (ed.), *op. cit.*, pp. 275–287).

Marlborough House in London, where some of the pictures hung while Blenheim was under construction, had been very much the Duchess of Marlborough's project. The more important, some of which may very well have initially been intended by the duke for the Gallery at Blenheim, were concentrated in a few rooms. The *Lot and his Daughters* was, with a *Madonna and A Woman with a Wild Boar* (Atalanta) by Rubens and the half-length van Dyck of King Charles I also from

Tervuren, in the Great Room. While the duke might well have thought that in view of the great equestrian portrait of the king the last might not have been needed at Blenheim, it seems unlikely that he would have wished to separate permanently the *Lot* from the *Venus and Adonis*, for which it had been enlarged to serve as a pendant: both would have been appropriate in scale for the Gallery.

On the duchess's death in 1746, Blenheim passed to the elder of her Spencer grandsons, Charles, upon whom the dukedom had devolved on the death of his mother's eldest sister, Henrietta, in 1733. At Blenheim he respected his grandmother's arrangements, with the result that some elements of her picture hang were to survive until the 1886 sale. Early printed lists of the pictures include those in Martyn's *The English Connoisseur* of 1766 (significantly the year Sir William Chambers began to make alterations for the 4th Duke) and W.F. Mavor's *New Description of Blenheim*, of which thirteen editions appeared between 1789 and 1846 (and which documents changes to the picture hang made for the 5th Duke), as well as the more selective scholarly accounts of Passavant and Dr. Waagen. It is instructive to follow the movements of some of the key works by Rubens. Of the six pictures originally in the Grand Cabinet, three remained there – the *Adoration*, the *Departure from Sodom* and the *Paracelsus* – and had by 1766 been joined by three others, the *Three Graces*, the *Bacchanal* and the *Roman Charity*: by

1766, the triple portrait of Rubens with his wife and their daughter was in the Third Apartment (originally the Duke's Dressing Room), oddly separated from the *Helena Fourment* which was in the adjacent Fourth Apartment (the Duke's Bedchamber, now the East Drawing Room); the *Venus and Adonis* had been moved to the Dining Room, where in 1789 it was paired with its erstwhile companion, the *Lot and his Daughters*, which was probably taken to Blenheim by the 3rd Duke and initially hung above one of the bookcases in the Library, where Martyn recorded it in 1766, and placed with the portrait of Henrietta Maria also from Tervuren (Martyn, *op. cit.*, I, p. 24). George Scharf's *Catalogue Raisonné* of the Blenheim collection, issued in 1861, shows that ten other pictures by Rubens or attributed to him were then concentrated in the room, including the great family group (fig. 23) and the portraits of Helena Fourment and Anne of Austria Scharf (*op. cit.*, *passim*).

Although Vanbrugh's architectural taste was out of fashion long before the house was fitted out, Blenheim was probably the most visited house in England in the 18th century. The Rubenses in particular were remarked on as a group by such visitors as George Vertue and Thomas Loveday (Vertue, *op. cit.*, p. 181; and S. Markham, *John Loveday of Caversham: Life and Tours of an Eighteenth-Century Onlooker*, Salisbury, 1984, pp. 484–485). John Smith

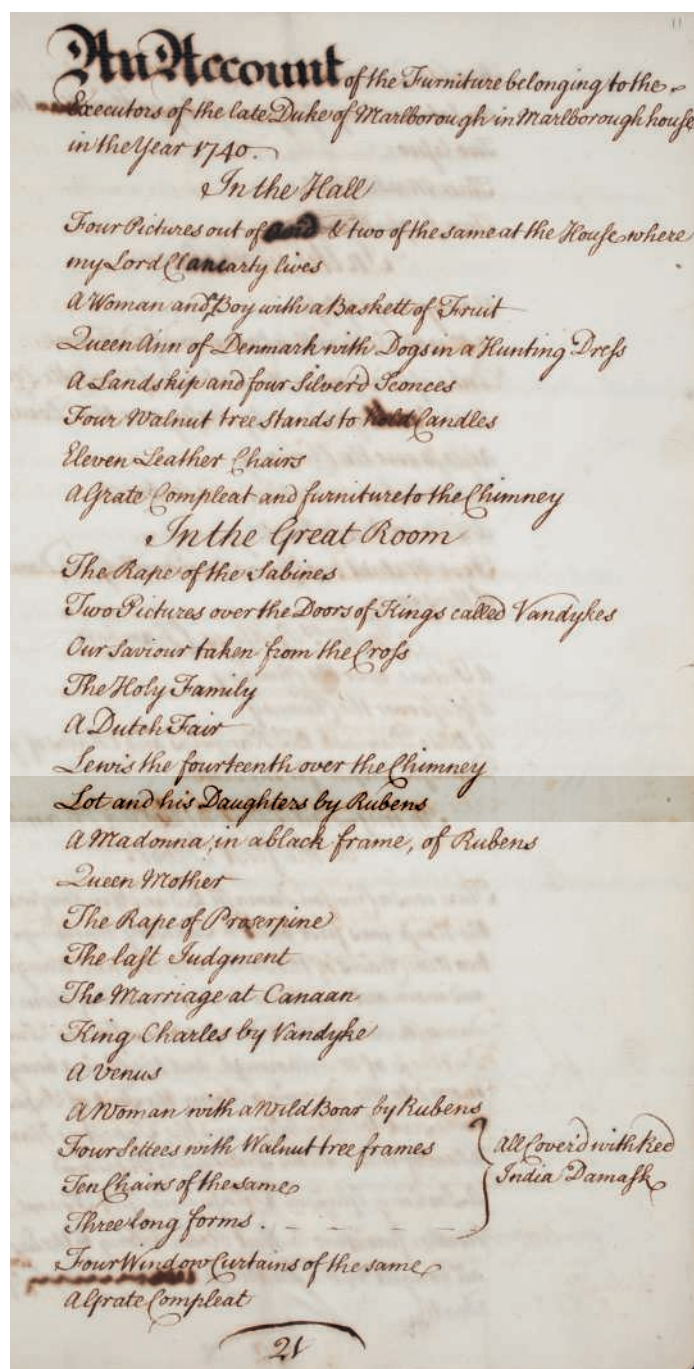


Fig. 23 Sir Peter Paul Rubens (1577–1640), *Portrait of the Artist and his wife with their son Frans*  
Gift of Mr. and Mrs. Charles Wrightsman,  
in honour of Sir John Pope-Hennessy, 1981  
© The Metropolitan Museum of Art/Art Resource/Scala, Florence



devoted a section of the second volume of his *Catalogue Raisonné* to the twenty-one pictures by Rubens or attributed to him in the Marlborough collection (Smith, *op. cit.*, II, p. 247, no. 839; and p. 299, no. 1079). The most valuable in his view were the *Bacchanalian Procession* valued at 5,000 guineas and *The Rape of Proserpine* and the Rubens family group, each priced at 3,000 guineas. The *Lot and his Daughters* was listed at 800 guineas, as opposed to 1,200 for its erstwhile companion, the *Venus and Adonis*. Smith fairly commented on its combination of 'correct drawing' and 'admirable colour', but, as a successful dealer he must have made allowance for the fact that the subject matter would not have appealed to many of his clients (*ibid.*, p. 299). Dr. Waagen made the point more forcefully in his account of 1838, admitting the skill and energy of the artist but commenting that the picture was 'repulsive, on account of the vulgarity of the forms and characters' (Waagen, *op. cit.*, II, p. 236). Sir George Scharf, future director of the National Portrait Gallery, refrained from any comment in his thorough catalogue of the Blenheim collection of 1861 (Scharf, *op. cit.*, p. 22). The *Lot* indeed represented the facet of Rubens that was least in conformity with mid-Victorian taste. The 1st Duke of Marlborough no doubt remembered that he partly owed his original court appointment to the sexual opportunism of his sister, even if he endorsed his wife's censorship of the plays in which their granddaughters acted in to divert him in 1718; his descendants lived in different times. Lady Randolph Churchill, the American sister-in-law of George, 8th Duke of Marlborough, who inherited Blenheim in 1883 and who cannot have been unaware of the fact that from the duke's death in 1892 and his grandson's birth five years later her own son, Winston Churchill, was the heir presumptive, regretted the Blenheim sales, but observed:

'No doubt a certain number [of the pictures] could have been spared such as Rubens's *Progress of Silenus*, *Lot and his Daughters*, and a few others, which though works of art were startling to say the least, and oddly enough, hung in the Dining Room ... the most prudish governesses, sitting primly between their charges, never seemed to notice these, nor did any member of the family' (Lady Randolph



Manuscript of the 1740 Inventory of Marlborough House, British Library, London, Add MS 61473, fol. 11  
© The British Library Board

Churchill, later Mrs George Cornwallis-West, *The Reminiscences of Lady Randolph Churchill*, London, 1908, pp. 62-63).

The Blenheim sales were not capricious. Agricultural returns had diminished dramatically from the 1870s. There were heavy debts to be settled, and it was not until 1895 that a suitable heiress was found by the 9th Duke, the intelligent and stylish Consuelo Vanderbilt. The Sunderland Library was sold *en bloc* in 1870, and the pictures followed. After long negotiations, which initially had included a number of the pictures by Rubens,

two masterpieces – Raphael's *Ansidei* altarpiece and the van Dyck *Equestrian Portrait of King Charles I* – were bought by the National Gallery in 1885. The collection of Limoges enamels and drawings had already been sold at King Street, 14 and 15 July 1883. Some major pictures by Rubens were sold privately, while almost all the rest of the collection of old master pictures was dispersed at King Street as part of a massive series of sales, on 22-26 and 31 July, and 3-4, 7 and 9-10 August 1886.

For the unabridged version of this essay please refer to [www.christies.com](http://www.christies.com)



## Rubens's Legacy

Just as Rubens had absorbed the art of his contemporaries and predecessors – from the ancients to Michelangelo, Titian and Caravaggio – his work in turn has inspired successive generations of artists up to the present day: from Rembrandt to Watteau, Delacroix to Manet, Degas to Picasso, Bacon to de Kooning, Rubenesque sensibility runs strong and deep through Western Art. An exhibition at the Royal Academy in London only last year explored the strength of his impact, from van Dyck to Cézanne. While he has been praised as the ‘Homer of painting’ for his unparalleled talent as a storyteller, what seems to have particularly fascinated artists through the ages is his technical accomplishment in oil and his transformation of the nude. In this sense, Rubens was and remains the quintessential ‘painter’s painter’.

Having defined the Northern Baroque for decades, Rubens’s art experienced a momentary eclipse in the late-18th century, before being brought back to the fore during the Romantic era in early 1800. Eugene Delacroix in particular, the herald of French Romanticism, engaged with the Flemish titan, in a spirit of both emulation and self-identification. In his *Journal*, he praised Rubens’s colourism, compositional intelligence and the power of his brush to bring his figures to life:

‘Rubens is admirable. What an enchanter! I sometimes turn my nose up at him; I quarrel with his gross figures, his faulty studies and vulgarity. But he had the courage to be himself ... He dominates, he crushes you under so much freedom and audacity. I note also that his principal virtue, if it is possible to isolate just one, is the prodigious projection of his figures, that is to say their astonishing vitality. Without this gift there can be no great artist’ (cited in P. Noon, *Delacroix and the*

*Rise of Modern Art*, London, 2015, p. 80). In Delacroix’s work, such as the *Death of Sardanapalus* (fig. 1; Paris, Musée du Louvre), the exuberant brush, fiery palette, and languorous nudes all express his response to Rubens.

Rubens’s impact on the history of the female nude cannot be overstated and even artists who did not champion his art as explicitly as Delacroix, for instance Edouard Manet and Edgar Degas, betray their debt to Rubens in their treatment of the female form. While both rid the nude of its mythological and biblical pretext, choosing instead to draw directly from ‘modern life’, they still engaged with Old Masters. This is manifest, for instance, in Manet’s masterpiece *Le déjeuner sur l’herbe*, his *Woman in a tub*, and Degas’s celebrated *Tub* (figs. 2-3; all Paris, Musée d’Orsay), where the rendering of the models’ flesh and their physical immediacy owe much to Rubens’s tactile and sometimes indecorous treatment of female nude. The Impressionists also learnt much from Rubens’s technique. Writing to his art dealer, Ambroise Vollard, Renoir recalled: ‘In the beginning, I applied thick layers of green and yellow, thinking to achieve in this way more tonal values. One day in the Louvre, I noticed that Rubens had achieved more sense of values with a simple scumble than I had been able to with all my thick layers of



Fig. 2 Edouard Manet, *Déjeuner sur l'Herbe*, 1863  
© Musée d'Orsay, Paris / Bridgeman Images



Fig. 1 Eugène Delacroix, *The Death of Sardanapalus*, 1827  
© Louvre, Paris / Bridgeman Images



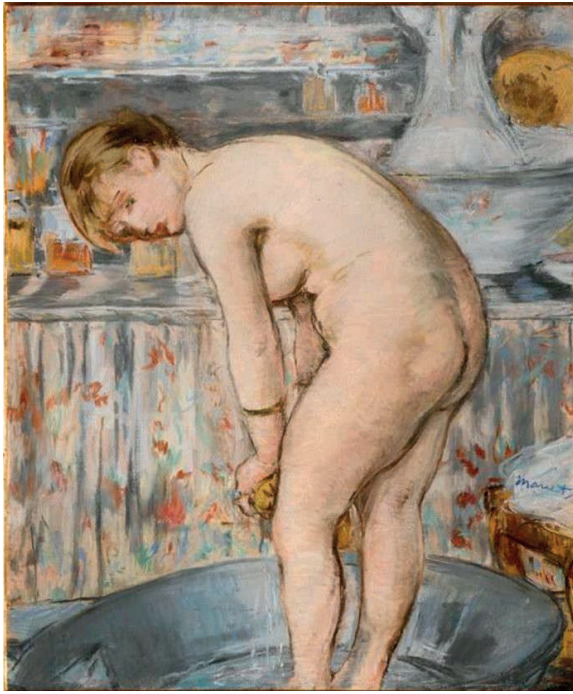


Fig. 3 Edouard Manet, *Woman in a tub*, 1878, pastel on canvas  
Musée d'Orsay, Paris, Photo © RMN-Grand Palais (Musée d'Orsay) / Jean-Gilles Berizzi



Fig. 5 Pierre Auguste Renoir, *Seated nude*  
© Manchester Art Gallery / Bridgeman Images

paint; on another occasion, I discovered that Rubens used black to make silver. It goes without saying that both times I profited from the lesson' (*ibid.*, p. 21). Many of Renoir's nudes, for instance his *Seated Nude* (fig. 5; Manchester, City Art Gallery), seem to offer direct homages to Rubens's female figures. However, the mood of Renoir's pictures is quite different, lacking the drama that characterises much of Rubens's work.

Rubens's art continued to inform

the following generation of avant-garde artists. In a letter from 1882 to his brother Theo, Vincent van Gogh eloquently expressed his admiration for Rubens's virtuoso execution: '[Rubens] is, or rather seems, so supremely simple in his technique. Does it with so little and paints – and above all draws too – with such a swift hand and without any hesitation. [...] And how fresher his paintings have remained precisely because of the simplicity of technique.' (cited in N. van Hout, *Rubens and His*

*Legacy: From Van Dyck to Cézanne*, London, 2015, p. 21). As for Paul Gauguin, his ambiguous and exotic nudes recall the moral ambivalence that characterise pictures like *Lot and his Daughters*. As in *Lot*, Gauguin's *Three Tahitians* shows a man caught between two women, in this instance symbolising the choice between vice and virtue (fig. 4; Edinburgh, National Galleries of Scotland).



Fig. 4 Paul Gauguin, *Three Tahitians*, 1899  
© Scottish National Gallery, Edinburgh / Bridgeman Images





Fig. 6 Pablo Picasso, *Faune dévoilant une femme*, from: *La suite Vollard* (B. 230; Ba. 609), aquatint, 1936  
Private Collection © Christies Images Limited, 2016 / Succession Picasso/DACS, London 2016

Pablo Picasso, arguably the greatest of all 20th-century painters, was notorious for his distaste of Rubens. Rubens and Picasso in fact shared the same voracious approach to painting, in their constant appropriation and emulation of the past, and unabashed sensuality. Picasso was not entirely impervious to Rubens's influence, however, as visible in some of his erotic graphic works (fig. 6; private collection; Christie's, New

York, 4 May 2010, lot 6, \$106,482,496) and his voluptuous portrayals of his mistress Marie-Thérèse Walter (fig. 7; private collection). As the 20th century unfolded, with its growing emphasis on the body and gender, Rubens became more relevant than ever. Post-war artist Willem de Kooning claimed that 'flesh was the reason oil paint was invented', and according to him, no one was better at capturing it than his Flemish

predecessor: 'I'm crazy about Rubens, all those voluptuous women. He was the ultimate of the Baroque period – all hallelujah' (cited in R. Krauss, *Willem de Kooning Nonstop: Cherchez la femme*, 2016, p. 17). In his vibrant series *Women*, De Kooning uses the sweeping brushstrokes of Abstract Expressionism to evoke the female form with an energy akin to Rubens's (fig. 8; New York, Museum of Modern Art).



Fig. 7 Pablo Picasso, *Nude, Green Leaves and Bust*, 1932  
Private Collection / Bridgeman Images © Succession Picasso/DACS, London 2016.



Fig. 8 Willem de Kooning, *Woman I*, 1950-52  
Museum of Modern Art, New York / Bridgeman Images  
© The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2016





Fig. 9 Francis Bacon, *Three Studies for a Crucifixion*, 1962, triptych, oil with sand on canvas  
© 2016 The Estate of Francis Bacon. All rights reserved./ARS, New York/DACS, London

Meanwhile, in England, the figural tradition was developed, with much success and gravitas, by Francis Bacon and Lucian Freud. The debt owed by Bacon's triptych *Three Studies for a Crucifixion* (fig. 9; New York, Guggenheim Museum) to Rubens's *Descent from the Cross* (Antwerp, Cathedral), a sketch of which would have been accessible to Bacon at the Courtauld Gallery in London, has long been acknowledged, and Rubens's shadow generally looms large in Bacon's oeuvre. Freud too was entirely possessed by the challenges posed by the modern nude, and he inevitably came to wrestle with Rubens's legacy. Pushing Rubens's radical, opulent

and painterly approach of flesh to its most extreme, Freud transformed the time-honoured tradition of the nude into a raw and unvarnished depiction of the 'naked', for instance in his masterful *Benefits Supervisor Sleeping* (fig. 10; private collection; Christie's, New York, 13 May 2008, lot 37, \$33,641,000). No longer an image of conventional beauty and seduction, but instead a powerful, overwhelming and fleshy presence, this work is entirely unthinkable without Rubens's unapologetic celebration of the human body. The strength of this artistic affiliation was emphasised by the art critic Robert Hughes upon reviewing an exhibition of Freud's work at the Wallace

Collection in London, an institution rich in Rubens masterpieces: 'It is a curious part of the "Freud effect", if one can so call it, that one feels no bump, no awkward transition, in passing from one gallery of the Wallace Collection, with its Rubens oil-sketches, to the room the Freuds hang in. Both are manifestly part of the same tradition, the same noble continuity of pictorial eloquence.' (R. Hughes, 'The Master at Work', *The Guardian*, 6 April 2004). Freud's captivating work, along with that of all the modern masters discussed above, serves as a potent testament to Rubens's enduring impact as one of the greatest painters of all time



Fig. 10 Lucian Freud, *Benefits Supervisor Sleeping*, 1995  
Private Collection © Christie's Images Limited 2016 / Lucian Freud Archive / Bridgeman Images.



13

**ABEL GRIMMER (ANTWERP C. 1570-1619)**

*Village landscape with Christ and the centurion*

signed and dated 'ABEL GRIMER / FECIT 1601.' (lower centre)

oil on panel

15½ x 34⅞ in. (38.4 x 88.6 cm.)

£250,000-350,000

\$370,000-510,000

€330,000-450,000

**PROVENANCE:**

Private collection, Liège.

Private collection, Belgium.

**LITERATURE:**

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels, 1991, p. 212, no. XXXIV, fig. 100.

Abel Grimmer ran one of the most prosperous and acclaimed studios in Antwerp at the turn of the 17th century, producing hundreds of works, which often fetched prices to rival the paintings of Jan Breughel the Younger. He is principally known for his highly decorative landscapes, which evoke an earlier manner of landscape painting. His chief sources of inspiration were the works of his father, Jacob Grimmer, as well as Pieter Bruegel the Elder and Hans Bol, whose popular compositions he modified and revitalised. In his own compositions, the older artistic idiom is simplified and transformed by the introduction of broad blocks of colour, which animate his forms and express the vernacular architecture in terms of simple geometric shapes. Figural groups were then frequently added in thin layers of paint on top of completed landscapes.

His characteristic linearity and vibrant palette are manifest in this picture, which illustrates the Biblical episode of Christ's encounter with the centurion at Capernaum. Both accounts of the miracle (Matthew 8:5-13 and Luke 7:1-10)

recall how a Roman centurion asked Christ for his help in healing his servant boy. In response to Christ's offer to visit the child the centurion declared: 'speak the word only, and my servant shall be healed' (Matthew 7:8), thus attesting to his faith. Accordingly, the boy was cured within the hour.

The gospels necessitate that the lesson of the miracle – the curing of the child – takes place in a separate domain; in pictorial terms, the dramatic action is, therefore, removed from the picture. Tasked with representing an action which transcends visible manifestation, Grimmer opted to show the event that precipitated it. The human encounter is played out in the foreground, the centurion on the right salutes Christ who lifts His hand in blessing, effecting the miracle.

Reine de Bertier records a smaller variant of this composition (27 x 52.3 cm.) on panel, dated 1603 and of inferior quality, which was last documented at Lempertz in Cologne, 22 May 1986, lot 41 (*op. cit.*, p. 213, no. XXXIX).







14

**PIETER BRUEGHEL THE YOUNGER  
(BRUSSELS 1564/5-1637/8 ANTWERP)**

*A Flemish Proverb: 'The man who cuts wood and meat with the same knife'*

signed 'P. BREVGHEL' (lower centre)  
oil on panel, circular  
7½ in. (18 cm.) diam.

£200,000-300,000

\$300,000-440,000

€260,000-390,000

**PROVENANCE:**

Private collection, Belgium, where acquired by the following, with Johnny van Haeften, London, by 1997, from whom acquired by the following, Anonymous sale [Property from a Private Collection]; Sotheby's, New York, 24 January 2008, lot 5, where acquired after the sale by the present owner.

**EXHIBITED:**

Cremona, Museo Civico Ala Ponzzone, *Breughel-Brueghel, Tradizione e Progresso: una famiglia di pittori fiamminghi tra Cinque e Seicento*, 26 September-20 December 1998, no. 18.

**LITERATURE:**

K. Ertz, in *Pieter Breughel d.J.-Jan Brueghel d.Ä., Flämische Malerei um 1600: Tradition und Fortschritt*, exhibition catalogue, Essen and Vienna, 1997, p. 362, fig. 1.

K. Ertz, in *Pieter Breughel d.J.-Jan Brueghel d.Ä.: Een Vlaamse schildersfamilie rond 1600 / Une famille de peintres flamands vers 1600*, exhibition catalogue, Antwerp, 1998, p. 342, fig. 120a.

K. Ertz, *Pieter Brueghel der Jüngere*, Lingen, 2000, I, p. 215, no. 148, colour plate 146.

Pieter Brueghel the Younger found inspiration in many of the same sources as his celebrated father, Pieter Bruegel the Elder: scenes of peasant life and the vernacular pastimes of Flemish society. He often reiterated compositions and themes that his father had created, but also created new subjects, entirely of his own invention, as is the case here. In his 2000 monograph on the artist, Dr. Klaus Ertz listed the present painting as the prime version of this original composition by Brueghel the Younger and described it to be of the best quality that the artist attained in the 1620s. He recorded six other autograph versions, of which only two are signed: the present picture, and another version, sold at Christie's, New York, 19 May 1993, lot 27 (\$107,000).

Brueghel painted a number of these small round panels, indicating that the subjects resonated with a wide audience. Many were bought in pairs or in sets. Among the ninety works of this format considered autograph by Dr. Ertz at the time of the writing of his monograph, only twenty-nine are recorded as signed, this work included, and only another seven as signed and dated.

Various interpretations have been suggested for the meaning of this splendid little painting. It clearly depicts a subject derived from a traditional Flemish proverb or saying; however, in the centuries since the painting's execution,

the meaning of this proverb has become obscured and is now a matter of conjecture. Ertz has attempted to explain its significance, suggesting that the present panel does not simply represent an allegory of taste, but rather that it has a much more complex meaning. The representation of the old man in relation to the younger man, still in the flower of youth, makes a direct allusion to the passage of time and the evanescence of life. Furthermore, the figure of the old man is also often used in 16th and 17th-century art as a personification of Winter, again an allusion to the passing of time and the rhythm of peasant life with its changing seasons. The rebirth that occurs in nature when spring succeeds winter was important both in Christian typology and indeed in the pre-Christian folk traditions of Northern Europe.

Another meaning was suggested while this work was with Johnny van Haeften, this one more closely related to the action taking place in the painting. The picture was then titled *The man who cuts wood and meat with the same knife*, an interpretation much more in keeping with the proverbial tradition of these types of paintings by Brueghel. It may also refer to 'keeping one's eye on the job', as both figures are distracted by something out of view with the consequent danger of the younger man cutting his thumb.





(actual size)



15

## PHILIPS WOUWERMAN (HAARLEM 1619-1668)

*A river landscape with riders watering horses*

signed with monogram 'PLS-W' (lower left)  
oil on oak panel  
13½ x 18½ in. (34.2 x 47.3 cm.)  
in an early 19th-century composition frame

£80,000-120,000

\$120,000-170,000

€110,000-150,000

### PROVENANCE:

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by inheritance to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs Robert Baillie-Hamilton (d. 1912), Langton, Duns., near Berwick, Scotland, and by inheritance to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by inheritance to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C. (1891-1965), Langton, Duns., Berwick, and by descent to the present owner.

### EXHIBITED:

London, Royal Academy, *Exhibition of Works by the Old Masters and by Deceased Masters of the British School*, 3 January-12 March 1881, no. 85. Edinburgh, Royal Scottish Academy, *Works of Old Masters & Scottish National Portraits*, 1883, no. 334.

London, Royal Academy, Winter Exhibition, 1889, no. 85 (lent by R. Baillie Hamilton).

### LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most eminent Dutch Painters of the Seventeenth Century*, London, 1909, p. 281, no. 83.

Inventory of the Collection of the late Hon. Mrs Baillie-Hamilton (d. 11 April 1912), Langton, Duns., Berwickshire (Waterhouse collection, Getty Archives, Santa Monica), p. 10.

A versatile painter of landscapes, genre scenes and mythological and religious works, Wouwerman is best known for his skillful depictions of horses, which appear most frequently in small cabinet pictures of hunts, stables, forges and battles. These paintings were admired in Wouwerman's lifetime, but became immensely popular following his death in 1668, particularly in 18th-century France and Germany. Wouwerman was a pupil of Frans Hals, although little evidence of Hals's style is discernible in his works. He also studied briefly under the German history painter Evert Decker in 1638 or 1639. The greatest artistic influences on Wouwerman, however, were the landscapes of Jan Wynants and the scenes of peasant life by Pieter van Laer, a Dutch artist who spent time in Italy. According to Houbraken, Wouwerman acquired van Laer's sketches and studies after his death, and this may have provided the stimulus for the Italianate nature of many of his works. Wouwerman's *oeuvre* was prolific, comprising over one thousand paintings, of which only a handful are dated.

In this work, men and horses are depicted watering at a river alongside two bathers. Afternoon light illuminates the scene from the left, with dark cloud formations over the water. The painting features four horses in different poses, demonstrating Wouwerman's deep knowledge of the animal. Attention is focused upon the white horse, whose anatomy is skillfully represented. The brown horse to the left is in a stance almost resembling a *levade*, a classical

dressage position involving a horse raising its forelegs off the ground. Contemporary dressage figures feature in a number of Wouwerman's paintings, with a white horse also performing a *levade* in *Riding School and Watering Place* (Vienna, Kunsthistorisches Museum, inv. no. 713) and a brown horse performing a *courbette* in the foreground of *A Battle Scene* (Kassel, Staatliche Kunstsammlungen, Gemäldegalerie Alter Meister, inv. no. GK 354). Wouwerman's knowledge of these figures may have derived from Antoine de Pluvinet's *La Manège Royal* (1623), the contemporary handbook on horse dressage, which was illustrated by Crispijn van de Passe the Younger. The inclusion of bathers may derive from Wouwerman's admiration for the work of Pieter van Laer and the French draughtsman and printmaker Jacques Callot. Both artists featured bathers in works such as van Laer's *The Ford* (Bremen, Kunsthalle, inv. no. 69-1856) and Callot's engraving of *The Bathers* from his ten-part series dedicated to Don Giovanni de' Medici.

Wouwerman clearly enjoyed much success with his 'horse pond' subjects since Schumacher's 2006 *catalogue raisonné* lists thirty-two autograph works featuring them. Schumacher dates these works to the period between the late 1640s and mid-1660s, with one of the works, *Horse watering place at a stone bridge*, being signed and dated 1651 (private collection). This painting is likely to have been executed after 1646, when Wouwerman began to favour the monogram 'PHILSW' instead of 'PHW'.







16

**DUTCH SCHOOL, CIRCA 1655**

*Portrait of a gentleman, half-length, seated at a draped table, in a broad-brimmed, plumed hat and a gold-embroidered doublet and mantle, holding a crayon with a sheet of drawing, a copy of the Funerali Antichi, and a sealed letter*

oil on canvas  
35 x 27<sup>7</sup>/<sub>8</sub> in. (89.1 x 71 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

**PROVENANCE:**

Anonymous sale; Frederik Muller, Amsterdam, 4 December 1912, lot 152, as 'Cornelis de Bisschop': 'Remarquable portrait d'une notation très personnelle. Le clair-obscur paraît avoir un grand attrait pour le maître'

(Possibly) with Jacques Goudstikker as 'Cornelis de Bisschop'

with Walter Paech, Amsterdam, 1936, as 'Delft School': 'Een schilderij grootsch van opvatting en uitvoering, onder merkbaren invloed van Vermeer van Delft'

Acquired by the great-grandfather of the present owners before 1937.

**LITERATURE:**

H. van Hall, *Portretten van Nederlandse beeldende kunstenaars, repertorium*, Amsterdam, 1963, p. 24, no. 2, as 'Cornelis de Bisschop'.

H.-J. Raupp, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert*, Hildesheim, 1984, pp 230-31, 451, fig. 136, as 'Cornelis de Bisschop'.







Both the authorship and the subject of this striking portrait have yet to be established with certainty. First documented in a sale in Amsterdam in 1912, scholars have remained perplexed by it ever since and it is perhaps a measure both of its enigma and its powerful presence that it has been associated in the past with the most mysterious of all Dutch painters - Johannes Vermeer.

In an interior setting, an elegantly dressed man is shown sketching at a table, holding a crayon in his left hand. He looks up and turns his head to address the viewer with complete confidence, holding his chin pensively in his right hand. The direct manner of his pose has inevitably led to suggestions in the past that this is a self-portrait, although this is far from clear. His costume is conspicuously lavish. He wears an olive grey half-buttoned waistcoat trimmed with gold embroidery over a linen shirt with flat collar and voluminous sleeves. His scarlet mantle, adorned with golden buttons and braids, has fallen from his shoulder, and is artfully arranged,



Fig. 2 Michael Sweerts, *Portrait of a man, possibly Jean Deutz, with a red cloak*, c. 1650  
© The Wallace Collection



Fig. 1 Rembrandt Harmensz. van Rijn, *Portrait of Jan Six*, 1654  
© Private Collection / Bridgeman Images

suspended from the sitter's waist. The man's dark hair reaches his shoulder and he wears a wide-brimmed hat with large black feathers. The flamboyant nature of his attire, combined with his stylish pose, naturally endow the sitter with a pervading air of sophistication and learning. Furthermore, it is made abundantly clear to the viewer from the prominent placement on the table of the book, that classical antiquity is the focus of his studies. The book is a copy of the *Funerali antichi di diversi popoli et nationi*, an early antiquarian survey of the burial practices of the ancient world published by Tommaso Porcacchi in 1574.

