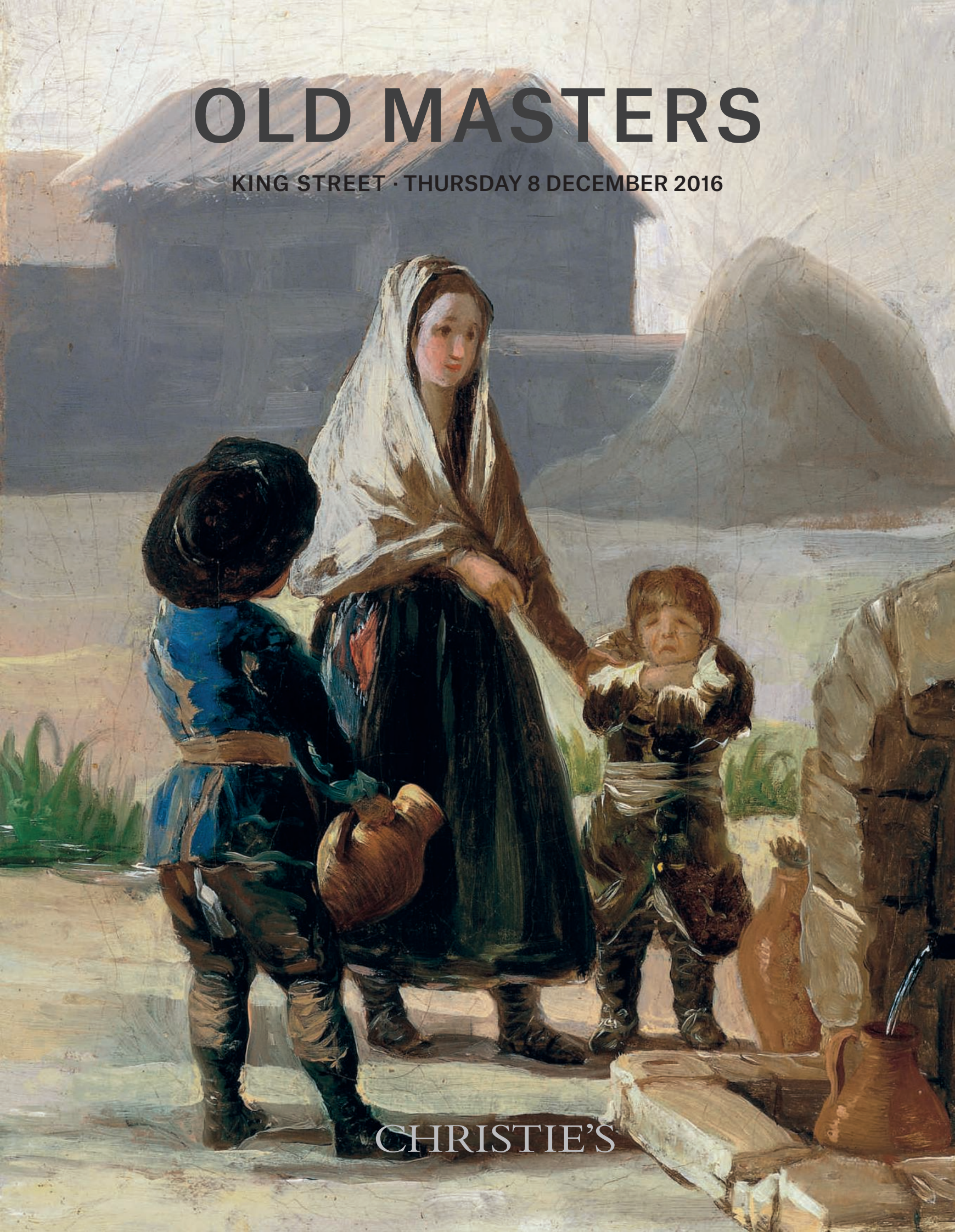


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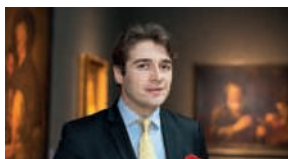
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*1

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

The Temptation of Saint Anthony

signed 'D. TENIERS F.' (lower right)

oil on panel

14 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (37.7 x 27.2 cm.)

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

(Probably) The Bechstein Collection; Wertheim, Berlin, 11 December 1930, lot 55.

(Probably) The Hasler Collection; Galerie Fischer, Lucerne, 27-29 September 1945, lot 1060.

(Probably) Anonymous sale; Sotheby's, London, 25 February 1976, lot 76.

The Temptation of Anthony has provided fertile material for artistic invention and exploration since the Middle Ages. Initially recorded by Athanasius of Alexandria, the Saint's legend was popularised across Europe through various vernacular translations of his *Life of St Anthony* and Jacobus de Voragine's *Golden Legend*.

David Teniers the Younger was clearly captivated by this particular episode in the Saint's legend, since he revisited the subject throughout his career; indeed, among his religious paintings, *The Temptation of Saint Anthony* constitutes the largest homogenous group of works.



Fig. 1 David Teniers the Younger, *The Temptation of St. Anthony*, black chalk on paper ©Wallraf-Richartz-Museum & Fondation Corboud / Rheinisches Bildarchiv Köln, Cologne

His first dated version was made in 1635 and the artist was still painting the subject thirty years later in 1665. The number of times Teniers returned to it also indicates how popular it was among his patrons, both as a moralising subject and as an opportunity of presenting the curious and the unknown, akin, perhaps, with the fashion for *Wunderkammer*, or 'cabinet of curiosities', which had become increasingly popular among wealthy collectors with a fascination for rare, beautiful and exotic objects.

Saint Anthony kneels in front of a rocky ledge, a devotional book in his hand. Before him is a skull, representing his contemplation of death and his repentance, and a brown terracotta water jug, symbolic of the saint's ascetic, eremitic lifestyle. He wears a dark blue habit, with a prominent 'tau' cross on the shoulder, the emblem adopted by the Order of Saint Anthony on their founding in 1095. Demons invade the hermit's cave: 'in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed Saint Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturbed, and all to-rent his body' (J. de Voragine, *The Golden Legend: Lives of the Saints*, ed. G.V. O'Neill, Cambridge, 1914, pp. 84-85). A number of the clamouring devils in this work recur in other versions of the scene by Teniers, generally taking the form of

anthropomorphic animals, fish and reptiles. One which features in almost every rendition of the subject is the egg-like demon with the feet and head of a chicken, which perches, relieving itself, on the rim of the Saint's water jug. Teniers' invention of these demonic types owes a clear debt to the work of Hieronymus Bosch, whose depictions of wild multitudes of demons laid the foundations for the treatment of comparable subjects for subsequent generations of artists. In this work, the figure with a skeletal head seated in the bottom right of the panel, holding a small trumpet and wearing a hooded habit like that of Saint Anthony, relates to the figure of a musician with the head of a horse's skull, which frequently features in Bosch's work. Likewise, the fish-like creatures hovering in the air find their prototypes in Bosch's paintings, for example in his *Triptych of the Temptation of St Anthony* (Lisbon, Museu Nacional de Arte Antiga).

The composition relates closely, in reverse, to a drawing now in the Wallraf-Richartz Museum, Cologne (fig. 1), which may have served as the basis for this and other small treatments of the subject.



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

Portrait of Erasmus of Rotterdam (1466-1536)

inscribed 'ERASMVS, / ROTERDM.' (lower left)
oil on panel, unframed
8 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (22.4 x 16.9 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

This hitherto unknown panel represents a fascinating addition to the *oeuvre* of Pieter Brueghel the Younger, immediately assuming a key place as the artist's only known actual portrait of an identifiable sitter. Desiderius Erasmus of Rotterdam (1466-1536) was perhaps the most significant and influential humanist thinker of the northern Renaissance, who had a profound impact on the shaping of modern thought and religion. His posthumous portrait by Brueghel shows not only the lasting influence he had on European beliefs and devotions, but also demonstrates something of the personal affiliations the Brueghel family had with his work.

The painting appears to be based on a portrait of Erasmus by Hans Holbein the Younger painted in *circa* 1523 and now



Fig. 1 Hans Holbein the Younger, *Portrait of Desiderius Erasmus*, oil on panel, c. 1523 © Louvre, Paris / Bridgeman Images

in the Louvre, Paris, where he is shown working on his translation of the Gospel of Saint Mark (fig. 1). Holbein's prototype is distinctly intimate, with the viewer placed in a position almost looking over the sitter's shoulder while he works in the privacy of his home. The painting was apparently sent to England soon after its creation, but another version, which was purchased from the artist's wife in May 1542 by Bonifacius Amerbach (1495-1562), a humanist writer greatly influenced by Erasmus' work, remained in Basel where Amerbach lived (Basel, Kunstmuseum). The exact prototype for Brueghel's *Erasmus* is somewhat difficult to determine, and no documentary evidence shows him travelling to Switzerland where he may have seen Amerbach's picture. It is more likely that this portrait was based on a print made by Holbein after a medal by Quentin Massys, published in Gilbert Cousin's 1533 *Effigies Des. Erasmi Roterodami* (London, British Museum). This woodcut focuses more closely on Erasmus' profile head than Holbein's painted versions (though these do appear to have served as a model for the print), presenting the wrinkles around the sitter's eyes, the curling grey hair beneath his hat and the stubble across his chin with a characteristically energetic and engaging manner. The inscription of Holbein's woodcut, 'ERASMVS ROTERODAM', is also strikingly similar to that included by Brueghel in this small panel.

Though critical of the abuses which were rife throughout the Church, Erasmus remained a Catholic throughout his life, distancing himself from the progressive Protestant reforms of Martin Luther (1483-1546). Erasmus strongly advocated

religious toleration, arguing that the violent disagreements which raged between Catholics and Protestants be tempered 'because in this way the truth, which is often lost amidst too much wrangling, may be more surely perceived' (Erasmus, *De libero arbitrio diatribe sive collatio*, 1524). It is quite probable that the Brueghel family shared this ecumenism: an engraving of *Temperance*, from Pieter Bruegel the Elder's *Seven Virtues* series, shows a group five figures engaged in a religious dispute, ignoring a Bible lying on a lectern nearby. Just as Erasmus warned in his *De libero arbitrio*, Bruegel perhaps conveys his own religious views: that religion depended not on rigidly pursued theological debate and dispute, but on individual study of the Gospel and private contemplation.

While no other named portraits by Brueghel the Younger can be cited, the handling of this work can be compared directly with a few small-scale character heads, such as the *Portrait of a Farmer* (private collection, Switzerland; see K. Ertz, *Pieter Brueghel der Jüngere*, Lingen, 2000, II, p. 962, no. 1381, fig. 768). Both works, each on panel and almost identical in size, share Brueghel's unmistakable use of thin paint glazes over a carefully drawn outline to describe the form and contours of the face, together with the same meticulous rendering of hair and stubble. It should also be noted that the configuration of the inscription in the present work, written in capital letters, accords precisely with what we know of the artist's handwriting from other inscriptions and the way in which he signed so many of his paintings. This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated October 2016, confirming the attribution after first hand inspection.



(actual size)

PROPERTY FROM A PRIVATE COLLECTION

3

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

A woman making sausages

signed 'BRVEGEL' (lower centre)

oil on panel, circular

6⅞ in. (17.4 cm.) diameter

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Anonymous sale; Galerie Reding, Brussels, 18 March 1953, lot 319, as 'Pieter Breugel I', with a pendant 'A Drunk Pushed into a Pig-Sty'. Madame Hofstetter; her sale, Galerie Georges Giroux, Brussels, 6 May 1954, lot 360.

LITERATURE:

G. Marlier, *Pierre Brueghel Le Jeune*, Brussels, 1969, p. 161, no. 23c, as 'Taste'.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit Kritischem Oeuvrekatalog*, Lingen, 2000, I, pp. 187 and 219, no. E174.

First attributed to Pieter Bruegel the Elder by Max Friedländer in 1954, Dr. Klaus Ertz records this painting as the prototype and only signed version of a composition devised by Pieter Brueghel the Younger in the 1620s, of which two unsigned versions are also known (both formerly with Galerie de Jonckheere, in 1989 and 1990).

While no precise proverbial source for this subject can be found, its true meaning, like so many Brueghelian proverbs, was clearly meant to be understood through the thinly veiled erotic encounter taking place between the two protagonists. Ertz suggests that Brueghel's subject was a coded illustration of carnal desire and sexual promiscuity. During the Carnival season in northern Europe, the consumption of beef and pork greatly increased as part of the celebrations, constituting a great indulgence for the majority of the population who were not usually able to afford such a luxury. Pork sausages were one such staple culinary tradition (along with brawn and pig's trotters); indeed, during the celebrations at

Königsberg in 1583 a procession of ninety butchers paraded an enormous sausage weighing 440 lbs. through the streets (P. Burke, *Helden, Schurken und Narren. Europäische Volkskultur in der frühen Neuzeit*, Stuttgart, 1981, cited in K. Ertz, *op. cit.*, pp. 187-188). The abundance of meat products at these times led to an increased concern over the lowering of morals since an over-consumption of meat was seen as engendering an overactive carnal appetite. These concerns were not without grounds as the Carnival season did traditionally see a rise in lewd and sexual behaviour.

When offered at Galerie Giroux in 1954, this work was sold with a version of *A Drunk Pushed into a Pig-Sty*, a composition based on Pieter Bruegel the Elder's original, as its pendant, another moralising subject warning against an over indulgence in drunkenness, gluttony and lust. While there is no evidence to suggest that the two pictures were originally conceived as pendants, they were clearly well paired by virtue of their subject matter.



(actual size)

PROPERTY FROM AN APARTMENT PLACE FRANÇOIS 1ER IN PARIS

4

ABEL GRIMMER (ANTWERP C. 1570-1618/19)

A river landscape; and A coastal landscape

the first signed 'ABEL GRĪ. FECIT' (lower centre);

the second signed and indistinctly dated 'ABEL GRI. FECIT 1608[?]' (lower centre)

oil on panel, circular

5 in. (12.7 cm.) diameter

a pair (2)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

with Jacques Goudstikker, Amsterdam.

Schmit collection.

with Pieter de Boer, Amsterdam, 1966.

Anonymous sale [The Property of a Lady];
Sotheby, London, 14 December 1977, lot 12
(£20,000).

with Richard Green, London.

Private collection, Paris.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer*,
Brussels, 1991, pp. 233, 329 and 330, no. LXII,
pls. 72 and 73.

These colourful roundels are typical of Abel Grimmer's enduringly recognisable style, with their confident handling of paint and stylised figures set in elegant landscapes. Trained in the workshop of his father, Jacob, Abel perpetuated the family's prestigious legacy in the landscape genre. Jacob made a significant contribution to the Netherlandish landscape tradition and is credited with being one of the first painters to break with the panoramic format that had been pioneered by his predecessor Joachim Patinir; Karel van Mander defined his preeminent position praising him as: 'outstandingly skilled in landscapes'.

Abel Grimmer worked closely in his father's style, repeating many of his successful compositions. There are no direct prototypes for these works in Jacob's *oeuvre*, however, Reine de Bertier de Sauvigny suggests that in this instance Abel may have been inspired by the work of Paul Bril. Grimmer produced a number of roundels on this scale, designed to be sold in pairs or sets, and it is possible that these two panels may once have formed part of a larger series, although they do not immediately lend themselves to interpretation as being part of either of the usual themes of the Seasons or Months of the year.



(actual size)

PROPERTY OF A PRIVATE EUROPEAN FAMILY

5

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

Head study of a bearded man

oil on panel
19¾ x 15½ in. (50.2 x 39.4 cm.)

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

Jules Gustave Janlet (1880-1973), Brussels, and
by descent to the present owner.

When the contents of Rubens' studio and his collection were gathered for an estate sale, one of the last items listed was 'Une quantité de visages au vif, sur toile, & fonds de bois, tant de Mons. Rubens, que de Mons. van Dyck'. These head studies testify to the practice undertaken by Rubens and his studio of making *ad vivum* oil sketches from models, which served as working tools for assistants. Many such studies, spontaneously and rapidly finished, were painted on composite panel supports and then sometimes enlarged and further worked up. This hitherto unrecorded sketch is an excellent example of this workshop practice and the manner of execution indicates a close affinity to Rubens. An attribution to the young van Dyck, then working in Rubens' studio, has been proposed.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*6

JAN WILDENS (ANTWERP 1585/6-1653)

A wooded landscape

oil on canvas
46 x 68 in. (116.8 x 172.8 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

John Stuart, 3rd Earl of Bute (1713-1792) at Luton Park, Bedfordshire, by 1776, when recorded there by Brownlow Cecil, 9th Earl of Exeter ('A landscape by Gio: Wildens at L.d Bute's', in his interleaved copy of P.A. Orlandi, *Abecedario Pittorico*, Venice, 1753 [Burghley House]), and by descent at Luton and elsewhere. The Bute Collection; Christie's, London, 3 July 1996, lot 140, when acquired by the present owner.

LITERATURE:

G.F. Waagen, *Works of Art and Artists in England*, London, 1838, p. 369, 'Wildens - A very beautiful landscape by this scholar of Rubens, which, in conception and treatment, has some resemblance with the older style of Breughel and Savary'.

G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 480.

W. Alder, *Jan Wildens der Landschaftsmitarbeiter des Rubens*, Fridingen, 1980, p. 106, no. G57, pl. 84.

F. Russell, *John, 3rd Earl of Bute: Patron and Collector*, London, 2004, p. 193.

Adler dated this majestic wooded landscape to the 1640s (*op. cit.*), when Wildens was increasingly turning his attentions to painting pure landscapes. Previously to this, the artist had invested a lot of his energies in providing landscape backdrops for other established Flemish painters, most notably Sir Peter Paul Rubens, with whom he had collaborated since 1616, providing backgrounds for many of the designs for Rubens' *Decius Mus* tapestry series. Wildens' decision to focus on pure landscape painting may in part have been prompted by Rubens' death in 1640 and the appearance on the market of many of his innovative later landscapes, which he had kept in his own private collection. Indeed, this work exhibits the same vibrant light and sketchy character found in many of Rubens' own later works. Wildens continued to collaborate with figure painters, the staffage in this painting is likely to have been painted by Hans Jordaens III.

A note on the provenance:

This painting once formed part of the celebrated Bute collection at Luton Park. John, 3rd Earl of Bute, a Scottish peer, was an extremely important political figure in Britain during the eighteenth century. Having moved to London during the Jacobite rebellion, he soon became a close associate of Frederick Louis, Prince of Wales (1707-1751). After the prince's death, the education of his son, George, later King George III, became a matter of pressing importance and, in 1755, Bute was appointed as his tutor. In 1760, Bute was elected the country's *de facto* Prime Minister, ending the Whig majority which had been in place since 1721. The earl commissioned the construction of his house at Luton from Robert Adam in 1767, and was living there by 1774. This painting remained in the family until its sale, in these Rooms, in 1996.



JACOB JORDAENS (ANTWERP 1593-1678)

The Holy Family with an angel

oil on canvas
34 7/8 x 30 3/4 in. (87.3 x 77.2 cm.)

£500,000-800,000

\$610,000-970,000

€560,000-890,000

PROVENANCE:

Karl Wilhelm Joest, Solingen (1786-1848), and by descent through, August Carl von Joest, Cologne (1892-1971), to the present owners.

EXHIBITED:

Cologne, Kunsthalle, *Weltkunst aus Privatbesitz*, 18 May-4 August 1968, no. F18.
Heidelberg, Kurpfälzisches Museum, on loan, 2005-2016.

LITERATURE:

M. Jaffé, *Jacob Jordaens 1593-1678*, exhibition catalogue, National Gallery of Canada, Ottawa, 1968, p. 89, under no. 34.
R.-A. d'Hulst, *Jacob Jordaens*, London, 1982, pp. 122 and 123, fig. 87, dated *circa* 1625.
R.-A. d'Hulst, N. De Poorter and M. Vandeven, *Jacob Jordaens (1593-1678)*, exhibition catalogue, Koninklijk Museum voor Schone Kunsten, Antwerp, 1993, p. 130, fig. A36a.

Dating to *circa* 1625-6, this intimate rendering of *The Holy Family with an Angel*, which is the prime composition from which a number of studio variants derive, was painted relatively early in Jordaens' career, when he was still in his early 30s, during the period described by the great Jordaens scholar R.-A. d'Hulst as 'The rich unfurling' (c. 1619-1627; *op. cit.*, 1982). Jordaens executed some of his finest and most celebrated works at this time, including the monumental *Saint Peter Finding Money in the Mouth of a Fish* (Copenhagen, Statens Museum for Kunst); these established his reputation and secured his position alongside Sir Peter Paul Rubens and Sir Anthony van Dyck as one of the greatest northern Baroque painters of the seventeenth century. Indeed, he succeeded Rubens as the leading painter in Flanders on the latter's death in 1640. Unlike Rubens and van Dyck, Jordaens never travelled to Italy, however, his style was influenced by the work of the great Italian titans of the previous century, notably Titian, Bassano and Veronese, and that of his closer contemporary Caravaggio. The impact of the latter is particularly evident in this painting.

Jordaens did not train in Rubens' studio, unlike van Dyck, but rather in that of Rubens' own teacher, Adam van Noort, who would later become his father-in-law. His work was informed by that of Rubens from an early stage, however, as Professor Balis makes clear: 'his repertoire of figure types and the overall visual effect he strives for in these early years can only be interpreted as a deliberate effort at emulating Rubens' style' (A. Balis, 'Fatto da un mio discepolo, Rubens's studio practices reviewed', in *Rubens and his workshop*, ed. T. Nakamura,

National Museum of Western Art, Tokyo, 1994, p. 112). Rubens' *Holy Family with Saints John the Baptist and Elizabeth* of *circa* 1614-15 in the Wallace Collection, London (fig. 1), shows a similarly compact arrangement of figures and dramatic light effects as in the present work. The Virgin and Christ Child in this painting are likewise presented in the immediate foreground, almost protruding into the viewer's space, with the elderly figure of Joseph crouching immediately behind them. In Jordaens' composition, an angel embraces the Holy Family, his beautifully-rendered wing closing off the composition, thus heightening the intensity of the scene. The composition is articulated with expressive gestures and glances: the Virgin wraps her arms around the Christ Child in a protective gesture, which is in turn echoed by Joseph's hand on her shoulder and the angel's hand on his; Joseph and the angel gaze at the Virgin and Child, who in turn look directly at the viewer. Christ's fate is made explicit by the bunch of grapes held by the angel (a symbol of the Eucharist) and the rosary clasped in the Child's chubby hands.

Jordaens frequently used members of his family and immediate circle as models. D'Hulst (*op. cit.*, 1982 and 1993) suggested that the likeness of the Christ Child in this painting compares closely with that in an oil *Study of a Small Child* (fig. 2; Gdańsk, Muzeum Narodowe), which has been identified as a portrait of the artist's son, Jordaens the Younger, who was born in 1625 (J.S. Held, 'Jordaens' Portraits of his Family', *The Art Bulletin*, XXII, 1940, pp. 81-2). In a later rendition of *The Holy Family*, now in Southampton City Art Gallery, the head of the Christ Child would



Fig. 1 Sir Peter Paul Rubens, *The Holy Family with SS. Elizabeth and John the Baptist*, 1614-15, oil on panel
©Wallace Collection, London / Bridgeman Images



appear to relate to an oil *Study of a Child* (private collection), which d'Hulst initially dated to *circa* 1628 and identified as a slightly older likeness of Jacob (*op. cit.*, 1982, pp. 124-5), but has more recently re-dated to *circa* 1620 and suggested that it is more likely a portrait of the artist's daughter Elizabeth, who was born in 1617 (*op. cit.*, 1993, p. 86). While neither scholar suggests this, the physiognomy of the Virgin is loosely comparable with that of the artist's wife, Catharine van Noort, whose portrait features in a family group that Jordaens painted in *circa* 1621-22 (fig. 3; Madrid, Prado), and may constitute an idealised version of her (the nose being less pronounced and the lower lip less full). Indeed, Catharina and the couple's elder daughter Elizabeth were used as the central figures in Jordaens' *Satyr and peasant* of *circa* 1620-21 (Göteborg, Konstmuseum).

Jordaens' use of realistic models and his presentation of religious subjects with rustic simplicity betray Caravaggio's influence. The impact of the Italian's work can also be perceived in the dramatic rendering of light and shade in this painting, in which a light source outside the picture illuminates the main protagonists, casting strong shadows over the faces of Joseph and the angel. While Jordaens never travelled south of the Alps, according to Joachim von Sandrart he did his utmost to see works by such luminaries as Titian, Veronese, Bassano and Caravaggio, so



Fig. 2 Jacob Jordaens, *Study of a Small Child*, 1626, oil on canvas ©Muzeum Narodowe, Gdansk, Poland

that he could apply their ideas in his work (*Joachim von Sandrarts Academie der Bau-, Bild-, und Mahlerey-Künste* von 1675, ed. A.-R. Peltzer, Munich, 1925, pp. 214-5). Jordaens would also have absorbed elements of Caravaggio's style via Rubens, who painted a number of works that were strongly Caravaggesque after returning from Italy in 1608, such as *Judith with the Head of Holofernes* (Brunswick, Herzog Anton Ulrich-Museum) and *Boy Blowing on a Brazier* (Dresden, Gemäldegalerie), both *circa* 1616-17. Jordaens' *The disciples at Christ's tomb* in Dresden, executed in the same year as the present painting, reveals Jordaens' interest in Caravaggio, especially his *Entombment* in the Vatican, which Jordaens most probably knew through Rubens' copy now in the National Gallery of Canada, Ottawa. The one canvas by Caravaggio that Jordaens could admire at first hand was his *The Madonna of the Rosary*, which was acquired in 1618/19 by an Antwerp consortium that included Rubens and Jan Breughel the Elder, and hung in the Dominican church at Antwerp (fig. 4). While the figures of the Virgin and Christ Child in Caravaggio's composition relate more closely to Jordaens' *Holy Family with a maid-servant* of *circa* 1625-30 (Stockholm, Nationalmuseum), the prominence given to the rosary and the complex and expressive arrangement of hands around it (drawing the viewer's attention to it) can be seen to have influenced this painting.



Fig. 3 Jacob Jordaens, *The Family of the Artist*, c.1621-22, oil on canvas ©Madrid, Museo Nacional del Prado

This composition clearly proved popular since copies by the workshop are in the Museo Thyssen-Bornemisza and in Kassel; while a modified and enlarged version, in which the figure of Joseph is moved to the left and his position is taken by Saint Anne, thought by Jaffé to be autograph (*op. cit.*, p. 89, under no. 34), but by d'Hulst to be painted with studio assistance (*op. cit.*, 1982, p. 123, note 66), is in the De Young Memorial Museum, San Francisco.



Fig. 4 Michelangelo Merisi da Caravaggio, *Madonna of the Rosary*, 1606-07, oil on canvas, Kunsthistorisches Museum, Vienna, Austria © Mondadori Electa / Bridgeman Images



**JOOS DE MOMPER II (ANTWERP 1564-1635) AND
ATTRIBUTED TO JAN BREUGHEL II (ANTWERP 1601-1678)**

A winter landscape

oil on panel
17 x 27⁵/₈ in. (43.1 x 70.1 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Private collection, Ireland.
Captain Crawford.
The Property of the Constantine Family;
Christie's, London, 14 May 1971, lot 131 (6,500
gns.), when acquired by the present owner.

EXHIBITED:

Middlesbrough, Municipal Art Gallery, *Exhibition
of Dutch and Flemish Masters of the 16th and 17th
Centuries*, 28 September-22 October 1949.
Scarborough, Scarborough Art Gallery, *Dutch and
Flemish Masters from the collection of Mrs R.A.
Constantine and her family: Dutch festival 1960*,
June, 1960.

Praised by Karel van Mander for his
'aerdighe handelinge' ('subtle manner of
working', *Het Schilderboek*, Haarlem,
1604, fol. 295v.) and immortalised in
Anthony van Dyck's *Iconography*, Joos de
Momper was one of Antwerp's leading
landscape painters in the late sixteenth
and early seventeenth century, and
became especially renowned as a painter
of mountainscapes. This work exhibits all
the typical traits of de Momper's work, in
the characteristic handling of paint and the
carefully composed composition.

According to increasingly common practice
in the Netherlands during his lifetime, de

Momper often collaborated with other
artists, who contributed the staffage to
his landscapes. Indeed, the artist worked
frequently with Jan Breughel the Elder,
who, during his time in Italy, referred to de
Momper as 'Mio amico Momper' in a letter
to Ercole Bianchi. De Momper later began
a productive collaboration with his son,
Jan Breughel the Younger, the two having
presumably met in Breughel the Elder's
workshop before his departure to Italy in
1622. This working relationship developed
into the most fruitful and prolonged of de
Momper's later career.



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

The Birdtrap

oil on panel
14 $\frac{7}{8}$ x 22 $\frac{1}{8}$ in. (37.7 x 56 cm.)

£250,000-350,000

\$310,000-430,000

€280,000-390,000

PROVENANCE:

In the family of the present owner since the late 1920s.

One of the most enduringly successful compositions of the Netherlandish landscape tradition, *The Birdtrap* remains amongst the most popular of all the works produced by the Brueghel family. Despite the numerous copies and versions made in their workshops and by painters working in their style, only two versions of the composition can be fully attributed to Pieter Bruegel the Elder, and just forty-five to his son, Pieter the Younger (see K. Ertz, *op. cit.*, II, pp. 605-30, nos. E682 to A805a). This painting is an important addition to the latter's *oeuvre*.

The original prototype for the composition appears to be the panel, signed and dated 1565, by Pieter Bruegel the Elder now in the Musées Royaux des Beaux-Arts in Brussels. This work has been almost universally accepted as the prime

painting, though authors like Groomann and Glück have doubted its attribution and another version dated 1564, formerly in the A. Hassid collection in London, has complicated the debate. Whatever the prototype, the composition derives ultimately from Pieter Bruegel the Elder's *Hunters in the Snow* (fig. 1; Vienna, Kunsthistorisches Museum) in which the basic formal components are established in subtly modulated tones of white, blue, brown and black. As was the case for many of his compositions and designs, Brueghel the Younger adapted and reused various themes and subjects which had originated in his father's workshop. In the case of *The Birdtrap*, it is perhaps his work, and that of his studio, which truly established the composition as one of perennial popularity from the seventeenth century onwards.

The Birdtrap is one of the earliest and certainly most significant winter landscapes of the Netherlandish tradition.

In contrast to the *Hunters in the Snow*, where the figures trudge through a stark, still countryside, this work shows villagers enjoying the pleasures of winter in a more convivial atmosphere. *The Birdtrap* offers a vivid evocation of the various diversions of wintertime. In the middle ground, blanketed by snow, a group of villagers are skating, curling and playing games of skittles and hockey on a frozen river. The cold winter air, conveyed with remarkable observation through the artist's muted palette, is carefully, and deliberately, interrupted by the bright red clothes worn by some of the figures which serve to enliven the scene.

Brueghel's composition, however, has been interpreted as possessing a more sombre significance. The eponymous trap at the right of the composition has been regarded as a metaphor for the skaters on the frozen river below. The composition is crowded with birds who gather around the trap, unaware of the danger it poses to them. Likewise, the villagers rush onto the ice without apparent consideration of the possibility of it breaking beneath them. The ephemeral nature of life, which risks being cut short at any moment, was a message commonly associated with ice and winter in the early modern Netherlands: a print made by Hieronymous Cock after Pieter Bruegel the Elder of *Skating before the Saint George's Gate, Antwerp* bears the inscription 'Oh learn from this scene how we pass through the world, Slithering as we go, one foolish, the other wise, on this impermanence, far brittler than ice' (N.M. Ortsein, *Pieter Brueghel the Elder: Drawings and Prints*, exhibition catalogue, New York, 2001, p. 176). This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated October 2016, confirming the attribution after first hand inspection.