The artistic pursuit of the sitter does not necessarily prove he was an artist by profession. By the mid-17th century, sketching was not merely the preserve of the artist but an activity that was encouraged as part of the education of the well-heeled gentleman. The sitter's grand demeanour and his costume alone indeed points more to him being a connoisseur than an artist, and





Fig. 3 Engraved portrait of Nicolas Loir, published in Dezallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, 1745, II, p. 317

comparisons can be made with the great Dutch collector *Jan Six*, who styles himself in the same fashion, wearing the same kind of red mantle, for Rembrandt's iconic 1654 portrait (fig. 1; Six Collection, Amsterdam).

Although the portrait has traditionally always been linked to Delft, whether to Cornelis Bisschop or to Vermeer, the overt allusion to classical antiquity combined with the dramatic lighting effects and the fanciful costume, point to Italy, and to Rome in particular, as its more likely place of origin. This would place the artist in the milieu of the significant number of northern painters active in Rome in the 1650s, in or around the artistic group known as the *Schildersbent*. A steady stream of Dutch Grand Tourists and merchants were the most important benefactors for the group, either commissioning portraits or buying contemporary Italian scenes, such as the low life subjects favoured by the *Bamboccianti*. This portrait bears similarities with the work of Michiel Sweerts, an artist at the centre of this community in Rome who excelled in dramatically lit half-length portraits and character studies. His celebrated *Man in a Red Cloak*, datable to his Roman

period, circa 1652-54, is a good example, showing a man in almost the same costume as that worn by the sitter in the present portrait (fig. 2; London, Wallace Collection).

It has been suggested more recently that a French rather than Dutch artist may be behind the present work. The possibility of a French painter active in Rome at the same time as Sweerts, such as Charles-Alphonse Dufresnoy, whose *Portrait of a young man with classical ruins beyond* (Darmstadt, Hessisches Landesmuseum) share stylistic similarities with the present work, should not be discounted. More tantalising is the suggestion that the sitter may actually be identifiable as the artist Nicolas-Pierre Loir, on the basis of the clear likeness he shares with an 18th century engraving of Loir in Dezallier d'Argenville's *Abregé de la vie des plus fameux peintres*, a volume devoted to the lives of the most famous painters (fig. 3). A little-known figure today, Nicolas Loir was a celebrated exponent of French classicism. He had studied under Simon Vouet and Sébastien Bourdon, before spending two years in Rome from 1647 to 1649. In Italy, he fell under the spell of Nicolas Poussin's art and upon his return to Paris, he became a fashionable

history painter. Loir may have become well acquainted with Dutch and Flemish artists during his stay in Rome – one of whom may be responsible for the present portrait – through his teacher Sébastien Bourdon, himself a central figure of the *Bamboccianti*.

If the portrait is of Loir, it would be natural for him to be shown making studies from classical antiquity. We know from Dezallier d'Argenville that 'while in Rome [Nicolas Loir] was commissioned a large painting which subject was Darius visiting the tomb of Semiramis, and the success of this piece was very glorious' (A.J. Dezallier d'Argenville, *Abregé de la vie des plus fameux peintres*, Paris, II, 1745, p. 318). Though this painting is lost today, such a specific and unusual iconography would likely have required the artist to become familiar with ancient Eastern funerary rituals, at a time where the concern for historical accuracy in depictions of classical events was growing among both painters and patrons. The *Funerali Antichi*, with its section on 'Persi & loro costume verso i corpi morti' ('Persians and their customs with regards to dead bodies'), would therefore have been the ideal resource for Loir to consult for such an important commission.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

**\*17**

**MATTHIAS STOMER (AMERSFOORT C. 1600-  
AFTER 1652 ?SICILY OR NORTHERN ITALY)**

*The Judgement of Solomon*

oil on canvas

61¼ x 87½ in. (157 x 222 cm.)

£1,200,000-1,800,000

\$1,800,000-2,600,000

€1,600,000-2,300,000

**PROVENANCE:**

(Possibly) Don Giuseppe Branciforte, Principe di Butera, Mazzarino, Sicily.

Anonymous sale [The Property of a European Collector]; Sotheby's, London, 11 December 1991, lot 68, where acquired by the present owner.

**LITERATURE:**

R. Verdi, *Matthias Stom. Isaac blessing Jacob*, exhibition catalogue, Birmingham, 1999, p. 65.















*The Judgement of Solomon* is a masterpiece of Matthias Stomer's maturity. Painted on an impressive scale, with a brilliant palette, it is a grand statement from one of the most recognisable artists of the 17th century.

The story is told in 1 Kings 3:16-28. It is a well-known tale of striking simplicity, frequently represented in art history, which presents a challenging dispute for King Solomon to resolve. Two women, described as prostitutes, approached the king. The first explained that they shared a house and had both given birth to sons only three days apart. She said that the child of the second woman had died during the night, after she had laid on top of him. In an attempt to conceal what had happened, it was claimed the woman then swapped her dead son with the other baby as the first woman slept. When she awoke, having overcome the shock at discovering that her son had died, she looked again and realised it was not her own son in her arms. The second woman claimed that this was not true and that the living child was indeed hers. Presiding over the dispute, King Solomon asked for a sword to be brought out – and ordered that the living baby be divided in two and one half given to each woman. At that point the real mother of the child conceded and, rather than see her son be killed, told the king to give the baby to the other woman. The latter, meanwhile, said the child should not be given to either, and told the guard to go ahead and kill the baby. King Solomon ruled that no mother would be prepared to sacrifice her child and thus judged that the first woman must be the true mother. Revealing his skill in logical deduction,

his psychological insight and an understanding of compassion, the king's verdict provoked contrasting reactions from the two women.

Stomer displays here a masterful ability to capture emotion and shows all the virtuosity of an artist at the height of his powers. The individual portraits of the protagonists are wonderfully expressive: the benign wisdom of Solomon on the left, the inscrutable gaze of the guard with the sword, and a mother's love as she holds on to her child. Stomer heightens the tension of the moment in which Solomon passes judgement by arranging the four main figures in a confined space, a shot of sky seen beyond giving a sense of depth. The mother of the dead child is seen from the back, breaking the picture plane as she leans forward away from the viewer, drawing us into the scene. It is a remarkably bold invention: we feel as if we are active participants in the scene rather than mere viewers. The display of drapery painting shows Stomer at his most creative, with the sharp, faceted folds, the rich colours and textured embroidery of Solomon's costume capturing light in a dazzling manner.

Stomer is known to have treated the subject on at least one other occasion, in a picture now in the Museum of Fine Arts, Houston. The Houston version, which is smaller in scale and the pendant to *Mucius Scaevola* (Sydney, Art Gallery of New South Wales), is thought to be the work recorded in the 1675 inventory of the collection of Don Giuseppe Branciforte, Principe di Butera, in Mazzarino, Sicily, where it is listed together with four other works by Stomer. The appearance of the picture in question in 1991, however, raised the possibility that this work may in fact be the one listed in the Butera inventory, rather than the Houston painting. The two pictures would seem to belong to different moments in the artist's career. The Houston *Judgement* is likely to date to his earlier Neapolitan period, while

the large-scale format, fiery palette, intensity of expression and tension in the present picture, where the faces of the onlookers are half-seen, their eyes all fixed on the unfolding scene, indicate that it dates from Stomer's stay in Sicily, where he spent the significant part of his career, a theory endorsed by Leonard Slatkes (private communication, September 1991). Therefore, with our picture dating more securely to his Sicilian period, it is possible it is the one in the Butera list.

The details of Stomer's life are scarce, but his key movements are recorded: he was in Rome in 1630-2, before moving to Naples and then on to Sicily, where he remained for the rest of his life. It is Sicily, more than any other place, that is so closely associated with Stomer: pictures can be found in Palermo and Messina, and the island is home to his only known signed and dated work, the 1641 altarpiece showing *Isidore the Labourer*, made for the Chiesa di Sant'Agostino in Caccamo, just to the east of the capital. It was in Sicily that he fully developed his trademark style that makes his pictures so identifiable. Though he is broadly characterised as a *caravaggista*, his influences were more subtle and varied – the vibrancy of his palette, which is so far from the tenebrist strains of *caravaggismo*, and the spirited characterisation of the figures in his compositions show the traces of Flemish, Dutch and Neapolitan inflections. Roberto Longhi called his style a 'caravaggismo romanizzato' (R. Longhi, 'Ultimi studi del Caravaggio e la sua cerchia', *Proporzioni*, I, 1943, p. 60), while Leonard Slatkes described him as 'the quintessential international Caravaggist' (L.J. Slatkes, 'Matthias Stomer. Birmingham', *The Burlington Magazine*, CXLII, no. 1164, March 2000, p. 182). As an outsider who settled in Sicily, Stomer's career was rather unusual, though he was not the only major artist to come to the island; he had two immediate, and illustrious, predecessors, in Caravaggio and van Dyck, who each influenced Stomer's development. There Stomer succeeded in creating a style that was, as Slatkes says, truly international and eminently recognisable, and the number of recent successes in the Old Master market underline his continued appeal.



Fig. 1 Matthias Stomer, *The Judgment of Solomon*, c. 1640  
Museum of Fine Arts, Houston, Texas, USA  
Museum purchase funded by the Laurence H. Favrot Bequest © Bridgeman Images







**\*18**

**MELCHIOR D'HONDECOETER  
(UTRECHT 1636-1695 AMSTERDAM)**

*A pelican, a crowned crane, a curassow, a sarus crane and ducks  
in a river landscape*

signed (?) 'M. d'Hondecoe[...]' (centre)

oil on canvas

44¾ x 54 in. (116.2 x 137.2 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

**PROVENANCE:**

Lady Lawson, Lyulph's Tower, Penrith,  
Cumberland; Christie's, London, 18 July 1924,  
lot 39 (110 gns. to Colnaghi[?]).  
Comte Fritz von Hochberg, Frödingen; Frederik  
Muller & Co., Amsterdam, 25 November 1924,  
lot 48.  
Private collection, Germany, 1965.  
with J. Rosenthal, Amsterdam, 1965.

**LITERATURE:**

W. de Rooij and B. Meyer-Krahmer (eds.),  
*Melchior d'Hondecoeter 1636-1695*, Berlin,  
2010, no. 56, illustrated, as 'Painting lost'.

Hondecoeter was the pre-eminent bird painter of the Dutch Golden Age and his large-scale decorative game-pieces, of which this is a fine example, were highly popular amongst wealthy Amsterdam merchants, who commissioned them to adorn the walls of their town houses and country mansions. They were also amongst the most desirable decorative paintings in Europe, to be encountered in almost any royal, princely or national collection by the 19th century.

Hondecoeter worked by making *ad vivum* oil sketches of his favourite birds, captured in various striking or engaging poses, from which studies he would later populate his larger compositional paintings. His mature style owes much to Frans Snyders, the important Flemish animal and still-life painter of a generation earlier, whose work he collected. From Snyders, Hondecoeter borrowed a compositional formula that he used consistently from the late 1660s: birds and animals are seen close up in the centre of the canvas, with others

entering from the left or right, their bodies sometimes cropped by the frame, the middle ground blocked by a wall, fence, tree or architectural ruins across one half of the canvas, the remaining side opening to a distant vista.

Several of the birds depicted in this picture, including the pelican (a rare species at that time), the crowned crane, red breasted goose and muscovy, as well as the detail of the feather in the stream, recur in Hondecoeter's famous upright picture in the Rijksmuseum, Amsterdam, known as *The Floating Feather*, which was painted for the Stadholder, William III (1650-1702), later King of England. Indeed, the artist habitually repeated entire passages from one painting to another and often made copies of compositions with only minor variations.

We are grateful to Fred Meijer, of the RKD in The Hague, for confirming the attribution upon firsthand inspection of the painting.







PROPERTY OF DESCENDANTS OF THE 1ST EARL OF IVEAGH

19

**JACOB VAN RUISDAEL  
(HAARLEM 1628/9-1682 AMSTERDAM)**

*View of Haarlem*

signed 'JvRuisdael' ('JvR' linked, lower left)

oil on canvas

16 $\frac{7}{8}$  x 16 $\frac{1}{2}$  in. (42.9 x 41.3 cm.)

in an early 19th-century composition frame, with inventory number '155'

£300,000-500,000

\$440,000-730,000

€390,000-650,000

**PROVENANCE:**

Sir A. Aston, Aston Hall, Aston-by-Sutton,  
Cheshire.

James Marshall Brooks (1822-1905), Portal  
Tarporley, Cheshire; Christie's, London, 20  
June 1891, lot 90, as 'Ruysdael [*sic.*] and Van  
de Velde' (750 gns.), where acquired by the  
following,

with Agnew's, London, 1891, from whom  
acquired on 22 June (787 gns.) by the following,  
Edward Cecil Guinness, 1st Earl of Iveagh, K.P.,  
G.C.V.O., F.R.S. (1847-1927), and by descent.

**LITERATURE:**

J. Bryant, *Kenwood: Paintings in the Iveagh  
Bequest*, New Haven and London, 2003, Annex  
1, p. 419.











The present lot



Fig. 1 Jacob van Ruisdael, *View of Haarlem*  
Dupper Wzn. Bequest, Dordrecht © Rijksmuseum, Amsterdam

In the same distinguished collection since 1891, this spectacular *Haarlempje*, has somehow managed to escape the attention of all the principal chroniclers of Jacob van Ruisdael's paintings over the years, from Hofstede de Groote and Jakob Rosenberg to Seymour Slive. It now joins an important group of just four known upright panoramas of Ruisdael's native city, all painted in the 1670s, that together constitute what Seymour Slive regarded as 'the summit of his [Ruisdael's] achievement' in this area (S. Slive, *Jacob van Ruisdael*, New Haven and London, 2001, p. 51).

With one or two exceptions, Ruisdael only began to paint these views of Haarlem in the 1660s, after he had settled in Amsterdam, invariably

depicting the city from afar, basing his compositions on drawings made in the field, a few of which have survived. Slive lists sixteen such views (excluding those of Alkmaar, several of which have been confused in the past with Haarlem), of which only the four works referred to above (all on canvas and of similar dimensions) are on an upright format: Amsterdam, Rijksmuseum (fig 1); London, Mansion House, Harold Samuel Collection (fig. 2); Zurich, Kunsthhaus, Stiftung Prof. Dr. L. Ruzicka (fig. 3); and private collection, Scotland (*ibid.*). The present view relates most closely to the Samuel picture, showing the city from the West from the dunes at Overveen with Haarlem's distinctive profile and the cathedral of St. Bavo breaking the skyline in the centre. The elevated viewpoint

is slightly further removed in the Iveagh painting allowing for a more detailed rendition of the foreground, which shows two carriages, sportsmen and travellers on a sandy track leading in and out of the city. At the time of its sale in 1891, as is still the case now, the figurative element was presumed to be by Adriaen van de Velde (1636-1672) who was frequently employed by Ruisdael and other landscape artists, such as Meindert Hobbema and Jan Wijnants, to supply the staffage. His part in these collaborative efforts is thought to have demonstrably increased their market value at the time.

The Iveagh picture is testament to Ruisdael's chief contribution to the tradition of the panoramic landscape, which was to convert the horizontal





Fig. 2 Jacob van Ruisdael, *View of Haarlem*  
© Guildhall Art Gallery, City of London / Harold Samuel Collection  
/ Bridgeman Images



Fig. 3 Jacob van Ruisdael, *View of Haarlem*  
© Kunsthhaus, Zurich, Switzerland / Bridgeman Images

format developed by the likes of Cornelis Vroom, Jan van Goyen and Philips Koninck, to an upright format. Rather than constrict the effect of sweeping landscape, Ruisdael managed to achieve the opposite with his dazzling technical bravura and profound understanding of lighting and spatial effects. Two thirds of the composition are here devoted to the sky and a sublime rendition of the interplay of light and clouds. The resulting passages of alternating light and shadow in the landscape create an effortless sense of movement and recession that lend the painting, as Peter Sutton has remarked of the Samuel picture 'a grandeur that belies its diminutive scale' (P. Sutton, *The Harold Samuel Collection*, London, 1992, p. 173, under cat. no. 59).

Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927) was the great-grandson of Arthur Guinness, the founder in 1759 of the celebrated brewery in Dublin. Hugely successful in business, he began to collect pictures on a grand scale in 1887, and was for several years Agnew's most significant client. A major Cuyp was one of his first two purchases from the firm, and although English portraits were to dominate his London mansion in Grosvenor Place, Guinness evidently had a deep appreciation of pictures of the Dutch 17th century. This can still be experienced at Kenwood, the remarkable house enlarged by Robert Adam which he bequeathed to the nation with a substantial portion of his collection. This included the celebrated self-portrait by Rembrandt and Vermeer's *Lady playing*

a *Guitar*, both masterpieces of the highest order, and major works by Hals, Cuyp, Isaak van Ostade and Claude de Jongh. Guinness paid £826 17s. 6d. for this picture, the more expensive of the two Ruisdaels he bought, on June 22nd 1891, giving his dealer a small profit on the amount it fetched at Christie's just two days earlier. Agnew's account book reveals that they often acted on their client's behalf at Christie's and at least eleven pictures now at Kenwood were bought in the same manner. The Ruisdael price can be compared with the 1,000 guineas (£1,050) that the Vermeer cost two years earlier.



THE PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST,  
SOLD BY ORDER OF THE TRUSTEES

20

## PAULUS POTTER (ENKHUIZEN 1625-1654 AMSTERDAM)

### *The milkmaid*

signed 'Paulūs. / Potter. f.' (lower right)

oil on oak panel

11¼ x 10⅞ in. (28.5 x 27 cm.)

£250,000-350,000

\$370,000-510,000

€330,000-450,000

#### PROVENANCE:

(Possibly) William III, Prince of Orange, and later King of England (1650-1702), and by inheritance at The Hague, until transferred in the late-18th century to the following, (Probably) Nationale Kunst-Galerij, Huis ten Bosch, The Hague, until transferred in the early-19th century to the following, Rijksmuseum, Amsterdam, until sold by the following, Directors of the Amsterdam Museum, Amsterdam; C.S. Roos, Amsterdam, 4 August 1828, lot 105 (900 florins), where acquired by the following, Thomas Emmerson, Stratford Place, London; his sale, Phillip's, London, 1-2 May 1829, lot 119 (106 gns.). Colonel Biré, Brussels (via his agent M. Hérís); Bonnefons de Lavialle, Paris, 25 March 1841, lot 31 (3,600FF). Edwin H. Lawrence, F.S.A; Christie's, London, 6 May 1892, lot 371 (10 gns.), where acquired by the following, Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

#### LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French painters*, London, 1834, V, p. 149, no. 76.

T. van Westrheene, *Paulus Potter, sa vie et ses œuvres*, The Hague, 1867, II, p. 24.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most eminent Dutch Painters of the Seventeenth Century based on the work of John Smith*, London, 1912, IV, p. 632, no. 100.

T.A. Borenius, *A Catalogue of the Pictures and Drawings at Harewood House, and elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. 91, no. 183, in the Red Room.



Harewood House, West Yorkshire, United Kingdom  
© De Agostini Picture Library / W. Buss / Bridgeman Images







Dubbed the 'Raphael of cows' by the 19th-century critic, Théophile Thoré-Bürger, Paulus Potter holds a pre-eminent place in the history of Dutch painting during the 'Golden Age' (T. Thoré-Bürger, *Musées de la Hollande: Amsterdam et La Haye Études sur l'École Hollandaise*, Paris, I, 1858, p. 76). Together with his slightly older contemporary Aelbert Cuyp (1620-1691), Potter pioneered a new sub-genre of landscape, in which skilfully and perceptively-rendered cattle and livestock became the main subject of the picture. A charming example of his work in this genre, the present picture has not appeared at auction since the late 19th century and has been part of the celebrated collections at Harewood since the early 20th century.

As John Smith suggested in the fifth volume of his *Catalogue Raisonné*, published in 1834, this painting, while not dated, would appear to be an 'early production' by Potter. It is likely to date to *circa* 1645-47, situating it within the context of some of Potter's most important works, notably his monumental depiction of *The Bull* (The Hague, Mauritshuis), which in the 19th century was regarded, along with Rembrandt's *The Night Watch*, as among

the most important pictures in Holland; a testament to Potter's achievements and enduring reputation. Potter worked most prolifically and consistently on a small scale, however, and it is his cabinet pictures, of which the present work is a fine and characteristic example, that 'show him at his best' (Seymour Slive).

Many of Potter's paintings dating from the 1640s include cowherds, shepherds and peasants amongst their livestock. A recurrent figure among these is a milkmaid, dressed in the same red jacket and blue-grey skirt as the figure in the present work. Other paintings which include this figure are in the Frits Lugt Collection in Paris and the Alte Pinakothek in Munich. The presence of this milkmaid contributes to the pastoral idyll which Potter's scenes so perfectly evoke, perhaps following the advice given by Karel van Mander that painters should 'let peasant girls release the fountains of milk along the green banks' in their compositions (H. Miedema, *Karel van Mander. Den grondt der edel vry schilderconst*, Utrecht, 1973, I, pp. 216-17). These figures might also be interpreted as possessing a more profound and even patriotic significance. The Florentine historian Ludovico Guicciardini published the first edition of his *Descrittione di*

*tutti i Paesi Bassi* in 1567, in which he gave a full account of the culture, history and economy of the Low Countries. His discussion of the imports and exports in Europe at the end of the 16th century (editions of the book continued to appear as late as 1588) suggests that dairy products formed a significant portion of the Netherlands's agricultural sector. According to Guicciardini, five villages in the Netherlands produced, in one year, as much milk for export as all the wine imported into Dordrecht from the Rhine (L. Guicciardini, *Descrittione di tutti i paesi bassi, altrimenti detti germania inferior*, Antwerp, 1567, p. 177.). Butter and cheese accounted for the same annual income as Portugal received for its exports of spices across Europe. The late 1640s, when the Potter began including these milkmaids in his pictures, were also marked by the close of the Dutch War of Independence (which finally ended in January 1646), the long fight by the United Dutch provinces for independence from the Spanish Hapsburgs. Potter's choice of subject, therefore, can perhaps be seen to allude not just to van Mander's pastoral idyll, but to represent the economic strength of his, nearly, autonomous homeland.





P. Potter. f.



PROPERTY FROM A PRIVATE COLLECTION

21

**BARTHOLOMÄUS BRUYN I  
(WESEL OR COLOGNE 1493-1555 COLOGNE)**

*Saints Michael and Ursula*

oil on panel  
35½ x 23¼ in. (90.2 x 59.1 cm.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

**PROVENANCE:**

Rosenbaum collection, 1926.

Geheimrat Ottmar Strauss, Cologne, by 1927;  
his forced sale, Hugo Helbing, Frankfurt, 21-24  
May 1935, lot 75.

Private collection, Germany, and by descent;  
Restituted to the heirs of Ottmar Strauss, July  
2013.

The present work is being offered for sale  
pursuant to a settlement agreement between  
the consignor and the heirs of Geheimrat  
Ottmar Strauss. This resolves any dispute over  
ownership of the work and title will pass to the  
buyer.

**EXHIBITED:**

Cologne, Kölnischer Kunstverein, October-  
November 1927, no. 246.

Cologne, Wallraf-Richartz Museum,  
*Barthel Bruyn 1493-1555. Gesamtverzeichnis  
seiner Bildnisse und Altarwerke:  
Gedächtnisausstellung aus Anlass seines  
vierhundertsten Todsjahres*, June-August 1955,  
no. 158.

**LITERATURE:**

H.-J. Tümmers, *Die Altarbilder des Älteren  
Bartholomäus Bruyn: mit einem kritischen  
Katalog*, Cologne, 1964, p. 74, no. A57.







Lost to public notice for nearly eighty years, this panel and the following lot were recently restituted to the heirs of Ottmar E. Strauss. *The Adoration of the Shepherds* and *Saints Michael and Ursula* were first recognised as works by Bartholomäus Bruyn the Elder by the great scholar of Northern European art, Max J. Friedländer, who in 1926 identified them as characteristic works by the artist dating them to *circa* 1530. By the following year, the paintings had entered the collection of Ottmar E. Strauss, a successful German-Jewish industrialist who was particularly interested in late Medieval and Renaissance German art. Forced to flee to Switzerland in 1933, Strauss had to leave his formidable collection behind, and the present works were auctioned, along with the rest of his collection, in 1935, after which they disappeared from public view. In his 1965 *catalogue raisonné* of Bruyn's work, Horst Joks Tümmers included the panels among the authentic works, suggesting a date of *circa* 1525-1530 on the basis of black and white photographs. More recently, Dr. Tümmers reiterated this earlier assessment, adding that the panels were made 'during the painter's best period' ('aus der besten Zeit des Malers') and extolling their excellent condition and high quality (written correspondence based on colour photographs, 17 January 1990).

Dating to *circa* 1525-1530, the present works derive from an important moment in Bruyn's career, when he was establishing his reputation in Cologne and at the height of his powers. His early style, from *circa* 1515, was influenced primarily by that of the painter Jan Joest, a relative from whom he is documented as receiving a bequest. From the early 1520s, however, Bruyn began to show interest in the work of Joos van Cleve, whose splendid garments, rich palette and extensive, finely detailed landscapes became integral to his art. During these formative years, Bruyn executed a series of pictures for the high altar of the Cathedral at Essen (1522-1525), generally regarded as the masterpieces of his early period. In the following decades, he became the founder of the Cologne school of portraiture, and was its leading exponent for the first half of the 16th century.

Although relatively unusual within the context of Bruyn's *oeuvre* for their religious subject matter, the present panels also testify to the artist's great gifts as a portrait painter. In the *Adoration of the Shepherds*, the wizened and grey Joseph is highly individualised, his hair receding above his wrinkled forehead. The shepherds and angels are uniquely differentiated both physiognomically and in terms of expression, ranging from excitement, to wistfulness, to concern. In the panel depicting *Saints Michael and Ursula*, the figures are characterised as unique individuals as well: the Archangel grips his lance with the force necessary to vanquish the Devil beneath him, while Saint Ursula, her feminine features carefully distinguished from Saint Michael's robust ones, holds the spear of her martyrdom with delicacy and grace.

Based on a passage in the Gospel of Luke (2:8-20), *The Adoration of the Shepherds* includes a number of iconographic elements deriving from the *Revelationes coelestes*, records of the visions of Saint Bridget of Sweden which were extremely popular in Northern Europe in the 15th and 16th centuries. Saint Bridget's vision of the Nativity of Christ occurred during a visit to Bethlehem on 13 March 1372: 'I beheld a Virgin of extreme beauty... with her was an old man of great honesty, and they brought with them an ox and an ass. These entered the cave, and the man, after having tied them to the manger, went outside and brought to the Virgin a burning candle... And when all was thus prepared, the Virgin knelt down with great veneration in an attitude of prayer, and her back was turned to the manger... Then I heard also the singing of the angels, which was of miraculous sweetness and great beauty' (see H. Cornell, *The Iconography of the Nativity of Christ*, Uppsala, 1924, pp. 11-13). Here, the ox looks out to engage the viewer, while the ass munches distractedly on a bunch of hay. The candle Joseph carefully shields from the wind is surely inspired by Saint Bridget's account, as are the angels, whose slightly parted lips indicate they are in the midst of song.

The humbly dressed figures in the *Adoration of the Shepherds*, set within a crumbling building before a winding

landscape with a cottage and stream, contrast with those in the *Saints Michael and Ursula*. The saints are attired in sumptuous brocaded robes, hers lined with ermine, and adorned with precious jewels. They stand within a Gothic ribbed vault before a richly decorated cloth of honour which separates them from the outdoors, obscuring all but the blue sky behind. The Archangel, his bold feathered wings spread behind him, grasps a gold-embellished shield and lance as he vanquishes the snarling Devil at his feet. On the right, Saint Ursula shelters four diminutive female figures, who represent the virgins martyred alongside her.

Inspired by a 5th-century Latin inscription on the south wall of the Basilica of Saint Ursula in Cologne, the legend of Saint Ursula tells of a beautiful Christian princess from Britain who was betrothed to a pagan, but insisted on making a pilgrimage to Rome and having her fiancé baptised as a Christian before marrying him. Ursula's retinue on this journey included 11,000 virginal companions. As the group returned home through Cologne, however, they encountered the Huns, whose leader was so struck by Ursula's beauty that he asked her to marry him. Upon her refusal, he ordered his troops to slaughter the entire company. The martyrdom of Ursula and her virgin companions, however, was the salvation of Cologne: God sent a fearful vision of impending defeat to the Huns, who immediately left the city. Ursula became Cologne's most venerated saint as well as its spiritual patron and protector. In the 12th century, a large graveyard discovered in Cologne was identified as the burial ground of the 11,000 virgins. Its enormous cache of relics, still today in the Basilica dedicated to Saint Ursula in Cologne, drew pilgrims from across Europe, enriching both the saint's cult and the local economy. It is thus no surprise that Bruyn would have included Saint Ursula in his painting: to this day, the crest of Cologne displays eleven marks, one for each of the thousand martyred virgins under Saint Ursula's protection.

Although neither the circumstances of their commission nor the original context of the present panels are known, it is likely they were once joined as *recto* and *verso* wings of an altarpiece.







PROPERTY FROM A PRIVATE COLLECTION

**22**

**BARTHOLOMÄUS BRUYN I  
(WESEL OR COLOGNE 1493-1555 COLOGNE)**

*The Adoration of the Shepherds*

oil on panel  
35½ x 23¼ in. (90.2 x 59.1 cm.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

**PROVENANCE:**

Rosenbaum collection, 1926.

Geheimrat Ottmar Strauss, Cologne, by 1927;  
his forced sale, Hugo Helbing, Frankfurt, 21-24  
May 1935, lot 75.

Private collection, Germany, and by descent;  
Restituted to the heirs of Ottmar Strauss, July  
2013.

The present work is being offered for sale  
pursuant to a settlement agreement between  
the consignor and the heirs of Geheimrat  
Ottmar Strauss. This resolves any dispute over  
ownership of the work and title will pass to the  
buyer.

**EXHIBITED:**

Cologne, Kölnischer Kunstverein, October-  
November 1927, no. 245.

Cologne, Wallraf-Richartz Museum,  
*Barthel Bruyn 1493-1555. Gesamtverzeichnis  
seiner Bildnisse und Altarwerke:  
Gedächtnisausstellung aus Anlass seines  
vierhundertsten Todsjahres*, June-August 1955,  
no. 157.

**LITERATURE:**

H.-J. Tümmers, *Die Altarbilder des Älteren  
Bartholomäus Bruyn: mit einem kritischen  
Katalog*, Cologne, 1964, p. 74, no. A56.

For a note on this picture, please see  
lot 21.









PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**23**

**JOHANN ZOFFANY, R.A.  
(NEAR FRANKFURT AM MAIN 1733-1810 LONDON)**

*A bearded man, bust-length, in a fur-lined coat and turban, with a gold strap; and An old woman, bust-length, in a brown embroidered robe and inscribed sash and head band, holding a scroll and a staff*

signed and dated 'Zauffalȳ pinx / 1758'; and 'Zauffalȳ i[n]v.et.pi[n]x. / 1758' (on the reverse)  
oil on canvas, unlined  
26⅞ x 21½ in. (67.7 x 54.4 cm)

a pair (2)

£200,000-300,000

\$300,000-440,000  
€260,000-390,000





**PROVENANCE:**

In the family of the present owner since at least the 1950s.





Fig. 2 Rembrandt van Rijn, *Old Woman Praying*  
Residenz, Salzburg  
© Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin



Fig. 3 Giovanni Battista Tiepolo, *Head of a Bearded Man*, red chalk on paper  
Harvard Art Museums/Fogg Museum, Francis H. Burr Memorial Fund  
© President and Fellows of Harvard College

The discovery of these two exceptional pictures, unlined and in remarkably original condition, not only returns two of Zoffany's works to his documented *oeuvre*, but also enhances our understanding of the artist's early career, before he established himself as one of the leading portraitists in Britain. After training in the Baroque tradition with Martin Speer, a former disciple of Francesco Solimena, Zoffany left his native Regensburg in 1750 and travelled twice to Rome where he entered the studio of the portrait painter Agostino Masucci and became acquainted with Anton-Raphael Mengs. Signed and dated '1758' on the reverse of each canvas, using the artist's original patronym of 'Zauffaly' (fig. 1), these two works were probably created just after the young painter's return from this formative Italian sojourn. Back in Regensburg, Zoffany embarked on a career as a history painter, attracting the patronage of important dignitaries such as the Imperial Privy Councillor, Baron von Berberich. In 1759, he entered the service of Johann Philipp, Graf von Walderdorff, Elector of Trier, and provided lost

decorative cycles in both fresco and canvas for his palace at Ehrenbreitstein.