Fig. 1 Pieter Bruegel the Elder, *Hunters in the Snow*, 1565, oil on canvas
© Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images



10

WORKSHOP OF JAN CORNELISZ. VERMEYEN (BEVERWIJK C. 1500-C. 1559 BRUSSELS)

*Portrait of the Charles V, Holy Roman Emperor (1500-1558);
and Portrait of his wife, Isabella of Portugal (1503-1539)*

oil on panel
12 x 9 5/8 in. (30.3 x 24.3 cm.)

a pair (2)

£100,000-150,000

\$130,000-180,000
€120,000-170,000

PROVENANCE:

By descent to John Sackville, 3rd Duke of Dorset (1745-1799), Knole, Sevenoaks, Kent, and by descent through his daughters, Mary, successively Countess of Plymouth and Lady Amherst (1792-1864), and Elizabeth, Countess De La Warr, later 1st Baroness Buckhurst (1795-1870), to the latter's fourth son, Mortimer Sackville-West, 1st Baron Sackville (1820-1888), and by inheritance to his brother, Lionel Sackville-West, 2nd Baron Sackville (1827-1908), by whom sold after 1890. with Spink & Son, London. Sir Robert Clermont Witt, C.B.E. (1872-1952), London, by 1931. Edward Peter Jones, Chester; (†) Sotheby's, London, 14 June 1961, lot 123 (3,428 gns.), when acquired by the present owner.

EXHIBITED:

(The first) London, New Gallery, *The Tudor Exhibition*, January- April 1890, no. 56, as 'Vermeyen' (lent by Lord Sackville). London, Burlington Fine Arts Club, *A Collection of Pictures, Furniture and other Works of Art*, 1930-1931, nos. 18 and 20, as 'Vermeyen'. London, The Gieves and The Arlington Galleries, *The Guild of Catholic Artists and Craftsmen*, 1931, as 'Jan Vermeyen' (lent by Mr E. Peter Jones).

LITERATURE:

Posthumous inventory of John Sackville, 3rd Duke of Dorset (1745-1799), Knole House, Sevenoaks, Kent, 1799, recorded in the Brown (later Reformers) Gallery, as 'Holbein', 'Francis I of France' and 'Queen of Francis I'. Inventory of Knole House, Sevenoaks, Kent, 1828, recorded in the Reformers Gallery, nos. 247 and 254, as 'Holbein', 'Francis 1st of France' and 'Queen of Francis 1st'. H. Furst, 'The Guild of Catholic Artists and Craftsmen Exhibition at the Gieves and Arlington Galleries', exhibition review, *Apollo*, XIII, January-June 1931, p. 66, as 'Jan Vermeyen'. G. Glück, 'Bildnisse aus dem Hause Habsburg I: Kaiserin Isabella', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, VII, 1933, p. 198, plates XV and XVI, as 'Jan Vermeyen'. (The first) M.J. Friedländer, *Die Altniederländische Malerei: Pieter Bruegel und Nachträge zu den Früheren Bänden*, Leiden, 1937, XIV, p. 129, pl. XXXIV, as 'Vermeyen'.

(The first) M.J. Friedländer, *Early Netherlandish Painting: Jan van Scorel and Pieter Coecke van Aelst*, Leiden and Brussels, 1975, XII, p. 89, fig. Supp. 417A, as 'possibly by Vermeyen'. H.J. Horn, *Jan Cornelisz Vermeyen: Painter of Charles V and his Conquest of Tunis-Paintings, Etchings, Drawings, Cartoons & Tapestries*, Doornspijk, 1989, I, p. 61, note 50; II, p. 455, pls. A14a and b, as *circa* 1530.

These portraits of Charles V (1500-1558) and his wife Isabella of Portugal (1503-1539) were probably painted in the early 1530s, shortly after Charles' full coronation as Holy Roman Emperor. They are particularly fine examples of portrait types that originated in the workshop of Jan Cornelisz. Vermeyen, court painter to Margaret of Austria, Charles' aunt, and later to Mary of Hungary, Charles's sister. While the prime originals of these types by Vermeyen have not survived, they are likely to have been painted between 25 May and 27 October 1530 when Charles visited his aunt Margaret of Austria in Augsburg. Isabella appears not to have accompanied her husband on this journey, remaining in Spain as Regent, which may explain her slightly more generalised likeness. Portraits of the sitters would have been in constant demand given their widespread and diversely governed territories. These are particularly fine examples and their dating to the 1530s is supported by dendrochronological analysis of the panels, which has established a felling date of *circa* 1520.

Charles V was arguably one of the most significant figures in early modern history. Heir to the great Burgundian territories of the fifteenth century, inherited through his paternal grandmother, Mary of Burgundy; to the Kingdom of Spain, through his father, Philip the Fair; and to the Holy

Roman Empire, through his grandfather, Maximilian I of Hapsburg, he ruled over some of the most powerful and prosperous territories in Europe. Around his neck he wears the badge of the Order of the Golden Fleece, surmounted by the typical Burgundian flint and sparks, an emblem which had been adopted during the Armagnac Civil War (1407-1419). The hands and face of the sitter are modelled with a typically 'Netherlandish' attention to detail, with the hairs of the emperor's beard individually picked out. Charles' gesture resembles that commonly used in Netherlandish paintings of rhetoricians, and is perhaps employed here to emphasise Charles's abilities as an orator and politician.

The portrait of Isabella of Portugal appears to have been based on a painting by Joos van Cleve of Charles V's sister, *Eleanor of Austria*, Queen of France (and formerly Queen of Portugal, having been married to Isabella's father, Manuel I), the prime version of which was painted in *circa* 1531, shortly after her marriage to François I of France (Vienna, Kunsthistorisches Museum). Both sitters are presented in Spanish-style dress, with wide-cut necklines. While Eleanor's bodice is of gold brocade with silver-embroidered purple sleeves, Isabella wears a more sombre black dress. Black cloth was extremely expensive during the fifteenth and sixteenth centuries (given the amount of dye required to produce such a deep colour) and was thus a symbol of status. Isabella's richly worked necklace is made of an enamelled black and white chain formed of small consecutive 'C' shapes, probably in reference to her husband's name.



11

FRANÇOIS CLOUET (?TOURS C. 1516-1572 PARIS)

Portrait of King Charles IX of France (1550-1574)

dated '1561' (upper right)

oil on panel

12 $\frac{5}{8}$ x 9 in. (33.8 x 22.8 cm.)

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

(Probably) John Rushout, 2nd Baron Northwick (1769-1859), Thirlestaine House, Cheltenham, and by descent to his son, George Rushout-Bowles, 3rd Baron Northwick (1811-1887), Northwick Park, Gloucestershire, by 1864, and by descent to, Captain E.G. Spencer-Churchill, M.C. (1876-1964), Northwick Park, Gloucestershire; his sale (†), Christie's, London, 28 May 1965, lot 36, as 'Clouet'.

EXHIBITED:

London, Royal Academy; and Manchester, City Art Gallery, *Exhibition of French Art, 1200-1900*, 4 January-1 May 1932, nos. 89 and 107 respectively (lent by Captain E.G. Spencer Churchill).

LITERATURE:

Catalogue of the Pictures, Works of Art etc. at Northwick Park, 1864, no. 146.

T. Borenius, *Catalogue of the Collection of Pictures at Northwick Park*, London, 1921, p. 44, no. 87.

C. Sterling, *A Catalogue of French Paintings XV-XVIII Centuries in the Metropolitan Museum*, New York, 1955, p. 57, as 'Clouet, Francois (school of)'.





Fig. 1 François Clouet, *Portrait of King Charles IX*, 1561, black, white and red chalk, on paper laid down on canvas Private Collection © Christie's Images Limited 2016

This delicately rendered portrait of the young King Charles IX is a fine and rare example of the work of the celebrated French Renaissance portrait painter and miniaturist, François Clouet. Clouet trained under his father Jean, who he succeeded as '*painctre et varlet de chambre*' to Francis I in 1540, and continued to work for the Valois monarchy after his patron's death in 1547. The artist remained in royal service until the end of his life, working for the French royal family and their court.

This portrait is based on an almost certainly *ad vivum* portrait drawing made by Clouet in 1561 (fig. 1), the year Charles (1550-1574) succeeded his brother François II (1544-1560) as king. It was used as the official image of the newly crowned monarch and constitutes the defining image of Charles IX, with all subsequent iconography of the king, including Clouet's later portraits, deriving from it. While many painted variants crop the sitter's pose to



Fig. 2 François Clouet, *King Charles IX*, 1561, oil on panel © Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images

bust-length, this painting presents the king in the same half-length format as in the original drawing. The painted portraits of this type exist in two distinct variants: the first showing the king with an opulent fur lining to his coat, for instance a portrait in the Kunsthistorisches Museum, Vienna (fig. 2); and the second, of which this is a particularly fine example, presenting the sitter in a simpler doublet, other versions are in France (Metz, Musée de la Cour d'Or) and Italy (Brescia, Pinacoteca Tosio).

While Clouet's drawings sometimes offer a more immediate and lively depiction of their sitters, his painted portraits typically exhibit a more subtle formality and an air of courtly elegance, conveying a sense of refinement, sophistication and calm authority. The careful drawing and smooth modelling of the face in this portrait are hallmarks of Clouet's masterful technique. The costume, which is also of high calibre, is likely to have been painted by an expert

in that field. Painters like Jean Decourt (who worked under Clouet during the 1560s and succeeded him as official painter to the French court after the latter's death in 1472) specialised in painting detailed renditions of textiles and court dress (as is exemplified by his *Portrait of a lady*, lot 20 in this sale), and it is likely that a collaboration with an artist of similar ability produced the Northwick portrait.

We are grateful to Dr. Alexandra Zvereva for confirming the attribution after inspection of the original.

A note on the provenance:

This picture was first documented in 1864 in the collection of George Rushout-Bowles, 3rd Lord Northwick, who inherited Northwick Park and his title from his uncle, John Rushout, 2nd Lord Northwick in 1859. The latter was a noted collector described by Tancred Borenius as 'of very high intelligence and discrimination...he was able to avail himself of an ample fortune to buy the finest specimens of the Fine arts which came into the market.' His collection included such treasures as Botticelli's *Portrait of a Young Man* (then attributed to Masaccio), Raphael's *Saint Catherine of Alexandria* and Annibale Carracci's *Domine Quo Vadis* (all London, National Gallery). When he died intestate, the collection was offered for sale at auction and his heir, George Rushout-Bowles, bought back a small but important portion of the collection. In 1912, Captain E.G. Spencer-Churchill inherited Northwick Park and the remains of the collection from his maternal grandmother, the widow of the 3rd Lord Northwick, and over the subsequent fifty years added a further 200 paintings, which he christened the 'Northwick Rescues'. In his will he stipulated that his collection should be sold in its entirety, which was subsequently honoured in a series of sales in these Rooms in 1965, which realised over £2,000,000.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***12**

DUTCH SCHOOL, 1613

Portrait of Hester Cornelia de Bruyn van Buytewech, aged 10

inscribed and dated 'ÆTA^o · 10 · . A^o, 1613' and with the family's coat-of-arms (upper left)

oil on panel

35½ x 27⅞ in. (90.2 x 70.2 cm.)

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

with Richard Green, London, as 'Gortzius Geldorp'.

Anonymous sale; Sotheby's, London, 9 April 1997, lot 4, as 'George Geldorp'.

Previously attributed to George Geldorp, who trained in Antwerp before moving to England in 1623, this portrait is more likely to have been executed by an artist working in Leiden, since the sitter has now been identified as Hester Cornelia de Bruyn van Buytewech (b. 1603), the coat-of-arms being those of her grandparents. Her paternal grandparents, Gerrit van Buytewech and Elisabeth Jacobsdr. van Zwieten, are represented by the golden *pointe* on a blue field and the *rebecs*, or violins, on the left; while her maternal grandparents are denoted by the gold *fleur-de-lis* on a red field and rampant black lion above, with three *hanchet* (heraldic bugles) over three more *fleur-de-lis* beneath on the right. The sitter, who was aged just ten when this portrait was painted, later married Albrecht van Wassenaer, Lord of Alkmaar (1599-1657).

The sitter is sumptuously dressed, her hair swept back and up, in a style typical for the early seventeenth century, and adorned with a gold pin. Her large standing collar is bordered with intricately worked *reticella* lace and attached to a long bodice of red silk with a floral, leaf pattern worked in gold. Her skirts are supported by a farthingale, which creates the fashionably exaggerated 'wheel-shape' around her hips. This style, which had originated at the French court in the 1570s, had been adopted in England by Queen Anne of Denmark in the early seventeenth century, and soon became the prevailing fashion amongst Europe's leading elite.

We are grateful to Jan van Helmont for identifying the coat-of-arms and the sitter.



PROPERTY OF A GERMAN LADY

13

**BALTHASAR VAN DER AST
(MIDDELBURG ?1593/4-1657 DELFT)**

The 'Zomerschoon' tulip

signed 'B. van der Ast.' (lower right)

oil on panel

10½ x 7⅞ in. (26.5 x 20 cm.)

£300,000-500,000

\$370,000-610,000

€340,000-560,000

PROVENANCE:

Johan van der Linden van Slingelandt (1701-1782), Dordrecht; his sale (t), P. and J. Yver, Abraham Delfos, Dordrecht, 22 August 1785, lot 3 (2f10c. to Abres).

Casper van de Haas, Rotterdam (1721-1802); his sale (t), C. van den Dries en Zoon, Rotterdam, 18 September 1802, lot 65 (1f12c.).

Anonymous sale [Horace Lakeman, Queensbury, Thornton Heath]; Christie's, London, 28 March 1947, lot 125 (380 gns.), when acquired by the following,

with Eugene Slatter Gallery, London.

Mrs R.A. Constantine, Middlesbrough, by 1960.

The Property of the Constantine Family;

Christie's, London, 14 May 1971, lot 118 (3,500

gns.), when acquired by the following,

with Kurt J. Müllenmeister Gallery, Solingen, until 1984, when acquired by the present owner.

EXHIBITED:

Scarborough, Scarborough Art Gallery, *Dutch and Flemish Masters from the collection of Mrs R.A. Constantine and her family: Dutch festival 1960*, June 1960, no. 11.

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte; and Baden-Baden, Staatliche Kunsthalle, *Stilleben in Europa*, 25 November 1979-24 February 1980, no. 159.

Amsterdam, P. de Boer Gallery; and

's-Hertogenbosch, Noordbrabants Museum, *A flowery past. A survey of Dutch and Flemish flower paintings from 1600 until the present*, 13 March-30 May 1982, no. 39.

Amsterdam, K. & V. Waterman, *Masters of Middelburg*, March 1984, no. 15.

Aachen, Suermondt-Ludwig-Museum;

and Gotha, Herzogliches Museum, Schloss

Friedenstein, *Die Stilleben des Balthasar van der*

Ast (1593/94-1657), 10 March-2 October 2016, no. 26.

LITERATURE:

L.J. Bol, *The Bosschaert Dynasty. Painters of flowers and fruit*, Leigh-on-Sea, 1960, p. 72, no. 18, fig. 37a.

L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern-Landschaften und Stilleben*, Braunschweig, 1969, pp. 30-31 and 56, fig. 25.

I. Bergström (ed.), *Natura in posa: La grande stagione della Natura Morta europea*, Milan, 1977, p. 174.

I. Bergström (ed.), *Stilleben-Die große Zeit des europäischen Stillebens*, Stuttgart and Zurich, 1979, p. 174.

L.J. Bol, 'Goede onbekenden: Balthasar van der Ast en Johannes Bosschaert', *Tableau*, III, March-April 1981, p. 580, fig. 7.

L.J. Bol, 'Goede onbekenden': *hedendaagse herkenning en waardering van verscholen, voorbijgezien en onderschat talent*, Utrecht, 1982, pp. 55-56, fig. 7.

A. Veca in, *Parádeisos. Dall' universe del fiore*, exhibition catalogue, Galleria Lorenzelli, Bergamo, 1982, pp. 181-182, fig. 209.

S. Segal in, *De tulp en de kunst, verhaal van een symbool*, exhibition catalogue, Nieuwe Kerk, Amsterdam, 1994, p. 97, fig. 35.

N. Schneider, *Stilleben. Realität und Symbolik der Dinge. Die Stillebenmalerei der frühen Neuzeit*, London, 2009, p. 141.



First documented in the eighteenth century in the celebrated collection of Johan van der Linden van Slingelandt (1701-1782), and having recently assumed a key place in the artist's monographic exhibition in Aachen and Gotha, this is a much celebrated still-life by Balthasar van der Ast, remarkable for its minimalist conception, featuring just a single flower. This idea, while quite common in contemporary botanical watercolours, was highly original for a work in oil and marks, as Irene Haberland has observed, a novel departure from the output of Ambrosius Bosschaert the Elder, the painter's brother-in-law, under whom he had trained in Middelburg. It also, as the same author noted, served as a forerunner for the pared down still-lives by Adriaen Coorte more than half a century later ('Balthasar van der Ast', *Grove Dictionary of Art*, Oxford, online).

Though dated to around 1636 by Segal in the *Masters of Middelburg* exhibition catalogue of 1984, this work's recent reassessment has led to the proposal of an earlier date of *circa* 1625 when the painter was working in Utrecht and was at the height of his observational and technical abilities. The composition is beautifully and simply arranged. A *Zomerschoon* (Summer

Beauty) tulip stands in a small glass vase with a gilded neck and foot, placed just off centre in the panel, on a brown stone ledge. A small Adonis blue butterfly (*Polyommatus bellargus*) has alighted on one of the flower's leaves while a fly crawls along the ledge below. Each element of the still-life is highlighted by the dark background, bringing them sharply into focus. Van der Ast's expertly applied glazes of oil paint allow him to render the subtle modulations of shadow on the flower, the shine of the round glass vase and the small, bright highlights which distinguish three small drops of water against the dark leaf and background.

Van der Ast's panel portrays nothing of the frantic atmosphere of speculation and competition in which it was created. The popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s, saw the fervid importation, production and sale of countless varieties of tulips as an emerging wealthy merchant class sought to own and grow new, strikingly coloured types of the flower. In 1624 offers for as much as 2,000 or 3,000 guilders (the equivalent of the average annual earnings of a wealthy merchant) were being rejected by tulip merchants (M.

Dash, *Tulipomania: The Story of the World's Most Coveted Flower and the Extraordinary Passions it Aroused*, London, 1999, p. 94). So-called 'broken' tulips (those infected with the virus which gave them their variegated colours) were the most popular new varieties. The *Zomerschoon*, usually consisting of red or pink streaks on a white or cream petal, was highly sought after and commanded exorbitant prices. It remains one of the few varieties of tulip cultivated in Holland in the seventeenth century that exist today.

Van der Ast's observation of the *Zomerschoon* tulip not merely as a flower, but as a highly precious object, is therefore unsurprising in this context. No doubt he also intended a veiled underlying message for the viewer with this picture. The perfect tulip stands unblemished but will wilt and eventually die now that it has been cut from its roots. This idea of transience and, ultimately, of death is further conveyed by the water droplets, with one about to fall from the tulip's leaf onto the ledge below. Finally, the two insects can be regarded as a symbolic representation of man's eventual end: the butterfly was a common symbol of resurrection and redemption, and the fly frequently symbolic of the Devil.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

14

ISAAC VAN OSTADE (HAARLEM 1621-1649)

Landscape with horsemen halting at an inn

signed and indistinctly dated 'I[...]/V. Ostade/164[?]' (centre right)

oil on panel

24¾ x 19¼ in. (63.3 x 49.5 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Baron d'Aubigny, Paris.

with F. Kleinberger, Paris.

Adolphe Schloss (1842-1910), Paris, from 1900,

and by inheritance to his wife,

Mathilde Haas (1858-1938), by whom bequeathed to her children,

Maguerite, Lucien, Henry and Juliette Schloss, stored at Château de Chambon, near Tulle.

Looted by the Nazis, and transported to Munich, 1943, destined for Hitler's museum in Linz.

Stored at the Führerbau, Munich, stolen and recovered by the Criminal Police and sent to the Munich Central Collecting Point, 8 July 1946 (MCCP no.34641).

Repatriated to France, 31 July 1946.

Restituted to the heirs of Mathilde Haas, 1947; their sale, Galerie Charpentier, Paris, 25 May 1949, lot 47.

Anonymous sale; Hôtel Drouot, Paris,

14 December 1951, lot 52.

Anonymous sale; Galerie Charpentier, Paris,

12 June 1956, lot 173.

Anonymous sale [Property from a Private Collection]; Sotheby's, London, 6 December 2007, lot 197.

with Johnny van Haeften, London, from whom acquired by the present owner.

LITERATURE:

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, 1910, III, pp. 449, no. 32.



This is a beautifully preserved example of Isaac van Ostade's idyllic vision of the local Dutch countryside around Haarlem where he lived throughout his brief but illustrious career. While Isaac trained initially in the studio of his brother Adriaen, it is likely, given the technical bravura that landscapes such as this example display, that he may also have spent time in the studio of a painter specialising in that genre. The most likely candidate is Saloman van Ruysdael, not only because of certain parallels between his work and Ostade's, but because of a legal suit he brought against Adriaen van Ostade in 1640 for 'sums due for board and tuition', which are thought to relate, not to Adriaen, but to his brother. Isaac's career was cut short due to his premature death in 1649. Aged around 19 when Ruysdael filed his suit, it is probable that Isaac would have been working as a journeyman in his studio (a painter who

had completed his apprenticeship but had not yet, usually for financial reasons, become an independent master). If we assume, therefore, that he began his career in *circa* 1640, he can only have worked professionally for around nine years, nevertheless producing an outstanding body of work.

Although this picture is signed and dated, it is not possible to decipher the last digit of the date. Stylistically, however, the delicate lighting, warm tonality and emphasis on finely painted detail, point to a date around the mid-1640s, a period when Ostade's painting underwent a marked transformation. Inspired by the Dutch Italianate painter Pieter van Laer, Isaac gave up painting interiors in favour of outdoor scenes, combining landscape and genre elements. At the same time, he abandoned the dark colouring and loose

brushwork which characterised his early *oeuvre*, adopting a more delicate, detailed technique and lighter overall tonality.

One of a number of smaller, upright compositions, this work shows two horsemen conversing with a figure outside a rural inn. The elder of the two, riding a dappled grey steed, is dressed as a soldier, with a buff coat, plumed hat and with a sword in a hilt at his side, typical dress for cavalrymen in the seventeenth century. The other rider, on a bay, who likewise wears this uniform, the slashed blue sleeves of his coat revealing his white shirt beneath, is shown pointing outwards across the landscape towards a bridge in the distance over which a shepherd drives his flock. Trees, horsemen and the shepherd appear silhouetted against the pink sky, conferring upon the scene both a poetic mood and a monumental quality that belies the scale of the panel.







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

15

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

Hilly dunescape

signed with monogram 'JvR' (lower right)
20½ x 26¾ in. (52 x 67 cm.)
oil on panel

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

(Probably) The Rev. John Mayne St. Clare Raymond, of Walter Belchamp Hall, Essex; Sudbury, Sussex, George Coote & Son, 29 May 1894, lot 265, as 'John Wouwermaans' (57 gns.). Van Roogen collection, The Netherlands, until 1938, when purchased during the Munich crisis by an English private collector, London. L.D. van Hengel, Arnhem.

LITERATURE:

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 438, no. 625.

Jacob van Ruisdael was a remarkably precocious artist, already producing highly accomplished paintings in his late teens. There are more than two dozen dated works from 1646 and 1647 that stand testament to a prodigiously talented young painter who already by the age of seventeen had absorbed the influence of his father and uncle (both artists) and developed his own inimitable style. This beautifully observed example belongs to the same early period. Seymour Slive proposed a date of *circa* 1647-49, comparing it to a similarly composed dated work of 1647 in the Alte Pinakothek, Munich.

The sand dunes around his native Haarlem proved a constant source of inspiration for the young Ruisdael. In this case, he adopts

a low viewpoint to heighten the dramatic effect of the dunes, using a sandy path as a compositional device to lead the eye through the scene to the centrally placed figures breaking the skyline. The picture also demonstrates Ruisdael's extraordinary skill at rendering light and atmosphere, here managing to capture the essence of a breezy summer's day by the Dutch coast.

Slive's judgement was made on the basis of an old photograph of the picture that showed it with several extra trees, shrubs and posts breaking the skyline. Subsequent restoration proved these to be overpainted additions and their removal has been a revelation in establishing this as one of the most successful and poetic early works of the master.



PROPERTY OF A GENTLEMAN

16

JUDITH LEYSTER (HAARLEM 1609-1660 HEEMSTEDÉ)

Portrait of the artist

oil on panel, oval
12 $\frac{1}{8}$ x 8 $\frac{5}{8}$ in. (30.9 x 21.9 cm.)

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

The sitter's husband, Jan Miense Molenaer (c. 1610-1668), as recorded in the post-mortem inventory of his effects, on 10 October 1668 (*op. cit. infra*).
(Probably) Samuel Vanderplank, London merchant of Dutch extraction, by *circa* 1700, and by descent to the present owners.

LITERATURE:

Post-mortem inventory of the effects of Jan Miense Molenaer, MS, 10 October 1668, Haarlem, Noord-Hollands Archief, 'Een ovael conterfijtsel van den overlijden huijsvrouw'.
A. Bredius, ed., and O. Hirschmann, 'Künstler-Inventare: Urkunden zur Geschichte der holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts', Part 1, in *Quellenstudien zur holländischen Kunstgeschichte*, V, 1915, p. 3, no. 19, 'Een Ovael Conterfeijtsel van den Overleden syn huysvrouw'.
F.F. Hofrichter, *Judith Leyster: A Woman Painter in Holland's Golden Age*, Doornspijk, 1989, pp. 88 and 102, note 4, no. 22, 'An oval portrait of the wife of the deceased'.





Fig. 1 Judith Leyster, *Self Portrait*, c. 1630, oil on canvas
©National Gallery of Art, Washington DC, USA / Bridgeman Images

Judith Leyster's self-portrait in the National Gallery of Art, Washington (fig. 1) is one of the most celebrated images of the Dutch Golden Age. Renowned both for its pictorial accomplishment and its standing as one of the greatest of all female self-portraits, it has been discussed in more than 100 scholarly publications, and included in more than a dozen major exhibitions over the course of the last century.

This long lost work - a second self-portrait by Judith Leyster, painted some twenty years after the one in Washington, represents a sensational rediscovery. The Washington picture is generally dated to *circa* 1630-1633, at about the time when Leyster became a member of the Haarlem painters' guild, but before her marriage, which took place in 1636. It shows Leyster as a virtuoso artist at the peak of her early success, dressed in colourful, showy clothing. The present work, by contrast, shows the artist in sober attire, as befits the respectable standing of a married woman, by now the mother of five children. While the jaunty colours of her earlier dress have been replaced with a sombre

black gown, and the ostentatious *fraise* collar with a more modest one, these new items of clothing are visibly of fine quality, redolent of prosperity. As she did in her youth, Leyster shows herself to be a gentlewoman as much as an artist, setting to the messy task of making art with poise and *sprezzatura*, either certain that not a drop of paint will stray from its appointed ends to sully her finery - or conversely that she has so little regard for the costly materials, that she would not mind if it did. The choice of black clothing allows her to show off her artistic virtuosity - the folds and shadows in her black dress, particularly the sleeve, are subtly and beautifully painted. The challenging technique of painting in tones of black was highly regarded in the seventeenth century, and in Haarlem it was particularly associated with the style of Frans Hals, who may have been Leyster's teacher.

We are grateful to Dr. Frima Fox Hofrichter for confirming the attribution to Judith Leyster on the basis of first-hand inspection before cleaning. Hofrichter points out that this painting matches

the description of a work recorded in the post-mortem inventory of the household possessions of Leyster's husband, the painter Jan Miense Molenaer, compiled on 10 October 1668. As Hofrichter wrote in her seminal 1989 monograph on Leyster: 'this record, although prepared eight years after Judith Leyster's death, gives some sense of the environment in which she lived and worked for twenty-five years' (*op. cit.*, p. 87). The portrait is listed under the first section of the inventory, 'In't voorhuijs: schilderije', ('In the front rooms: paintings'), as 'An oval portrait of the wife of the deceased' (*ibid.*, p. 88, no. 22). In her annotation, Hofrichter addressed the ambiguity of the wording: 'It is possible that this is a portrait *by* Leyster, but is more likely one of her, as there are various other family portraits in the room' (*ibid.*, p. 102 note 4). In fact, as the discovery of this work shows, it is both - a work *by* Leyster, and *of* her. The fact that it always remained in the private collection of the artist and her husband points to its function as something personal, never intended for show or for sale. As such, it provides a striking contrast with the flamboyant

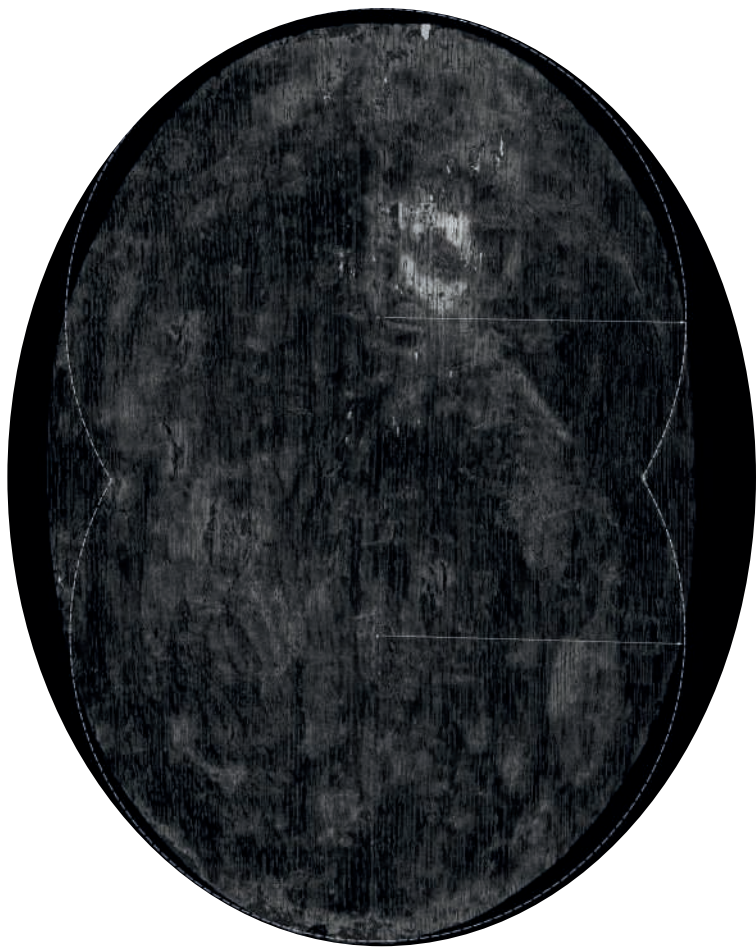


Fig. 2 X-radiograph of Judith Leyster, *Portrait of the artist*
© Art Access & Research (UK Ltd.)



Judith Leyster, *Portrait of the artist*

self-image presented in the Washington portrait, as Leyster appears to have embarked here on a much more intimate and truthful portrayal of herself.

The artist may have made the panel herself from an off-cut from a larger work. Research made during a recent restoration of the picture has shown conclusively that its oval shape is original and was created using a system of careful measurements. X-radiography (fig. 2) reveals that two small punctures were made in the surface of the wood, and subsequently filled. There are also traces of two partial circles that were traced on the wood with a compass, with the two punctures as centres. Two smaller marks along the vertical axis, nearer the top and bottom of the panel, are harder to spot, but can be seen on the radiograph. It can be deduced, from studying these marks, that the ellipse was constructed by the 'pins and string' method: two part-circles – their centres a distance apart – are first drawn on the panel, marking out the curves of the top and bottom. Two other marks are made along the long axis between the centres of the two circles,

equidistant from the overall centre of the panel. Pins are placed in these points, and string between them is stretched to trace the sides of the ellipse – pulling the string tight with a stylus allows the outer part of the ellipse to be drawn.