Zoffany's early German *oeuvre* is comprised mainly of traditional mythological and religious subjects, along with a few extant portraits. Despite their remarkable immediacy, these pictures are not in fact portraits. They belong instead to a long pictorial tradition of character studies, known as a 'tronie' in the Dutch Netherlands, and as 'teste di fantasia' or imaginary heads in Italy. Rembrandt had specialised in such character studies in the previous century, for instance his *Old Woman Praying*, which was in Germany by 1762 (fig. 2; Salzburg, Residenzgalerie), and this tradition was particularly lively in Venice in Zoffany's days, notably in the work of Giambattista Tiepolo (fig. 3), Piazzetta and Giuseppe Nogari. Their half-length depictions of bearded men wearing turbans find a direct echo in the present works. Zoffany had visited Venice on his way back to Rome. These fantasy heads, which were also disseminated through print, were particularly popular in Zoffany's native Germany: Nogari

counted a number of German aristocrats among his leading patrons.

These two beautiful character studies could be seen as Zoffany's sophisticated response to this trend. However, the imagery is far more complex and arcane than the rather generic and repetitive iconography of standard character heads. Both figures appear to be in the act of speaking, the woman holding a closed book and a scroll, and the man raising his hand in an oratory gesture. This may indicate that they were intended as Old Testament prophets, or New Testament figures like Simeon and Anna, who both acclaimed Jesus as the Messiah when He was brought to the Temple (Luke 2:21-38). The Hebrew lettering on the woman's headdress may have been added to convey an affiliation with the Old Law of Israel. The Hebrew text can in fact only be deciphered by using Biblical Aramaic: the band around the woman's head reads 'This World', while the lower part of her scroll is inscribed with the word 'Satan'. The symbols on her banderol, which remain unexplained, have led some to suggest links to witchcraft and black magic, however, a Biblical explanation of the subjects remains more probable. In the 18th century, Zoffany's native city of Regensburg was home to one of the largest Jewish communities in the Holy Roman Empire.

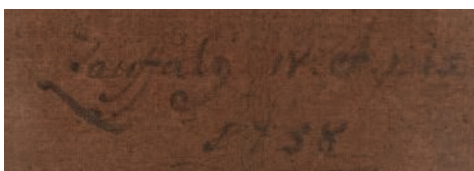
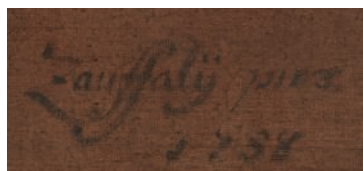


Fig. 1 Details of the reverses of the original unlined canvases of the present lot showing the artist's signature and date of execution







24

**CLAUDE JOSEPH VERNET (AVIGNON 1714-1789 PARIS)**

*Mediterranean seaport with fishermen unloading cargo and figures resting on the shore by a rocky outcrop, a man-o'-war in the distance*

signed 'J-Vernet-f' (lower left, on the rocks)

oil on canvas

45½ x 59¾ in. (115.5 x 150.8 cm.)

£300,000-500,000

\$440,000-730,000

€390,000-650,000

**PROVENANCE:**

with Frank Partridge, London, from whom acquired in 1986 by the grandfather of the present owner.

This picture dates to *circa* 1770, when Vernet was at the summit of his career. Although impressive in both size and in quality, the work does not seem to have been previously published. It may correspond to one of the lost paintings by Vernet listed in Ingersoll-Smouse's *Catalogue Raisonné*. The description of no. 1460, for example, matches quite closely: 'Coucher de soleil: Au pied d'un énorme rocher, un turc fumer sa pipe et semble regarder un bâtiment qui s'approche. Plusieurs pêcheurs stationnent. Au loin, une montagne et une tour' (*Joseph Vernet: Peintre de Marine 1714-1789. Etude critique suivie d'un catalogue raisonné de son œuvre peint*, Paris, 1926, II, p. 62, no. 1460). It

is hard, however, to identify the picture with absolute certainty as Vernet created different versions of the same composition, often with subtle variations.

As is often the case in his later work, Vernet is less concerned with the topography of his compositions. The imagined landscape here focuses on creating a shimmering atmosphere with an expanse of water beneath the glowing sun, the delicate morning mist and nuances of colour throughout the sky. Vernet's ability to summon up nature's beauty was praised by Diderot, who wrote that Vernet 'a volé à la nature son secret' - he had 'stolen Nature's secret'.

















PROPERTY FROM A SWISS PRIVATE COLLECTION

**\*25**

**FRANÇOIS BOUCHER (PARIS 1703-1770)**

*Pan and Syrinx; and Alpheus and Arethusa*

oil on canvas, circular  
10¾ x 10½ in. (27.3 x 27 cm.)

£200,000-300,000

a pair (2)

\$300,000-440,000  
€260,000-390,000







**PROVENANCE:**

Joseph-François Varanchan de Saint-Geniès; his sale, Paillet, Hôtel d'Aligre, Paris, 29-31 December 1777, lot 3: 'Deux tableaux de forme ronde & faisant pendant; l'un représente Pan & Syrinx: ces morceaux, esquisses d'un grand mérite, sont connus pour être les premières pensées de ceux qui étoient dans le cabinet de feu M. Randon de Boisset' (410 livres to the following).

Antoine-Charles Dulac; his sale, Hôtel d'Aligre, Paris, 30 November 1778, lot 163: 'Deux tableaux de la touche la plus spirituelle & d'un bon ton de couleur; l'un représente Pan & Syrinx, l'autre Alphée & Arétuse' (451 livres to Petit).

Anonymous sale; No. 6 Rue des Jeûneurs, Paris, 21-22 November 1822, lots 88 and 89. Willy Blumenthal, Paris, with Galerie André Weil, Paris, February 1935. Anonymous sale; Christie's, Paris, 26 June 2003, lot 78, where acquired by the present owner.

**LITERATURE:**

P. de Nolhac, *François Boucher*, Paris, 1907, pp. 110 and 120.  
A. Ananoff, *François Boucher*, Paris, 1976, II, p. 213, nos. 548/1 and 549/2.

A. Ananoff and D. Wildenstein, *L'Opera completa di Boucher*, Milan, 1980, nos. 579 and 580.

J. P. Cuzin, *Jean-Honoré Fragonard, life and work*, New York, 1988, pp. 82 and 252.

P. Alasseur, 'Varanchan, collectionneur d'art au XVIIIe siècle: tentative d'identification. Sa vente du 29 au 31 décembre 1777', *Les Cahiers d'Histoire de l'Art*, 10, 2012, pp. 101 and 105, no. 3 (illustrated).



First documented in the celebrated Varanchan collection in the 18th century, these two freely-painted oil sketches by François Boucher, the herald of French *rococo* painting, epitomise the artist's celebrated 'mythologies', illustrating the ill-fated loves of the gods inspired by Ovid's *Metamorphosis*.

The first depicts the fruitless pursuit of the satyr Pan, born half-man, half-goat and known for his irrepressible lust. Driven by his unrequited desire for the nymph Syrinx, Pan eagerly chased her through a forest. As he was about to reach her, she appealed to the river god Ladon, shown in the picture as the bearded figure lending protection to Syrinx's voluptuous body. To defend her from Pan's further assaults, Ladon turned Syrinx into cattail reed, which the satyr later used to create the flute that now bears his name.

A parallel to Pan's unsuccessful pursuit, the second roundel tells the tale of the river god Alpheus, son of Oceanus and Tethys, who fell in love with the nymph Arethusa after she bathed in his waters. Wishing to remain chaste, the nymph fled Alpheus's pressing advances and in her distress made a plea to Diana. The hunting goddess, identified in Boucher's painting by the small crescent moon on her forehead, came to Arethusa's rescue, transforming her into a cloud. In addition, by depicting Arethusa in the



Fig. 1 Gian Lorenzo Bernini (1598-1680), *Apollo and Daphne*  
Rome, Galleria Borghese  
© 2016, Scala, Florence, courtesy of the Ministero Beni e Att. Culturali



Fig. 2 Jean-Honoré Fragonard, *The Bathers*, c. 1765  
© Louvre, Paris / Bridgeman Images

midst of her escape, arms outstretched reaching up, Boucher paid tribute to what is probably the most famous rendition of mythological pursuits – the Baroque sculptor Gian Lorenzo Bernini's celebrated *Apollo and Daphne*, which the French artist would undoubtedly have seen at the Galleria Borghese during his stay in Rome from 1728 to 1731 (fig. 1). Boucher, who found more inspiration in the work of Baroque masters than Renaissance artists, was a fervent admirer of Bernini and, among other works, had made a copy of Bernini's *Neptune* on the Moro fountain in Piazza Navona, Rome.

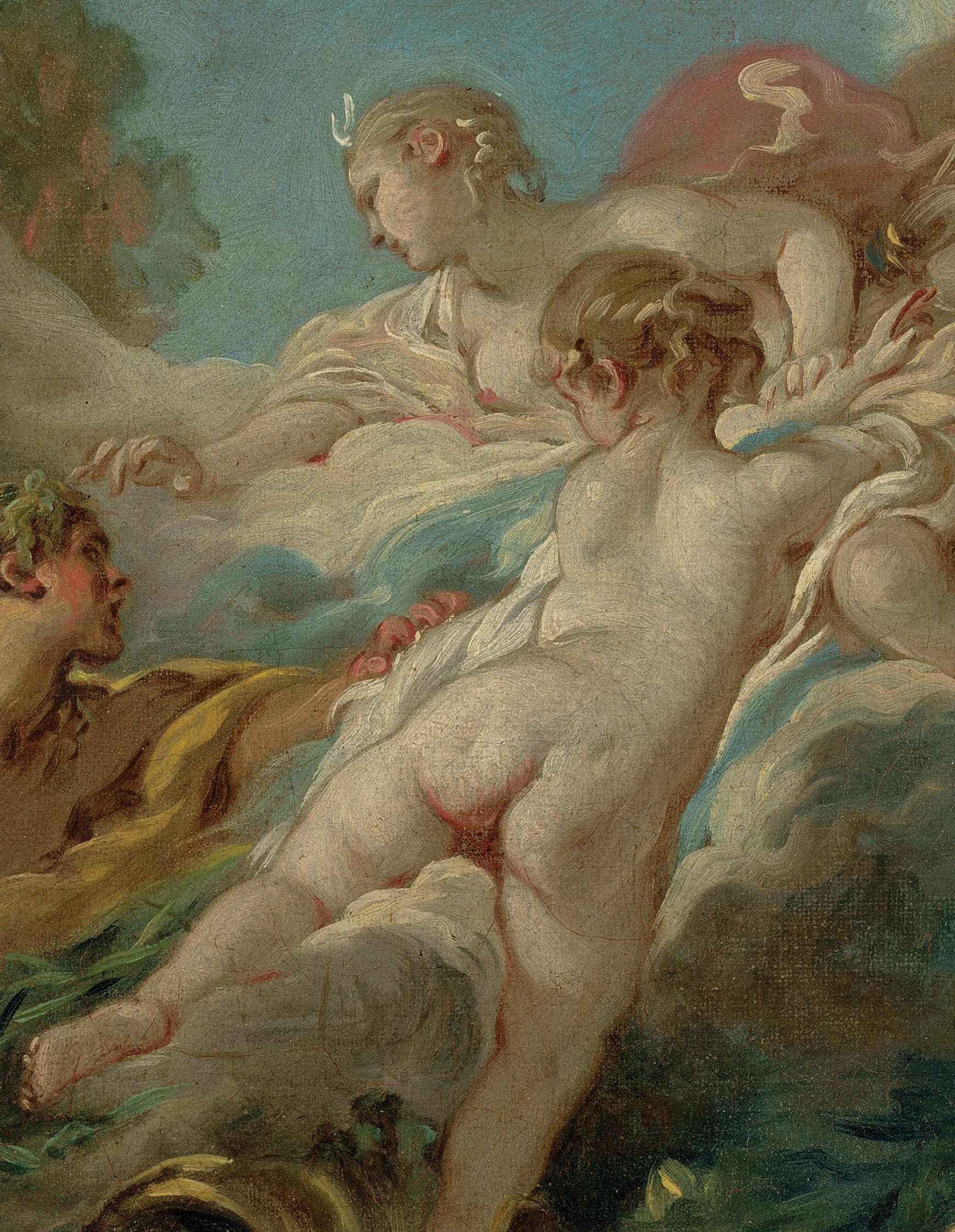
The two delightful roundels are considered to be the *premières pensées*, that is the artist's 'first thoughts' or sketches, made for a series of four roundels of similar dimensions, which he executed in 1761 for the legendary collector Pierre-Louis-Paul Randon de Boisset (untraced). These two preparatory sketches are first recorded in the distinguished collection of Joseph François Varanchan de Geniès. A *fermier général*, Varanchan was a fervent collector of Boucher and he may have acquired the roundels directly from the artist. Of his collection, which was dispersed in 1777, no fewer than five works eventually made their way into the Louvre. Notably, Varanchan owned Boucher's *Venus asking Vulcan to forge Aeneas's armour* (Paris, Musée du Louvre), a sketch by Fragonard for his celebrated *Verrou* (untraced) and his *Portrait of l'abbé de Saint Non en costume espagnol* (Barcelona, Museu

Nacional d'Art de Catalunya). Also in Varanchan's collection, *Les Baigneuses* by Fragonard (fig. 2; Paris, Musée du Louvre) shows a direct homage to the figures of Arethusa and Syrinx in the present pictures. It has been suggested by Jean-Pierre Cuzin (*op. cit.*, p. 252) that the young Fragonard, returning from Italy in 1761, may have admired and drawn inspiration from the two *tondi* in the collection of his patron Varanchan.

Varanchan was a pioneering collector with a vanguard predilection for sketches and drawings over finished works, an aspect of his collecting that was praised in the introduction to his 1777 sale catalogue: 'If carefully finished paintings are admired by the general public, there is a certain class of amateurs who derive infinite pleasure from a mere sketch; such people look for the soul and thoughts of the man of genius whom they know how to discern and recognise'. In *Pan and Syrinx* and *Alpheus and Arethusa*, Boucher draws directly with his loaded brush, using loose strokes and a spontaneous touch. In both roundels, the burning desire of the protagonists is paralleled by the daring freedom of handling adopted by the painter. As such they exemplify the spontaneity, raw quality and freshness of vision that have made sketches so appealing to discriminating collectors from Varanchan to today.

We are grateful to Alastair Laing for confirming the attribution upon first-hand inspection of the works and for his help with the provenance and cataloguing of this lot.







26

JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

*A young girl, bust-length, in a blue and white striped pinafore*

oil on canvas, laid down on panel  
14½ x 12½ in. (37.1 x 31.5 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

**PROVENANCE:**

Alfred Beit (1853-1906), 26 Park Lane, London, by 1904, and by inheritance to his brother, Sir Otto Beit, 1st Bt. (1865-1930), London, and by descent to his daughter, Muriel Lillian Beit, Lady Munro (1904-1976), and by descent to the present owner.

**LITERATURE:**

W. von Bode, *The Art Collection of Mr. Alfred Beit at his Residence 26 Park Lane, London*, Berlin, 1904, pp. 24, 25 and 58, illustrated.  
W. von Bode, *Catalogue of the collection of pictures and bronzes in the possession of Mr. Otto Beit*, London, 1913, pp. 28-30 and 87, no. 75, illustrated.

This beautiful and sensitive bust of a child in a striped pinafore is characteristic of the many *têtes d'expression* that Greuze produced from the 1760s onwards, and that were a source of the tremendous popularity he enjoyed in his lifetime. Although these head studies could be somewhat mechanical and repetitive, the present example displays Greuze at his most tender and engaged. The image displays the artist's deeply felt and well-observed ability to capture the seriousness and individual character of children. In her simple, rustic costume, the child appears pensive, as she gazes out of the picture frame. Painted with creamy, broad brushstrokes that reproduce the thick folds of her blouse and the coarse fabric of her dress and hat, the painting immerses the child in an atmosphere of warm, soft light and gentle, enveloping shadows. The beauty of Greuze's handling of paint, his effortless mastery of anatomy and his profound insight into human emotion seemed something entirely new and remarkable to 18th-

century critics and public alike, more authentic and insightful than the works of any of his contemporaries.

The present painting dates from *circa* 1760 and is closely related to head studies that Greuze made for one of his multi-figural narrative masterpieces, *The Marriage Contract* (1761; Paris, Musée du Louvre), several of which the artist worked up into independent pictures, for example the *Wool Winder* in the Frick Collection, New York. It is easily comparable to the superb *Bust of a Girl* from the Andre Meyer collection (sold, Christie's, New York, 26 October 2001, lot 27) and *A Girl at a Parapet* (sold, Christie's, New York, 29 January 2014, lot 55), the same striped material appears in these two examples. It once formed part of the Beit collection (see lots 9, 38 and 39), and was hung by Sir Otto Beit next to his great Goya, *Portrait of Doña Antonia Zárate* (Dublin, National Gallery of Ireland). Wilhelm von Bode, in his 1904 catalogue of the collection, praised the picture for its 'unusually fine and almost vigorous tone-colour' (*op. cit.*).







PROPERTY OF A LADY

**27**

**LUIS MELÉNDEZ (NAPLES 1716-1780 MADRID)**

*An earthenware pitcher and copper pail, with a bread roll, figs, quinces and cherries on a stone ledge*

signed with initials 'LM' (centre right, on the copper pail) and 'LM<sup>z</sup>' (lower right)

oil on canvas

15<sup>7</sup>/<sub>8</sub> x 13<sup>7</sup>/<sub>8</sub> in. (40.3 x 35.3 cm.)

£600,000-800,000

\$880,000-1,200,000

€780,000-1,000,000

**PROVENANCE:**

Private collection, Spain.









Fig. 1 Luis Meléndez, *Still Life with bread, apples, grapes and a bottle*  
© Museu Nacional d'Art de Catalunya, Barcelona

Luis Meléndez is regarded as one of the greatest still life artists in the European tradition. This beautiful example, which first came to the attention of scholars in 2010, is a superb demonstration of his mastery of the genre. This work, together with the following lot, will be included by Professor Cherry in the forthcoming addendum to his *Catalogue Raisonné* of the artist's works.

Both pictures are painted on canvases of small format, of dimensions frequently used by Meléndez. The use of such a canvas size appears to originate with the series of still lifes painted in 1759-1774 for the New Cabinet of Natural History of Charles, Prince of Asturias, subsequently King Charles IV of Spain (1748-1819). In 1800, this project would be described by the celebrated art historian Ceán Bermúdez as Meléndez's greatest

achievement – it accounts for about one-third of his known still life output, the group is now spread between the Prado, the Patrimonio Nacional and the Museo Nacional de Escultura. The motivation for the project was the Prince's great passion for natural history. In the chapter of his monograph devoted to the princely commission, Peter Cherry points to the relationship between certain of Meléndez's paintings and botanical watercolours by Cristobál Vilella, perhaps partly inspired by the former (*Luis Meléndez: Still life painter*, Madrid, 2006, pp. 193ff.). In Cherry's words, Meléndez 'planned to inventory the natural produce of the Spanish peninsula'; the prince's accounts describe the series as representing 'the natural history of Spain, that is the depiction of the all the fruits, meats, birds, fish, flowers, foodstuffs and natural produce of these Kingdoms' (*ibid.*, p. 222). Whether or not the present picture and the following lot were painted for the Prince of Asturias, the same motivation is clearly in evidence: the care and sensitivity with which Meléndez paints this group of objects speaks not only of his affection for the observed world, but also of his fondness for local fare – the cherries and figs of Extremadura, the pears of Mallorca, the plums and grapes and the *tinto* of Spain.

His rendering of space is masterful: the elements are arranged with deceptive simplicity, brought together to create a sense of natural order and harmony. The geometry of the manmade objects is set off by the irregular contours of the fruit and bread. As in most of Meléndez's

pictures, the light falls from the upper left, highlighting the convex curves and picking out every surface detail. Elements of both compositions, such as the copper pail and the large loaf of bread, or the plate of grapes and pears, feature in other works by the artist in the Prado, Madrid, in the Museu Nacional d'Art de Catalunya, Barcelona (figs. 1 and 2), and in the Museum of Fine Arts, Boston. Indeed throughout his *oeuvre* he tends to reprise similar stock parts, which are re-invented and re-worked in different combinations. Each picture though stands alone as an individual creation, part of a grander vision of nature that Meléndez perfected.



Fig. 2 Luis Meléndez, *Still Life with bread, greengages and pitcher*  
© Prado, Madrid, Spain / Bridgeman Images







PROPERTY OF A LADY

**28**

**LUIS MELÉNDEZ (NAPLES 1716-1780 MADRID)**

*Grapes and plums on a plate, with pears and a glass bottle  
on a wooden ledge*

oil on canvas  
15 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in. (40.3 x 35.3 cm.)

£600,000-800,000

\$880,000-1,200,000

€780,000-1,000,000

**PROVENANCE:**

Private collection, Spain.

**LITERATURE:**

P. Cherry, *In the presence of things: Four centuries of European still-life painting. Part One: 17th-18th Centuries*, and *A perspectiva das coisas: a natureza-morta na Europa*, exhibition catalogues, Calouste Gulbenkian Museum, Lisbon, 2010, p. 108, fig. 91.

For a note on this picture, please see the previous lot.















29

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

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

on gold ground panel, shaped top, in an engaged frame

23 $\frac{7}{8}$  x 12 $\frac{1}{4}$  in. (60.6 x 31 cm.)

inscribed 'PATER•NOSTER•QVIES•INCIELIS' (lower centre, on the frame) and

with inventory number '12' (on the reverse)

£150,000-200,000

\$220,000-290,000

€200,000-260,000

**PROVENANCE:**

Julius David Ichenhauser, 203 Gloucester Terrace, London; his sale (†), Christie's, London, 3 December 1910, lot 97, as 'Italian School' (14 gns. to Caufax[?]).

with Frascione, Florence, 1967 (according to a handwritten note on the back of a photograph in the Fondazione di Studi di Storia dell'Arte Roberto Longhi, Florence).

Anonymous sale; Sotheby's, Florence, 18 May 1987, lot 676.

Carlo de Carlo, Florence; (†) Franco Semenzato, Florence, 18 October 2000, lot 69.

**LITERATURE:**

A. Tartuferi, 'Una nota per l'esordio di Agnolo Gaddi', *Antichità Viva*, XXXV, 1996, pp. 4 and 7, note 8.

S. Chiodo, 'Painters in Florence after the 'Black Death'. The Master of the Misericordia and Matteo di Pacino', M. Boskovits (ed.), in R. Offner, K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, IV, IX, Florence, 2011, pp. 146-7, pl. IV.

The Master of the Misericordia, named in 1958 by Richard Offner after the impressive altarpiece in the Accademia, Florence, was one of the most effective and productive painters active in Florence in the period from *circa* 1355 to 1390.

Formed in the world of Taddeo Gaddi and Bernardo Daddi, the dominant Florentine artists of the previous generation, his development paralleled that of Giovanni da Milano, and anticipated that of the Florentine masters of the late *Trecento*. Offner's core group of pictures by the Master was significantly expanded by Boskovits in 1973 (M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence, 1975, pp. 366-72) and by Chiodo (*op. cit.*).

This characteristically incisive panel was in 1987 accompanied by a letter from Roberto Longhi assigning it to the Maestro di Sant'Eligio, whose *oeuvre* has since been subsumed into that of the Misericordia Master. As Chiodo noted, the punch employed for the borders is apparently the same as that used in pictures by the artist at Bern and Cambridge, Massachusetts (*op. cit.*, pls. XXII and XXXV) (cf. M. Frinta, *Punched decoration: on late medieval panel and miniature painting*, Prague, 1998, I, p. 399).







PROPERTY OF A PRIVATE COLLECTOR

30

## SCHOOL OF SPOLETO, FIRST HALF OF THE 14TH CENTURY

*A diptych: left wing: The Madonna and Child with two Saints (above) and Saint Francis, Saint Catherine of Alexandria and an Evangelist (below); right wing: The Crucifixion with the Virgin and Saint John the Evangelist (above) and a Bishop Saint, the Beata Illuminata of Montefalco (?) and Saint James the Greater (below)*

on gold ground panels, shaped tops, in integral frames  
13¾ x 7 in. (34.6 x 17 cm.)

a pair (2)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

### PROVENANCE:

L. Salavin; Palais Galliera, Paris, 5 December 1973, lot 35.

Anonymous sale; Semenzato, Venice, 4 July 2004, lot 48.

### LITERATURE:

F. Todini, *La Pittura Umbra dal Duecento al Primo Cinquecento*, Milan, 1989, I, p. 352; and II, fig. 289.

The city of Spoleto, situated north of Rome and just south of Perugia and Assisi, enjoyed a flourishing artistic tradition from at least the 12th century. In the first decades of the 14th century, artists working in the Spoletan style encountered the developments at Assisi, where Giotto, Simone Martini and the Lorenzetti had all worked. Filippo Todini identifies two as-yet-anonymous painters — both named for the Beata Chiara of Montefalco, an Augustinian nun whose cult was of considerable local importance in *Trecento* Montefalco — as among the first of the Spoletan School to absorb the innovations at Assisi. Although the town of Montefalco was too small to have supported an artistic centre in its own right, the cult of the Beata Chiara did support numerous commissions from Spoletan artists. Indeed, while both the aforementioned Masters of the Beata Chiara are known for the frescoes they executed in the Cappella di Santa Croce in the church of Santa Chiara at Montefalco, the painters themselves likely hailed from outside Montefalco itself.

Todini considered the present starkly-conceived diptych, intended for private devotion, to be close to the work of the first Master of the Beata Chiara, who was active in the 1330s and 1340s (*op. cit.*). Although he is primarily known for his work in fresco, devotional panels on a similar scale by the Master do survive, including the reliquary from Spoleto at the Victoria and Albert Museum, London (*ibid.*, pl. 277). The Augustinian nun shown below the cross in the second panel has sometimes been identified as the Beata Illuminata of Montefalco, whose inclusion might suggest that the diptych was intended for a patron from Montefalco or its immediate vicinity.







## FLORENTINE SCHOOL, EARLY 15TH CENTURY

*The Crucifixion with Saints Francis and Anthony, the Madonna and a donor*

on gold ground panel, shaped top, in an integral frame

19 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (49.1 x 26.1 cm.)

inscribed 'SA-MARIA-SVS-FRANCISCVS / ·MATER-DEI-SVS-ANTONIVS·'  
(lower centre, on the frame)

£70,000-100,000

\$110,000-150,000

€91,000-130,000

This small, unpublished panel, destined for private devotion due to its scale, is closely related to the work of Giovanni di Marco, also known as Giovanni dal Ponte, a key figure of late Gothic Florentine art. He is thought to have begun his training under Spinello Aretino and he earned his name from the location of his workshop near Santo Stefano al Ponte. This panel can be compared to a *Crucifixion* by Giovanni dal Ponte, painted on the wing of an altarpiece, formerly with the Silberman Galleries, which shows strong similarities in the physiognomy of Christ and the face of the Madonna. It is also possible that the artist may have had knowledge of the *Crucifixion* by Spinello in the Basilica di San Francesco in Arezzo, indicating that this panel may date to *circa* 1410.

To the left of Christ stand Saint Francis, identified by his stigmata, and Saint Anthony, the Father of Monastic Orders. The latter holds a book in his left hand and a globe of fire in his right. The fire refers to ergot poisoning, also known as 'Saint Anthony's Fire'. This was an alarming disease that had devastating consequences in the 14th and 15th centuries, a form of chemically-induced psychosis suffered as a result of ingesting mould-contaminated grain. It was named 'Saint Anthony's Fire' after the monks of the Order of Saint Anthony, who were particularly effective at treating the ailment.





† S<sup>A</sup>·M<sup>A</sup>RI<sup>A</sup>·S<sup>VS</sup>·FRANCISCVS  
·MATER·DEI·S<sup>VS</sup>·ANTOINVS;



# BARTOLOMEO RAMENGHI, IL BAGNACAVALLLO (BAGNACAVALLLO 1484-1542 BOLOGNA)

*The Mystic Marriage of Saint Catherine of Alexandria*

oil on panel  
24½ x 20⅞ in. (62.2 x 52.4 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

## PROVENANCE:

Sir Charles Turner, London; his sale, Lepke, Berlin, 17 November 1908, lot 12, where acquired by the following, George Salting (1835–1909), London, by whom bequeathed to his niece, Katherine (1871–1952), who married in 1892 Lord Binning, eldest son of the 11th Earl of Haddington, and by descent to, The family of the Earls of Haddington at Tynninghame, East Lothian, Scotland, until sold by the following, The Trustees of the Mellerstain Trust; Sotheby's, London, 8 July 1987, lot 3, as 'Lorenzo Costa' (£99,000). Anonymous sale; Christie's, London, 7 July 1995, lot 116, where acquired after the sale by the present owner.

## EXHIBITED:

London, Agnew's, *The Collection of Pictures and Drawings of the late Mr. George Salting*, 1910, no. 96.

There are relatively few extant works by Bartolomeo Ramenghi, called Bagnacavallo after the town of his birth near Ravenna. He studied with Francesco Francia in Bologna, where he no doubt also absorbed the influences of Amico Aspertini and Lorenzo Costa. He is recorded as working together with Biagio Pupini delle Lame in 1511 on pictures to decorate the church of San Pietro in Vincoli in Faenza, works which are now lost. He then moved to Rome, drawn by the urge to follow Raphael, and is known to have made copies after the latter's pictures, including a version of the *Transfiguration* (Bologna, San Michele in Bosco). This panel is a relatively early work, recognised as such by Daniele Benati in 1995, a view he recently confirmed on the basis of a photograph. The influence of Francia, as well as the school of Ferrara, is quite evident in the graceful features of the figures and the delicate execution.

In 1908, the picture was acquired by George Salting, one of the most prominent collectors and benefactors of his time. Salting was born in Sydney in 1835 and when his father died in 1865, he inherited a fortune from the family's wool export business, based in Australia. Educated at Eton and Balliol College, Oxford, he eventually settled in London and lived in relatively modest rooms above the Thatched House Club at 86 St. James's Street, where he began collecting porcelain. He was frugal in his habits and spending, and gave over his wealth almost entirely to collecting;

he was said to have 'paid sixpence for his tea, or three shillings for a dinner on the same day that he had bought a picture for £5,000' (C.H. Read, 'George Salting', *The Burlington Magazine*, XVI, no. 83, February 1910, p. 250). Over time his interests broadened and he collected more diverse objects, including magnificent Italian Renaissance bronzes and important Old Master pictures, all housed in St. James's Street, described as a 'queer, overcrowded room in which [he] not so much displayed as concealed his incomparable treasures' (C. Philips, 'Cesare da Sesto', *The Burlington Magazine*, XX, no. 108, March 1912, p. 361). His obsession with refining his collection earned him the title of the 'prince of weeders' (R.H. Benson, *Catalogue of Italian pictures at 16, South Street, Park Lane, London and Buckhurst in Sussex collected by Robert and Evelyn Benson*, London, 1914, p. vii). When he died he bequeathed his ceramics to the Victoria and Albert Museum, his prints and drawings to the British Museum and most of his pictures to the National Gallery, London. His gift of 192 pictures was the largest single donation ever made to the Gallery, and included some key masterpieces such as Vermeer's *A Young Woman Seated at a Virginal*, Dirk Bouts's *The Virgin and Child* and Sebastiano del Piombo's *Salome*. Sir Charles Read reserved special praise for Salting: 'As a great collector of the most catholic sympathies he stood almost alone, and he has unquestionably left his mark on the connoisseurship of our day' (Read, *op. cit.*, p. 251).







## BERNARDINO LUINI (?LUINI, NEAR MILAN ?1480/85-1532 ?LUGANO)

### *Madonna of the Grapevine*

oil on panel  
33 x 25¼ in. (83.5 x 65.5 cm.)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

#### PROVENANCE:

Giovanni Salocchi, Florence.  
Costantino Nigro (1894-1967), Genoa.  
Angelo Costa (1901-1976), Genoa, and by  
descent from whom acquired by the  
present owner.