A number of pentiments have been observed, most significantly in the position of her lowered arm, which seems to have been modified at a late stage to fill the lower portion of the oval. The shape Leyster chose for this self-portrait was one traditionally used for mirrors, and it may be that the artist was interested in replicating some degree of the distortion caused by a convex glass, not unlike the more pronounced effect captured by Parmigianino in his much earlier *Self-portrait in a convex mirror* of circa 1524 (fig. 3; Vienna, Kunsthistorisches Museum). The paint is handled with the controlled freedom characteristic of Leyster and Frans Hals. Her

proper right hand (as reflected in the mirror) is particularly freely painted, and almost seems to fuse around her brush, in an effect which anticipates one of the greatest of all self-portraits, Rembrandt's *Self-portrait with two circles* (c. 1665-69; London, Kenwood House).



Fig. 3 Parmigianino, *Self-portrait in the Mirror*, c. 1524, oil on canvas
© Kunsthistorisches Museum, Vienna, Austria / Ali Meyer / Bridgeman Images

PROPERTY OF A EUROPEAN COLLECTOR

17

NICCOLÒ DI TOMMASO (FLORENCE ACTIVE C. 1346-1376)

The Madonna and Child

on gold ground panel
18¼ x 9⅞ in. (46.2 x 23.9 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Acquired by François Flameng (1856-1923), Paris, in *circa* 1880.
with Galerie Giroux, Brussels, 1913.
Private collection, The Hague, 1920.

Niccolò di Tommaso is first documented in Florence in 1346, when he is named as a member of the Arte dei medici e speziali, the guild to which painters at the time belonged. He was very probably a pupil and collaborator of Nardo di Cione, whose influence is evident in his early career and with whom he may have worked on the frescos of the Cappella Strozzi in Santa Maria Novella. He travelled to Naples in 1371, making a triptych for the church of Sant'Antonio Abate in Foria (Naples, Museo di Capodimonte), a work thought to have been commissioned by Joanna I of Naples. Shortly after he executed the

fresco cycle for the Convento del Tau in Pistoia, regarded as the masterpiece of his maturity. His corpus was reconstructed in great part by Richard Offner, and subsequently expanded by Miklòs Boskovits; over 50 pictures are now attributed to the artist, making him one of the most productive and significant artists in the third quarter of the *trecento*. This panel presents similarities, in the individualised facial features of the figures, to the *Madonna and Child* in Národní galerie v Praze, Prague and to the *Madonna and Child with Saints*, in the Museu Nacional d'Art de Catalunya, Barcelona.



ANDREA DI BARTOLO (SIENA ACTIVE 1389-1428)

The Communion of the Magdalene

on gold ground panel
11 $\frac{1}{8}$ x 16 $\frac{7}{8}$ in. (28.3 x 43 cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

with Julius Böhler, Munich, *circa* 1930.
Private collection, Germany.

EXHIBITED:

Cologne, Wallraf-Richartz Museum
(according to a label on the reverse).

Andrea di Bartolo was the son of Bartolo di Fredi, a key artist in Siena who ran a successful workshop in the second half of the fourteenth century. He apprenticed with his father and, in the early phase of his career, collaborated with him on the large altarpieces for Montalcino, and with Luca di Tommè on the lost altarpiece for the Cappella dei Calzolari, or shoemakers' guild, in Siena Cathedral. A gifted and successful artist, he was given significant public commissions in Siena from 1394 until 1424, though precise details are scarce. His earliest dated picture is the signed polyptych showing the *Annunciation* of 1397 now in the Museo d'Arte Sacra della Val d'Arbia, Buonconvento. He is known to have travelled widely outside Siena too, fulfilling commissions in the Veneto and the Marches. His magnificent *Assumption of the Virgin* (Richmond, Virginia Museum of Fine Arts) was made for a patron from Urbino, while he completed a fresco for the church of San Francesco in Treviso (for more on his links with Venice and his broader patronage

see G. Freuler, 'Andrea di Bartolo, Fra Tommaso d'Antonio Caffarini, and Sienese Dominicans in Venice', *The Art Bulletin*, 69, no. 4, December 1987, pp. 570-586). While his early work is very close to his father, his later production shows an independent spirit, and he would go on to be the master of Sano di Pietro, himself the head of a highly successful shop in Siena. Andrea is known to have collaborated with sculptors in painting statues, and to have painted miniatures in the 1390s.

This predella panel, which was attributed to Giovanni da Milano when with Julius Böhler in Munich, shows the Magdalene receiving communion from Saint Maximinus. It may date to 1400-05 and was presumably part of a polyptych with episodes from the life of Mary Madgalene. According to her legend, as recounted in *The Golden Legend*, she led a life of seclusion after Christ's death, spending 30 years in the wilderness; shortly before her death, she received her final communion from Saint Maximinus, the Bishop of Aix-en-Provence.



PROPERTY OF THE LORD MARGADALE OF ISLAY DL (LOTS 19 & 20)

19

**CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON
(THE HAGUE 1500/10-1575 LYON)**

Portrait of a merchant, traditionally identified as Theodore Beza (1519-1605)

oil on panel
6⁷/₈ x 6¹/₄ in. (17.4 x 15.7 cm.)

£300,000-400,000

\$370,000-490,000

€340,000-450,000

PROVENANCE:

Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire, and by descent to the present owner.

EXHIBITED:

London, Grosvenor Gallery, *Pictures from the Basildon Park and Fonthill collections*, Winter 1914-1915, no. 43.

London, Royal Academy; and Manchester, City Art Gallery, *Exhibition of French Art, 1200-1900*, 4 January-1 May 1932, nos. 112 and 109 respectively, as 'Attributed to Corneille de Lyon, Portrait of Théodore Bèze' (lent by J.G. Morrison, Fonthill).

LITERATURE:

A. Dubois de Groër, *Corneille De La Haye, dit Corneille De Lyon*, Paris, 1996, pp. 173-4, no. 70.





(actual size)

This portrait, which has not been publicly exhibited in almost a century, is a superb example of Corneille de Lyon's mature style, when the artist, in full command of his skills, had distilled his restrained yet impactful formula.

Considered along with Jean and François Clouet as the father of French portraiture, Corneille de Lyon was born in The Hague to Flemish parents. He trained in the city of Antwerp before moving to Lyon, where he is first recorded in 1533, and where he swiftly rose to prominence. By 1541, around the time this portrait was painted, Corneille was painter to the 'dauphin', or heir apparent, Henri, who later granted him the prominent position of '*peintre et valet de chambre du roi*' upon his accession to the throne in 1547. This elevated position brought the artist numerous commissions, which in turn translated into financial success, as testified by the various properties the artist subsequently acquired in Lyon and the surrounding countryside. A testament to Corneille's eminent reputation, in 1544, the poet Eustorge de Beaulieu devoted a *rondeau* to the painter: 'To produce a fine likeness from life / no one in France compares to Corneille' (cited in A. Dubois de Groër, *op. cit.*, p. 19).

Corneille's swift draftsmanship and his approach to building structure in the sitter's face, which he learnt during his Flemish training, are still perceptible in this portrait, however, the painter has adopted a more

polished manner, characterised by minute brushstrokes and a more subtle modulation of light (rather than the sharper contrasts visible in his earlier portraits). Cast on to the deep green background, that has become synonymous with Corneille's art, the shadows of both the sitter and the frame are delicately rendered. The portrait can be dated on stylistic grounds to the period between 1540 and 1545. Corneille produced a large number of aristocratic portraits which were copied repeatedly (with varying degrees of quality) due to the illustrious identity of their sitters. By contrast, the present picture is only known in one other example, a panel in the Brooklyn Museum, which is considered by Dubois de Groër in her monograph on the artist to be a later copy.

The sitter has traditionally been identified as the eminent theologian Theodore Beza (1519-1605). A native of Vézelay in Burgundy, Beza studied law in Paris and Orléans before experiencing a religious conversion that prompted his move to Geneva in 1548, where he became Calvin's disciple and later successor. He was an ardent defender of the Reformation in Europe and a virulent critic of absolute monarchy. This identification has now been discounted, however: the sitter's dress indicates that he is a wealthy bourgeois merchant, rather than a man of learning.

We are grateful to Dr. Alexandra Zvereva for confirming the attribution after inspection of the original.

A note on the provenance:

Alfred Morrison (1821-1897) was the second son of the merchant James Morrison, who, from very modest beginnings, experienced a meteoric rise in the textile industry in London. Alfred attended Edinburgh and Cambridge Universities, travelled regularly on the continent and spent over three years criss-crossing North America on behalf of his father's merchant bank. While travelling with him in 1842, his elder brother Charles wrote home: 'I have been observing Alfred - & do not think he will become a working man of business ... I think that nothing but necessity will induce him to become the inmate of a countinghouse ... [he] does not value money & does like his ease.' Fortunately for Alfred, he would never be forced to become the 'inmate of a countinghouse'. When his father died in 1857, Alfred inherited the Fonthill estate and £750,000 in stocks and shares. Alfred would use his inheritance to amass an extraordinary collection of art treasures. He began by collecting engravings and Chinese art. His patronage of contemporary artists, such as Lord Frederic Leighton and John Brett, and of living craftsmen, earned him the title of the 'Victorian Maecenas'. He was also a noted collector of autograph letters. Parallel to this interest in historical documents, Morrison showed in his collecting of Old Masters a strong predilection for portraits of historic and literary figures.



PROPERTY OF THE LORD MARGADALE OF ISLAY DL (LOTS 19 & 20)

20

JEAN DECOURT (LIMOGES C. 1530–AFTER 1585 PARIS)

Portrait of a lady, traditionally identified as Louise de Lorraine (1553-1601)

with indistinct date '155[...]' (upper right)

oil on panel

7 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in. (20 x 14.5 cm.)

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire, by 1878, 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...etc.*, Winter Exhibition, 1878, no. 208, as 'François Clouet, Portrait of Louise de Lorraine' (lent by Alfred Morrison).

London, Royal Academy; and Manchester, City Art Gallery, *Exhibition of French Art, 1200-1900*, 4 January-1 May 1932, nos. 100 and 112 respectively, as 'Anonymous, XVIth Century, *Portrait of Louise de Lorraine*' (lent by John Morrison).





(actual size)

This exquisitely detailed, jewel-like portrait of a woman in a pink gown, embellished with silver brocade, is a superb example of the elegant and sophisticated portraiture which dominated the French court during the second half of the sixteenth century.

Works by Decourt, especially of this quality, are extremely rare and this portrait displays all the typical hallmarks of his remarkable talent. Decourt was recorded

in 1553 as painter to Charles, Prince de la Roche-sur-Yon (*'Monseigneur le prince de la Rochesurion'*) and appointed Painter in Ordinary to Mary Stuart in 1562, remaining in her household as a *'valet de chambre'* for several years. He also seems to have been working at the French court from around the same date, often collaborating with François Clouet. The apogee of his career, however, came in 1572 when he was appointed official painter to King Charles IX of France, following the death of Clouet, and it is to this period that this portrait dates.

When the portrait was exhibited at the Royal Academy in the late-nineteenth century, it was attributed to Clouet, underlining its outstanding quality, and identified as a portrait of the French Queen Louise de Lorraine, wife of Henry III. The sitter's physiognomy does not compare closely with that of the queen (see fig. 1), however, and while extremely lavish the beautifully-rendered costume denotes the status of a wealthy female courtier, rather than of royalty. Furthermore, in addition to stylistic factors, the costume can be dated to the mid-1570s, when Decourt was the established artistic force in Paris.

The sitter's features are sharply observed and carefully modelled, but it is in the details of her costume and jewellery that Decourt truly excels. The depiction

of the pink brocade on the bodice and sleeves, with its complex pattern of silver embroidery, is extraordinarily carefully painted, each fold or change in light correspondingly picked out in the metallic threads of the design. Lavish attention has been paid to the jewels in their heavy gold mounts interspersed with pearls which cover the billament of the sitter's hood and make up the ornamental jewellery pinned to the front of her bodice. In the ruffled lattice partlet, which covers the sitter's shoulders, Decourt picks out each individual thread, modulating the tones and colours as he does so to give as convincing a representation of the material as possible, something he also achieves when describing the ornate, figure-of-eight ruff, bordered with lace, which tightly encloses his sitter's neck. Each element of the woman's elaborate costume is lavished with attention and supreme skill by the painter. It is possible that Decourt's very precise rendition of pattern and ornament can be linked to a knowledge of metalwork or engraving which he may have acquired early in his career.

We are grateful to Dr. Alexandra Zvereva for proposing the attribution after inspection of the original.

Please see the previous lot for a note on the provenance.



Jean Rabel, *Louise de Lorraine*, c. 1575, black and red chalk on paper
© Bibliothèque National de France, Paris, Estampes, Rés. Na 22



PROPERTY FROM A PRIVATE COLLECTION

***21**

BATTISTA ZELOTTI (VERONA C. 1526-1578 MANTUA)

The Entombment

oil on canvas
71 x 61¼ in. (180 x 155.6 cm.)
in a contemporary frame

£500,000-700,000

\$610,000-850,000

€560,000-780,000

PROVENANCE:

(Presumably) Painted for the Chiesa di Corpus Domini, Vicenza, where recorded by Ridolfi (1648), Boschini (1676) and Melchiori (1790), and sold or disposed of on the suppression of the church in, or after, 1810.
Private collection, Switzerland, since 1986.

LITERATURE:

C. Ridolfi, *Le Maraviglie dell'Arte overo le vite de gl'illustri pittori veneti e dello Stato*, Venice, 1648, I, p. 366; ed. D. von Hadeln, Berlin, 1914, I, p. 366.
M. Boschini, *I gioielli pittoreschi. Virtuoso ornamento della Città di Vicenza ...*, Venice, 1676, p. 119.
N. Melchiori, *Vite dei Pittori Veneti e dello Stato*, copied in 1790, mss., f.129.
M. Dal Bosco, *Giambattista Zelotti*, thesis, Università degli Studi di Padova, 1959-60, p. 123.
M. Saccardo, *Notizie d'arte e di artisti vicentini*, Vicenza, 1981, pp. 643-4.
T. Pignatti, 'Gli esordi pre-veneziani di Paolo Veronese', *Arte Veneta*, XL, 1986, pp. 78-83, as 'Veronese'.
D. Gisolfi Pechukas, 'Paolo Veronese e i suoi primi collaboratori', *Nuovi Studi su Paolo Veronese*, Venice, 1990, pp. 26-7, 29 and 34, as 'Zelotti'.

L. Puppi, 'La committenza vicentina di Paolo Veronese', *Nuovi Studi su Paolo Veronese*, Venice, 1990, pp. 340 and 343, as 'Veronese'.

T. Pignatti, 'Paolo Veronese attorno al 1550: Cristo deposto nel sepolcro', *Nuovi Studi su Paolo Veronese*, Venice, 1990, pp. 333-9, as 'Veronese'.

K. Brugnolo Meloncelli, 'Nuovi documenti per Battista Zelotti a Mantova', *Arte Lombarda*, 1991, pp. 54 and 60, no. 54, as 'Zelotti'.

T. Pignatti and F. Pedrocco, *Veronese, Catalogo completo dei dipinti*, Florence, 1991, p. 35, no. 15, as 'Veronese'.

K. Brugnolo Meloncelli, *Battista Zelotti*, Milan, 1992, p. 113, no. 27, fig. 168, as 'Zelotti'.

T. Pignatti and F. Pedrocco, *Veronese*, Milan, 1995, I, pp. 20 and 49-50, no. 16, as 'Veronese'.

T. Pignatti, 'Nuovi esami tecnici e stilistici per il Cristo deposto di Paolo Veronese', *Artibus et Historiae*, 17, 1996, pp. 9-22, as 'Veronese'.

ENGRAVED:

Gaetano Zancon, 1809.



This remarkable and exceptionally well-preserved altarpiece is a major work by Battista Zelotti, the Veronese master best known for his frescoes in a number of Palladio's most impressive villas.

Zelotti, like his younger near-contemporary, Paolo Caliari, called Veronese, himself born in 1528, was a pupil of Antonio Badile. He and Veronese collaborated on what seems to have been their first secular commission for the Villa Soranzo at Treville, near Castelfranco, surviving fragments from which in the cathedral of that town, long regarded as Veronese's earliest extant works, have recently been reattributed to Zelotti. The two artists also collaborated, presumably at Palladio's behest, in the decoration of the Palazzo of Iseppo da Porto at Vicenza, in about 1551 and in that of his uncle, Francesco da Porto. By 1553-4, Zelotti and Veronese were sufficiently well-established to receive commissions for the Palazzo Ducale at Venice, the former supplying compartments for the ceilings in the Sala del Consiglio dei Dieci and the Sala dei Tre Capi. Zelotti was with Veronese, Titian, Tintoretto and others called in to supply decorative canvases for the Libreria Marciana in 1556-7, supplying three of the *tondi* of the main ceiling. With Veronese he was also involved in the decoration of the Palazzo Trevisan at Murano in the latter year.

The mid-sixteenth century was a period of great prosperity on the Venetian *terra firma*, as the number of new *palazzi* and villas of the period attests. Zelotti was chosen to decorate four by Palladio: the Villa Pojana (c. 1558); the Villa Foscari or Malcontenta (1562-3); the Villa Godi Valmarana at Lonedo (1565); and the Villa Emo at Fanzolo (c. 1566). Zelotti also

worked in at least three further palaces by Palladio, the Palazzo Mocenigo at Padua (c. 1563-4), and the Palazzi Barbaran da Porto and Valmarana Braga at Vicenza (1566-7 and 1567-8 respectively). While decorative commissions predominated, Zelotti also executed a number of altarpieces: the earliest, a *Pietà*, was painted for the Palazzo Ducale (now in the church of SS. Giovanni e Paolo); the large *Assumption* of 1559 was supplied to the Abbey of Praglia, for which the artist also executed a number of works in tempera, including two organ shutters now in the Museo Civico at Padua; this was followed by two altarpieces for the Cathedral at Vicenza; by this powerful *Entombment* for the Corpus Domini there; and by two later altarpieces at San Rocco. With the exception of a *Venus and Adonis* at Dresden and a small devotional picture in the National Gallery of Ireland, the *Entombment* is the only picture catalogued in Brugnolo Meloncelli's pioneering monograph on the artist outside Italy. It is exceptional of its date, *circa* 1566, and thus closely contemporary with the impressive frescoes of the Villa Emo, in Brugnolo Meloncelli's opinion.

While the picture was attributed by Ridolfi and later writers to Zelotti, and engraved as by him by Zancon, it is understandable that when it reemerged Teresio Pignatti and other scholars considered it to be by Zelotti's long-term associate Veronese. That the picture is by Zelotti was recognised by Brugnolo Meloncelli (*op. cit.*). The picture reflects the shared artistic background of the two painters, their early experience of the world of Badile and their inevitable exposure to Titian in Venice. Zelotti must also have been aware of the work of Giuseppe Porta, il Salviati, and been conversant with developments

elsewhere in Italy, at least through prints. His composition is remarkable not least for its dynamism, and the way that Christ's left foot seems to intrude into the spectator's space. Zelotti, like Veronese, had an innate understanding of the role of architecture, as the way the arm of the disciple behind him echoes and thus emphasises that of Christ himself. Passages like the turbaned head of Joseph of Arimathea and the head of the mourning Virgin are deeply expressive. Yet there is a hint of playfulness, which must have been invisible in the original setting of the altarpiece: the tiny human mask below the sarcophagus for example, itself of beautifully grey-veined marble.

The Church of the Corpus Domini was next to the Augustinian Lateran nunnery of that name in the *borgo* of the Porta Nuova at Vicenza. Both monastery and church were suppressed under the terms of a law of 25 April 1810 and subsequently demolished. A document of 1584 (see Brugnolo Meloncelli, *op. cit.*, 1992, p. 113) establishes that there were then three altars, of which the main one was dedicated to Christ while the lateral altars both were surmounted by sculptures: the *Entombment* must thus have been the high altarpiece of what was clearly a church of relatively modest scale. By 1676, as Boschini states (*op. cit.*), fear of robbery had persuaded the nuns to keep the picture in their monastery, only returning it to the church for the feast of the Corpus Domini, celebrated sixty days after Easter. This may explain why the picture is not mentioned in some eighteenth-century accounts of the church. As the emotion and sense of volumetric projection of Zelotti's composition demonstrate, the artist was fully aware of the liturgical significance of his altarpiece to the nuns.



VINCENZO CAMPI (CREMONA 1536-1591)

Portrait of a gentleman with his son

oil on canvas
38¼ x 31¼ in. (97 x 80.6 cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

LITERATURE:

M. Tanzi, 'Dipinti poco noti del Cinquecento cremonese', *Annali della Biblioteca Statale e Libreria civica di Cremona*, XLV, 1996, p. 169, fig. 11.

F. Paliaga, *Vincenzo Campi*, Soncino, 1997, pp. 26 and 188-9, no. 52, as 'Attributed to Vincenzo Campi'.

Tanzi recognised this charming portrayal of a father and son as a rare portrait by the Cremonese painter Vincenzo Campi in 1996 (*op. cit.*). Vincenzo is best known today for having responded to the pictorial language of Pieter Aertsen and Joachim Beuckelaer in his genre paintings, the most famous being four large-scale canvases in the Pinacoteca di Brera, Milan (*The chicken seller*, *The fishmongers*, *The vegetable seller* and *The kitchen interior*). Vincenzo's work as a portraitist has been little studied. It is known that in 1563, when the two brothers Rudolf and Ernst of Augsburg passed through Cremona on their way to Spain, it was Vincenzo who painted their portraits. The pictures are now lost but Antonio Campi wrote a few years later: 'ancor che avesse così poco tempo di vedergli, furono nondimeno giudicati da tutti universalmente bellissimi' (A. Campi, *Cremona fedelissima...*, Cremona, 1585, ed. 1645, p. XLV). This remark confirms that Vincenzo was more than an occasional portraitist.

Tanzi compared this painting with a *Portrait of Giulio Boccamazzo* (Bergamo,

Accademia Carrara), which is signed by Campi and dated '1569'. Characterised by a strong naturalism, the portrait in Bergamo demonstrates that Vincenzo followed less the idealised style of his fellow citizens Sofonisba Anguissola and Bernardino Campi, looking instead towards the Veneto, to Bassano, Savoldo and perhaps Moroni, as well as towards Emilia. The confident pose and positioning of the sitter in this portrait can also be compared with the *Portrait of Leonardo de' Rossi*, attributed to Vincenzo by Professor Mina Gregori in 1991 ('Note su Vincenzo Campi pittore di naturalia e su alcuni precedenti', *Paragone*, XVII, 501, 1966, p. 70, fig. 46; Sotheby's, London, 4 July 1990, lot 97). The small note acts as a reminder of the transience of life: '*memento quod cinis est*' (remember we are ashes).

We are grateful to Marco Tanzi for confirming the attribution to Vincenzo Campi and for his assistance in cataloguing this lot.



PROPERTY OF A EUROPEAN LADY (LOTS 23 & 29)

23

THOMAS PATCH (EXETER 1725-1782 FLORENCE)

Naples, from Mergellina, with Vesuvius in the distance

oil on canvas
35 $\frac{3}{8}$ x 74 $\frac{7}{8}$ in. (92.4 x 191.7 cm.)

£150,000-200,000

\$190,000-240,000

€170,000-220,000

PROVENANCE:

Col. Charles Towneley, F.R.S., F.A.S., Berkely Square and Towneley, Lancashire; his sale (†), Christie's, London, 26 May 1877, lot 11 (9 gns. to Waters).

This panoramic view of Naples was probably executed when Patch was working in Vernet's studio in Rome, since it relates closely to a composition that the same artist painted for the Abbé de Canillac in *circa* 1748, along with a pair showing the south side of the city from Carmine (Paris, Musée du Louvre). Vernet's original views were clearly popular, since a second pair, now in the collection of the Duke of Northumberland at Alnwick Castle, was used by the Abbé de Saint Non for the prints to be included in his *Voyage pittoresque à Naples et en Sicile* (1781-86). While following the broad outline of Vernet's composition, Patch makes numerous alterations to the placement and attitude of the figures, the number and spacing of boats, and even the arrangement of laundry hanging outside the houses on the left. The overall atmosphere of the scene is different and shows that Patch, having assimilated the lessons of his teacher, was fast establishing his own artistic identity.

A note on the provenance:

This painting was probably acquired by the collector and antiquarian Charles Townley (1737-1805), who made three Grand Tours to Italy: in 1767; between 1771 and 1774, staying mainly in Rome and Naples; and in 1777. He was a compulsive buyer and his vast collection, which was mainly displayed in his house in Park Street, soon became a major attraction in London. Zoffany painted a portrait of him in *circa* 1781 in the library surrounded by the artefacts that he had amassed, *Charles Townley and his friends at 33 Park Street, Westminster* (fig. 1; Burnley, Towneley Hall). In 1791, he was appointed a trustee of the British Museum, to which he later bequeathed his collection of marbles. Both Charles Townley and his brother died without issue, and Towneley Hall passed to his uncle, John Townley, grandfather of Colonel Charles Townley, whose collection of pictures, including this work by Patch, was dispersed on his death in these Rooms in 1877.



Fig. 1 Johann Zoffany, R.A., *Charles Townley and his friends at 33 Park Street, Westminster*, 1781-83, oil on canvas
© Towneley Hall Art Gallery and Museum, Burnley, Lancashire / Bridgeman Images



PROPERTY FROM THE BLAIR FAMILY COLLECTION

***24**

**ANTONIO JOLI
(MODENA C. 1700-1777 NAPLES)**

Westminster Bridge, London

signed with initials 'AJ' (centre left, on the flag)

oil on canvas

36½ x 59 in. (92.7 x 149.7 cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

with Knoedler, New York, from whom acquired
by Wolcott and Ellen Yuille Blair in 1956, and by
descent to their son, Watson Keep Blair.



Mr Wolcott Blair and Mrs Ellen Yuille Blair, Cannes, France, 1926

Described by *Harper's Bazaar* in October 1927 as 'extremely popular in the younger fashionable set', Mr Wolcott Blair and Mrs Ellen Yuille Blair were highly admired for their excellent sense of fashion and design from the 1920s through the 1960s. The Blairs often appeared in magazines and newspapers that featured fine living and society's best dressed.

Wolcott Blair, a grandson of Chauncey Buckley Blair, who founded Merchant's Bank of Chicago and was an early supporter of the Art Institute of Chicago, grew up in Chicago. He attended Yale College and became a successful investor. Often surrounded by noteworthy company, Mr Blair gained notoriety in international social circles after he hosted his friend, the Duke of Windsor, in Chicago in 1924.

Ellen Yuille Blair was born in North Carolina to Nanny Long Yuille and Thomas Burks Yuille and raised in Virginia before her family moved to New York. The eldest of four famous siblings, Mrs Blair attended the Oldfields School, where she became an

accomplished equestrian and met Wallis Warfield, the future Duchess of Windsor. The two became lifelong friends.

Two years after their marriage in 1926 and after the birth of their son, Watson Keep Blair, the Blairs left Chicago and divided their time between New York City, Long Island, Palm Beach and Islesboro, Maine. It was in Palm Beach where the Blairs built a highly acclaimed home. The architect Maurice Fatio of Treanor & Fatio designed the home in 1936, and Ruby Ross Woods and Billy Baldwin decorated it. The home was admired for its clean elegance and photographed for such publications as *Vogue*, the *Palm Beach Daily News*, and *Harper's Bazaar*.

Christie's is honoured to present a painting from the collection of Wolcott and Ellen Yuille Blair, which was acquired by the couple and descended directly to their son, Watson Keep Blair, who added to the collection. The collection truly embodies the elegance and sophistication of this glamorous family.



This fine view of Westminster, taken from the east, is dominated by Westminster Abbey and the Palace of Westminster on the north bank of the river, and Lambeth Palace on the south bank, the centres of ecclesiastical and political power.

The nearly completed Westminster Bridge, with its arches in white Portland stone, is shown in the centre of the composition. Construction of the bridge, which was built in response to the growth in the population of Westminster and approved by an Act of Parliament in 1736, was begun in 1739, under the supervision of the Swiss engineer Charles Labelye (c. 1705-c. 1781). The building of a bridge to span over 1,200 feet of river was by far the most ambitious engineering project of its day in England. Initially completed in October 1746, the fifth pier from the Westminster side began to sink the following spring. This, after much discussion, resulted in the rebuilding of the pier and two arches, and the bridge was only finally completed in November 1750, having cost a total of nearly £400,000. The first stone bridge to be built across the Thames since Old London Bridge, it revolutionised the ease with which the Thames could be crossed.

On the north bank of the river can be seen the twin turrets of the old Houses of Parliament and Westminster Hall. Westminster Abbey is shown with both of Hawksmoor's towers which were completed in 1745. The most prominent building to the right of the Abbey is Inigo Jones' magnificent Banqueting House, completed for King Charles I in 1622, the first purely Renaissance building in London, in front of which, lining the river front, are the handsome town houses of the Dukes of Richmond, Montagu and Portland, as well as that of the Earl of Pembroke.

The view is flanked on the right by the imposing seventy foot high wooden tower of the York Buildings Waterworks which had been erected in 1691. In the centre of the composition, Joli shows the barge that traditionally carried the Lord Mayor of London up the Thames from the city to Westminster to be sworn in office, an event that took place annually on 29 October.

Joli, who was born in Modena, was the most widely travelled of the Italian view painters of the eighteenth century. After studying in his native city he moved to Rome where he entered the studio of Giovanni Paolo Panini before returning north to Modena and Perugia to work as a scene painter. By 1735 he was in Venice, where he came into contact with Canaletto. The Austrian War of Succession (1741-48), however, was to impact on patronage of the arts in Europe and, like other continental artists of his generation, Joli was drawn to London. He arrived, having travelled through Germany, in 1744, and remained in London until 1748, after which he went to Madrid, before returning to Italy in 1755, where he settled in Naples under the patronage of Charles VII, later King Charles III of Spain. In London he is recorded as a painter of theatrical scenery. However, during this period, he also executed a number of decorative schemes, notably that which survives in the hall of the Richmond home of John James Heidegger, manager of the King's theatre in the Haymarket (see E. Croft Murray, *Decorative Painting in England 1537-1837*, Feltham, 1970, II, p. 226 and pls. 35-6), as well as views of London and Richmond. Among Joli's clients in London were Philip Stanhope, 4th Earl of Chesterfield, John, Lord Brudenell and Charles, 2nd Duke of Richmond, grandson of King Charles II.









RESTITUTED TO THE HEIRS OF BARON FERENC HATVANY

25

**JOHN CONSTABLE, R.A.
(EAST BERGHOLT, SUFFOLK 1776-1837 HAMPSTEAD)**

Beaching a Boat, Brighton

oil on paper, laid down on canvas
10¼ x 12 in. (26.1 x 30.4 cm.)

£500,000-800,000

\$610,000-970,000

€560,000-890,000

PROVENANCE:

By descent to Isabel Constable (d. 1888), the artist's daughter; Christie's, London, 17 June 1892, lot 254, when acquired by the following, with Dowdeswell, London.

P.A. Chéramy, Paris, by 1902; his sale, Galerie Georges Petit, Paris, 5-7 May 1908, lot 19, when acquired by the following, Baron Ferenc Hatvany (1881-1958), from whom looted after the German invasion of Hungary in 1944.