#### LITERATURE:

A. Ottino della Chiesa, *Bernardino Luini*, Novara, 1956, pp. 33 and 76-77, no. 55, figs. 46-7.  
F. Mazzini, 'La pittura del primo Cinquecento', in *Storia di Milano*, VIII, 1957, p. 632.  
A. Bertini, 'La giovinezza di Bernardino Luini', in *Critica d'arte*, LIII-LIV, September 1962, p. 60.  
A. Orlando, *Genova e il collezionismo nel Novecento: studi nel centenario di Angelo Costa (1901-1976)*, Turin, 2001, p. 152.  
C. Quattrini, 'Bernardino Luini nel secondo decennio del Cinquecento', *Rivista dell'Istituto Nazionale d'Archeologia e Storia del Arte*, XXVII, 2004, p. 177.  
A. Ballarin, 'Problemi di leonardismo Milanese tra Quattro e Cinquecento', *Pittura del Rinascimento nell'Italia settentrionale*, VII, 2010, I, pp. 627-8.  
C. Quattrini, *Bernardino Luini* (forthcoming).

Considered to be among Leonardo da Vinci's most important pupils, Bernardino Luini is even more mysterious than his celebrated master. Though the basic details of his biography remain uncertain, he left an accomplished and impressive *oeuvre*. Although the relationship between them has never been conclusively documented, Vasari mentions Luini among Leonardo's Milanese followers, while Vasari's emulator Lomazzo tells us that Luini's son, Aurelio possessed a small book (untraced) containing about 50 caricatures drawn in red chalk by Leonardo, and also owned Leonardo's celebrated cartoon of the *Virgin and Child with Saint Anne and the Infant Saint John* (London, National Gallery). Bernardino Luini certainly made a painted copy of the cartoon, which lends credence to the idea that he may at some point have owned it, perhaps as a gift from Leonardo himself. Luini's style is so indebted to Leonardo's, that some of his most famous works have in the past been attributed to Leonardo himself.

Once considered to be by Leonardo da Vinci, the *Madonna of the Grapevine* was first correctly attributed to Bernardino Luini by Angela Ottino della Chiesa in 1956, when it was in the Genoese collection of Angelo Costa. Ottino della Chiesa defined the work as an 'intersection of the local tradition with Leonardesque influence', and hailed it as one of the masterpieces of the Luini's early maturity, dating it to the 1510s (*op. cit.*). This view was seconded by Aldo Bertini in 1962 (*op. cit.*), who aligned it with the artist's frescoes for Villa Pelucca in Sesto San Giovanni (now housed in Milan, Pinacoteca di Brera). Mazzini (*op. cit.*, 1957) considered it an early work, while Cristina Quattrini (*op. cit.*, 2004)

proposed a dating of *circa* 1515, the same moment as the cycle for the chapel of Saint Joseph in Santa Maria della Pace. Most recently, Alessandro Ballarin (*op. cit.*, 2010) has suggested a relationship with the Magadino polyptych, implying a dating no later than the conclusion of the first decade of the 16th century.

The theme of the Madonna seated on a rock or earthy bank, with a view to a receding landscape behind, was favoured by the artist, and ultimately derives from Venetian examples such as the *Madonna of the Meadow* by Giovanni Bellini (London, National Gallery), or the *Madonna* by Giorgione in the Hermitage, Saint Petersburg. Amongst many recurrences in Luini's *oeuvre*, the fresco for the Certosa (Charterhouse) of Pavia is particularly close to the present composition. The motif of the spring, with its allusion to the Baptism, is of course inspired by Leonardo's famous *Virgin of the Rocks* (two versions: Paris, Louvre; and London, National Gallery), which Luini may have observed in the process of its creation (see Ballarin, *op. cit.*, p. 157). The arrangement of the Christ Child and the little finch are traditional allusions to the Passion, while the grapevine refers to the Eucharist and to the Salvation brought about by Christ's sacrifice. It is possible that this work was commissioned by a member of the Milanese confraternity of the Corpo di Cristo, which would offer one explanation for the poetically conceived allegorical content. Luini's connections to this confraternity are attested by his commission to decorate the chapel of the Santissimo Sacramento di San Giorgio, and possibly by works such as *The Drunkenness of Noah* (Milan, Pinacoteca di Brera) and the *Pietà* in Houston (Museum of Fine Arts).







THE PROPERTY OF A FAMILY

**34**

**ASSOCIATE OF MICHELANGELO MERISI DA CARAVAGGIO  
(CARAVAGGIO, NEAR MILAN 1571-1610 PORTO ERCOLE)**

*A boy peeling fruit*

oil on canvas

25 $\frac{3}{4}$  x 20 $\frac{1}{8}$  in. (65.3 x 51.2 cm.)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

**PROVENANCE:**

Acquired in the 1960s.







This unpublished picture is a version of what was to judge from the number of extant copies one of the most successful early works of Caravaggio. The composition was profoundly innovative, and marks the first phase of the artistic revolution of which the artist was at once the initiator and the defining exponent. The boy is shown concentrating as he peels a green Seville or Bergamot orange, selected evidently from the white peaches, nectarines and cherries before him.

The son of a minor courtier, Fermo Merisi, who was in the service of Francesco Sforza, Marchese di Caravaggio, Caravaggio became in 1584 an apprentice to Simone Peterzano, himself the heir to a strongly realistic Lombard tradition who could be inventive in his use of nocturnal light. Caravaggio reached Rome in 1592, working apparently first for a priest, Monsignor Pandolfo Pucci. In 1593, he settled in the establishment of the painter most admired by the recently elected Pope Clement VIII, Giuseppe Cesari, il Cavaliere d'Arpino and his brother, Bernardino Cesari. Perhaps a couple of years later he joined the household of the influential Cardinal Francesco Maria del Monte (1549-1626), and was still there in November 1600. The cardinal's patronage had a decisive influence on the artist's career and led to a series of major Roman commissions. It is clear that the artist's meteoric rise owed much to the impact of his early genre pieces, like *A Boy peeling fruit*, which is generally dated about 1592-3 and widely considered to be the first of Caravaggio's compositions of the kind.

What is almost certainly the prototype of this composition is the imperfectly preserved canvas in the Royal Collection at Hampton Court (see, most recently, L. Whitaker in the exhibition catalogue, *The Art of Italy in the Royal Collection, Renaissance & Baroque*, London, 2007, pp. 262-4, no. 91). While other versions have been accepted as autograph by

some art historians, none has found general acceptance. In such details as the fruit this would appear to be the picture that comes closest to that at Hampton Court, and, like the Hampton Court picture but unlike some of the other versions that have surfaced and been compared with this, it is on a relatively rough canvas.

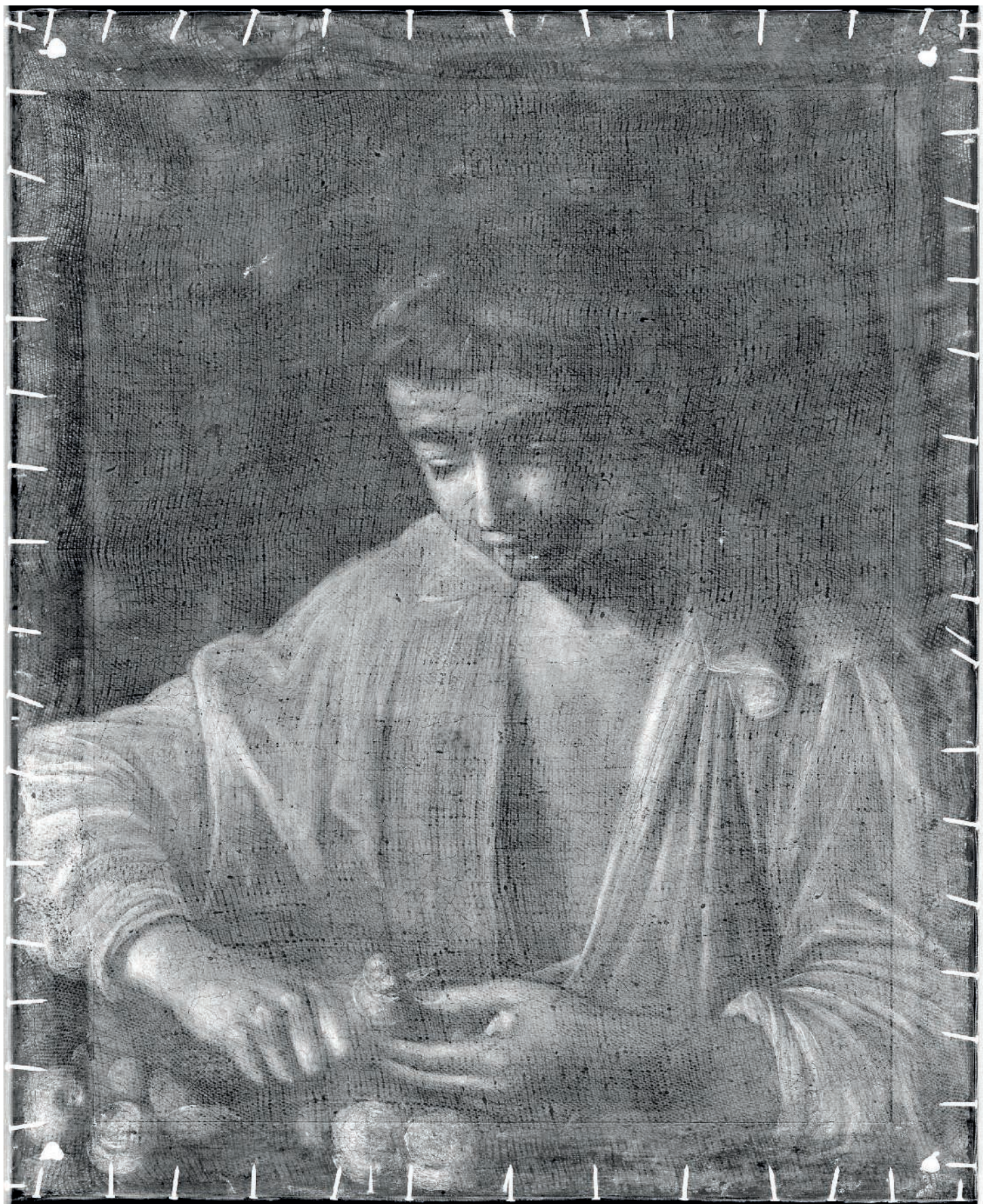
The Hampton Court picture, which is first recorded in the Royal Collection in 1688, may well be the artist's earliest surviving picture. Caravaggio's first biographer, Giulio Mancini in his *Considerazioni sulla pittura* of 1617-21 mentions a picture of 'un putto che mondava una pera con il coltello' ('a boy peeling a pear with a knife'), stating that it had been painted for sale. In one of the manuscripts of Mancini's work the fruit is described as an apple, and an unattributed picture of the subject in which the fruit is identified as an apple ('un putto in tavola con un pomo in mano') was seized from the Arpino workshop in 1607 and presented by Pope Paul V to his grasping collector of a nephew, Cardinal Scipione Borghese. What was evidently a different picture given presumably reliably to Caravaggio—in which the fruit was stated to be a peach—in the rather distinguished collection of the Perugian lawyer and historian, Cesare Crispolti (1563-1608) who had recently died, is mentioned in a letter of 1608 to the Cardinal from Lorenzo Sarego, the papal Governor of Perugia. It is thus likely that there were two pictures of the composition in 1608, Caravaggio's original and a replica, perhaps painted or at least authorised by him.

The number of versions of the subject testifies both to the success of the composition and to a fashion for his work among early collectors, although it should be emphasised that some of the pictures in question may well not be strictly contemporary with the artist. There is no explicit evidence that Caravaggio himself

painted more than one picture of the type, although it is believed by some that he supplied multiple versions of certain other compositions, most relevantly the early *Boy bitten by a Lizard*, represented by the autograph canvas in the National Gallery, London and by the picture in the Fondazione Longhi, Florence, which some have found less convincing in quality. The extent to which Caravaggio's work may have been copied by other artists in the Arpino workshop, by independent painters or by artists working in direct association with him, is unclear, but in the case of the picture under discussion the calibre of the fruit and of the better preserved passages of the flesh and the white shirt suggest an intimate familiarity with the artist himself.

Other versions have been considered in the literature on the artist. In the recent monograph by R. Vodret (*Caravaggio, L'opera completa*, Milan, 2009, p. 68, fig. 46), that in a Roman collection is illustrated as the best extant version of a lost prototype. This had previously been published by M. Marini (*Caravaggio*, Rome, 1987, no. 4) as the original and by H. Hibbard (*Caravaggio*, London, 1983, p. 16, fig. 3) as a copy: it was exhibited at Düsseldorf, *Caravaggio*, 2006-7, no. 28 (entry by F. Gasparri). The canvas first recorded in the collection of Sir Joshua Reynolds and offered at Christie's, New York, 23 January 2015, lot 16 has been widely exhibited and published: this has been accepted as a work by Caravaggio himself by, among many others, Luigi Salerno and Mina Gregori, and was regarded as the best known version by B.L. Brown, but was regarded as a copy by others, including most recently John Spike. A picture formerly with Dickinson, London, is published by Whitaker (*op. cit.*, p. 262, fig. 115) as attributed to Caravaggio and was exhibited as by Caravaggio at Düsseldorf, *Caravaggio*, 2006-7, no. 27.





X-radiograph of the present lot  
© Art Access & Research (UK Ltd.)



35

**TIZIANO VECELLIO, CALLED TITIAN  
(PIEVE DI CADORE C. 1485/90-1576 VENICE)**

*Double portrait of Guidobaldo II della Rovere, Duke of Urbino (1514-1574),  
and his son, Francesco Maria II (1549-1631), full-length*

inscribed 'S-R-E- / SURP' (upper left, on the banderole)

oil on canvas

78 x 44½ in. (198 x 113 cm.)

£2,000,000-3,000,000

\$3,000,000-4,400,000

€2,600,000-3,900,000

**PROVENANCE:**

The Malaspina family (Elizabeth della Rovere, sister of Guidobaldo II, who married Alberico I Cybo Malaspina, Marchese di Massa and Carrara).

Abate Luigi Celotti, Venice, until 1837.

Count Anatole Demidoff, Prince of San Donato (1812-1875), San Donato, Florence, 1837; his sale, Hôtel Drouot, Paris, 3-4 March 1870, lot 187 (17,500 francs).

Hugh Lupus Grosvenor, 3rd Marquess of Westminster, later 1st Duke of Westminster (1825-1899), 1870, and by descent at Grosvenor House, and elsewhere to his grandson, Hugh Richard Arthur, 2nd Duke of Westminster (1879-1953); (†) Sotheby's, London, 24 June 1959, lot 17 (£24,000).

with Matthiesen Gallery, London, by 1962, where acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, *Exhibition of Works by the Old Masters*, 1871, no. 139.

Stockholm, Nationalmuseum, *Konstens Venedig: utställning anordnad med anledning av Konung Gustaf VI Adolfs attioarsdag*, 20 October 1962-10 February 1963, no. 95.

Naples, Museo di Capodimonte, *Tiziano e il ritratto di corte da Raffaello a Carracci*, 25 March-4 June 2006, no. 31.

Paris, Musée du Luxembourg, *Titien: Le pouvoir en face*, 13 September 2006-21 January 2007, no. 29.

**LITERATURE:**

J. Young, *Catalogue of the Pictures at Grosvenor House*, London, 1913, no. 23.

E. Camesasca, *Tutta la pittura di Tiziano*, Milan, 1960, II, p. 56 (as lost).

B. Nicolson, 'Venetian Art in Stockholm', *The Burlington Magazine*, CV, January 1963, p. 32, illustrated as frontispiece opposite Editorial.

F. Heinemann, 'Die Ausstellung Venezianischer Kunst in Stockholm', *Kunstchronik*, XVI, 1963, p. 66.

E. Camesasca, *L'Opera Completa di Tiziano*, Milan, 1969, no. 348 (as lost).

R. Pallucchini, *Titian*, Florence, 1969, I, p. 90 (correctly rejecting the association of the picture with the portrait documented by Pietro Aretino in 1545).

H.E. Wethey, *The Paintings of Titian: The Portraits*, London, 1971, p. 137, no. 91, pl. 165.







This ambitious portrait of Guidobaldo II delle Rovere is one of a small handful of full-lengths by Titian, who, more than any other artist, redefined the status of portraiture in the 16th century and influenced that of subsequent centuries. The painting presents a key patron of Titian; and is a picture of immense historical significance, and of distinguished provenance.

Guidobaldo II della Rovere, Duke of Urbino (1514-1574), was the son and successor of Francesco Maria I, great-nephew of the founder of the family, Francesco della Rovere, Pope Sixtus IV (1414-1484) and son of Giovanni della Rovere, who married Giovanna da Montefeltro. Francesco Maria I and his wife Eleonora Gonzaga were committed patrons of Titian, who painted portraits of them in *circa* 1535 (Florence, Uffizi) and ordered further works from him, including *La Bella* (Florence, Palazzo Pitti). In 1538, the year of his father's death, Guidobaldo commissioned a canvas that marked a key stage of Titian's evolution as a painter, the *Venus of Urbino* (Florence, Uffizi). He subsequently obtained a number of important portraits by the artist, including those of his wife, Giulia Varano, heiress of the duchy of Camerino (Florence, Palazzo Pitti), the copy of Raphael's portrait of



Fig. 1 Titian, *Francesco Maria della Rovere, Duke of Urbino*, 1536 n. 20767f, Gabinetto dei Disegni e delle Stampe degli Uffizi, Florence © Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali

Pope Julius II (Florence, Palazzo Pitti) and a posthumous portrait of Pope Sixtus IV (Florence, Uffizi); as well as religious pictures, of which the last was the *Madonna della Misericordia* of 1573 (Florence, Palazzo Pitti).

The della Rovere were forced to surrender Camerino by the acquisitive Pope Paul III Farnese, in 1542: after the death of Giulia Varano, without male issue, in 1547, Guidobaldo had little option but to ally with the Farnese. He married the pope's granddaughter, Vittoria, and their son, Francesco Maria II, was born in 1549. In commissioning this portrait, the duke was following the example of his celebrated great-grandfather, Federico II di Montefeltro, 1st Duke of Urbino, who was portrayed by Pedro Berruguete (Urbino, Palazzo Ducale), with his infant son and eventual successor, Guidobaldo, who bequeathed his dukedom to his nephew, Francesco Maria I in 1504. Guidobaldo must also have known that, as a drawing in the Uffizi establishes (fig. 1), Titian's portrait of his father was intended as a whole-length, but then reduced to match the portrait of his mother Eleonora Gonzaga. Moreover, he must also have been aware of Titian's work for the Farnese, notably the celebrated portrait of 1546 of Pope Paul III with his grandsons, and Guidobaldo's future brothers-in-law, Cardinal Alessandro Farnese and Ottavio, to whom he and his first wife had been forced to surrender Camerino in 1542 (Naples, Museo di Capodimonte).

Titian's portrait celebrates both the survival of an heir to the dukedom of Urbino, Francesco Maria II (1549-1631), himself to be a notable patron of the arts, and Guidobaldo's appointment in January 1553 as Prefect of the Holy Roman Church in the City of Rome: the letters 'S R E / S U R F' signify *Sanctae Romanae Ecclesiae Signifer Urbis Romae Praefectus*, as Wethey correctly recognised. This inscription makes it clear that the picture must be that recorded in the correspondence of the duke for 1552, and implies that the picture was still unfinished in 1553 (it should, however, be borne in mind that the year then began in March rather than January). It was clearly Titian's second



Fig. 2 Titian, *Philip II of Spain* (1527-98), 1550 © Prado, Madrid, Spain / Bridgeman Images

portrait of the duke, as one is referred to in a letter of March 1545 from the artist's close friend, Pietro Aretino.

This portrait is one of only a handful of whole-lengths by Titian. Venetian convention discouraged statements of the kind and, with the possible exception of the portrait in the Uffizi (Wethey, *op. cit.*, no. 52), wrongly identified as of Diego Hurtado de Mendoza, all the artist's whole-lengths are of sitters of elevated rank: the three portraits of the Emperor Charles V (Madrid, Prado; and Munich, Alte Pinakothek); that of his son, King Philip II of Spain (fig. 2; Madrid, Prado), of which there are two partly autograph variants (Naples, Museo di Capodimonte; and Florence, Palazzo Pitti); the portrait of Giovanni Francesco Acquaviva d'Aragona, exiled Duke of Atri (Kassel, Staatliche Kunstsammlung); that of Cardinal Cristoforo Madruzzo, who exercised secular power as Bishop of Trent (Sao Paulo, Museu de Arte de São Paulo); *The Allocution of Alfonso d'Avalos, Marchese del Vasto* (Madrid, Prado); *The Vendramin Family in Adoration of a Relic of the True Cross* (London, National Gallery), a statement of religious devotion as much as a strict portrait group; the Farnese group (referred to above); and the present picture, which is the only work of the kind not held by a public institution.











## Provenance

Most of the Titians painted for the della Rovere family would pass by inheritance to the Medici and are thus now in Florence. This portrait passed through Guidobaldo's sister, Elisabetta, wife of Alberico I Cybo Malaspina, sovereign Marchese of Massa and Carrara, lineal representative of Giovanni Battista Cibo who in 1484 had succeeded Sixtus IV as Pope Innocent VIII. The portrait was thus presumably transferred to the family palace at Massa. It may well have been sold by their descendants when the marquisate was added to the principality of Lucca, after the French occupation: in 1815 it was incorporated in the duchy of Modena.

The Venetian Abate Luigi Celotti was a key figure in the sale of pictures and other works of art sold as a result of the French Invasion of Italy and an exceptional collector in his own right, owning the most extensive private collection of pre-Renaissance pictures in Italy. While he was particularly active in the Veneto - and owned a bookshop in Venice itself - he had links throughout Italy. He obtained cuttings from many of the choir books of the Sistine Chapel, and held a sale of these at Christie's on 26 May 1825. Venetian painting was, however, a particular interest and he acted as intermediary in the sale of celebrated works by Carpaccio, Veronese and others.

Anatole Demidoff (Anatoly Demidov), Prince of San Donato (fig. 3) inherited in 1828 on the death of his father, Count Nikolay Demidoff, much of the



Fig. 3 Karl Pavlovich Briullov, *Portrait of Anatole Demidoff, Prince de San-Donato*, 1829, pencil and watercolour on paper, Private Collection © Christie's Images Limited 2016

huge family fortune built up in the iron and munitions industries. His father had commenced work on the Villa San Donato near Florence, but he greatly enlarged the project for this, and filled the house with a prodigious assemblage of works of art of every kind. In 1840, Demidoff married Princess Mathilde Bonaparte, later celebrated as a patron of writers in France, who herself owned a number of exceptional pictures including Pontormo's *Halberdier* (Malibu, J.P. Getty Museum), but they separated in 1846. Demidoff's tastes were omnivorous, ranging from the decorative arts to pictures of every kind. He was a notable buyer of works by contemporary French painters, including Delaroche and Scheffer, and a yet more discriminating collector of Old Masters. In 1837, the year that he acquired this portrait by Titian, he secured many of the greatest prizes from the collection of Dutch pictures formed by the duc de Berry and sold for his widow. He acquired key works by Ribera, and was a pioneer in his appreciation of Crivelli: the Demidoff polyptych in the National Gallery, London, was assembled for him. The greater part of his collection was dispersed in a series of major sales in Paris in 1870.

Hugh Grosvenor, 3rd Marquess of Westminster (fig. 4), who succeeded his father in 1869, inherited one of the greatest of British private collections: his great-grandfather, the 1st Earl Grosvenor bought a large number of pictures through an agent in Italy in the late 1750s, and his grandfather the 1st Marquess

transformed the collection with the *en bloc* purchase in 1805 of the Agar-Ellis collection with its celebrated Claudes. The 2nd Marquess was also a collector, securing an outstanding masterpiece, van der Weyden's Braque triptych in 1845 among other works. That he left his acquisitions to his widow, from whom they would pass to their eighth daughter, Lady Theodora Guest, may well partly explain his son's purchase of the Titian. A Liberal, whose fortune from London property was matched by the scale upon which his seat - Eaton Hall in Cheshire (fig. 5) - was transformed for him by Alfred Waterhouse between 1870 and 1883, the Marquess, who was elevated as 1st Duke of Westminster in 1874, took a close interest in national museums and was largely responsible for ensuring that these were open on Sundays.



Fig. 4 William Holl Jr. after George Richmond, *Hugh Lupus Grosvenor, 1st Duke of Westminster* © National Portrait Gallery, London



Fig. 5 The east facade, Eaton Hall, from *The Country House* © Country Life / Bridgeman Images



36

## GIAMBATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

*Saint Joseph and the Christ Child, in a painted oval*

oil on canvas  
23¼ x 16¾ in. (58.9 x 42.5 cm.)

£70,000-100,000

\$110,000-150,000

€91,000-130,000

### PROVENANCE:

Mancinelli-Scotti collection, Milan; Scopinich Gallery, Milan, 29 May 1929, lot 31, where acquired by the following, Rasini collection, Milan.

### LITERATURE:

R. Pallucchini, 'Di una pittrice veneziana del settecento: Giulia Lama', *Rivista d'Arte*, XV, 1933, as 'Giulia Lama'.  
A. Morassi, 'The Young Tiepolo', *The Burlington Magazine*, LXIV, 371, February 1934, p. 91, pl. II.  
A. Porcella, 'Il Tiepolo e i Tiepoleschi', *L'Arte*, XLIV, December 1941, as 'Piazzetta'.  
A. Morassi, *A Complete Catalogue of the Paintings of G.B. Tiepolo*, London, 1962, p. 28.  
A. Mariuz, *L'opera completa del Piazzetta*, Milan, 1982, p. 82, no. 28a.  
M. Gemin and F. Pedrocchi, *Giambattista Tiepolo*, Venice, 1993, p. 229, no. 34.  
S.M. Pilo, *La Giovinezza di Giovan Battista Tiepolo*, Venice, 1997, pp. 77 and 79, fig. 65.

This picture was first recognised by Adolfo Venturi and Roberto Longhi as a youthful work by Tiepolo when it was sold at auction in Milan in 1929. Shortly thereafter Antonio Morassi published it in *The Burlington Magazine* in an article that examined a handful of Tiepolo's early works, in an attempt to direct attention to a less-commonly studied aspect of his *oeuvre* (*op. cit.*).

The picture relates to a composition by Giambattista Piazzetta in the National Gallery in Prague (fig. 1), which is oval in format and of slightly larger dimensions. A similar arrangement of figures, with the Child placed on the shoulder and turned to the viewer, is also used in Piazzetta's *Saint Christopher Carrying the Infant Christ* in the Metropolitan Museum, New York. The positioning of the head of Saint Joseph may derive from the *Saint Jerome*

by Johann Liss made for the church of San Nicolò dei Tolentini, Venice, in 1627. As Morassi noted, the picture provides a key link between Piazzetta and the young Tiepolo, two of the most prominent artists in 18th-century Venice. While the composition is the same, the impact of the two pictures is markedly different: where Piazzetta's touch is delicate and feathery, Tiepolo paints in rich impasto and strong modelling. He creates an intensity and immediacy that characterise and distinguish his work. Indeed, Morassi noted that in this picture one can see Tiepolo displaying that spark of virtuosity that would set him on the path to greatness: 'the colour scheme is truly exquisite, for the flesh tones alternate with bluish, pearly reflexions [*sic.*] – giving an indication of what was to come' (*ibid.*).



Fig. 1 Giambattista Piazzetta, *St Joseph with the Christ Child*  
© National Gallery in Prague 2016







## LUCA CARLEVARIJS (UDINE 1663-1730 VENICE)

*Elegant gentleman promenading on the Fondamenta Nuove, Venice, by the church of San Lazzaro dei Mendicanti*

oil on canvas  
19½ x 15¼ in. (49.4 x 40.1 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

In 1938 an album of fifty-three oil sketches by Luca Carlevarijs was acquired by the Victoria and Albert Museum in London. They show gondoliers, character sketches and costume studies of such verve and personality that it prompted John Pope-Hennessy to suggest that 'their evocative settecento quality' should 'compel a re-estimate [...] of Carlevarijs as something more than a geometrical topographer' (J. Pope-Hennessy, 'A Group of Studies by Luca Carlevarijs', *The Burlington Magazine*, LXXIII, 426, September 1938, p. 131). Many of the figure sketches, so-called *macchiette*, were preliminary studies for characters that would populate his renowned *vedute*, pictures that established a genre that would prove popular with Grand Tourists and reach its peak with Canaletto. Carlevarijs's attention to the detail of costume is especially noteworthy, intended to record and display the rich diversity of Venetian fashion and life in general, part of his self-confessed desire to 'rendere più facile alla notizia de' Paesi stranieri le Venete Magnificenze' ('to make the wonders of Venice known to other countries') (*Le fabbriche e vedute di Venezia diseguate poste in prospettiva et intagliate da Luca Carlevaris*, Venice, 1703).

One of the studies in the V&A album shows a man in a yellow jacket, his right hand in his pocket, which relates precisely to the main figure in this picture (fig. 1; Inv. P.51-1938). Here he is shown standing on the Fondamenta Nuove, outside the church of San Lazzaro dei Mendicanti. Unlike Carlevarijs's more staged *vedute*, all grand manner and choreographed performance, this picture communicates great spontaneity

and individuality, with Venice seen at street level, close up and intimate. Only a glimpse of the city is seen in the background, but the scene is unmistakably Venetian. The way in which the figure addresses the viewer, and the unusual decision to focus on a single character suggests this might be a portrait of a known individual, or possibly a portrait of the artist himself. The figure appears again in at least one other picture, showing *La Piazzetta*, with initials 'LC' (London, Private collection; A. Rizzi, *Luca Carlevarijs, Venice*, 1967, p. 90, pl. 84). In Carlevarijs's *oeuvre*, perhaps only the picture in the Ashmolean Museum, *La Piazzetta con la Libreria* (fig. 2), is comparable, where the figures are also derived from the *bozzetti* in the V&A.



Fig. 2 Luca Carlevarijs, *The Piazzetta, Venice*  
© Ashmolean Museum, University of Oxford



Fig. 1 Luca Carlevarijs, *Man in a Yellow Coat*,  
c. 1700-1710  
© Victoria and Albert Museum, London.







**38**

**FRANCESCO GUARDI (VENICE 1712-1793)**

*Piazza San Marco, Venice, with the Basilica and the Campanile, with figures in carnival costume*

oil on canvas  
13½ x 18½ in. (34.4 x 45.8 cm.)

£150,000-250,000

\$220,000-360,000  
€200,000-320,000

**PROVENANCE:**

Alfred Beit (1853-1906), 26 Park Lane, London, by 1904, and by inheritance to his brother, Sir Otto Beit, 1st Bt. (1865-1930), and by descent to his son, Sir Alfred Lane Beit, 2nd Bt. (1903-1994), Russborough, Co. Wicklow, Ireland.

**LITERATURE:**

G.A. Simonson, *Francesco Guardi: 1712-1793*, London, 1904, p. 89, no. 87.  
W. von Bode, *The Art Collection of Mr. Alfred Beit at his Residence 26 Park Lane, London*, Berlin, 1904, pp. 27 and 51.  
W. von Bode, *Catalogue of the collection of pictures and bronzes in the possession of Mr. Otto Beit*, London, 1913, pp. 35 and 96, no. 121.  
F.J.B. Watson, 'The Collections of Sir Alfred Beit: 1', *The Connoisseur*, CXLV, April 1960, pp. 161 and 163, fig. 8.  
A. Morassi, *Guardi, I dipinti*, Venice, 1975, I, p. 373, no. 331; II, fig. 359.

This view and the following lot show two of the most celebrated sights of Venice, the Piazzetta, flanked by two of the great secular buildings of Venice, the medieval Doge's Palace on the left and Sansovino's Libreria on the right, with the Molo, and, across the Bacino, the façade of Palladio's great church of San Giorgio Maggiore; and the Piazza San Marco looking towards the Basilica, the religious centre, although not originally the cathedral of the city. Inevitably both were subjects for which there was a considerable demand. Morassi lists

no fewer than eighteen variants of the Piazzetta seen from a roughly central view point, and twenty-eight of the Piazza (*op. cit.*, nos. 314-41 and 361-72). Of these the majority are on canvas, with a handful on panel. Though the dimensions of both Beit pictures match precisely, and they hung as a pair in the Music Room at Russborough, Morassi lists them separately in his catalogue. He dates the present lot to 1760-70, and the following picture (lot 39) to 1775-80.







PROPERTY FROM THE ALFRED BEIT FOUNDATION (LOTS 9, 38 & 39)

**39**

**FRANCESCO GUARDI (VENICE 1712-1793)**

*The Piazzetta, Venice, with the Doge's Palace and the Libreria,  
San Giorgio Maggiore beyond*

oil on canvas  
13½ x 18½ in. (34.4 x 45.8 cm.)

£150,000-250,000

\$220,000-360,000  
€200,000-320,000

**PROVENANCE:**

Alfred Beit (1853-1906), 26 Park Lane, London,  
by 1904, and by inheritance to his brother,  
Sir Otto Beit, 1st Bt. (1865-1930), and by  
descent to his son,  
Sir Alfred Lane Beit, 2nd Bt. (1903-1994),  
Russborough, Co. Wicklow, Ireland.

**LITERATURE:**

G.A. Simonson, *Francesco Guardi: 1712-1793*,  
London, 1904, p. 89, no. 88.

W. von Bode, *The Art Collection of Mr. Alfred  
Beit at his Residence 26 Park Lane, London*,  
Berlin, 1904, pp. 27 and 51.

W. von Bode, *Catalogue of the collection of  
pictures and bronzes in the possession of Mr.  
Otto Beit*, London, 1913, pp. 35 and 96, no. 122.

F.J.B. Watson, 'The Collections of Sir Alfred  
Beit: 1', *The Connoisseur*, CXLV, April 1960,  
p. 161.

A. Morassi, *Guardi, I dipinti*, Venice, 1975, I,  
p. 381, no. 375.

For a note on this picture, please see  
lot 38.



The Music Room at Russborough, with lots 38 and 39 in situ © ABF







40

**DONATO CRETÌ (CREMONA 1671-1749 BOLOGNA)**

*Alexander cutting the Gordian Knot*

oil on canvas  
49½ x 64½ in. (125.5 x 164 cm.)

£250,000-350,000

\$370,000-510,000

€330,000-450,000

**PROVENANCE:**

Commissioned by André Maurice, duc de Noailles (1678-1766), in 1738. (Probably) Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent to Lt. Col. Herbert James Hope-Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope-Edwardes, formerly Coldwell), Netley Hall and subsequently Linley Hall, Shropshire, and by descent.

**LITERATURE:**

G.P. Zanotti, *Storia dell'Accademia Clementina di Bologna aggregata all'istituto delle scienze e dell'arti*, Bologna, 1739, II, p. 117.  
R. Galli, 'Due quadri di Donato Creti per il Maresciallo Duca de Noailles', *L'Archiginnasio*, 34, 1939, pp. 80-92, passim.  
R. Roli, *Donato Creti*, Milan, 1967, p. 70.  
M. Riccòmini, 'A rediscovered bozzetto by Donato Creti', *The Burlington Magazine*, CXXXI, no. 1035, June 1989, p. 420.

A pupil of Lorenzo Pasinelli, together with Giuseppe Maria Crespi, Donato Creti was the leading artist in Bologna in the first half of the 18th century. Although he never left Bologna (except for brief trips early in his career to Venice and Modena), he satisfied numerous commissions from prominent European patrons. Around 1722, he was hired by Owen McSweeney to work on part of the large series of *Allegorical Tombs* dedicated to great figures of recent English history (*Tomb of Boyle, Locke and Sydenham*, Bologna, Galleria Nazionale). His biographer Gian Pietro Zanotti, in his *Storia dell'Accademia Clementina* (*op. cit.*), records two canvases painted for André Maurice, duc de Noailles, Commander-in-Chief of the French army in Italy during the War of the Polish Succession (1733-1735). One of these is the *Alexander and his physician Philip*, now in a private collection in Italy (M. Riccòmini, *op. cit.*, pp. 420-22). The present picture,

showing *Alexander cutting the Gordian Knot*, is its companion, thought to be lost until recently re-discovered at Linley Hall, Shropshire. No drawings are known for the composition, but an engraving by Giuseppe Canale made after a lost drawing by Creti shows the figure of the young king with his raised sword (John Boydell, *One Hundred and Nineteen Etchings, after the Original Designs of Raffaele, Parmigianino, Guido Reni, and Other Great Masters ...*, London, 24 June 1775, pl. 32). Two later *ricordi* for *Alexander and his physician Philip* and *Alexander cutting the Gordian Knot* are at Goodwood House (Duke of Richmond and Gordon), where they are listed as by an anonymous hand (M. Riccòmini, *Donato Creti, Le opere su carta. Catalogo ragionato*, Turin, 2012, figs. 37-38).

We are grateful to Marco Riccòmini for his assistance with this catalogue entry.



Fig. 1 Donato Creti, *Alexander and his physician Philip*, 1736  
© Private collection, Italy







**BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)**

*Venice: The Entrance to the Grand Canal; and The Grand Canal from the Ca' da Mosto to the Fabbriche Nuove, with the Rialto Bridge*

oil on canvas  
24½ x 36 in. (61.2 x 92.4 cm.)

a pair (2)

£2,000,000-3,000,000

\$3,000,000-4,400,000

€2,600,000-3,900,000

**PROVENANCE:**

(Possibly) Stratford Canning, 1st Viscount Stratford de Redcliffe (1786-1880); Christie's, London, 29 June 1878, lots 42 ('THE GRAND CANAL, VENICE, with the church of Sta. Maria della Salute') and 43 ('THE RIALTO—the Companion'), as 'Canaletto' (100 and 80 gns. respectively to Baen).

Acquired *circa* 1880 by the great-great-grandfather of the present owners.

This distinguished pair of Venetian views by the youthful Bernardo Bellotto has, rather remarkably, not been mentioned in the extensive literature on the artist and his mentor, his uncle Antonio Canal, known as Canaletto. Although based on compositions by the latter these works demonstrate the precocious brilliance of Bellotto, who was only nineteen at the time they were painted in about 1740.

As both pictures and indeed the other Venetian views painted in his later teens demonstrate, Bellotto's experience of reworking views devised by his uncle was central both to the evolution of his personal working methods and to the definition of his own artistic personality. The celebrated views of Lombardy and later of Dresden, Vienna and Warsaw developed as a direct result of what Bellotto had absorbed when interpreting compositions evolved by his uncle: in his response to these one immediately senses the bravura of his technique and his dramatic brilliance as a *vedutista*.

*The Entrance to the Grand Canal* shows, from the left, the Dogana, Longhena's great church of Santa Maria della Salute, the medieval church of San Gregorio with the monastic buildings beside the canal, its façade seen from the back, a sequence of palaces with the now demolished tower of the Palazzo Venier delle Torreselle, and, in the distance, the campanile of Santa Maria della Carità: opposite, on the right, is the Palazzo Badoer Tiepolo, to the left of which is a campanile. The companion view, taken from close to the north side of the Grand Canal, shows from the left the Ca' da Mosto, then the Albergo del Leon Bianco where so many distinguished visitors stayed, and the adjacent Palazzo Dolfen, both medieval (an extra arch is added on the first floor of the latter), and after a sequence of lower buildings the recently-built Palazzo Civran, designed by Antonio Massari, the predecessor of the Palazzo Ruzzini, the Fondaco dei Tedeschi and the building beside the Rialto Bridge, designed like this in 1588 by Antonio da Ponte, with behind the former the campanile of San Bartolomeo al Rialto: to the right of the bridge are three major 16th-century buildings, the end of Antonio dei Grigi's Palazzo dei Camerlenghi, its lateral façade caught in sunlight, the Fabbriche Vecchie di Rialto and five bays of the Fabbriche Nuove.

From a remarkably early age, Bellotto reworked compositions devised by Canaletto to singular effect, developing a technique that was looser and therefore less time-consuming than his uncle's, and evolving a rich tonal palette that is readily distinguishable from the latter's. The small group of Venetian

views accepted as by Bellotto in Stefan Kozakiewicz's monograph of 1972 has been significantly augmented more recently by Charles Beddington, Bozena Anna Kowalczyk, and others.

*The Entrance to the Grand Canal* perfectly exemplifies Bellotto's method. The composition was based on the refined picture by Canaletto, which was bought by Consul Smith (Windsor, Royal Collection; W.G. Constable, J. Links ed., *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford, 1989, no. 161), and was engraved with exacting precision by Antonio Visentini in 1735 (fig. 1; *Prospectus Magni Canalis Venetiarum*, VI). As usual Bellotto's canvas is rather larger than that of his uncle's, which measures 47.6 by 78.7 cm. The architectural detail follows Canaletto's very closely, as does the general arrangement of the boats. However, the detail of these is changed in numerous respects: on the extreme left Bellotto brought forward the stern of the gondola and eliminated two boats that were in front of it; the oars of the sandalo are shown in various positions and thus not aligned as in the prototype; the clothes of the gondolier in the central vessel, like those of many of the other figures, is altered; the gondola to the right of this is reduced in length, and the boat behind this is much closer to it; and Bellotto introduces the stern of an extra gondola on the right, as if to answer that opposite, presumably because the companion composition was 'framed' in this way. Bellotto's reflections on the water are notably more dramatic than those in his uncle's picture; and the luminous light clouds too are his, overlying the diagonally laid in ground that is so characteristic of his early work.









Fig. 1 Antonio Visentini, after Antonio Canal, called Il Canaletto, *Prospectus Magni Canalis Venetiarum, VI*, engraving  
Private Collection © Christie's Images Limited 2016

The present picture is clearly more mature than another treatment of the subject, also based on the Windsor composition, obtained by James Harris in 1743, which Bozena Anna Kowalczyk dates to 1738 (*Canaletto e Bellotto, L'arte della veduta*, exhibition catalogue, Turin, Palazzo Bricherasio, 2008, pp. 58-9, no. 2): this in such details as the striped awning on the sandolo adheres more closely to Canaletto's prototype. The more sophisticated picture under discussion can be more plausibly assigned to the period 1739-40.

The view of *The Grand Canal from the Ca' da Mosto*, which is evidently of the same period, was also evolved from a prototype by Canaletto. The picture in question, one of a set of four painted in about 1737 for Charles Powlett, 3rd Duke of Bolton, was sold by his descendant at Christie's, London, 27 June 1975, lot 6 (fig. 2; Constable, no. 240\*). It measures 58.4 by 92.7 cm. and is thus very similar in scale to Bellotto's rendition. Bellotto adhered not only to the architecture of the original but to the general pattern of the boats, although Bellotto rather characteristically enlarged some of these, most obviously the central gondola and that diagonally behind it. Equally characteristic of Bellotto is the enhanced drama of his reflections, most obviously that cast by the shaded façade of the Palazzo dei Camerlenghi almost at the centre of the composition. Bellotto evidently worked from the characteristically schematic outline drawing at Darmstadt (Hessisches Landesmuseum, inv. no.

AE 2187; S. Kozakiewicz, *Bernardo Bellotto*, London, 1972, II, p. 437, no. Z 202; M. Bleyd, *Bernardo Bellotto genannt Canaletto*, Darmstadt, 1981, no. 4, dated 1735-8). A further picture first attributed to Bellotto as early as 1907, formerly in the Rudolf Kann and Henry P. Oppenheimer collections, sold at Christie's, London, 21 June 1968, lot 87 and subsequently at Christie's, New York, 15 June 1977, lot 92, corresponds very closely with that under discussion: the measurements are recorded as 58.4 by 92.7 cm. (Constable, no. 240 (c), as 'improbably by Bellotto'; Kozakiewicz, no. 16, as Bellotto; B.A. Kowalczyk, *Bernardo Bellotto, 1722-1780*, exhibition catalogue, Houston, MFA, 2001, pp. 92-3, no. 16; C. Beddington, 'Bernardo Bellotto and his circle in Italy. Part I: not Canaletto but Bellotto', *The Burlington Magazine*, CXLVI, October 2004, pp. 666-7, fig. 16).

Canaletto himself was averse to repetition. So it is perhaps instructive to consider why Bellotto chose to use the composition of the Bolton picture, rather than the smaller canvas from the Marlborough series (New York, Mrs Charles Wrightsman; Constable, no. 240). The latter is taken from a position somewhat to the left, with the result that the Cà da Mosto is seen in very deep recession, and the Fabbriche Nuove are seen from further away and thus do not balance the palaces opposite so easily. Bellotto, who doubtless knew how important pairs of pictures were to the decorative schemes of contemporary patrons, clearly understood that the Marlborough composition—devised for one of a series of twenty-one canvasses—would have worked less well as a pendant to the *Entrance to the Grand Canal* than that of the Bolton picture.

While the identification of these pictures as the two sold by Lord Stratford de Redcliffe cannot be proved, no other view of the Grand Canal with the Salute would seem to have been paired with one showing the Rialto. Moreover, the collection of the family who acquired the present two pictures was largely formed at the period in question. Lord Stratford de Redcliffe, who was substantially responsible for Britain's policy towards the Ottoman Empire for much of the mid-19th century, was not primarily interested in pictures and did not own a substantial collection.



Fig. 2 Canaletto, *View of the Grand Canal from the Ca' da Mosto*  
Private Collection © Christie's Images Limited 2016























**PIETRO BELLOTTI  
(VENICE 1725-BEFORE 1818 ?TOULOUSE)**

*The Piazza del Popolo, Rome, looking towards the churches of Santa Maria di Montesanto and Santa Maria dei Miracoli*

oil on canvas

22½ x 33⅝ in. (57.1 x 85.6 cm.)

indistinctly inscribed (lower left, on the obelisk)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

The rediscovery of Pietro Bellotti as a significant view painter of the 18th century has been relatively recent. The nephew of Canaletto and the younger brother of Bernardo Bellotto, with whom he trained in Venice, Bellotti was born into the greatest family of *vedutisti*. It is possible that he went to Rome in early 1742 before moving to France, where his child was baptised in Toulouse in March 1749. He may have visited England in the 1760s and '70s but was based predominantly in France, where he was recorded in Paris, Nantes and Lille. The first significant article to look at his life and work was published by Anne and Udolpho van de Sandt in 2002, who focused on his output in France (A. and U. van de Sandt, 'Alla ricerca di "Pietro Bellotti, un veneziano di Tolosa"', *Saggi e memorie di storia dell'arte*, XXV, 2002, pp. 91-120). Thereafter, Charles Beddington published several newly attributed pictures in articles in 2005 and 2007 (C. Beddington, 'Bernardo Bellotto and His Circle in Italy. Part II:

The Lyon Master and Pietro Bellotti', *The Burlington Magazine*, CXLVII, 1222, January 2005, pp. 16-25; and C. Beddington, 'Pietro Bellotti in England and Elsewhere', *The Burlington Magazine*, CXLIX, 1255, October 2007, pp. 678-684), before curating an exhibition in 2013-14 at Ca' Rezzonico in Venice, with Alberto Craievich and Domenico Crivellari, which constituted the first survey of Bellotti's *oeuvre*, *Pietro Bellotti: un altro Canaletto*.

The view here looks south east across Piazza del Popolo in Rome, with the Egyptian obelisk, which was installed in the piazza in 1589, anchoring the composition on the left. While no picture by Canaletto of this prospect is known, there are versions attributed to his father - Bellotti's grandfather - Bernardo Canal, as well as to Bernardo Bellotto (Oxford, Ashmolean Museum) and Jacopo Fabris (Plymouth, Saltram House).







**\*43**

## FRANCESCO GUARDI (VENICE 1712-1793)

*The church of San Cristoforo di Murano, Venice*

oil on panel  
7½ x 12 in. (19 x 30.4 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

### PROVENANCE:

Mrs Arthur Byne, Madrid, 1911.  
Leonard Thomas, attaché of the United States Embassy in Madrid, 1911.  
with James St. L. O'Toole, New York, 1946, from whom purchased by the following,  
Dr. F. Altmann, New York, 1946, and by inheritance to his widow,  
Wilhelmina Altmann, by whom bequeathed to the following,  
Anonymous sale; Christie's, New York, 25 May 1999, lot 145 (\$320,000).

### LITERATURE:

A. Morassi, *Guardi. I dipinti*, Venice, 1984, I, p. 431, no. 649.

This precise view, showing the island of San Cristoforo della Pace near Murano, was only treated on a handful of occasions by Guardi. The most comparable is a canvas of slightly larger dimensions (47.5 x 76.2 cm.), formerly with Agnew's (A. Morassi, *op. cit.*, I, no. 647; II, fig. 609), which Morassi dated to *circa* 1780; it is likely that the picture in question dates to the same period, with its poeticism and shimmering light typical of Guardi's maturity. The façade of the church of San Cristoforo is seen from across the lagoon near the Fondamenta Nuove, with a scattering of figures on the promenade and a serene arrangement of boats in the water, each placed carefully to generate the impression of depth and distance.

The present day view is considerably altered. In Guardi's time, San Cristoforo was reserved for monastic use, with the convent run by the Order of Saint Augustine. But after the community was moved to Santo Stefano, both the church and convent on the island were demolished in 1810 to make way for a new cemetery in order to satisfy Napoleon's decree that burials no longer take place in the city's historic centre. The island of San Cristoforo then merged with San Michele, leaving the island as it appears today, with the cemetery becoming the resting place for many renowned figures.







PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**44**

**GIOVANNI ANTONIO CANAL, IL CANALETTO  
(VENICE 1697-1768)**

*View on a River, Padua (?)*

oil on canvas

12 x 17¾ in. (30.5 x 45 cm.)

£700,000-1,000,000

\$1,100,000-1,500,000

€910,000-1,300,000

**PROVENANCE:**

Marchesa Feltrinelli, Milan, by 1930.

with Harari and Johns, London, 1988.

Anonymous sale; Semenzato, Venice, 28 May  
1989, where acquired by the present owner.

**LITERATURE:**

S. Kozakiewicz, *Bernardo Bellotto*, London,  
1972, II, no. Z295, as 'View on the Brenta (?)'.

J.G. Links, *A Supplement to W.G. Constable's  
Canaletto, Giovanni Antonio Canal, 1697-1768*,  
London, 1998, pp. 35 and 37, no. 377\*.















This canvas is a reprise, with numerous differences, of the larger picture of the subject, apparently of 1754 (fig. 1) and thus painted in London, and the related etching in reverse (W.G. Constable, J.G. Links ed., *Canaletto: Giovanni Antonio Canal 1697-1768*, Oxford, 1976, no. 377 and D, no. 9). The view has traditionally been identified as of Padua, but this was questioned by Ruth Bromberg on the basis of the similarity of the campanile in the print to that of the church of San Rocco in etchings identified as of Dolo (Constable, D, nos. 2 and 4), followed by Dario Succi (*Canaletto & Visentini*, exhibition catalogue, Venice, 1986, p. 194) and Sir Oliver Millar (*Canaletto*, exhibition catalogue, London, 1980, p. 194). The campanile is of a fairly common type and Links preferred the traditional identification as Padua (*op. cit.*). That the related etchings of Dolo, Mestre, Padua and the Tower of Marghera (Constable, D, nos. 3, 4, 5, 6 and 8) are in the same sense as the related pictures suggests in fact that precise topography was not Canaletto's main concern.

The gestation of the composition can be followed in its successive stages. A drawing, now divided between the



Fig. 2 Canaletto, *View of a Town on a River Bank*, c. 1735/1746, etching  
© National Gallery of Art, Washington D.C., Gift of W.G. Russell Allen, 1941.1.179

Morgan Library and the Fogg (Constable, no. 695) was followed by two from Consul Smith's collection (Windsor Castle, Royal Collection; Constable, nos. 696-7), in which the arrangement of the buildings is varied. These were in turn drawn upon for the reversed etching (Constable, D, no. 9), of which Bromberg records two states, which forms part of a series of twenty-eight prints published after 6 June 1744 (fig. 2). In this, Canaletto moved the prominent tree previously on the extreme right of his composition towards the centre and made numerous adjustments of detail

and changes to the figures. The 1754 canvas (fig. 1) takes off from the print, but is in the same sense as the drawings: there are numerous alterations, most obviously in the seven-bay *palazzo* on the right (in the picture) and the figures. In this smaller canvas the process continues: the palace is now of nine bays and the figures once again were changed, as were numerous other details. This picture was clearly painted after Canaletto's return to Venice, probably in the 1760s, and demonstrates the luminous authority of the work of his final years.



Fig. 1 Canaletto, *Padua*  
Private Collection © Agnew's, London / Bridgeman Images













THE FOLLOWING LOTS WILL BE INCLUDED IN THE

# *Defining* **BRITISH ART**

EVENING SALE

*30 June 2016*



## SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)

*Portrait of Lucy Long, Mrs George Hardinge (d. 1820), three-quarter-length,  
in a white dress with a sheer brown scarf, a ribbon and pearls in her hair,  
with a spaniel, in a landscape*

oil on canvas

50½ x 40¼ in. (127.3 x 102.1 cm.)

in a contemporary 18th Century carved and gilded frame

£2,000,000-3,000,000

\$3,000,000-4,400,000

€2,600,000-3,900,000

### PROVENANCE:

Commissioned by the sitter's husband, George Hardinge (1743-1816), and bequeathed by him to, Georgiana Caroline Scott, Lady Peachey, later Lady Selsey (1727-1809), and by descent to her granddaughter, Caroline Mary Peachey, Mrs Leveson-Vernon (d. 1871), as part of the estate of her brother, Henry John Peachey, 3rd Baron Selsey, and by inheritance to her cousin, Ulick John de Burgh, 1st Marquess of Clanricarde (1802-1874), and by descent to his son, Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

### EXHIBITED:

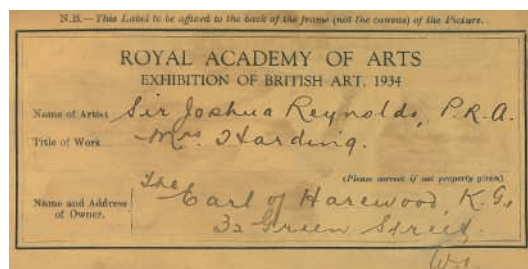
London, Royal Academy, *Exhibition of the Works of the Old Masters*, 1873, no. 112, p. 12, as 'Mrs Stanley (Mrs. Hardinge)' (lent by the Marquess of Clanricarde).  
London, Guildhall, *Exhibition of a Selection of Works by French and English Painters of the Eighteenth Century*, 22 April-26 July 1902, no. 87, p. 85 (lent by the Marquess of Clanricarde).  
London, Grafton Gallery, *Exhibition of Old Masters*, 4 October-28 November 1911, no. 83a, pp. 87-88.  
London, Royal Academy, *Exhibition of British Art*, 1934, no. 292, p. 123.

### LITERATURE:

C.R. Leslie and T. Taylor, *Life and Times of Sir Joshua Reynolds*, London, 1865, I, p. 500.  
Sir W. Armstrong, *Sir Joshua Reynolds*, London, 1900, p. 210, illustrated opposite p. 96.  
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, II, pp. 433-4.  
T.A. Borenius, *Catalogue of Pictures and Drawings at Harewood House, and elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. 169, no. 414.  
E.K. Waterhouse, *Reynolds*, London, 1941, p. 69, pl. 210, dated 1778.  
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 242, no. 837; II, fig. 1268, dated, in the main, to 1778.

### ENGRAVED:

Thomas Watson, 10 February 1780; and S.W. Reynolds.



1934 Royal Academy exhibition label on the reverse of the present lot







This enchanting and exceptionally well-preserved portrait of the society beauty Lucy Hardinge by Sir Joshua Reynolds is one of the finest works by the artist to come to the market in a generation. Painted in 1778, it is a superb example of Reynolds' celebrated female portraits from the decade in which he secured his reputation as the dominant artistic figure of the age of George III. The portrait has never previously been offered for sale, and has been part of the outstanding collections at Harewood House, Yorkshire, since the early 20th century.

As first President of the Royal Academy in London, Reynolds played a key role in raising the status of art and of artists in Britain in the second half of the 18th century. He is heralded for having transformed portraiture into an art form which had all the ambition, depth and vitality of history painting, while also conveying the psychology of the sitter. His famous *Discourses on Art*, which were delivered as lectures to students and members of the Academy between 1769 and 1790, had an enduring influence on art theory and criticism in Britain.



Fig. 1 Sir Joshua Reynolds, P.R.A., *Jane Fleming, later Countess of Harrington*, c. 1778-79  
© The Huntington Library, Art Collections & Botanical Gardens / Bridgeman

From the 1770s onwards, Reynolds' exhibition submissions became increasingly dominated by female full-lengths, which 'crafted a new imagery of the aristocratic beauty' (M. Hallett, 'Pall Mall Pastoral', *Reynolds: Portraiture in Action*, New Haven and London, 2014, p. 253). Between 1773 and 1779, he exhibited 15 full-length female portraits, far more than any other kind of picture. Some of these were later engraved in mezzotint by Valentine Green and published in a series of 'Beauties of the present age', an open homage to the earlier series of 'Beauties' by Sir Peter Lely and Sir Godfrey Kneller in the Royal Collection (Hampton Court). This very public exposure and promotion of his art, at the Academy's annual exhibitions and in printed form, helped fuel demand among the upper echelons of society, who scrambled to have their portraits painted by him.

Dating to 1778, this portrait was painted a little more than two years after the magnificent full-length *Portrait of Mrs Richard Bennett Lloyd* of 1775-76 (Mannings, *op. cit.*, no. 1137), which will be on view at Christie's King Street as part of the loan exhibition celebrating Christie's 250th Anniversary (17 June – 15 July), and it dates to the same year as the mesmerising full-length of *Jane, Countess of Harrington* in the Huntington Art Collections, San Marino, California (fig. 1; Mannings, no. 1695). Jane, who served as a lady of the Bedchamber to Queen Charlotte, was the step-daughter of Edwin Lascelles, Lord Harewood, and a second full-length portrait of her by Reynolds hangs at Harewood (see below). The pose, three-quarter-length format and quiet sentiment of this portrait of Mrs Hardinge are close to that of *Miss Sarah Campbell* at the Yale Center for British Art, New Haven, also painted in 1778 (Mannings, no. 305). Both sitters are shown looking to the left, elegantly dressed in gowns with billowing skirts and with their hair worn high and adorned with ribbons, in line with contemporary fashion.

The remarkable condition of this portrait allows for a full appreciation of Reynolds' bravura technique. The artist was notoriously experimental with materials and techniques, and such was his preoccupation with surface effects – a result of his lifelong admiration for the Old Masters, particularly Titian and Rembrandt – that many of his pictures needed to be restored during his own lifetime. However, in this picture the paint texture and *impasto*, notably in the liquid glazes of her waist-band, and the tassel and beading on her dress, are beautifully preserved.







The sitter was the daughter and heiress of Richard Long of Hixton, Cambridgeshire, and married George Hardinge, judge, politician and author, on 20 October 1777. This portrait was almost certainly commissioned to mark that event: Reynolds' 'Pocket Books' (his 'Sitter Books') record initial sittings in September and October 1777, and his 'Ledger' records a payment of 70 guineas in February 1778. Hardinge also commissioned a portrait of himself in the same year, which is now untraced (Mannings, no. 836).

A distinguished judge, Hardinge was appointed Solicitor-General to Queen Charlotte in 1782 and was later promoted to Attorney-General to the Queen, in 1794, a post he held until his death in 1816. He had political ambitions and became Member of Parliament for Old Sarum in 1784, supported by Thomas Pitt, 1st Baron Camelford; and was subsequently returned in 1787, 1790, 1796 and 1801. Hardinge was also a gifted author and his most significant works include *Rowley and Chatterton in the Shades* (1782), a series of letters to Edmund Burke (1791) and *Some account of the life and writings of John Dryden* (1800). A friend and correspondent of Horace Walpole, who shared his literary and antiquarian interests, Hardinge was both a Fellow of the Society of Antiquaries (from 1769) and of the Royal Society (from 1788).

Soon after their marriage, the couple moved to Ragman's Castle at Twickenham, close to Walpole's Gothic Revival villa, Strawberry Hill, and to the poet Richard Owen Cambridge. However, the marriage was not a success; there were no children and the couple reputedly separated in later life. Hardinge adopted one of his nephews, George Nicholas Hardinge, son of his brother Henry, rector of Stanhope in County Durham, who had been killed in a naval action off Ceylon in 1808. Hardinge made another of his nephews, Charles, vicar of Tonbridge, his principal heir and executor. He left Lucy 100 guineas or a ring of the same value in his will, in addition to the settlement of £900 a year.

This portrait is specifically cited in Hardinge's will, in which it is recorded as being in the possession of the artist Richard Cosway and is bequeathed to Lady Selsea (*sic.*), wife of Sir James Peachey, 1st Lord Selsey. This corrects an assumption made by Graves and Cronin (*op. cit.*) that the picture was 'painted for Georgiana, Lady Pechey, afterwards, in 1794, Lady Sesley', a conjecture repeated in all of the subsequent literature, including Mannings. The portrait then passed by descent to her granddaughter, Mrs Leveson-Vernon, and was inherited in turn by her cousin, Ulick John de Burgh, 1st Marquess of



Harewood House, West Yorkshire © De Agostini Picture Library / W. Buss / Bridgeman Images



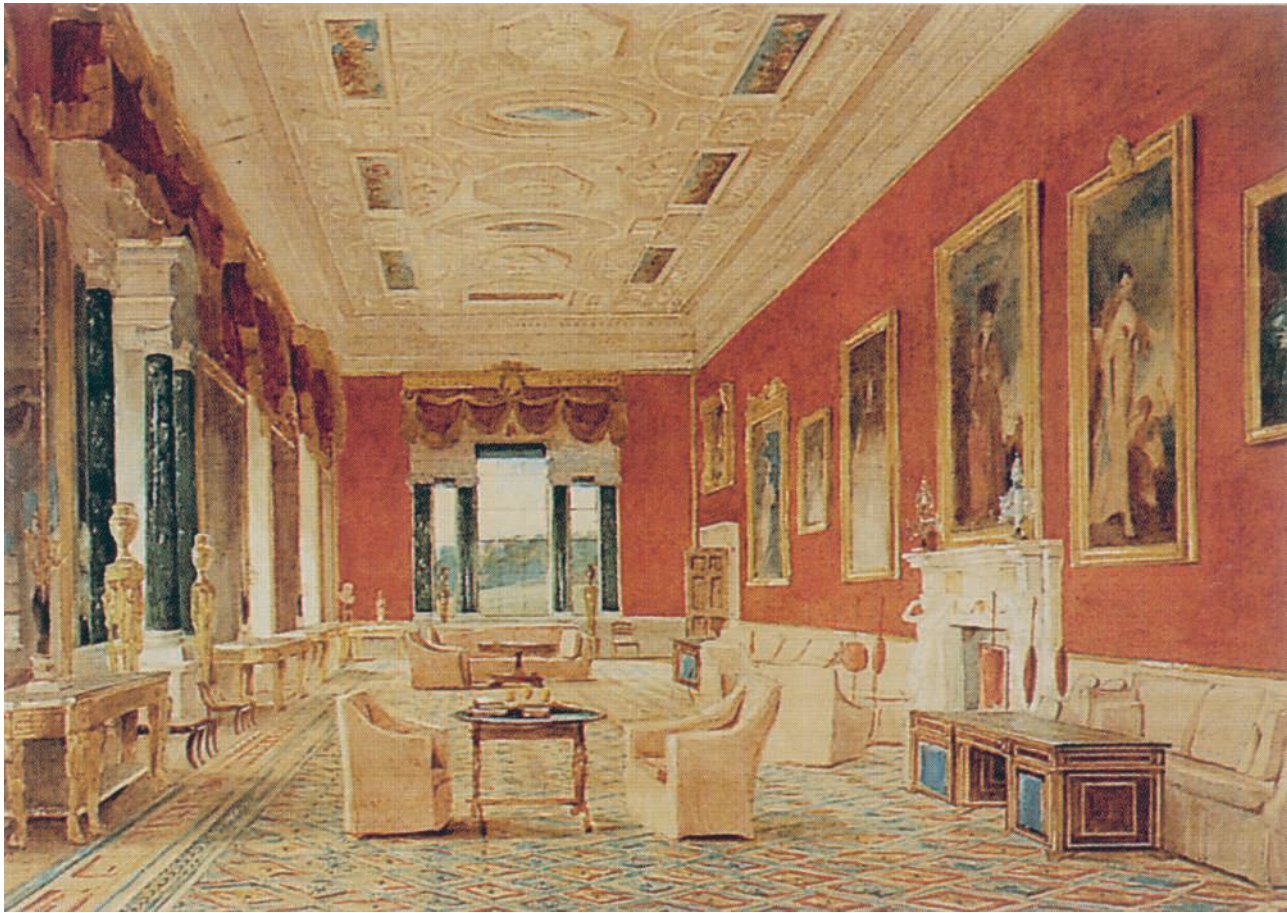


Fig. 2 John Scarlett Davis, *The Gallery, Harewood House*, c. 1827 © Harewood House Trust

Clanricarde. It then passed by descent to Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde and was bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood.