Mr Meyer, from whom acquired by the following in 1962,

with Leger Galleries, London, from whom acquired by the following, Broadway Art Gallery, Broadway, Worcestershire, from whom acquired by the following, Mrs P.M. Rainsford, by whom presented to the Tate Gallery in 1986.

Restituted to the heirs of Baron Ferenc Hatvany in 2016.

EXHIBITED:

London, Grosvenor Gallery, Winter Exhibition, 1889, no. 276, entitled 'Beaching the Boat' (lent by Isabel Constable's executors).

Budapest, Műcsarnok, *A Köztolajdonba vett Műkincsek Első Kiállítása* [The First Exhibition of Nationalised Works of Art], June 1919, no. 3. Budapest, Hungarian Fine Art Society, Műcsarnok, *Az Angol-Magyar Kiállítás* [The British Hungarian Exhibition], 15 May-27 June 1926, no. 73.

London, Tate Gallery, *Constable*, 13 June-15 September 1991, no. 153.

Paris, Galleries Nationales du Grand Palais, *Constable, Le Choix de Lucian Freud*, 7 October 2002-13 January 2003, no. 147.

London, Tate Britain; Washington, D.C., National Gallery of Art; and San Marino, California, The Huntington Art Gallery, *Constable: The Great Landscapes*, 1 June 2006-29 April 2007, no. 48.

LITERATURE:

H. Frantz, 'English Pictures in France: M. Chéramy's Collection', *Magazine of Art*, 1902, pp. 109-10, illustrated.

J. Meier-Graefe, *Entwicklungsgeschichte der modernen Kunst*, Stuttgart, 1904, I, p. 212; III, pl. 92.

J. Meier-Graefe, *Modern Art*, London and New York, 1908, I, p. 129, illustrated opp. p. 128.

J. Meier-Graefe and E. Klossowski, *La Collection Chéramy*, Munich, 1908, pp. 60-61, no. 52.

R.A. Meyer, 'Die Vente Cheramy', *Der Kunstsammler*, 1908, I, p. 489.

Dr. L. Béla, 'Angol Mesterek Magyar Gyűjteményekben' ['English Masters in Hungarian Collections'], *Magyar Művészet*, Budapest, 1926, illustrated p. 204.

I. Genthon, 'Báró Hatvany Ferenc Modern Képgyűjteménye' ['Baron Ferenc Hatvany's Collection of Modern Paintings'], *Magyar Művészet*, XI, 1935, pp. 20 and 24, illustrated.

A. Chegodaev, *Constable in Paris*, Moscow, 1960, p. 403.

E. Gerlőtei, 'L'Ancienne Collection Francois de Hatvany', *Gazette Des Beaux-Arts*, LXVII, 1966, p. 358.

L. Parris, I. Fleming-Williams and C. Shield, *Constable: Paintings, Watercolours and Drawings*, exhibition catalogue, Tate Gallery, London, 1976, p. 139, under no. 232, p. 149, under no. 247, and p. 201, under 1824, no. 1.

R. Hoozee, *L'Opera Completa di Constable*, Milan, 1979, p. 130, no. 426, illustrated.

L. Parris, *The Tate Gallery Constable Collection*, London, 1981, p. 124, fig. 5.

G. Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, I, p. 147, no. 24.64, p. 178, under no. 27.1; II, pl. 536. *The Tate Gallery 1984-6, Illustrated Catalogue of Acquisitions*, London, 1988, pp. 21-3, illustrated. *The 'Sacco di Budapest' and depredation of Hungary, 1938-1949: works of art missing from Hungary as a result of the Second World War*, compiled by László Mravik, Budapest, Hungarian National Gallery for the Joint Restitution Committee at the Hungarian Ministry of Culture and Education, 1998, p. 234.







Fig. 1 John Constable, R.A., *Chain Pier, Brighton*, 1826-27, oil on canvas © Tate, London 2016

This spirited sketch was used in the preparation for one of Constable's celebrated 'Six-Footers' showing *Chain Pier, Brighton*, which was exhibited at the Royal Academy in 1827 and is now at Tate Britain, London (fig. 1). The sketch was kept in the artist's studio until his death in 1837, when it passed to his daughter Isabel, before being offered for sale at Christie's in 1892. It later formed part of the distinguished Chéramy and Hatvany collections, when it was heralded as anticipating Impressionism in its truth to nature and in the spontaneity of its handling.

Constable planned eleven large-scale canvases, which have become known as his 'Six-Footers', between 1819 and 1837, the last of which was never finished. These monumental works, which defined his artistic maturity and secured his professional reputation, can be divided into two distinct groups: the first series of six works, which were exhibited at the Royal Academy between 1819 and 1825, all focus on the Stour Valley and include notable works such as *The White Horse* (1819; New York, Frick Collection) and *The Hay Wain* (1821; London, National Gallery); while the second, slightly less cohesive group, which he worked on between 1827 and 1837, tackle subjects beyond the borders of his native Suffolk, including *Salisbury Cathedral from the Meadows* (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 (1832; New Haven, Yale Center for British Art, Paul Mellon Collection). *Chain Pier, Brighton* (1827; London, Tate Britain) was the first painting to be executed in the second series and constitutes the only picture on a monumental scale that Constable produced in Brighton, or indeed of any marine subject.

Constable moved his wife Maria and their four children into lodgings in Brighton in May 1824 so that she might benefit from the sea air, and the family returned there at regular intervals until her death in 1828. The old fishing town was fast developing into a fashionable seaside resort at that time, partly driven by its association with the Prince Regent, now George IV, who had remodelled the Royal Pavilion in an extravagant Orientalist style. Constable's first impressions of the resort were far from favourable; he described it in a letter to his great friend and mentor John

Fisher, Bishop of Salisbury, as 'Piccadilly ... by the sea-side' (R.B. Beckett ed., *John Constable's Correspondence [JCC]*, Suffolk, 1968, VI, p. 171). The Chain suspension pier, or the 'dandy jetty', which forms the principal subject of the exhibited picture, was constructed to supply a landing dock for steam packets arriving from Dieppe and opened in 1823, the year before Constable's arrival.

Constable was meticulous in the planning of his large-scale works, each of which relied on a varying combination of *en plein air* pencil drawings, oil sketches, compositional studies and finally full-scale oil sketches. *Chain Pier* is unusual in that it is the only 'Six-Footer' for which Constable chose to employ a half-scale sketch (fig. 2; oil on canvas, 23¼ x 38⅞ in.; Wiltach Collection, Philadelphia Museum of Art), rather than a full-scale one, before embarking on the exhibition picture. While the finished picture was not exhibited at the Academy until 1827, a panoramic pencil drawing of *Marine Parade and Chain Pier, Brighton* (London, Victoria & Albert Museum), which can be dated to 1824 (since it includes buoys linked by chains to the pier-head, which were destroyed in a storm in November 1824 and never replaced), shows that he started exploring the idea almost immediately on his arrival in Brighton. This oil sketch, along with two other oil sketches of *Brighton Beach, with Fishing Boat and Crew* (fig. 3; oil on paper, 9⅞ x 11¼ in.; London, Victoria & Albert Museum) and *Brighton Beach* (oil on paper, laid on canvas, 9⅞ x 11½ in.; New Zealand, Dunedin Public Art Gallery), and a pencil sketch of *A Brighton Luger* (pencil



Fig. 2 John Constable, R.A., Sketch for *The Marine Parade and Chain on Brighton Pier*, c. 1826-27, oil on canvas © Wiltach Collection, Philadelphia Museum of Art, MD, USA



Fig. 3 John Constable, R.A., *Brighton Beach, with fishing boat and crew*, 1824, oil on paper © Victoria and Albert Museum, London

on paper, 7 x 10 in.; private collection), are all likely to date from that same year. While the boat in this oil sketch does not feature in the finished painting, the half-scale oil sketch in Philadelphia shows that Constable had experimented with including it in the right foreground of the composition, but had ultimately abandoned it in the final painting in favour of a more open expanse of water. He kept the elegant figure in the left of this sketch, however, moving him along the beach to a position where his yellow hat provides a colourful accent at the centre of the composition. The finished painting, which was executed at the artist's house in Hampstead between the end of 1826 and the beginning of 1827, is an important document of Brighton at a key moment of historical transition. Fisher described it as: 'most beautifully executed & in a greater state of finish and forwardness, than you can ever before recollect', before adding 'Turner, Calcott and Collins will not like it' (JCC, VI, p. 230), since it would probably have been perceived as an intrusion into their territory of marine painting; indeed it may have provoked J.M.W. Turner to consider at one stage treating his own version of *Brighton from the Sea* for Lord Egremont from the same direction (c. 1829; Sussex, Petworth House).

Constable had offered to lend Fisher one of his Brighton sketch-books, but was eventually unable to do so due to the suggestion that the sketches should be engraved. In place of them he sent a number of oil sketches, which he refers to in a letter of 5 January 1825: 'I have enclosed in the box a dozen of my Brighton oil sketches-perhaps the sight of the sea may cheer Mrs F – they were done in the lid of my box on my knees as usual. Will you be so good as to take care of them ...

return them to me here at your leisure but the sooner the better' (JCC, VI, p. 189). In his letter of [6] April 1825, Fisher mentions returning the sketches, along with two volumes of Paley's sermons, remarking: 'They are fit companions for your sketches, being exactly like them: full of vigour, & nature, fresh, original, warm from observation of nature, hasty, unpolished, untouched afterwards' (JCC, VI, p. 196).

Constable clearly valued his sketches, which he kept in his studio until his death in 1837 when most of them were included in the painter's posthumous sale at Foster & Sons in London. The most prized, however, were retained by his daughter, Isabel, before being either sold on her death, or bequeathed to the Victoria and Albert Museum. While never designed to be exhibited or sold - Constable 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) - these sketches were highly celebrated by later generations of artists and scholars. Roger Fry, the influential painter, critic and champion of modern art in Britain remarked in his *Reflections on British Painting* that every one of Constable's sketches 'is a discovery', and it is in these that we 'find the real Constable' (London, 1934, pp. 136 and 140-1); while Kenneth Clark, Director of the National Gallery in London, later pronounced them to be 'a full record of his sensations...which are nowadays the most admired part of his work' (*Landscape into Art*, London, 1961, p. 88).

This small sketch achieved some celebrity when it was in the Chéramy collection in Paris during the early years of the twentieth century. It was one of the finest oil sketches by Constable then on the Continent, at a time when he was being hailed as a father figure of modern painting. H. Franz, in his article on 'English Pictures in France: M. Chéramy's Collection', published in 1902, declared that it both: 'anticipated and surpassed Courbet's fine marine paintings' (*op. cit.*). While J. Meier-Graefe, in

his influential book on *Modern Art* (first published in German in 1904 and translated into English in 1908), suggested that it anticipated Impressionism: 'It is shown even more richly in Chéramy's sea-piece, *A Coast Scene with Fishing Boat*. Here we are not reminded of De Vlieger or Van de Cappelle ... Constable suggests our contemporaries, and the best of these, Manet above all. Things like this little *Coast Scene* are the first evidences of that conception of Nature which we call Impressionism, and give indications of everything that Manet brought into the same domain' (*op. cit.*, 1908, p. 129). The broadness of the handling of this sketch, in which details such as the lowered sail and white trouser leg of the elegant standing figure are indicated in a single fluid brushstroke, results in the viewer being very aware of the artist's medium, much in the same way as with Manet's *Tarring the Boat* of 1873, now in The Barnes Foundation, Philadelphia (fig. 4). Meier-Graefe's view of the significance of this sketch was reiterated by István Genthon when it later entered the collection of Baron Ferenc Hatvany, where it joined works by Courbet, Corot, Daumier and Manet: 'This picture also proves that Constable was one of the most influential forerunners of Impressionism, whose elegance and freshness reminds us not of the beginning, but rather of the end of the century' (*op. cit.*, p. 13).

Please note that this painting has been requested for the exhibition 'Constable and Brighton' to be held at the Brighton Museum and Art Gallery, 8 April-8 October 2017.



Fig. 4 Edouard Manet, *Tarring the Boat*, 1873, oil on canvas ©The Barnes Foundation, Philadelphia, Pennsylvania, USA / Bridgeman Images

The background of the page is a painting of a rugged mountain landscape. The sky is a deep, textured blue with some lighter, wispy clouds. The mountains are rendered in shades of brown, tan, and blue, with visible brushstrokes and a sense of depth. In the upper right corner, a large set of dark, polished antlers is visible, extending from the edge of the frame.

*'Of all the present painters in England,
Sir Edwin Landseer is far and away the most
renowned ... some authoritative connoisseurs
... place him at the level of the greatest animal
painters of all past centuries'*

– W. Thoré-Bürger, *Trésors d'art en Angleterre*, 1865



**SIR EDWIN HENRY LANDSEER, R.A.
(LONDON 1802-1873)**

The Monarch of the Glen

oil on canvas
65½ x 67¼ in. (166.5 x 172 cm.)

Estimate on Request

PROVENANCE:

Commenced in 1849 as part of a commission for a series of three panels to hang in the Refreshment Room in the House of Lords, Palace of Westminster, London.

Sold by the artist for 350 gns. to Lord Albert Denison, 1st Baron Londesborough (1805-1860), and by inheritance to his widow, Lady Otho Fitzgerald (d. 1883); (t) Christie's, London, 10 May 1884, lot 9 (6,200 gns.), where acquired by, Henry Eaton, 1st Baron Cheylesmore (1816-1891); (t) Christie's, London, 7 May 1892, lot 42 (6,900 gns.), where acquired by the following, with Agnew's, London, from whom acquired for £8,000 by, Thomas J. Barratt, of the A. & F. Pears soap company; (t) Christie's, London, 11-12 May 1916, lot 67 (5,000 gns.), where acquired by, Sir Thomas Dewar (1864-1930), later Baron Dewar of Homestall, of John Dewar & Sons, and subsequently by company merger to the present owner.

EXHIBITED:

London, Royal Academy, Summer Exhibition, 1851, no. 112.
London, Royal Academy, *The Works of the Late Sir Edwin Landseer, R.A.*, Winter 1874, no. 436.
London, Grosvenor Gallery, *Works of Art Illustrative of and Connected with Sport*, Winter 1890.
London, Guildhall Art Gallery, *Loan Collection of Pictures*, 2 April-30 June 1894, no. 76.
London, White City, Fine Art Palace, *Franco-British Exhibition, Fine Art Section*, 12 March-26 April 1908, no. 19.
London, Royal Academy, *Paintings and Drawings by Sir Edwin Landseer, R.A. 1802-1873*, 10 March-14 May 1961, no. 90.
London, Hayward Gallery; Leicester, Leicester Museum and Art Gallery; and Liverpool, Walker Art Gallery, *British Sporting Painting*, Arts Council exhibition, 13 December 1974-25 May 1975, no. 188.
Edinburgh, National Gallery of Scotland, *The Discovery of Scotland*, 12 October-30 November 1978, no. 94.
Philadelphia Museum of Art; and London, Tate Gallery, *Sir Edwin Landseer*, 25 October 1981-12 April 1982, no. 124.
Glasgow, Kelvingrove Art Gallery and Museum; Edinburgh, National Gallery of Scotland; and Perth, Distillers Company, Touring exhibition, 1987, unnumbered.
Munich, Neue Pinakothek; and Madrid, Museo Nacional del Prado, *Victorian Painting*, British Council Exhibition, 19 February-31 July 1993, no. 9.
Edinburgh, National Galleries of Scotland, *Monarch of the Glen: Landseer in the Highlands*, 14 April-10 July 2005, no. 80.
Edinburgh, National Museum of Scotland (on loan).

ENGRAVED:

Thomas Landseer, the artist's brother, 1852.
George Zobel, 1876.
A.C. Alais, for *Library Editions*, 1881-93, I, pl. 17.