Tancred Borenius, in his *Catalogue of the Pictures and Drawings at Harewood House* compiled for the 6th Earl of Harewood, records that this portrait of Mrs George Hardinge was hung in the Gallery, alongside portraits by Gainsborough, Hoppner, Romney and other celebrated works by Reynolds already in the collection: namely a full-length of *Edwin Lascelles, Lord Harewood (1712-1795)*, for whom Harewood House was built between 1759 and 1771, and who, in 1790 was created Baron Harewood; a half-length of his cousin and heir, *Edward Lascelles, 1st Earl of Harewood (1740-1820)*, who was created Baron Harewood in 1796, and Viscount Lascelles and 1st Earl of Harewood in 1812; a double portrait of the latter's wife, *Anne, Lady Harewood, with their infant daughter, Frances*;

and exceptional full-lengths of *Lady Worsley* in a scarlet riding habit and *Jane, Countess of Harrington, in a landscape* (fig. 2; Mannings, nos. 189, 1087, 1088, 1035 and 1694 respectively). With the exception of the portraits of Edward Lascelles, and his wife and daughter, which were painted for the sitters, the remainder of the portraits in the Gallery had been commissioned by Edwin Lascelles.

In addition to portraits of himself and his wife Jane (which passed by descent to her daughter, Jane, and was later destroyed), and the aforementioned portraits of his step-daughters (Lady Worsley and Jane, Countess of Harrington), Edwin commissioned a superb portrait of Mrs John Hale, whose sister, Anne married Edward Lascelles, afterwards 1st Earl of Harewood. Painted in 1762-64, the full-length of *Mrs Hale, as Euphrosyne* (Mannings, no. 801), was displayed in the Music Room designed by Robert Adam, flanked by Italianate *capriccios* by Antonio Zucchi.



**GEORGE STUBBS, A.R.A. (1724-1806)**

*Two hunters with a young groom and a dog by a lake*

signed and dated 'Geo: Stubbs / pinxit 1778' (lower centre)

oil on mahogany panel

31¾ x 38⅞ in. (80.4 x 98.9 cm.)

in its original frame

£3,000,000-5,000,000

\$4,400,000-7,300,000

€3,900,000-6,500,000

**PROVENANCE:**

(Possibly) Mr Parker; his sale, Christie's, London, 4 July 1835, lot 101.

George Herbert, 5th Earl of Carnarvon (1866-1923), Highclere Castle, Hampshire; his sale, Christie's, London, 3 June 1918 [=5th day sale], lot 188 (290 gns. to Arthurton).

Sir Edward Hulton (1869-1925), and by inheritance to his daughter-in-law,

Mrs Edward Hulton, by 1951.

with Frank Partridge & Sons Ltd., by 1957, from whom acquired by the present owner.

**EXHIBITED:**

Liverpool, Walker Art Gallery, *George Stubbs 1724-1806*, 1951, no. 32, p. 16.

London, Tate Gallery, on loan, c. 1955-6.

London, Whitechapel Gallery, *George Stubbs 1724-1806*, 1957, no. 24, p. 17.

London, Hayward Gallery; Leicester,

Leicestershire Museum and Art Gallery;

Liverpool, Walker Art Gallery, *British Sporting Painting 1650-1850*, 1974, no. 49, p. 53.

London, Tate Gallery, *George Stubbs 1724-1806*, 1984-5, no. 118, p. 160, illustrated.

**LITERATURE:**

J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, no. 209.









GEORGE ST  
B. 1724. D.  
G. Kneller del. J. Kneller sculp.







George Stubbs embodied the values of the wide-ranging intellectual movement of the Enlightenment, or Age of Reason: his was the enquiring mind driven to know and understand through observation based on evidence and proof. Constantly pushing boundaries, throughout his life he was preoccupied with experimental studies, yet this pursuit was always combined with a deep empathy for his subjects. An innate sense of nobility pervades this supremely elegant painting.

Anatomy had long been a subject of intense study for the artist, from his youth in Liverpool, to York where, based at the County Hospital, he had drawn and engraved illustrations for Dr. John Burton's *An Essay towards a Complete New System of Midwifery*. Most famously, between 1756 and 1758, the artist worked at Horkstow, a hamlet near Hull in North Lincolnshire, on his ground-breaking *Anatomy of the Horse* project (fig. 1), taking his work in the field to a different level. Assisted only by his common-law wife, Mary Spencer, 'so ardent was his thirst for acquiring experience by practical dissection,' wrote his friend and fellow artist Ozias Humphry, in his manuscript memoir of Stubbs, 'that he frequently braved those dangers from the putridity, &c. which would have appalled the most experienced practitioner'.

Forty-two of Stubbs's drawings, of immense precision and beauty, from the Horkstow project survive (London, Royal Academy of Arts, figs. 2 and 3), of which eighteen are highly finished works made to be engraved for publication. Armed with these, Stubbs moved to London in 1758 or



Fig. 2 George Stubbs, A.R.A., Working drawing for 'The Ninth Anatomical Table of the Muscles ... of the Horse', 1756-1758  
© Royal Academy of Arts, London; Photographer: John Hammond

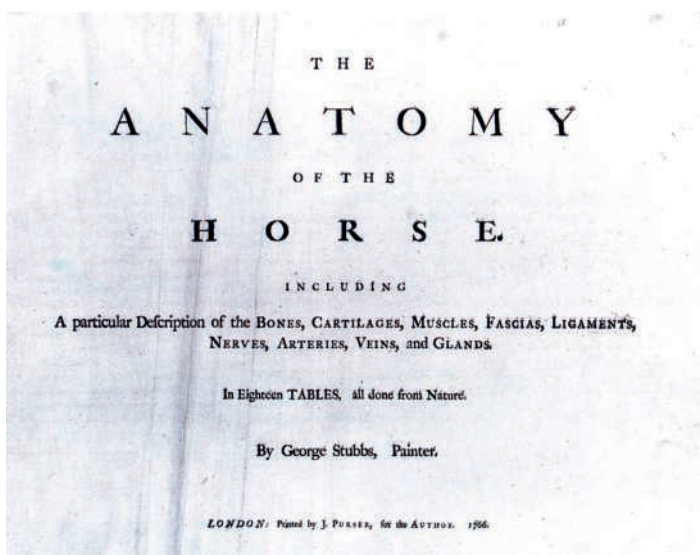


Fig. 1 George Stubbs, A.R.A., *The Anatomy of the Horse*, Title page, 1766  
© The Morgan Library & Museum

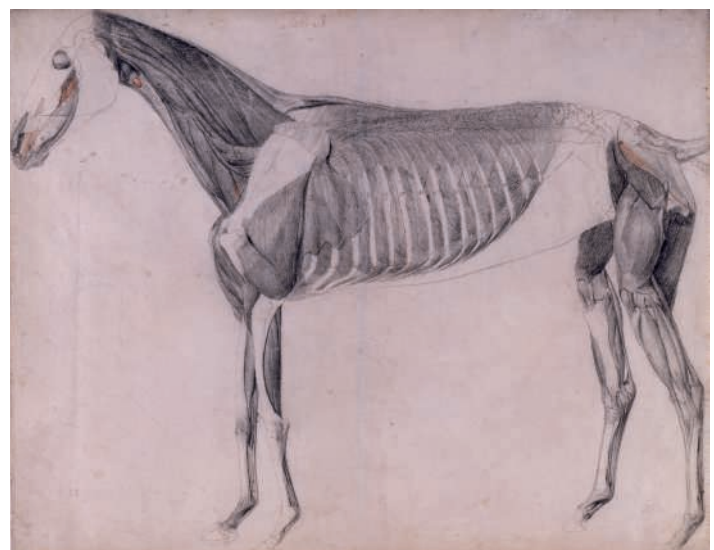


Fig. 3 George Stubbs, A.R.A., Working drawing for 'The Third Anatomical Table of the Muscles ... of the Horse', 1756-1758  
© Royal Academy of Arts, London





Fig. 4 George Stubbs, A.R.A., *Whistlejacket*, 1762; negotiated by Christie's to the National Gallery, London, 1997  
© National Gallery, London, UK / Bridgeman Images

early 1759, and quickly caught the attention of important aristocratic patrons such as the 3rd Duke of Richmond and the 2nd Marquess of Rockingham, who in Stubbs's words, 'delight in horses, and who either breed or keep any considerable number of them' (cited in the introduction to *The Anatomy of the Horse*). Commissions quickly followed, and by the close of 1762 Stubbs had painted his magisterial *Grosvenor Hunt* (Private collection; J. Egerton, *op. cit.*, no. 29), and several of his best pictures for Lord Rockingham, including the sublime *Whistlejacket* (fig. 4;

London, National Gallery; *ibid.*, no. 34). In works such as these, as well as *Gimcrack on Newmarket Heath* (Christie's, London, 5 July 2011, lot 12), and his series of *Mares and Foals* pictures, Stubbs showed how spectacularly he had advanced the genre, for these are essentially the animals to be found in the work of Gericault or Degas (fig. 5).

Having firmly established his practice, Stubbs was free from financial stricture, and in the 1770s became increasingly experimental in his working techniques.





Fig. 5 Edgar Degas, *Jockeys in the Rain*, c. 1886  
Burrell Collection, Glasgow, Scotland  
© Culture and Sport Glasgow (Museums) / Bridgeman Images

Determined to avoid the fading and craquelure that sometimes afflicted traditional oil paintings, he explored using colours in enamel which would remain unchanged in firing. Copper having proved an unsatisfactory support, Stubbs embarked on what would become a celebrated partnership with Josiah Wedgwood. Stubbs exhibited five paintings in enamel on Wedgwood supports at the Royal Academy in 1782.

The identities of the subjects in the present picture are unknown, but the ambition of the composition, combined with the significant scale (particularly for a work on panel) suggest a patron of considerable means. It is works such as this which led Basil Taylor, who with Judy Egerton did more than any others to re-establish Stubbs's reputation in the 20th century, to observe: 'Stubbs's talent for pictorial design seems today effective and uncommon by being at once intelligent and free from the conventions of Academic practice, for the order which he conferred upon

his subjects was so absolutely an expression of his own deepest consciousness both of nature and of art' (B. Taylor, *op. cit.*, p. 12).

Judy Egerton (*op. cit.*) opened her remarks on this picture by commenting: 'This panel is in exceptionally good condition', and the work is retained in its original frame, bearing the frame-maker's label of 'Thomas Allwood, Charlotte Street'. Allwood (c. 1738-c. 1799) was a leading picture frame-maker in late-18th century London, and is known to have framed works by Stubbs for Sir John Nelthorpe in 1785 and for the Prince of Wales in 1793, and the set of eight equestrian pictures in the Royal Collection are still in their original frames (details from Jacob Simon's restorers and frame-makers database (<http://www.npg.org.uk/research/conservation/directory-of-british-framemakers.php>)).

We are very grateful to Simon Bobak for information on the frame.





Geo. Stubbs  
1778



**JACQUES-LAURENT AGASSE (1767-1849)**

*A lion and a lioness in a rocky valley*

oil on canvas

25½ x 30½ in. (63.8 x 76.5 cm.)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

**PROVENANCE:**

(Probably) Commissioned by Edward Cross, and through his wife to Mrs F.E. Emerson, by whom bequeathed in 1950 to The Zoological Society of London.



Fig. 1 Jacques-Laurent Agasse, *Portrait of Edward Cross holding a lion cub*  
Private Collection © Christie's Images Limited 2016







The reappearance of these pictures by Jacques-Laurent Agasse (this and the following lot) provides a valuable addition to his celebrated corpus of exotic animal paintings. The two works encapsulate both the painter's scientific approach to the natural world and his great sensitivity at rendering it, which together made him one of the greatest animal painters in England, arguably second only to his predecessor George Stubbs.

Born in Geneva to a patrician family of Huguenot origin, Agasse trained in his hometown before moving to Paris in 1786 to complete his artistic education in the studio of Jacques-Louis David, while also studying animal anatomy and dissection. The outbreak of the French Revolution put an end to his French stay and he was back in Geneva in 1789. Having secured the patronage of George Pitt (1751-1828), later 2nd Baron Rivers of Stratfield Saye, Agasse settled in London in 1800, with the ambition of establishing himself as a prominent sporting painter to affluent aristocrats.

In addition to horse and dog portraiture, in which Agasse specialised, the artist soon developed a keen interest in more exotic animals, then being imported to England for

public display and study. Agasse's fascination may have been sparked by his regular visits, from 1803 onwards, to the menagerie at the 'Exeter 'Change' on the Strand in London, and nurtured by the lifelong friendship he developed with the menagerie's employee, and later owner, Edward Cross. Cross was a well-known importer and dealer in rare animals. He counted among his clients the extravagant, but also genuinely curious, Prince Regent, later King George IV. It was certainly Cross who helped Agasse secure, in 1827, the two royal commissions of *The Nubian Giraffe* and *The White-Tailed Gnu* (both in the Royal Collection). In the former, the giraffe, a gift from the Pasha of Egypt to King George IV, is shown newly arrived in England with two Arab keepers and Edward Cross, in attendance as supervisor of the Royal Menagerie at Sandpit Gate, Windsor Great Park. A further testament to his enduring friendship with Cross, Agasse, who only rarely turned to portraiture, painted his friend holding a lion cub (fig. 1; Christie's, London, 9 July 1993, lot 49).

Built on the site of the former London residence of the Earls of Exeter, from which it derived its name, the Exeter 'Change was erected in 1676 to shelter under its arcades



George Stubbs, A.R.A., *Zebra*, 1763  
© Yale Center for British Art, Paul Mellon Collection





Fig. 2 George Cooke, *Exeter 'Change*, engraving © Private Collection / Bridgeman Images

small shops and markets. By 1773, its first floor was used as a menagerie, one of the first commercial attractions of the sort open to the English public. Purchased by Gilbert Pidcock in 1793, it passed on his death in 1810 to Stephen Polito, who renamed it the Royal Menagerie (figs. 2-3). Edward Cross was Polito's son-in-law and took over the business in 1814.

An embodiment of the inquisitiveness of the scientific age, Cross's proclaimed mission was 'to procure rare and

exotic animals, from every region of the Globe, for the information and entertainment of my countrymen'. In an early leaflet, the menagerie was praised as 'the grandest assemblage of living curiosities in the known world' (fig. 4; K. Koenigsberger, *The Novel and the Menagerie: Totality, Englishness, and Empire*, 2007, Columbus, Ohio, p. 50). Boasting lions and tigers, but also hyenas, ostriches, cheetahs, kangaroos and even an elephant, Cross's menagerie became a leading attraction in late Georgian London, visited by royals and commoners alike, and leaving



Fig. 3 Interior view of Polito's Royal Menagerie, *Exeter 'Change, Strand*, 1812, aquatint © London Metropolitan Archives, City of London / Bridgeman Images



a lasting impression on Lord Byron who wrote a spirited account of his visit in his journal: 'Two nights ago I saw the tigers sup at Exeter 'Change. Except Veli Pacha's lion in the Morea, who followed the Arab keeper like a dog, - the fondness of the hyena for her keeper amused me most. Such a conversazione! - There was a 'hippopotamus' like Lord Liverpool in the face; and the 'Ursine Sloth' hath the very voice and manner of my valet - but the tiger talked too much. The elephant took and gave me my money again - took off my hat - opened a door - trunked a whip - and behaved so well, that I wish he was my butler. The handsomest animal on earth is one of the panthers; but the poor antelopes were dead. I should hate to see one here: - the sight of the camel made me pine again for Asia Minor.' (Lord Byron cited in R.D. Altick, *The Shows of London*, Cambridge & London, 1978, p. 309).

In 1829, the Exeter 'Change buildings were demolished and Cross and his ever-growing collection of animals were forced to move to a site on which the National Gallery now stands. They remained there for only two years, as in 1831 building work started on the newly founded National Gallery. In the same year, Cross purchased a thirteen acre site in Kennington, south of the River Thames, and

founded the Surrey Literary, Scientific and Zoological Institution and Garden, offering the Institution his animals for the sum of £3,500.

An entry from 1819 in the diary of Agasse's cousin, André Gosse, provides a fascinating description of Agasse at the Royal menagerie: 'Saturday 19 June ... Went to see Agasse ... went with him to Mr Cross' menagerie where Agasse is drawing an orang-outang an enormous elephant, an enormous lion, a lioness and her whelps, a tiger, some tame hyenas'. It is likely that the present lots were also the result of such drawing expeditions.

There are a total of 6 paintings of lions and at least as many paintings of tigers in the artist's manuscript record book or *Livre de raison*, making it difficult to identify and date these two pictures securely. However, their remarkable quality, combined with their provenance, places them among Agasse's more important works, an opinion shared by René Loche, the leading authority on the artist. The two pictures, bequeathed to the London Zoological Society by Mrs. F.E. Emerson, a descendant of Edward Cross's, were likely commissioned by Cross himself. As such, they constitute a further manifestation of the friendship between the keen zoologist and the able painter. *A lion and a lioness in a rocky valley* is close in composition to a larger painting in a private collection (Christie's, London, 14 April 1989, lot 43). In the present picture the artist has widened the composition granting more importance to the vast atmospheric landscape occupied by the two animals. By choosing a profile angle, reminiscent of imperial portraiture, Agasse ennobles the animal. The solemnity of the standing lion commands the viewer's attention. His rigid stance contrasts with the relaxed pose of the reclining lioness beyond. Her intense gaze, however, affords the viewer an unsettling encounter with the feral. Using a similar compositional conceit, the *Two Bengal tigers in a savannah landscape* also combines both the animal's elegant profile and frontal stare. In both paintings, Agasse deploys his profound knowledge of anatomy while also succeeding in conveying the animals' characters, justifying the praise bestowed upon him by his younger contemporary Edwin Landseer: 'he paints animals like none of us can'.

We are grateful to René Loche for confirming the attribution to Agasse on the basis of photographs.

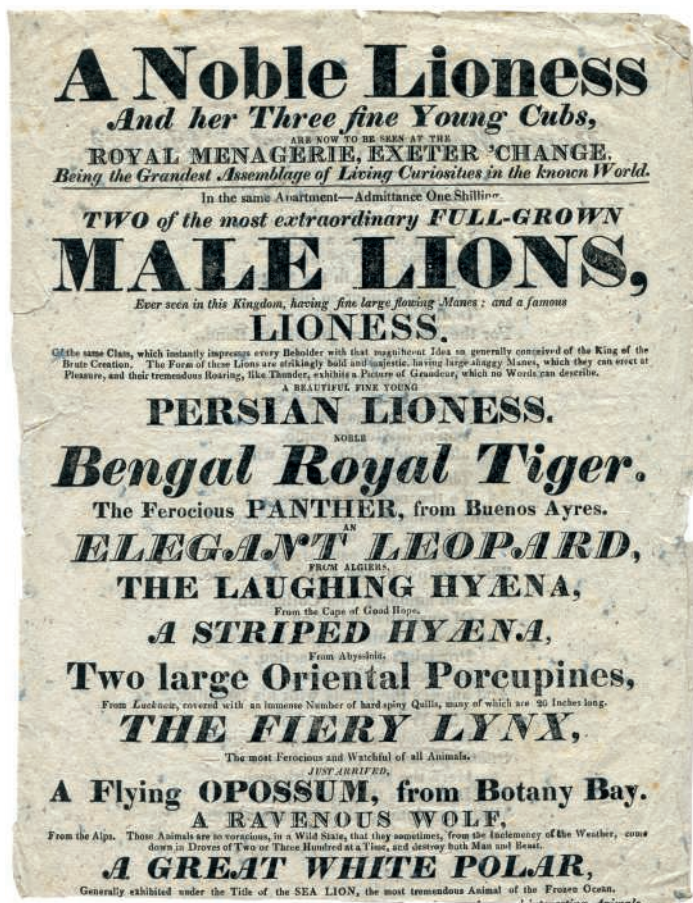


Fig. 4 Handbill for the Exeter 'Change Menagerie, c. 1800-1829  
© University of Sheffield, National Fairground Archive







PROPERTY OF THE ZOOLOGICAL SOCIETY OF LONDON, SOLD BY ORDER OF THE TRUSTEES

**JACQUES-LAURENT AGASSE (1767-1849)**

*Two Bengal tigers in a savannah landscape*

oil on canvas

25 x 30 $\frac{1}{8}$  in. (63.5 x 76.4 cm.)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

**PROVENANCE:**

(Probably) Commissioned by Edward Cross, and  
through his wife to  
Mrs F.E. Emerson, by whom bequeathed in 1950 to  
The Zoological Society of London.



Jacques-Laurent Agasse, *Two leopards playing in the Exeter 'Change Menagerie in 1808*  
Christie's, London, 15 July 1988, lot 35 (£3,500,000).  
Private Collection © Christie's Images Limited 2016







## RICHARD PARKES BONINGTON (1802-1828)

### *On the Cote d'Opale, Picardy*

signed 'R.P. Bonington' (lower right)

oil on canvas, unlined

9½ x 13 in. (24.2 x 33.1 cm.)

£400,000-600,000

\$590,000-880,000

€520,000-780,000

#### PROVENANCE:

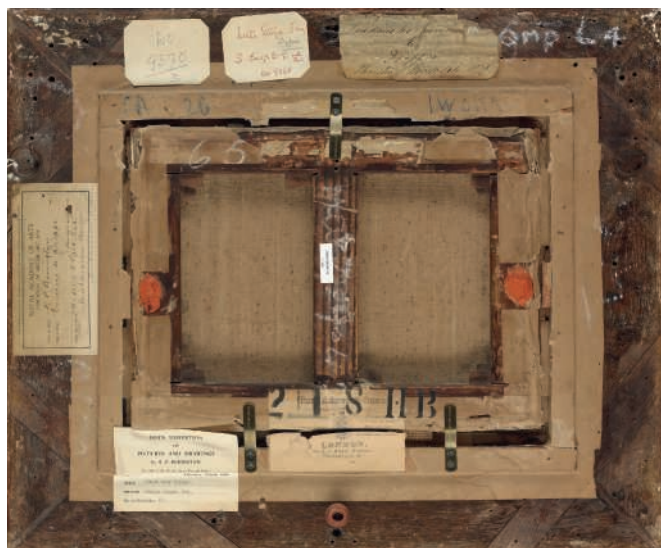
Hugh A.J. Munro of Novar (1797-1864); his sale  
(<sup>1</sup>), Christie's, London, 6 April 1878, lot 1, as  
'A Normandy Coast-Scene' (400 gns. to the  
following),  
Sir Hugh Adair, Bt. (1815-1902), Flixton Hall,  
Suffolk; (<sup>1</sup>) Christie's, London, 28 February  
1903, lot 34, as 'View on the French coast, near  
Dieppe, with fisher-children' (300 gns.  
to Gooden).  
Sir Charles Robinson, Bt., by 1914.  
with T. Agnew & Sons, London, where acquired  
by the following,  
Andrew T. Reid (1863-1940), Auchterarder  
House, Auchterarder, Perthshire, by 1934;  
(<sup>1</sup>) Christie's, London, 27 March 1942, lot 65,  
as 'Environs de Dieppe' (1,400 gns. to Smith).  
Walter Stoye (1886-1974), Oxford, by 1962, and  
by descent to the present owner.

#### EXHIBITED:

London, Royal Academy of Arts, *Exhibition of  
British Art*, 1934, no. 634, as 'The Environs of  
Dieppe', p. 239 (lent by Andrew T. Reid).  
London, Agnew's, *Pictures and Drawings by  
R. P. Bonington (in Aid of the King's Lynn Festival  
Fund)*, February-March 1962, no. 23, p. 13 (lent  
by W. Stoye).

#### LITERATURE:

A. Dubuisson, *Richard Parkes Bonington: His life  
and work*, London, 1924, p. 196.  
A. Shirley, *Bonington*, London, 1940, pp. 144-5,  
pl. 26.  
The Tate Gallery, *Illustrated Catalogue of  
Acquisitions 1984-86*, London, 1988, p. 10, under  
no. T03857, as a version.  
P. Noon, *Richard Parkes Bonington, 'On the  
Pleasure of Painting'*, exhibition catalogue, New  
Haven and London, 1991, p. 242, under no. 120  
(Woburn picture).  
P. Noon, *Richard Parkes Bonington, the complete  
paintings*, New Haven and London, 2008, p. 259,  
under no. 206 (as a copy of the Woburn picture).



Reverse of the present lot, showing labels relating to provenance and exhibition history









Fig. 1 Richard Parkes Bonington, *On the Côte d'Opale, Picardy*  
© From the Woburn Abbey Collection

This dazzling, small-scale painting – one of the last of Bonington's celebrated French coastal landscapes to remain in private hands – was painted when the artist was at the height of his powers and only a few years before his early death in 1828 aged twenty-five. Remarkably, it is thought that he had not started to paint in oil until late in 1823 and yet, in August of the following year, he exhibited four landscapes in that medium at the Paris Salon. The works from the British School shown in 1824, which included Constable's *Haywain* (London, National Gallery), caused a sensation whilst also receiving sharp criticism from the artistically conservative quarters of the French press, who were outraged by the loose and broadly painted landscapes. Bonington rapidly attained a cult status amongst French artists and connoisseurs who found in his work a freedom and naturalism that was in striking contrast to the academic classicism of the national school. In 1826, he made his debut, to great acclaim, at the British Institution in London with the exhibition of two coastal views. The anonymous reviewer in the *Literary Gazette* wrote, 'Who is R.P. Bonington [*sic.*]? We never saw his name in any catalogue before and yet here are pictures which would grace the foremost name in landscape art'

(*The London Literary Gazette*, Saturday, February 4, 1826, no. 472, p. 76).

In this picture, Bonington achieves one of his most compelling and dramatic compositions with consummate élan: horizontal bands of colour and exposed canvas ground describe the patterns of shifting light on the beach, still wet from the retreating tide, while with broad textured brushstrokes the artist captures the sweeping sky over the group of children who dominate the foreground. The low horizon line is marked with several vertical accents, most strikingly with the red and yellow head-dresses of the two central children, but also in details such as the boats to the right of the peninsula, which are executed with the artist's masterful wet-in-wet technique.

Although the picture has a distinguished provenance stretching back to the great collection of Hugh Munro of Novar in the 19th Century, when included in the 2008 monograph of Bonington's work (*op. cit.*) it was described as a copy after his masterpiece *On the Côte d'Opale, Picardy* (fig. 1; Woburn Abbey, Duke of Bedford collection), painted in *circa* 1827 for John Russell, 6th Duke of Bedford. However, after first-hand inspection, Patrick Noon has







now fully accepted this unlined and beautifully preserved canvas as an autograph work which he dates to *circa* 1825/26, prior to the Woburn picture. Noon notes that the palette can be compared with two of the artist's finest coastal landscapes from this period; the *Beached vessels and a wagon near Trouville* (c. 1825) at the Yale Center for British Art, New Haven, and the exquisite *On the coast of Picardy* (1826) in the Wallace Collection, London (fig. 2). He believes the finished nature of this landscape and the fact that Bonington has signed the canvas suggests it is an independent work, rather than a preparatory study for the Bedford picture. The presence of under-drawing in the two children facing the viewer, visible through the translucent glazes of their clothing and confirmed in the infrared reflectogram (fig. 3), which compares closely with the artist's use of pencil in another landscape from this period, *On the French coast* (dated to c. 1826; Christie's, 9 July 2015, lot 26, £2,490,500; see fig. 4), would seemingly support the theory that this pre-dates the larger picture. Moreover, there are numerous differences in terms of the disposition of the objects in the foreground and certain details, notably the inclusion of the blue skirt of the standing child's dress, which do not appear in the landscape at Woburn.

The Bedford picture has long been identified as that exhibited by Bonington at the Royal Academy in 1827 as

*Scene on the French Coast* (no. 373). The artist William Wyld who, like Bonington, had also studied with the watercolourist Louis Francia, recalled seeing the picture at the Academy in the spring of that year when he later wrote: 'It struck me as a great revelation of truth by the side of the Callcots, the Turners and other splendid conventionalities' (P.G. Hamerton, 'A Sketchbook by Bonington in the British Museum', *Portfolio*, p.o.p, 1881, p. 69). Wyld added that 'the picture had been painted for an English nobleman' (*ibid.*), and while Bonington's works were by then already in demand from many of the great Whig patrons of the day, including Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne, and Robert, 2nd Earl Grosvenor, it seems certain that this was for the Duke of Bedford. A collector of considerable flair, Bedford had probably visited Bonington's studio in Paris in 1826 at the suggestion of the painter Augustus Wall Calcott before the artist's departure for Italy that year. Patrick Noon has suggested it was possibly during this visit that Bedford encountered the present work and subsequently commissioned the picture now at Woburn, while also acquiring the aforementioned *On the coast of Picardy*, which was later bought at his widow's sale in 1853 by the 4th Marquess of Hertford and is now in the Wallace Collection.

Although the picture has been thought traditionally to depict the French coast near Dieppe, Patrick Noon (*op. cit.*,



Fig. 2 Richard Parkes Bonington, *On the Coast of Picardy*  
© The Wallace Collection, London





Fig. 3 Infrared reflectogram showing under-drawing in the present lot  
© Art Access & Research (UK Ltd.)



Fig. 4 Infrared reflectogram showing under-drawing in the picture by Bonington sold at Christie's, London, 9 July 2015, lot 26  
© Art Access & Research (UK Ltd.)

2008, p. 260) has noted that a more accurate identification is possibly that inscribed beneath J.D. Harding's lithograph of 1830 of the Woburn picture, where it is described as 'near Calais'. The coastline and native people of Northern France were a constant source of inspiration throughout Bonington's short career. After his family moved from Nottingham to Calais in 1817, he met and trained with Francia, the French-born artist who had just returned from England after twenty-seven years and who, along with Thomas Girtin, Copley Fielding and Samuel Prout, had been the first exponents of naturalistic painting in watercolour. During his time at the École des Beaux Arts in Paris, where he studied under Baron Antoine-Jean Gros, and in the following years spent in France, Bonington made frequent tours to Picardy and Normandy to make sketches of the sea and the inhabitants of the coastal towns. After spending much of 1824 in Dunkirk, which he described as 'the happiest year of my life', he accompanied Eugène Isabey on a sketching tour along the Channel in the autumn of 1825. In April of the following year, after a period in Paris during which he shared a studio with Eugène Delacroix, Bonington left France for Italy with his friend Charles Rivet, stopping at Milan and Verona before arriving in Venice. There he worked feverishly, producing sketches of the Gothic palaces along the Grand Canal and the Basilica of San Marco, which would later serve as studies for the

larger oil paintings he executed on his return to Paris. The exhibition of these works at the Salon, as well as in London at the British Institution and the Royal Academy, resulted in an avalanche of commissions from French and English patrons, desiring views of the city. The strain of work rapidly took its toll on the young artist and, after an illness brought on by sunstroke or nervous exhaustion while sketching, his health quickly deteriorated. On 23 September 1828, a month short of his twenty-sixth birthday, Bonington died of tuberculosis.

Hugh Andrew Johnstone Munro of Novar (1797-1864), a former owner of the picture, was a Scottish landowner, amateur artist and one of the most important patrons of Turner. He formed a celebrated collection of pictures that included Rembrandt's *Lucretia* (Washington, National Gallery of Art), Veronese's *Vision of St. Helena* (London, National Gallery) and Titian's *Rest on the Flight* (Longleat). Munro owned no fewer than ten pictures by Bonington including *A fishmarket near Boulogne* (New Haven, Yale Center for British Art), the work described by Patrick Noon as the artist's 'most ambitious and arguably most influential marine painting' (*op. cit.*, 2008, p. 198, no. 171).

We are grateful to Patrick Noon for confirming the attribution after first-hand inspection of the work and for his assistance with this catalogue entry.



◦ **JOHN CONSTABLE, R.A. (1776-1837)**

*View on the Stour near Dedham, full-scale sketch*

oil on canvas

51 x 73 in (129.4 x 185.3 cm).

Estimate on request

**PROVENANCE:**

(Probably) The artist's sale; Foster & Sons, London, 15-16 May 1838, lot 36 (part of lot), as 'Sketch for the picture, View on the Stour [and A Landscape]' (12 gns. to Morris). (Probably) Thomas Woolner, R.A. (1825-1892); his sale, Christie's, London, 12 June 1875, lot 134, as 'On the Stour' (54 gns. to Denison). John Macmillan Dunlop (1818-1878), Holehird, Windermere; (\*) Christie's, London, 5 May 1883, lot 61 (1190 gns. to Martin, by whom acquired for the following), Thomas Holloway (1800-1883), by whom bequeathed to, Royal Holloway College, from whom acquired privately in 1995.

**EXHIBITED:**

London, Tate Gallery, *Centenary Exhibition of Paintings and Watercolours by John Constable R.A.*, 4 May-31 August 1937, no. 46, p. 21. Lisbon and Madrid, British Council, *A Century of British Art, 1730-1830*, 1949, no. 5, p. 6. Hamburg, Kunsthalle; Oslo, Kunstnernes Hus; Stockholm, Nationalmuseum; Copenhagen, Statens Museum for Kunst, *British Paintings from Hogarth to Turner*, 1949-50, no. 15, p. 12. Venice, The Biennale, *Exhibition of Works by John Constable, Matthew Smith, Barbara Hepworth*, 1950, no. 20 [not paginated]. London, Royal Academy of Arts, *The First Hundred Years of the Royal Academy*, 1769-1868, 8 December 1951-9 March 1952, no. 209, p. 94. Paris, Orangerie des Tuileries, *Le Paysage Anglais de Gainsborough à Turner*, February-April 1953, no. 12 [not paginated]. New York, Museum of Modern Art; St Louis, City Art Museum; San Francisco, California Palace of the Legion of Honor, *Masters of British Painting 1800-1950*, October 1956-May 1957, no. 88, pp. 30-1. Moscow, Pushkin Museum; and Saint Petersburg, The State Hermitage Museum, *British Painting 1700-1960*, 4 May-4 July 1960, no. 58 [not paginated]. Montreal, Expo 67, *Man and his World: International Fine Art Exhibition*, 17 May-14 October 1967, no. 84, p. 170.

London, Royal Academy of Arts, *Bicentenary Exhibition*, 14 December 1968-2 March 1969, no. 89, p. 58. Vienna, Museum für Völkerkunde, *Two Centuries of British Painting: The Great Age of Hogarth to Turner*, 12 September-19 October 1969, no. 6, p. 18. Paris, Petit Palais, *La Peinture Romantique Anglaise et les Pre-Raphaelites*, January-April 1972, no. 52 [not paginated]. Milan, Palazzo Reale, *Pittura inglese 1660-1840: due secoli di cultura, storia, e costume in Inghilterra*, 29 January-16 March 1975, no. 142, p. 190. London, Tate Gallery, *Constable: Paintings, Watercolours & Drawings*, 18 February-25 April 1976, no. 201, pp. 124-25. New York, Metropolitan Museum of Art, *Constable's England*, 16 April-4 September 1983, no. 19, p. 68. London, Tate Britain; Washington D.C., National Gallery of Art; and San Marino, Huntington Art Gallery, *Constable: The Great Landscapes*, 1 June 2006-29 April 2007, no. 38, p. 150, illustrated.

**LITERATURE:**

Lord Windsor, *John Constable, R.A.*, London, 1903, p. 40; Appendix I, p. 199; Appendix II, pp. 208-209; and Appendix III, p. 214. H. Isherwood Kay, 'The Hay Wain', *The Burlington Magazine*, LXII, 1933, pp. 286-9, pl. IIA. C.R. Leslie, Hon. A. Shirley (ed.), *Memoirs of the Life of John Constable, R.A.*, London, 1937, p. lxix, pp. 127 and 137, pl. 78a. R.B. Beckett, *John Constable and the Fishers: The Record of a Friendship*, London, 1952, p. 80. G. Reynolds, *Victoria and Albert Museum: Catalogue of the Constable Collection*, London, 1960, p. 27. G. Reynolds, *Constable. The Natural Painter*, London, 1965, pp. 69 and 148. R.B. Beckett (ed.), *John Constable's Correspondence*, Suffolk, 1968, VI, p. 75. R. Hoozee, *L'opera completa di Constable*, Milan, 1979, p. 120, no. 329.

A. Wilton, *Constable's 'English Landscape Scenery'*, London, 1979, p. 56. J. Walker, *John Constable*, London, 1979, p. 108, fig. 39. J. Chapel, *Victorian Taste: The Complete Catalogue of paintings at the Royal Holloway College*, London, 1982, pp. 72-74, no. 5. M. Rosenthal, *Constable: The Painter and his Landscape*, New Haven and London, 1983, pp. 137-141, fig. 178. G. Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, I, p. 100, no. 22.2; II, fig. 335. I. Fleming-Williams and L. Parris, *The Discovery of Constable*, London, 1984, pp. 18 and 20. M. Cormack, *Constable*, Oxford, 1986, pp. 133 and 140-141, pl. 144. C. Rhyne, 'Constable's First Two Six-Foot Landscapes', in *Studies in the History of Art*, vol. 24, National Gallery of Art, Washington, 1990, pp. 121 and 125, note 3. R. Parkinson, *John Constable: The Man and his Art*, London, 1998, p. 123. R. Asleson and S.M. Bennett, *British Paintings at the Huntington*, San Marino, 2001, p. 60, fig. 23. T. Willcox, *Constable and Salisbury: The Soul of Landscape*, exhibition catalogue, Salisbury, 2011, p. 100.

**ENGRAVED:**

D. Lucas, *mezzotint*, 1831.

















John Constable, R.A., *View of the Stour near Dedham*, full-scale sketch (the present lot)

John Constable was one of the most original artistic forces to emerge in European painting of the early 19th Century. The impact of his work, like that of his near contemporary Turner, would continue to reverberate in Britain, and internationally, long after his death. His commitment to focussing on pure landscape as the principal subject of his art, unredeemed by any overt historical, religious or mythological references, combined with the idiosyncratic technique he developed to render it, challenged the artistic orthodoxies of the day and have inspired generations of artists ever since.

'I should paint my own places best – Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the Stour. They made me a painter' (John Constable to John Fisher, 23 October 1821, in R.B. Beckett ed., *John Constable's Correspondence* [JCC], Suffolk, 1968, VI, p. 78).

The six large-scale canvases of the Stour valley that Constable exhibited at the Royal Academy between 1819 and 1825 define his artistic maturity and secured his professional reputation. Including several of his most celebrated works, notably *The White Horse* (1819; New York, Frick Collection), and *The Hay Wain* (1821; London, National Gallery), they represent a distillation of Constable's profound emotional and artistic response to the scenery of his native Suffolk, that was central to his art. They show a radical shift from his earlier work, both in the sheer ambition of their scale and in the unprecedented working method, with the introduction of a full-size sketch for each composition to realise his artistic vision. This full-scale sketch for the fourth work in the series, *View on the Stour near Dedham* (fig. 1; San Marino, The Huntington Library, Art Collection and Botanical Gardens), which was exhibited at the Royal Academy in 1822, is the last of the full-scale sketches to remain in private hands (fig. 2).





Fig. 1 John Constable, R.A., *View of the Stour near Dedham*, 1822  
 © The Huntington Library, Art Collections & Botanical Gardens / Bridgeman Images

Our understanding of the full-scale sketches, in relation to the finished pictures and in the wider context of Constable's *oeuvre* and artistic legacy, was much enhanced by *The Great Landscapes* exhibition at Tate Britain, London, the National Gallery of Art, Washington D.C., and The Huntington Art Gallery, San Marino, between 2006 and 2007. In his essay in the exhibition catalogue, 'Constable: The Big Picture', John Gage emphasised both the uniqueness and the significance of these full-scale sketches. He argued that the astonishing range of small *plein-air* sketches, upon which Constable's reputation as an innovator has largely rested since the late 19th Century, are in fact the 'most traditional element in his armoury of painting procedures' (J. Gage, in *The Great Landscapes*, exhibition catalogue, London, 2006, p. 24), and that Constable was neither exceptional nor innovative in this approach to studying nature; *plein-air* painting had been well established in Italy since Rubens's day and in the 18th

Century it was practiced widely by young artists working in Rome. Equally, Constable's method of integrating these outdoor sketches and studies into larger exhibition paintings, and making small preparatory studies of their compositions, was entirely conventional. What was groundbreaking, and in Gage's mind constituted 'his most original contribution to landscape art' (*ibid.*, p. 25), was precisely the development of the full-size sketch. Kenneth Clark, Director of the London National Gallery 1934-1946, heralded these as Constable's 'supreme achievement' and 'the greatest thing in English art' (K. Clark, *Landscape into Art*, London, 1961, p. 89, note 2; and K. Clark, in *Twee Eeuwen Engelse Kunst*, exhibition catalogue, Amsterdam, 1936, p. 19).









John Constable, R.A., *The White Horse*, full-scale sketch, c. 1818  
© National Gallery of Art, Washington D.C., Widener Collection



John Constable, R.A., *View on the River Stour near Dedham*, full-scale sketch, c. 1821  
(the present lot)



Fig. 2 The sequence of full-scale sketches for the Large River Stour Paintings



John Constable, R.A., *Stratford Mill*, full-scale sketch, c. 1819  
© Yale Center for British Art, Paul Mellon Fund



John Constable, R.A., *The Lock*, full-scale sketch, c. 1823  
© The Philadelphia Museum of Art/Art Resource/Scala





John Constable, R.A., *The Hay Wain*, full-scale sketch, c. 1820  
© London, Victoria & Albert Museum / 2016 Photo Scala, Florence



John Constable, R.A., *The Leaping Horse*, full-scale sketch, c. 1824  
© Victoria & Albert Museum, London, UK / Bridgeman Images



## The 'six-foot' canvases

Writing to his great friend and mentor John Fisher, Bishop of Salisbury, on 23 October 1821, the year he started work on *View on the Stour near Dedham*, Constable declared: 'I am most anxious to get into my London painting room, for I do not consider myself at work without I am before a six-foot canvas' (JCC, VI, p. 76).

These landscapes, set along the River Stour in Suffolk, were by far the largest pictures that Constable had yet exhibited at the Royal Academy. The idea of undertaking works on a large scale had evidently been in his mind from earlier in his career: the diarist and amateur artist Joseph Farington had recorded seeing a 'Lake District' scene, five feet wide, in Constable's studio in April 1809, which he intended to send to the Academy; while x-radiograph analysis of his full-scale sketch for *The White Horse* (Washington, National Gallery of Art), shows that beneath it lies an unfinished version of *Dedham from Gun Hill*, of matching scale, which is believed to date from *circa* 1817-8. At this earlier stage in his development, however, Constable found himself unable to translate successfully onto a large scale what John Gage has referred to as the 'effusive swiftness of handling' that characterised his small early sketches (*op. cit.*).

Constable was conscious of the work and professional success of certain contemporaries in the British school of painters. Artists such as John Martin and Joseph Mallord William Turner had, for example, exhibited works of monumental scale at the Royal Academy to critical acclaim, and Turner had already scaled the heights of professional recognition having been made a Royal Academician in 1802.

Constable was also highly aware of the important precedent set by the Old Masters, whom he greatly revered; and Gage has suggested that it was probably Rubens' example, over that of his contemporaries, that gave Constable the courage and inspiration to embark on his own campaign of 'six-footers' in the 1810s and 1820s (*op. cit.*, p. 21). Constable had been quick to take the opportunity to see the two celebrated large landscapes by Rubens that arrived in London in 1803, having been acquired from a Genoese collection, and were on display in the Studio of the President of the Royal Academy, Benjamin West: *The Rainbow Landscape* (fig. 3; London, Wallace Collection) and *A View of Het Steen in the Early Morning* (fig. 4; London, National Gallery) (27 May 1803, Farington, K. Garlick ed., *Diary 1793-1821*, New Haven and London, 1978-1984, VI, p. 2039). Constable made his admiration of Rubens' work explicit in the lecture he gave on landscape painting at the British Institution towards the end of his career, in 1836, in which he praised the 'freshness and dewy light' and the 'joyous and animated character' which Rubens was able to instil into his landscapes, 'impressing on Flanders all the richness which belongs to its noblest features', and particularly referred to the Genoese pictures (R.B. Beckett ed., *John Constable's Discourses*, Ipswich, 1968, p. 61).

Following the success of *The White Horse*, which was exhibited at the Royal Academy in 1819, Constable exhibited five more 'six-foot' canvases of the Stour: *Stratford Mill* (1820; London, National Gallery), *The Hay Wain* (1821; London, National Gallery), *View on the Stour near Dedham* (1822; San Marino, California, The Huntington Library), *The Lock* (1824; Private Collection) and finally



Fig. 3 Sir Peter Paul Rubens, *The Rainbow Landscape*, c. 1636  
© Wallace Collection, London, UK / Bridgeman Images





Fig. 4 Sir Peter Paul Rubens, *A View of Het Steen in the Early Morning*, c. 1636  
© National Gallery, London, UK / Bridgeman Images

*The Leaping Horse* (1825; London, Royal Academy). The subjects of these pictures are all taken from within a small geographical radius of about three miles on the border of Suffolk and Essex, just over fifty miles north-east of London, in what has come to be known as 'Constable Country'.

Constable was born and brought up nearby in the village of East Bergholt, and the village and the surrounding countryside were to provide him with his most constant sources of artistic inspiration. This landscape was and is defined by the meandering River Stour, on which much of the local agriculture and commerce depended, and with which his own family's prosperity was closely entwined. It was the lower stretch of the river, only a few miles from the sea, winding its way down through the locks of Stratford, St. Mary, Dedham, Flatford and Brantham, that provided the backdrop to Constable's childhood and imbued him with the deep love of nature that he would later translate into his paintings. This section of the canalised Stour with its busy river traffic offered Constable a wealth of narrative incident; each of the Stour 'six-footers' shows a different episode from the working life of the river, and each has its own distinctive representation of weather. It is unlikely that Constable planned them as a group from the outset, although he may gradually have begun to see them in this way, but it is instructive to consider them as a sequence, since, as Graham Reynolds observed, together they reveal a 'successive and progressive exploration of a particular *idée fixe*' (G. Reynolds, *op. cit.*, 1965, p. 61).

Constable embarked on a second, slightly less cohesive series of 'six-footers' between 1827 and 1837, in which he tackled locations beyond the borders of his native Suffolk, but nonetheless subjects that greatly resonated with him, including *Chain Pier, Brighton* in 1827 (London, Tate Britain), *Salisbury Cathedral from the Meadows* in 1831 (London, Tate Britain; acquired in 2013 in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum) and *The Opening of Waterloo Bridge* in 1832 (New Haven, Yale Center for British Art, Paul Mellon Collection). It is perhaps telling, however, that for his final work on this scale he returned to a quintessentially rural scene in his native Suffolk, with *Stoke-by-Nayland*, c. 1835-7 (Chicago, Art Institute).

In the development of each of these monumental pictures, Constable worked far less directly from the landscape that provided the original inspiration for each of the compositions than he had in his earlier works, some of which had been executed *en plein-air*. This was doubtless partly due to their scale and the fact that he had moved permanently from Suffolk to London in 1816, however, it would also seem to reflect a conscious decision by the artist to tackle the scenery of his native Suffolk in a new and innovative way, and the full-scale sketches were central to this new approach. Analysis of the sketches in relation to their matching finished picture gives insight into this new creative process.





Fig. 5 John Constable, R.A., *Flatford Old Bridge and Dedham Church from the barge-building dock*, Sketchbook, 1814, p. 59  
© Victoria and Albert Museum, London

### Genesis of *View on the Stour near Dedham*

Constable appears to have started work on the picture in the early autumn of 1821. He wrote to Fisher on 20 September in a state of frustration, declaring: 'I am so much behind hand with the Bridge [as he initially referred to the subject], which I have great hindrances in. I cannot do it here - & I must leave my family & work in London' (*JCC*, VI, p. 74). The shed that he had cleared in the garden of No. 2 Lower Terrace in Hampstead to use as a workshop would have been too small to accommodate a 6-foot canvas, let alone its full-scale sketch in addition. Constable had instead rented 'a room at a glazier's down town [in London]' for use as a studio (4 Aug 1821, *JCC*, VI, p. 71). By 23 October, he was again writing to Fisher from Hampstead, increasingly anxious to get to his London painting room: 'I do not consider myself at work without I am before a six-foot canvas' (*JCC*, VI, p. 76).

The scene depicted shows the stretch of the River Stour immediately upstream from Flatford Mill and Lock, looking towards Flatford footbridge, with Bridge Cottage on the right and the tower of Dedham church in the distance. In the right foreground the wooden beam marking the edge of the boatbuilding yard (the subject of one of his earlier pictures, *Boatbuilding near Flatford Mill*, 1814-15; London, Victoria & Albert Museum) is just visible. While Constable had relied on a variety of *plein-air* oil studies and other

compositional material in the preparation of his earlier full-scale sketches, the present work appears to have been based solely on three small pencil studies that he had made along this stretch of the river in a sketchbook in 1814, which is preserved intact at the Victoria and Albert Museum (R.14.32). The left-hand side of the composition was based on studies on pages 27 and 59 (fig. 5) of the sketchbook, while for the right-hand side Constable used a study on page 52 (fig. 6).

In his three previous full-scale sketches Constable had tended to transfer most of the figures from the sketch to the finished picture and then paint them out should they interfere with the balance of the composition, for instance the main boy fishing in *Stratford Mill*, or the second horse in *The Hay Wain*. In *View on the Stour*, however, most of his important alterations were executed on the sketch itself, some of which are now discernible in the paint surface as *pentimenti*: most notably the removal of the sail on the central barge and a figure at its stern, as well as the figure and additional cattle on the bridge, which were painted out by the artist, but traces of which remain in the rich surface of the paint. These *pentimenti* add texture to the surface and give us an insight into the artist's creative process as he grappled with his composition.





Fig. 6 John Constable, R.A., *Flatford Old Bridge and Bridge cottage*, Sketchbook, 1814, p. 52  
© Victoria and Albert Museum, London

Further changes in the sketch are made apparent in the x-radiograph of the work (fig. 7), which reveals that Constable originally incorporated more figures in the foreground of the composition: in addition to the two boys fishing, he also included the same little girl who appeared in the far right-hand side of *Boatbuilding* of 1814-15 and a small rowing boat immediately under the bridge, which he reintroduced in the finished painting, in a lower position, between the reeds, indicating that sometimes his changes of mind went full circle. The most significant alterations that Constable then made between the sketch and finished picture were the omission of the man rowing a skiff on the left (Reynolds suggested this was included in the finished painting and then painted out, and the oar converted into the reflection of the sail beam of the left-hand barge, however, the x-ray does not support this notion; G. Reynolds, *op. cit.*, 1984, p. 100) and the two boys fishing lower right; the replacement of the cattle on Flatford footbridge with a single figure; the reduction of the sail in the distance, which might otherwise have dwarfed the tower of Dedham church; and, most significantly, the addition of a second barge, which becomes the focal point of the composition, together with a lighterman strenuously poling it towards mid-stream (taken from a tiny study Constable made in a sketchbook in 1813; R.13.17; London,

V&A) (further small changes can be seen in an x-ray of the finished picture, see R. Asleson and S.M. Bennett, *op. cit.*, p. 58, fig. 22). The action of the central lighterman in the finished picture creates a dynamic focal point, much in the same way as the principal figure in *The Lock*.

Constable wrote to Fisher explaining these changes in a letter dated 1 April 1822, which indicates that Fisher had seen this full-scale sketch in the artist's London studio: 'The composition is almost totally changed from what you saw. I have taken away the sail, and added another barge in the middle of the picture, with a principal figure, altered the group of trees, and made the bridge entire. The picture has now a rich centre, and the right-hand side becomes only an accessory' (*JCC*, VI, p. 89). This passage may imply that not all of the changes in the sketch were made at the same time; it is possible that some of them, perhaps the painting out of the sail, were made at quite a late stage, and that Constable may even have worked on the sketch and finished painting in tandem. It also makes it clear that these alterations were designed to change the overall structure and impact of the image.

Constable made more changes to this full-scale sketch, as well as between the sketch and the finished picture, during the course of the subject's development than he had



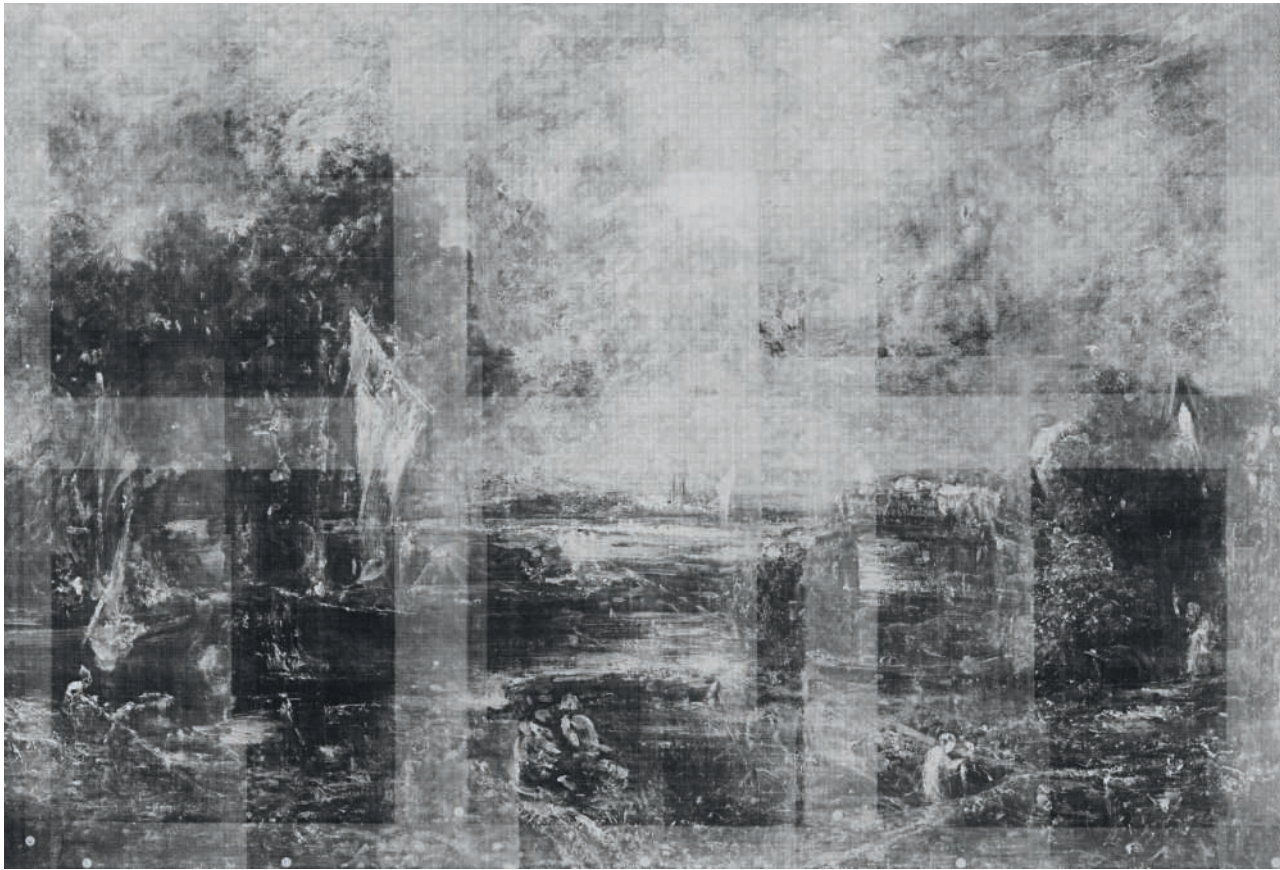


Fig. 7 X-radiograph of *View on the Stour near Dedham*, full-scale sketch, c. 1821  
Taken by Mark Heathcote, image mosaic compiled by Helen Spande  
Private Collection

done for any of his previous large River Stour landscapes. His working process may have been complicated by the slightness of his preparatory material, however, it would also seem clear that at this particular juncture in the River Stour series Constable was striving to create a more ambitious and focused design and the role of the full-scale sketch was crucial to achieving this. While the figurative element in the first three of the large River Stour pictures is somewhat understated, in the next three paintings the figures take on a more emphatic role, adding dynamism to the composition. *View on the Stour* is clearly a pivotal work in this development.

Far from simply allowing him the opportunity to experiment spontaneously and creatively with his composition, the full-scale sketches gave Constable complete freedom of expression, enabling him to focus on the essential elements of each picture without yet having to devote attention to the pictorial finish of the works: 'no longer shackled by the rigours of academic 'finish', [Constable] could express his personal vision by engaging in a more physical way with the act of painting on a large canvas' (S. Cove, in *The*

*Great Landscapes*, *op. cit.*, p. 52). Clark went further by suggesting that: 'The boldness and freedom of touch were partly a means of rendering effects of light, partly a means of expressing emotion; and it was only possible to conserve the vividness of the original emotion on this scale if he felt free from all anxieties of finish and logical composition' (K. Clark, *The Hay Wain in the National Gallery*, London, 1944, p. 8).

Constable's artistic temperament and his deep emotional response to nature is made explicit in his extensive and detailed correspondence. His challenge as a landscape artist was two-fold: firstly, he had to translate his thoughts, and the emotions bound up in them, into terms of drawing and painting; and secondly, he had to find a means of translating these on to a monumental scale and to create an enduring image of nature, since 'in a sketch there is nothing but the one state of mind – that which you were in at the time ... it would not serve to drink at again & again' (Constable to Fisher, 2 Nov 1823, *JCC*, VI, p. 142). He mastered the former early in his career, expressing his feelings through an 'effusive swiftness of handling'







in his small oil sketches, in which 'brushmarks became indices of feeling' (J. Gage, *op. cit.*, p. 29). The introduction of the full-scale sketches was fundamental to achieving the latter ambition, which had evaded him in the early part of his career. Kenneth Clark described them as: 'not so much dress rehearsals as emotional discharges which allowed him to attack his final canvas without a feeling of frustration' (K. Clark, *op. cit.*, 1944, p. 8), and Rhyne later acknowledged their importance in: 'attempting to understand the psychology of Constable's working procedure' (C. Rhyne, 'Constable's First Two Six-Foot Landscapes, in *Studies in the History of Art*, National Gallery of Art, Washington, 1990, vol. 24, p. 120, note 6).

This 'effusive swiftness of handling' is ubiquitous in the present sketch, in which Constable can be seen to have worked quickly and instinctively across the surface, laying paint thickly on to the canvas in scumbles and strokes of his brush and in some instances directly with a palette knife, for example in the rendering of the sail (the outline of which is still visible below subsequent layers of paint) and in a diagonal sweeping motion in the sky. Local colour is applied wet-in-wet and wet-over-semi dry layers of pigment, notably in the almost abstract depiction of a fire on the far bank, with bold splashes of yellow, blue and red (Constable replaced this detail with a tow-horse in the finished painting, but retained the strong accent of red in the horse's harness). The integrity of the surface, with its thick impasto, has been remarkably well preserved allowing a full appreciation of the artist's astonishing and innovative technique.

Making so many of his changes on the full-scale sketch rather than on the exhibition version and being able to express himself freely in his application of paint, helped Constable ensure that the surface of the finished exhibition painting was fresher and less heavily worked. Indeed, Constable told Fisher that he had 'endeavoured to paint with more delicacy' when working on the exhibition version of *View on the Stour* (cited in C.R. Leslie, J. Mayne ed., *Memoirs of the Life of John Constable*, London, 1951, p. 90), and later: 'my conscience acquits me as to any neglect of [my] last picture' (Constable to Fisher, 13 April 1822, *JCC*, VI, p. 89). Although the finished painting failed to find a buyer at either the Academy in 1822, or on its exhibition at the British Institution in 1823, the following year it was purchased, together with *The Hay Wain*, by John Arrowsmith, and on their exhibition at the Paris Salon in 1824 the pictures caused a sensation and earned Constable

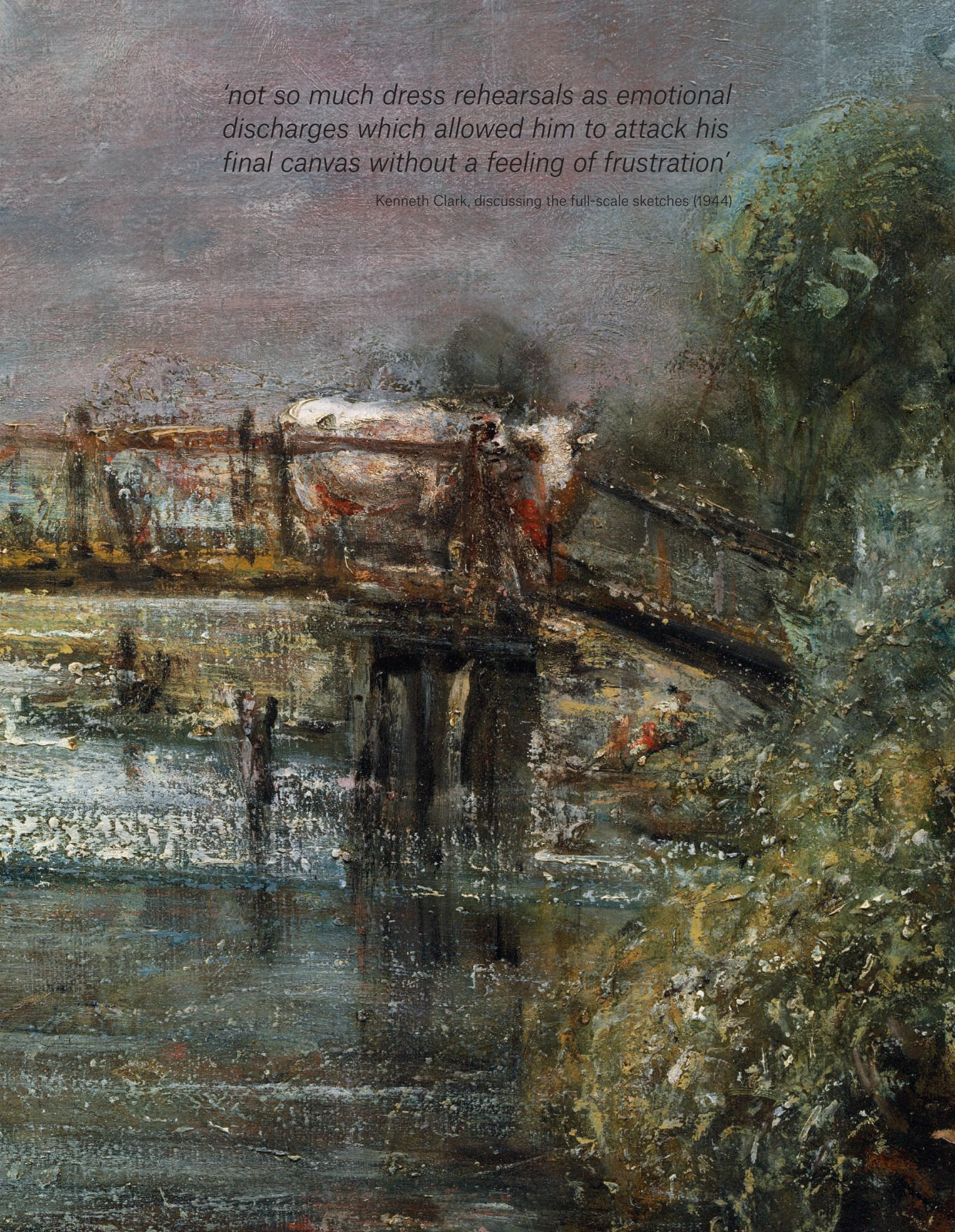
a gold medal. While many of his English contemporaries were still critical of the perceived 'want of finish' in Constable's works, the French were quicker to recognise and respond to the revolutionary nature of his technique. The finished painting of *View on the Stour near Dedham* was still in France when, in the early 1830s, Constable selected the subject for inclusion in his publication on *Various Subjects of Landscape, Characteristic of English Scenery, from pictures painted by John Constable, R.A., engraved by David Lucas* (later known more simply as *English Landscapes*); Lucas therefore made the print from the full-scale sketch (A. Shirley, *The Published Mezzotints by David Lucas after John Constable*, R.A., Oxford, 1930, no. 19).