LITERATURE:

Art Journal, 1851, p. 154.
Athenaeum, 17 May 1851, no. 1229, p. 530.
The Illustrated London News, 10 May 1851, p. 384.
The Times, 3 May 1851, p. 8.
J. Dafforne, *Pictures by Sir Edwin Landseer, Royal Academician. With Descriptions, and a Biographical Sketch of the Painter*, London, 1873, pp. 37-8.
F.G. Stephens, *Memoirs of Sir Edwin Landseer. A Sketch of the Life of the Artist, Illustrated with Reproductions of Twenty-Four of His Most Popular Works*, London, 1874, p. 122.
C.S. Mann, Interleaved copy of 1874 Royal Academy Exhibition with extensive annotations and photographic reproductions of many Landseer prints, London, 1874-7, I, pp. 121 and 141.
A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer, R.A.*, London, 1876, p. 30, no. 372.
Art Journal, 1894, p. 135.
W. Roberts, *Memorials of Christie's*, London, 1897, II, pp. 59-60 and 185.
A.G. Temple, *The Art of Painting in the Queen's Reign*, London, 1897, pp. 42-44.
Magazine of Art, 1898, pp. 263-4.
J.A. Manson, *Sir Edwin Landseer*, London, 1902, p. 146.
G. Reitlinger, *The Economics of Taste: The Rise and Fall of Picture Prices, 1760-1960*, London, 1961, p. 359.
R.J.B. Walker, *Catalogue of Paintings...in the Palace of Westminster*, London, 1962, IV, p. 56.
C. Lennie, *Landseer: The Victorian Paragon*, London, 1976, pp. 95, 153-4, 209 and 243.
D. Robertson, *Sir Charles Eastlake and the Victorian Art World*, Princeton, 1978, p. 343.
D. Coombs, *Sport and the Countryside*, London, 1978, illustrated p. 181.
L. Hermann, *Nineteenth Century British Painting*, London, 2000, pp. 183, 189-90 and 193.





Fig. 1 George Stubbs, A.R.A., *Whistlejacket*, 1762 © National Gallery, London, UK/Bridgeman Images



Fig. 2 Sir Peter Paul Rubens, *Wolf and Fox Hunt*, c. 1615-1621, oil on canvas
© 2016, The Metropolitan Museum of Art, New York / Art Resource/Scala, Florence

The Monarch of the Glen is one of the most celebrated of all nineteenth century British paintings, and a testament to Landseer's powers as a great Romantic artist. The artist's most famous work, it has become an iconic image of the Scottish Highlands: an animal of sublime power and beauty is posed before a misty mountain landscape, monarch of all he surveys. Attention is focussed on the body, head and antlers of the stag, which is brought up close to the picture plane. It is a portrait of a specific animal realised with all Landseer's deep knowledge of anatomy and his tactile feeling for the textures of muscle, bone and fur. No-one could match such verisimilitude, or charge a deer with such energy and vitality. In the heroic design, there are echoes of works such as *Whistlejacket* (fig. 1; London, National Gallery), by his great eighteenth century predecessor George Stubbs.

Though rooted in the sporting tradition of

British art, Landseer's picture also reflects wider influences. He was a passionate admirer of seventeenth century Dutch and Flemish art, Rubens and Snyder's in particular, whose hunting scenes proved a fruitful source of ideas for themes and compositions (fig. 2). Paulus Potter's close-up heads of bulls are an obvious precedent for Landseer's stag. Among contemporary French artists, he would certainly have known the work of Géricault (fig. 3) who exhibited the *Raft of the Medusa* (Paris, Musée du Louvre) in London in 1821. The French artist praised Landseer's animal pictures that he saw at the Royal Academy that year. One French artist Landseer is known to have admired is Horace Vernet, whose *Mazeppa and the Wolves* of 1826 (Rouen, Musée Municipal) echoes the spirited romanticism of Landseer's early paintings.

The influence was not all one way. Landseer's prints had been widely

circulated in France from the 1830s onwards. At the International Exhibition in Paris in 1855, his pictures blew away the French critics and public. The art critic Théophile Gautier reflected that 'Landseer gives his beloved animals soul, thought, poetry, and passion. He endows them with an intellectual life almost like our own; he would if he dared, take away their instinct and accord them free will; what worries him is not anatomical exactitude, complicated joints, the thickness of the paint, masterful brushwork: it is the very spirit of the beast, and in this respect there is no painter to match him' (*Les Beaux-Arts en Europe*, Paris, 1855, I, pp. 72-77, cited in R. Ormond, *op. cit.*, 1981, p. 31). He was one of the very few foreigners awarded a gold medal in the exhibition. In the wake of this, Rosa Bonheur, the famous French animal painter, became a kind of protégé of his, and it is hardly conceivable that Courbet was not aware of Landseer's deer pictures when painting his own.



Fig. 4 After Sir Edwin Landseer, *The Stag at Bay*, engraving
Private Collection © Look and Learn / Bernard Platman Antiquarian Collection / Bridgeman Images

The artist's representation is, in a sense, a fiction, because no human could ever get so close to a living deer in the wild. We have to accept the heroic, emblematic nature of the image rather than question its reality. Landseer celebrates the splendour of the stag, but we must remember that the stag is also a quarry and a potential trophy for the hunter. It is a moot point whether Landseer, a keen sportsman, is viewing this one through a telescope, paint-brush in hand, or through the sights of his rifle. The tension between the two would never be resolved, natural wonder versus hunter's prey, and such ambivalence underpins all the artist's great deer subjects.

Not only the stag but the setting is spectacular. The picture captures the freshness of morning in the mountains in a sparkling key, with the sun slowly dissolving the mist. When the picture was first exhibited at the Royal Academy of 1851, it was accompanied by a poem identified as *The Legends of Glenorchay*:

*When first the day - star's clear cool light,
Chasing night's shadows grey,
With silver touched each rocky height
That girded wild Glen-Strae*

*Uprose the Monarch of the Glen
Majestic from his lair,
Surveyed the scene with piercing ken,
And snuffed the fragrant air.*

The forests of Glenorchay belonged to the Marquess of Breadalbane, with whom Landseer often stayed and hunted. However, the rocks in the background are said to be identical with those in Glen Quoich, an estate belonging to the Ellice family, who also hosted the artist, which are still called 'Landseer's rocks'.

The Monarch of the Glen belongs to a group of deer paintings from the 1840s painted on a grandiose scale. These include *The Sanctuary* (c. 1842; The Royal Collection), *The Challenge* (c. 1844; Northumberland, Alnwick Castle), *The Stag at Bay* (fig. 4; private collection) and *A Random Shot* (c. 1848; Bury, Bury Art Gallery and Museum). In these works Landseer sought to raise sporting subjects to the level of high art, following in the footsteps of Rubens, Snyders and Oudry. He shows empathy for the quarry as they face death from the hounds and the guns, or occasionally find safety and sanctuary. The never-ending conflict between man and nature is presented

in terms of an epic struggle between contending adversaries.

Landseer was no stranger to the Scottish Highlands. He first went there in 1824, visiting Sir Walter Scott at Abbotsford and painting the author and his dogs, before going on to Glen Tilt to stay with the Duke and Duchess of Bedford, who would become his devoted friends and patrons. In subsequent seasons he often stayed at Glenfeshie in the Cairngorms, where the Duchess and her friends camped out in a remote group of huts. Here Landseer painted narrative scenes, vivid landscape sketches, and deer subjects for which he would become famous, while enjoying life as a sportsman. He was not immune to the poverty and underside of Highland life, witness *The Stonebreaker* (c. 1830; London, Victoria & Albert Museum) and *The Illicit Highland Whisky Still* (c. 1829; London, Apsley House), but the Highland clearances find no echo in his work. The introduction of sheep and the development on sporting estates led to the displacement of crofters and clansmen in the 1820s and 1830s, often to be replaced by wealthy southerners coming up to shoot and fish. Landseer would give visual form to their romantic notions of Highland life and sport. He was their artist.



Fig. 3 Theodore Géricault, *The Wounded Cuirassier*, 1814, oil on canvas
© Louvre, Paris, France / Bridgeman Images



Fig. 6 Sir Edwin Landseer, R.A., *Queen Victoria in Windsor Home Park*, 1865, oil on canvas
© Wolverhampton Art Gallery, West Midlands, UK / Bridgeman Images

The Monarch of the Glen was originally commissioned as one of three works planned for the Refreshment Room in the House of Lords. The Palace of Westminster had been rebuilt after a disastrous fire in 1834, captured memorably by Turner (fig. 5), and many artists had been involved in its subsequent decoration, overseen by the Fine Arts Commission. In 1849, Landseer accepted a commission to decorate three panels in the Refreshment Room for a fee of one thousand guineas. He wrote to Charles Eastlake, the secretary of the Commission, on 24 June 1849: 'I name this sum without any fixed idea as to the class of subject, which would greatly depend on the scheme for the general embellishment of the apartment. If *only* three Pictures are placed – rather above the level of the eye, the subjects represented should, I think, be larger' (Victoria & Albert Museum, Eng MS, 86 M 3, no. 27). The possible placing of the picture on a staircase in the Palace of Westminster is discussed by Eastlake in a letter of 28 July 1851 to Prince Albert (Royal Archives, Windsor Castle, F.31/1). Landseer later questioned whether a Refreshment Room was the

most appropriate location for his work. The commission was subject to a parliamentary vote and when the Fine Arts Commission estimates came up for review the members voted it down. Landseer had already begun work on the first canvas, which would become *The Monarch of the Glen*, and he decided to complete it as an easel painting. Its unusual, almost square format was dictated by the proportions of the spaces in the Refreshment Room.

Landseer sent the picture to the Royal Academy summer exhibition of 1851. The critic for the *Athenaeum* wrote: 'Largeness of scale is now evidently best calculated for the expression of Sir Edwin Landseer's powers' ... 'To the freedom and certainty of such language we owe the more than common success of that fine stag, *The Monarch of the Glen* (112), and of the *Group, Geneva* (134). The first is a grand exemplification of animal nature in repose'. The art critic of the *Art Journal* continued: '*The Monarch of the Glen* is a fine stag that, according to the description of the lines, seems to be testing the quality of the mountain air. The head of the stag is a fine study, it is borne aloft with the proud

and graceful bearing natural to the animal. His round and well-conditioned body comes in relief against the sky, below which is a section of mountain scenery'.

Landseer had another twenty years to live following the exhibition of *The Monarch of the Glen*. Though plagued by neurosis and depression, his powers as an artist remained undiminished to the end. He was kept on the rails and supported by some exceptional friends, who managed his affairs and forgave him his erratic behaviour. Among his late masterpieces are several deer subjects, including *The Deer Pass* (c. 1852; Wyoming, Jackson, National Museum of Wildlife Art), *Night and Morning* (c. 1853; Philadelphia, Philadelphia Art Museum), *Scene in Braemar* (c. 1857; private collection), *The Hunted Stag* (c. 1859; Fredericton, Beaverbrook Art Gallery) and *The Fatal Duel* (c. 1861; Sutherland, Dunrobin Castle). Other masterpieces mark out his last decade including *The Highland Flood* (c. 1860; Aberdeen, Aberdeen Art Gallery and Museum), *Man Proposes, God Disposes* (1863–64; Egham, Royal Holloway College), a scene of Arctic disaster, *The Swannery Invaded by Eagles* (c. 1869; private collection), and the four bronze lions around the base of Nelson's Column in Trafalgar Square (1858–66). Following his death in 1873, a six day studio sale was held in these Rooms, and a memorial exhibition at the Royal Academy the following year included over five hundred works. Though his faults were not glossed over, he was praised in contemporary obituaries as the greatest animal painter of his time, and the author of many of the most popular paintings of the nineteenth century. He was accorded a public funeral, before his interment in the crypt of St Paul's, and, among the many wreaths placed on his coffin, one would have especially touched him: 'A tribute of Friendship and Admiration for Great Talents. From Queen Victoria'. He had painted the Queen, her family and pets over the course of more than thirty years, and he had been the chief recorder of her life at home in London and in the Highlands (fig. 6). The Queen was the artist's chief patron, but there many others in the upper ranks of the aristocracy, to name only the Dukes of Abercorn, Atholl, Bedford, Devonshire, Gordon and Northumberland, the Marquesses of Breadalbane and Stafford, and the Earls of Aberdeen, Ellesmere and Tankerville. He had been their servant and devoted friend.



Fig. 5 Joseph Mallord William Turner, R.A., *The Burning of the Houses of Lords and Commons*, 16 October 1834, oil on canvas (detail) © Philadelphia Museum of Art, Pennsylvania, PA, USA / The John Howard McFadden Collection / Bridgeman Images

A note on the provenance:

The *Monarch of the Glen* was purchased at the Royal Academy exhibition (or soon afterwards) by Albert Denison, 1st Baron Londesborough (1805-60), a prominent liberal politician, who had inherited a title and a fortune shortly before. He acquired a mansion, Grimston, near Tadcaster in Yorkshire, and set about filling it with works of art. He may well have been involved in the negotiations for the decoration of the Refreshment Room, which would have given him a personal stake in the picture. *The Monarch of the Glen* was engraved by the artist's elder brother, Thomas

Landseer, and published as a large print by Henry Graves & Co. Three hundred artist's proofs were sold at ten guineas each and an unlimited number of ordinary prints at three guineas (details of the edition can be found in *An Alphabetical List of Engravings Declared at the Office of the Printsellers' Association, London... Since its Establishment in 1847 to the end of 1891*, London, 2 vols., 1892-94, p. 242). The picture was later engraved by George Zobel on a smaller scale. Landseer was the most engraved British artist of the nineteenth century and it was through this medium that his work reached a mass audience.

Barratt's rivals followed his lead, among them Lever Brothers, the company run by Lord Leverhulme at Port Sunlight, which would take over Pears in 1920.

The Monarch of the Glen does not seem to have featured in advertisements but to have formed part of Barratt's personal collection. Its fame as an advertising icon came with its next owner Sir Thomas Dewar (1864-1930), later Lord Dewar, who together with his older brother John, Lord Forteviot, was responsible for building the family firm into one of Scotland's largest whisky companies. The picture became inextricably linked to the company as a brand image to be reproduced in countless labels and advertisements (fig. 7). It was not the only picture to be immortalised in this way. Dewar bought two other landmark pictures, Sir Henry Raeburn's majestic portrait of a Highland chieftain, *The McNab* (on loan to Kelvingrove Art Gallery, Glasgow) and *The Thin Red Line* by Robert Gibb (on loan to the Scottish National War Museum, Edinburgh), a scene from the Crimean War, and these, too, were deployed in the promotion of whisky. *The Monarch of the Glen* would in the course of time come to feature as a trademark in the promotion of other products apart from drink, giving it a universal currency. Few other images from the nineteenth century remain so well-known and so popular.

We are grateful to Richard Ormond for his help in preparing this catalogue entry.

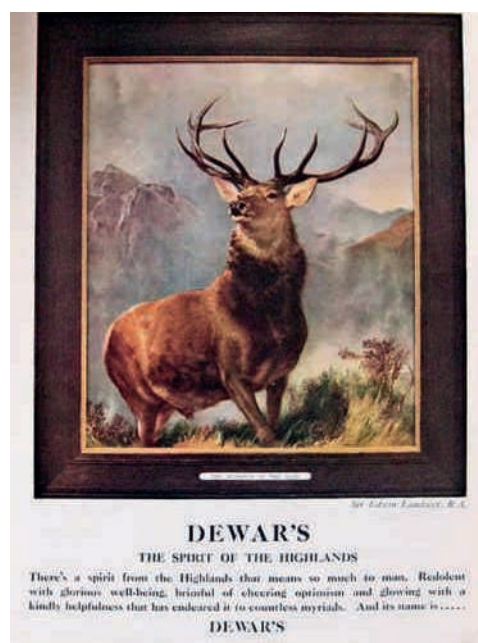


Fig. 7 Dewar's advertising in *The Graphic* magazine, September 1927



*'Landseer gives his beloved animals
soul, thought, poetry and passion....
it is the very spirit of the beast, and
in this respect there is no painter to
match him'*

– Théophile Gautier, 1855



J.C. Watkins, *Portrait of Sir Edwin Landseer (1802-73)*, albumen print
© Private Collection / The Stapleton Collection / Bridgeman Images