The sketch almost certainly formed part of the artist's sale held at Foster & Sons the year after his death, in 1838, and it may subsequently have belonged to the sculptor and poet, Thomas Woolner, R.A., who also owned Turner's *Neapolitan Fisher Girls Surprised Bathing by Moonlight* (San Marino, Huntington Art Gallery). When this sketch was offered as part of the deceased estate of John Macmillan Dunlop at Christie's in 1883 – the last time it appeared at auction – it was acquired by the wealthy Victorian businessman and philanthropist Thomas Holloway, who made his fortune by manufacturing patent medicines. Holloway's passion for philanthropy and for picture collecting came together in his endowment of Royal Holloway College: a college for 250 women, which he filled with pictures by a range of British artists. Constable's *View on the Stour near Dedham, full-scale sketch* was among the highlights of the collection, along with Gainsborough's *Peasants Going to Market* (Private collection) and Turner's *Van Tromp, going about to please his Masters, Ships a Sea, getting a Good Wetting* (Los Angeles, Getty Museum). Holloway's own private collection included masterpieces such as Giovanni Bellini's *Saint Francis receiving the Stigmata* and Gérard David's *Deposition* (both New York, Frick Collection).



*'not so much dress rehearsals as emotional discharges which allowed him to attack his final canvas without a feeling of frustration'*

Kenneth Clark, discussing the full-scale sketches (1944)





## The changing status and critical reception of the full-scale sketches

Constable's sketches, no matter the scale, were never in his lifetime intended for sale; he is even recorded as having said that he would sell corn, but not the field that grew it (cited in R. and S. Redgrave, *A Century of British Painters*, London, 1947, p. 371, note 19). Rhyne suggests that the lack of reference to his full-scale sketches, even in his extensive correspondence with intimate friends, indicates their private nature (C. Rhyne, *op. cit.*, p. 120, note 6). They were kept in the artist's studio until his death in 1837 and most of them were included in the painter's posthumous sale at Foster & Sons in London the following year, which constituted their first public showing.

It was not until 1862, when the full-scale sketches for *The Hay Wain* and *The Leaping Horse* appeared in the International Exhibition at the South Kensington Museum (later the Victoria and Albert Museum), that the public and critics had an opportunity to examine two of them properly: their inherent qualities were quickly recognised. They made a particularly strong impression on the Redgrave brothers, Richard and Samuel, both artists, who, writing four years later, described them as: 'invaluable, not only for their intrinsic qualities, but as illustrations of his mode of conducting his pictures ... when Constable had carried his study thus far, and was pleased with the indications it contained, he would leave it without further completion ... endeavouring to retain the fine qualities of the studied sketch, adding to it such an amount of completeness and detail as could be given without loss of the higher qualities of breadth and general truth ... Constable himself knew the value of such studies, for he rarely parted with them' (R. and S. Redgrave, *op. cit.*, pp. 370-1, note 19).

During the first half of the 20th Century, critical and scholarly interest in and enthusiasm for the full-scale sketches grew stronger still, and opinion even shifted in favour of the full-scale sketches over the finished paintings. Charles Holmes, in his assessment of five of the full-scale sketches in his major monogram *Constable and His Influence on Landscape* published in 1902, was one of the first to suggest that some of the

full-scale sketches capture 'pictorial breadth and harmony' more successfully than their finished counterpart, which he considered suffered in pursuit of detail (C. Holmes, 1902, p. 121). In the 1930s and 1940s, three internationally recognised authorities added their voices to the debate, each weighing heavily in favour of the sketches. The influential painter, critic and champion of modern art in Britain, himself a member of the Bloomsbury Group, Roger Fry remarked on them in his *Reflections on British Painting*: 'They [the exhibition pictures] are almost always compromises with his real idea. He watered that down, filling it out with redundant statements of detail which merely satisfy an idle curiosity and inevitably obscures the essential theme ... Fortunately, however, he frequently did full-size studies of these pictures, and it is to those and to the sketches that we must turn to find the real Constable' (London, 1934, p. 140-1). Two years later, in a foreword to an exhibition on English art held in Amsterdam, Kenneth Clark wrote: 'His first versions (they cannot be called sketches) of *The Hay Wain* and *The Leaping Horse* are the greatest thing in English art, and it is tragic to think that much of his time was spent in making from them dull replicas, finished for exhibition according to the timid taste of the day' (*op. cit.*, 1936, p. 19). The Italian historian and art critic, Lionello Venturi published the most extended statement of this rather extreme view in 1947 (L. Venturi, *Painting and Painters: How to Look at a Picture, from Giotto to Chagall*, New York and London, 1947, pp. 144-7; and L. Venturi,



John Constable, R.A., *The Hay Wain*, full-scale sketch, c. 1820  
© London, Victoria & Albert Museum / 2016 Photo Scala, Florence



*Modern Painters: Goya, Constable, David, Ingres, Delacroix, Corot, Daumier, Courbet*, New York and London, 1947, pp. 47-53).

While the full-scale sketches continued to be highly acclaimed in the second half of the century, scholars and critics sought to redress the balance concerning their supposed 'superiority' over the finished picture. Jonathan Mayne provided an early retort in the preface to his 1951 edition of Leslie's *Life*: 'some critics now even suggest that the oil-studies, which he made as preliminaries to all of his larger paintings, not only are superior to the completed works, but were considered to be so by Constable himself. Such a view is in danger of missing the point. There is no documentary evidence for attributing it to Constable ... the small sketches and the full-sized studies show us the substance of his art in its most immediately assimilable form; but they were made with one constantly expressed intention – the construction from them of large finished pictures; and it is in these ... that we see the artist's capacities most fully expressed' (*op. cit.*, p. xiii).

Crucially, up until the first comprehensive exhibition of Constable's work, at the Tate in 1976, scholars had only really had the opportunity to consider two of the full-scale sketches – for *The Hay Wain* and *Leaping Horse* (both London, Victoria and Albert Museum) – in relation to their counterparts at the National Gallery (*The Hay Wain* was bequeathed in 1886) and Royal Academy (*The*

*Leaping Horse* was given in 1889). The inclusion in the 1976 exhibition of *Hadleigh Castle* of 1829 allowed direct comparison, for the first time, of another major full-size sketch with its matching painting. This was followed in 1991 with by far the largest and most spectacular exhibition of Constable's art ever held, again at the Tate, which included eight of the full-scale sketches, six of which were paired with their matching finished painting. This feat was then exceeded in 2006 with the Tate's pioneering exhibition – *Constable The Great Landscapes* – in which all ten of the major full-scale sketches from the 1820s and 30s were brought together with their respective finished paintings, finally allowing a comprehensive analysis of the works. The majority underwent technical examination at this time, as part of the Constable Research Project, resulting in an extensive body of new information on the artist's working methods in the 1820s and 30s.

With greater opportunity for direct comparison of sketch and finished painting, and the advantage of recent technological advances, Charles Rhyne added significantly to our understanding of their nature and purpose (most recently in his introductory essay 'The Remarkable Story of the Six-Foot Sketches', in *The Great Landscapes*, *op. cit.*, pp. 42-49). What has become increasingly apparent is that while similar in scale, in other respects the sketches vary greatly – in appearance, complexity, purpose and of course date, and Rhyne concludes that 'there are several

possible explanations for this practice, more than one of which is probably operative at any one time. Moreover, Constable's primary reason for continuing this practice, somewhat irregularly, for 18 years, almost certainly evolved over time' (*ibid.*, p. 44). While some questions are yet to be answered, the fact remains that Constable's use of full-scale sketches would appear to be unique in Western art (C. Rhyne, *op. cit.*, 1990, pp. 118-9) and they establish him as an avant-garde painter, determined to rethink the demands of his art and to address them in an entirely original way (J. Gage, in *Constable: le Choix de Lucian Freud*, exhibition catalogue, Paris, 2002, p. 137).



John Constable, R.A., *The Leaping Horse*, full-scale sketch, c. 1824  
© Victoria & Albert Museum, London, UK / Bridgeman Images



## Artistic Legacy

Although by the 1820s Constable was beginning to make his mark in London, it was in France that the revolutionary nature of his work was first recognised. When Théodore Géricault saw *The Hay Wain* at the Royal Academy in 1821, he was - as Eugène Delacroix later recalled - 'quite stunned'. When the same picture, together with *View on the Stour* and a small picture of *Yarmouth Jetty*, were exhibited at the Paris Salon in 1824, they caused a sensation, the great writer Marie-Henri Beyle, better known by his pen name Stendhal, remarking: 'We have never seen anything like these pictures before. It is their truthfulness that is so striking. We have nothing to equal them.' Years later, in 1858, Delacroix would recall the Paris exhibition in a letter to Théophile Silvestre: 'I have already told you about him [Constable] and of the impression that he produced on me at the moment when I was painting *The Massacre of Scio*', adding that Constable, like Turner, was a true reformer.

From Corot to the Barbizon School painters, from Courbet to the Impressionists, Constable's ruthless pursuit of truth inspired a long line of French artists. Monet and Pissarro admired and studied his work while in London in 1870, and Constable's influence on the Impressionists was recorded contemporaneously by Louis-Edmond Duranty. In *La Nouvelle Peinture*, one of the first essays written in favour of the new movement which would revolutionise painting, published in 1876 at the time of the second Impressionist exhibition at the Durand-Ruel gallery, Duranty wrote:

On peut appliquer à ce monde quelques-unes des curieuses et belles pensées de Constable, que certains



Claude Monet, *Waterlily Pond: Pink Harmony*, 1900  
© Musée d'Orsay, Paris / Bridgeman Images

des nôtres peuvent répéter avec lui: 'Je sais que l'exécution de mes peintures est singulière, mais j'aime cette règle de Sterne: Ne prenez aucun souci des dogmes des écoles, et allez droit au coeur comme vous pourrez. On pensera ce que l'on voudra de mon art, ce que je sais, c'est que c'est vraiment le mien'.

[One may apply to this crowd [the Impressionists] some of Constable's strange and beautiful thoughts, which some of our painters may share with him: 'I know that the execution of my paintings is unusual, but I like this rule established by Sterne: do not concern yourself at all with school dogmas and go straight to the heart of things as you will be able to'. One may think what one wants of my art, what I know is that it is really my own'.]



Gustave Courbet, *The Sawmill on the River Gauffre*  
© Private Collection / Bridgeman Images



Vincent van Gogh, *Langlois Bridge*, 1888  
© Rijksmuseum Kroller-Muller, Otterlo, Netherlands / De Agostini Picture Library  
Bridgeman Images





Lucian Freud, *The Painter's Garden*, 2005-06  
Private Collection © The Lucian Freud Archive / Bridgeman Images

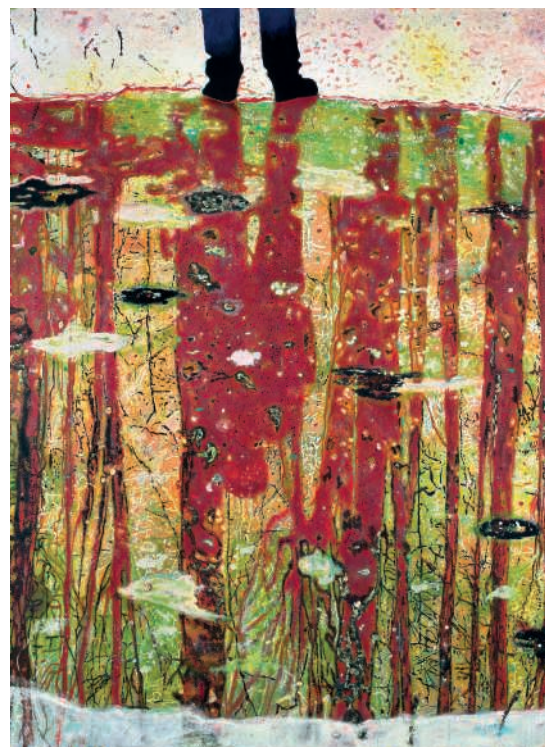
Three years earlier, in 1873, van Gogh, writing from London to his brother Theo, observed 'English art didn't appeal to me much at first, one has to get used to it. There are some good painters here, though, [...]. Moreover, among the old painters, Constable, a landscape painter who lived around 30 years ago, whose work is splendid.'

Constable's passionate and attentive observation of the surrounding world have remained a key touchstone for artists committed to a direct, intense and unencumbered appreciation of nature in all its beauty. As Lucian Freud put it at the time of the exhibition *Constable: Le Choix de Lucian Freud*, held at the Grand Palais in Paris, 2002-03: 'I may be quite wrong, but I can't see Van Gogh's Boots without Constable behind them. I don't mean it's an immediate link but, to me, that kind of interest, observation and indulgence are things that exist in Constable.' Freud had in fact studied in the early 1940s at the East Anglian School of Painting and Drawing at Dedham, in the Stour Valley, a short distance from East Bergholt, where Constable was born in 1776, and remarked in interview with William Feaver in 2003: 'Have you been down there? Have you walked from Dedham up the river to Will Lott's? Everywhere else, however wonderful, is away from there.'



Lucian Freud, *Elm Tree, after Constable*, 2003, etching on paper  
Victoria & Albert Museum, London, UK  
© The Lucian Freud Archive / Bridgeman Images

Constable's profound sensitivity to nature transformed the British landscape tradition, and even contemporary artists, such as Peter Doig, who do not openly pay homage to him, continue to build on his legacy.



Peter Doig, *Reflection (What Does Your Soul Look Like)*, 1996  
© Private Collection / Bridgeman Images



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076).

## 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we

will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does

not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash  
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 90th day following the date

of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.



(d) If you do not collect a **lot** within 90 calendar days of the auction then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at [Christie.com/storage](http://Christie.com/storage) terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant

ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

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

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

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

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

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality,

condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and

Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	<b>No symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	<b>* and Ω</b>	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	<b>No Symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	<b>* and Ω</b>	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	<b>No Symbol</b>	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	<b>* and Ω</b>	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.  
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.  
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

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

°

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

△

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

◆

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

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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

~

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

ψ

**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ° **Minimum Price Guarantees**

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

#### ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

### Other Arrangements

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

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.



STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: collections@cadogantate.com.  
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport\_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

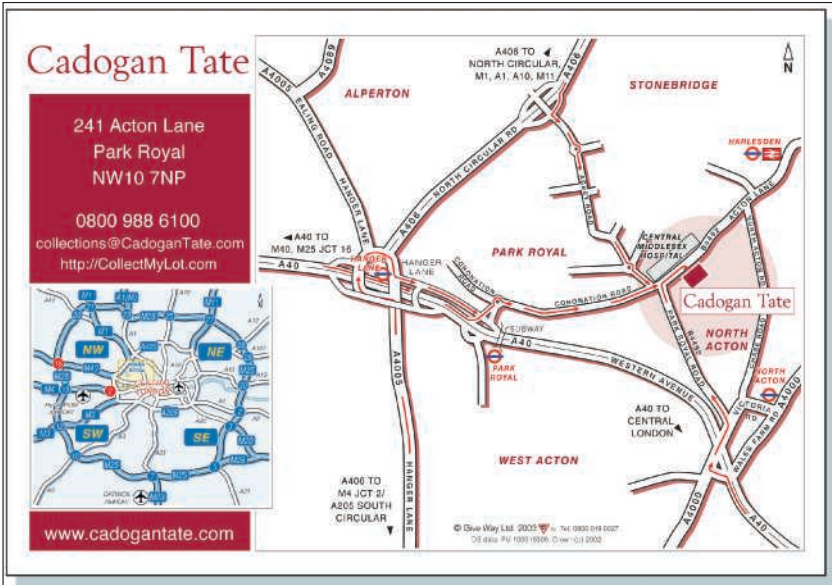
From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.  
These charges do not include:  
a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges  
b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE  
241 Acton Lane,  
Park Royal,  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: collections@cadogantate.com



WORLDWIDE SALEROOMS AND OFFICES  
AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA**  
**TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)

+ 45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schauman (Consultant)

**FRANCE**  
**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85  
Poitou-Charente  
Aquitaine

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

**GERMANY**  
**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA**  
**•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (011) 6609 1170  
Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi (Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA**  
**BEIJING**  
+86 (0)10 8572 7900  
Jinjing Cai

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766  
Gwenn Delamaire

**PORTUGAL**  
**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**  
**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
+65 6735 1766  
Wen Li Tang

**SOUTH AFRICA**  
**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomberg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)

+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND**  
**BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argiün  
(Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM**  
**• LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**• LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES**  
**BOSTON**  
+1 617 336 6000  
Elizabeth M. Chapin

**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**•NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 833 6952  
Maura Smith

**PHILADELPHIA**  
+1 610 520 1590  
Christie Lezano

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**AUCTION SERVICES**

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
AND COUNTRY HOUSE  
SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

**PRIVATE SALES**  
US: +1 212 636 2034  
Fax: +1 212 636 2035

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

**OTHER SERVICES**

**CHRISTIE'S EDUCATION**  
**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
STORAGE SERVICES**

**NEW YORK**  
+1 212 974 4570  
newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE**

**NEW YORK**  
Tel +1 212 468 7182  
Fax +1 212 468 7141  
info@christiesrealestate.com

**LONDON**  
Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
info@christiesrealestate.com

**HONG KONG**  
Tel +852 2978 6788  
Fax +852 2973 0799  
info@christiesrealestate.com

07/03/16



# Rembrandt's FIRST MASTERPIECE

Exhibition On View Through September 18, 2016



Rembrandt van Rijn (1606–1669), *Judas Returning the Thirty Pieces of Silver*, 1629. Oil on panel.

The  
Morgan  
Library &  
Museum

225 Madison Ave.  
212.685.0008  
[themorgan.org](http://themorgan.org)  
[#MorganLibrary](https://twitter.com/MorganLibrary)

*Rembrandt's First Masterpiece* is made possible in part by S. Parker Gilbert, whose gift prior to his death in 2015 provided early support for the project. Generous support is also provided by Jean-Marie and Elizabeth Eveillard, the National Endowment for the Arts, and Mr. and Mrs. Clement C. Moore II, with assistance from Christie's, the Netherland-America Foundation, and the Rita Markus Fund. The catalogue is made possible by the Andrew W. Mellon Fund for Research and Publications. © Private Collection, Photography courtesy of The National Gallery, London, 2016.





The Property of The 7th Earl of Harewood's Will Trust,  
 Sold by Order of the Trustees  
 GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)  
*Head of a boy in a cap, looking up to the left, his left hand to his cheek*  
 red and white chalk on blue paper  
 9 $\frac{7}{8}$  x 8 in. (24.9 x 20.2 cm.)  
 £200,000-300,000

**OLD MASTER & BRITISH DRAWINGS &  
 WATERCOLOURS**

*London, King Street, 5 July 2016*

**VIEWING**

3-4 July 2016  
 8 King Street  
 London SW1Y 6QT

**CONTACT**

Benjamin Peronnet  
 bperonnet@christies.com  
 +44 (0) 20 7389 2272

**CHRISTIE'S**





Property From The Estate Of Ogden Mills Phipps  
A MEISSEN WHITE MODEL OF A GREAT BUSTARD (TRAPPE)  
1732, Attributed to Johann Gottlieb Kirchner, incised initials as to the underside of the beak for Andreas Schiefer  
33 in. (83.8 cm.) high  
£700,000–1,000,000

**THE EXCEPTIONAL SALE**

*London, King Street, 7 July 2016*

**VIEWING**

3–7 July 2016  
8 King Street  
London SW1Y 6QT

**CONTACT**

Robert Copley  
[rcopley@christies.com](mailto:rcopley@christies.com)  
+44 (0)20 7389 2353

**CHRISTIE'S**





Property from an Important Private Collection  
 CLAUDE MONET (1840-1926)  
*L'Ancienne rue de la Chaussée, Argenteuil*  
 signed 'Claude Monet' (lower right) · oil on canvas  
 18¼ x 25½ in. (46.3 x 65.7 cm.) · Painted in 1872  
 £4,500,000-6,500,000

## IMPRESSIONIST & MODERN ART

### EVENING SALE

*London, King Street, 22 June 2016*

### VIEWING

16-22 June 2016  
 8 King Street  
 London SW1Y 6QT

### CONTACT

Jay Vincze  
 jvincze@christies.com  
 +44 (0)20 7389 2536

**CHRISTIE'S**





The Property Of A Family Trust  
 FREDERIC, LORD LEIGHTON, P.R.A. (1830-1896)  
*Golden Hours, circa 1864*  
 oil on canvas  
 31½ x 49 in. (80 x 124.5 cm.)  
 £3,000,000-5,000,000



## *Defining* **BRITISH ART**

### **EVENING SALE**

30 June 2016  
 London, King Street

### **LOAN EXHIBITION**

17 June – 15 July 2016  
 London, King Street

### **VIEWING**

17–30 June 2016  
 8 King Street  
 London SW1Y 6QT

### **CONTACT**

Orlando Rock  
 orock@christies.com  
 +44 (0) 20 7389 2637

Nicholas Orchard  
 norchard@christies.com  
 +44 (0) 20 7389 2548  
 Peter Brown  
 pbrown@christies.com  
 +44 (0)20 7389 2435

**CHRISTIE'S**





The Collection of Edwin C. Cohen  
 LUCIAN FREUD (1922-2011)  
*Poppy and Hand Puppet*  
 oil on panel  
 7½ x 9¾in. (18 x 23.5cm.)  
 Painted in 1944  
 £500,000 – 700,000

## POST-WAR AND CONTEMPORARY ART

EVENING AUCTION

*London, King Street, 29 June 2016*

### VIEWING

25-29 June 2016  
 8 King Street  
 London SW1Y 6QT

### CONTACT

Katharine Arnold  
[karnold@christies.com](mailto:karnold@christies.com)  
 +44 (0)20 7389 2024

CHRISTIE'S





WILLIAM DANIELL, R.A. (1769-1837)  
*Shivala Ghaut and Cheyt Singh's House near Benares*  
 signed 'W. Daniell' (lower right) and inscribed as titled (lower left)  
 oil on canvas  
 31¼ x 49½ in. (79.3 x 125.5cm.)  
 £200,000 – 300,000

## TOPOGRAPHICAL PICTURES

London, King Street, 15 December 2016

### VIEWING

10-14 December 2016  
 8 King Street  
 London SW1Y 6QT

### CONTACT

Nicholas Lambourn  
 nlambourn@christies.com  
 +44 (0)20 7389 2040

CHRISTIE'S





ANDREA SACCHI (NETTUNO, NEAR ROME 1599-1661 ROME)  
*The Madonna and Child with Saints Ignatius of Loyola, Francis Xavier, Cosmas and Damian*  
 oil on canvas  
 24 x 15 $\frac{7}{8}$  in. (60.8 x 40.4 cm.)  
 £50,000-80,000

**BRIAN SEWELL**

CRITIC & COLLECTOR

*London, King Street, 27 September 2016*

**VIEWING**

24-26 September 2016

8 King Street

London SW1Y 6QT

**CONTACT**

Freddie de Rougemont

fderougemont@christies.com

+44 (0)20 7389 2415

CHRISTIE'S



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### OLD MASTER & BRITISH PAINTINGS

THURSDAY 7 JULY 2016 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: BLENHEIM  
SALE NUMBER: 11973

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**11973**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

4/12/15

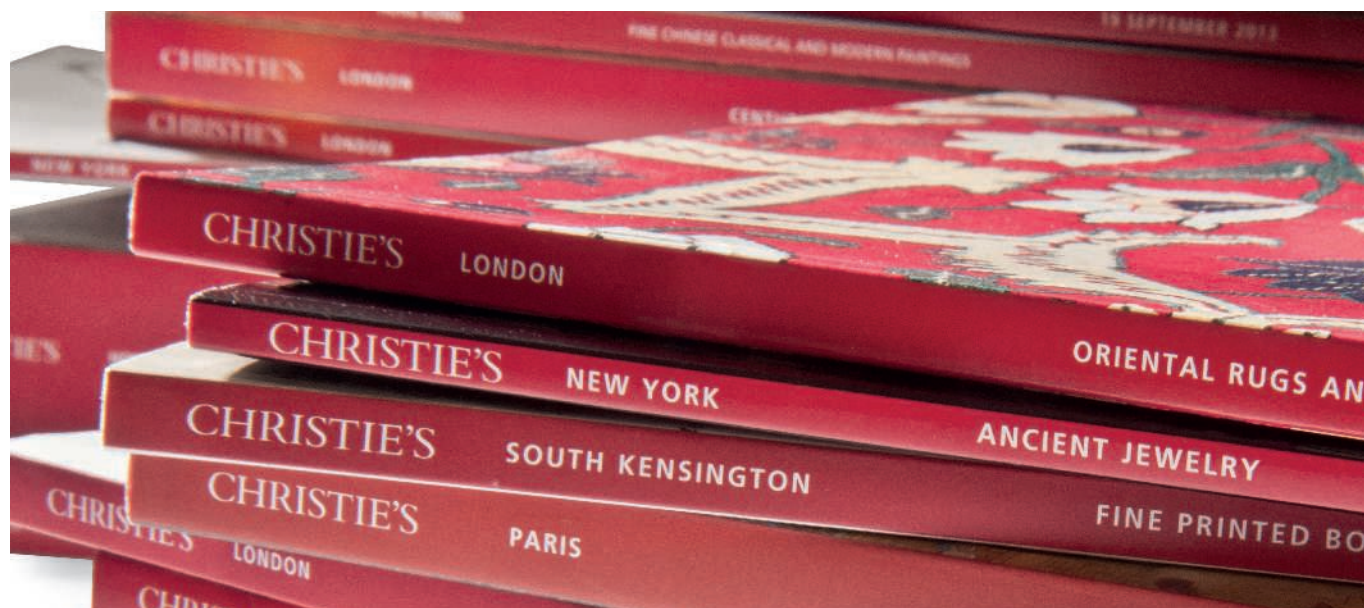


## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

### OLD MASTER & 19TH CENTURY PAINTINGS

Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from the Tudor period to 1970, including Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Orientalist pictures and maritime paintings.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Old Master &amp; 19th Century Paintings</b>						
A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	76	72
L1	Old Master and British Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	4	57	95	87
K2	Victorian, Sporting & Maritime Pictures	South Kensington	5	71	119	109
K97	Modern & Contemporary Australian Art & South African Art	South Kensington	1	14	24	22
W9	Old Master & Early British Drawings & Watercolours	Worldwide	4	95	152	144

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curriel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

## SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyart, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantza, Andreas Rumbler,  
François de Ricqles, Jop Ubbens, Juan Varez

## ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Simon Andrews, Daniel Baade, Jeremy Bentley,  
Ellen Berkeley, Jill Berry, Peter Brown,  
James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Edmond Francey,  
Daniel Gallen, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermanns, Paul Hewitt,  
Rachel Hilderley, Mark Hinton,  
Nick Hough, Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Alexandra McMorro, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick, Amjad Rauf,  
William Robinson, Tim Schmelcher, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Georgiana Aitken, Cristian Albu,  
Marco Almeida, Maddie Amos, Alexis Ashot,  
Alexandra Baker, Helen Baker, Karl Barry,  
Rachel Beattie, Sven Becker, Jane Blood,  
Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Eugenio Donadoni,  
Sophie DuCret, Christopher O'Neil-Dunne,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Nina Foote, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Keith Gill, Simon Green, David Gregory,  
Mathilde Heaton, Annabel Hesketh,  
Sydney Hornsby, Peter Horwood, Kate Hunt,  
Simon James, Sabine Kegel, Hans-Peter Keller,  
Tjabel Klok, Robert Lagneau, Joanna Langston,  
Tina Law, Darren Leak, Adriana Leese,  
Tom Legh, Brandon Lindberg, Laura Lindsay,  
David Llewellyn, Murray Macaulay,  
Graeme Maddison, Sarah Mansfield,  
Nicolas Martineau, Roger Massey, Joy McCall,

Neil McCutcheon, Michelle McMullan,  
Daniel McPherson, Neil Millen, Edward Monagle,  
Jeremy Morgan, Leonie Moschner, Giles Mountain,  
Chris Munro, Rupert Neelands, Liberte Nuti,  
Beatriz Ordoñas, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Anne Qaimmaqani, Marcus Rädecker,  
Pedram Rasti, Lisa Redpath, Sumiko Roberts,  
Sandra Romito, Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Rosemary Scott, Tom Scott, Nigel Shorthouse,  
Dominic Simpson, Nick Sims, Clementine Sinclair,  
Sonal Singh, Katie Siveyer, Nicola Steel,  
Kay Sutton, Cornelia Svedman, Rakhi Talwar,  
Thomas Venning, Edwin Vos, Amelia Walker,  
Ben Wiggins, Sophie Wiles, Bernard Williams,  
Georgina Wilsenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Jennie Amos, Ksenia Apukhtina,  
Katharine Arnold, Fiona Baker, Carin Baur,  
Sarah Boswell, Mark Bowis, Phill Brakefield,  
Clare Bramwell, Jenny Brown, David Cassidy,  
Marie-Louise Chaldecott, Bianca Chu,  
Sophie Churcher, John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Milo Dickinson, Freddie De Rougemont,  
Grant Deudney, Howard Dixon, Virginie Dulucq,  
David Ellis, Antonia Essex, Kate Flitcroft,  
Eva French, Pat Galligan, Elisa Galuppi,  
Andrew Grainger, Leonie Grainger, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Adam Hogg, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacob, Marious Jens,  
Guady Kelly, Hala Khayat, Alexandra Kindermann,  
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,  
Aoife Leach, Rob Leatham, Antoine Lebouteiller,  
Timothy Lloyd, Peter Mansell, Stephanie Manstein,  
Amparo Martinez Russotto, Astrid Mascher,  
Georgie Mawby, David McLachlan,  
Lynda McLeod, Kateryna Merkalkenko, Toby Monk,  
Rosie O'Connor, Samuel Pedder-Smith,  
Suzanne Pennings, Christopher Petre,  
Louise Phelps, Eugene Pooley, Sarah Rancans,  
David Rees, Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Pat Savage, Catherine Scantlebury,  
Julie Schutz, Hannah Schweiger, Angus Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Mark Stephen, Annelies Stevens, Charlotte Stewart,  
Dean Stimpson, Gemma Sudlow,  
Dominique Suiveng, Keith Tabley, Iain Tarling,  
Sarah Tennant, Timothy Triptree, Lucia Tro Santafe,  
Flora Turnbull, Paul van den Biesen,  
Mieke Van Embden, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Graf von Moy,  
Anastasia von Seibold, Zelig Walker,  
Tony Walshe, Gillian Ward, Chris White,  
Rosanna Widen, Annette Wilson, Julian Wilson,  
Miriam Winslow-Alio, Elissa Wood, Charlotte Young

23/05/16



Catalogue photo credits: Steve Ward  
© Christie, Manson & Woods Ltd. (2016)









## INDEX

### B

Bagnacavallo, 32  
van Balen, 7  
Bellotti, 42  
Bellotto, 41  
Boucher, 25  
Breughel, 7  
Brueghel, 6, 8, 14  
Bruyn, 21, 22

### C

Canaletto, 44  
Caravaggio, 34  
Carlevarijs, 37  
van Cleve, 4  
Creti, 40

### D

Dutch School, 16  
van Dyck, 10

### F

Florentine School, 31

### G

Greuze, 26  
Grimmer, 13  
Guardi, 38, 39, 43

### H

Hondecoeter, 18

### L

Larkin, 1  
Luini, 33

### M

Master of the  
Legend of St. Mary  
Magdalene, 3  
Master of the  
Misericordia, 29  
Meléndez, 27, 28

### P

Potter, 20

### R

Ramenghi, 32  
Rubens, 9, 11, 12  
van Ruisdael, 19

### S

School of Spoleto, 30  
Stomer, 17

### T

Teniers, 5  
Tiepolo, 36  
Titian, 35

### V

Vernet, 24  
Voort, 2

### W

Wouwerman, 15

### Z

Zoffany, 23





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT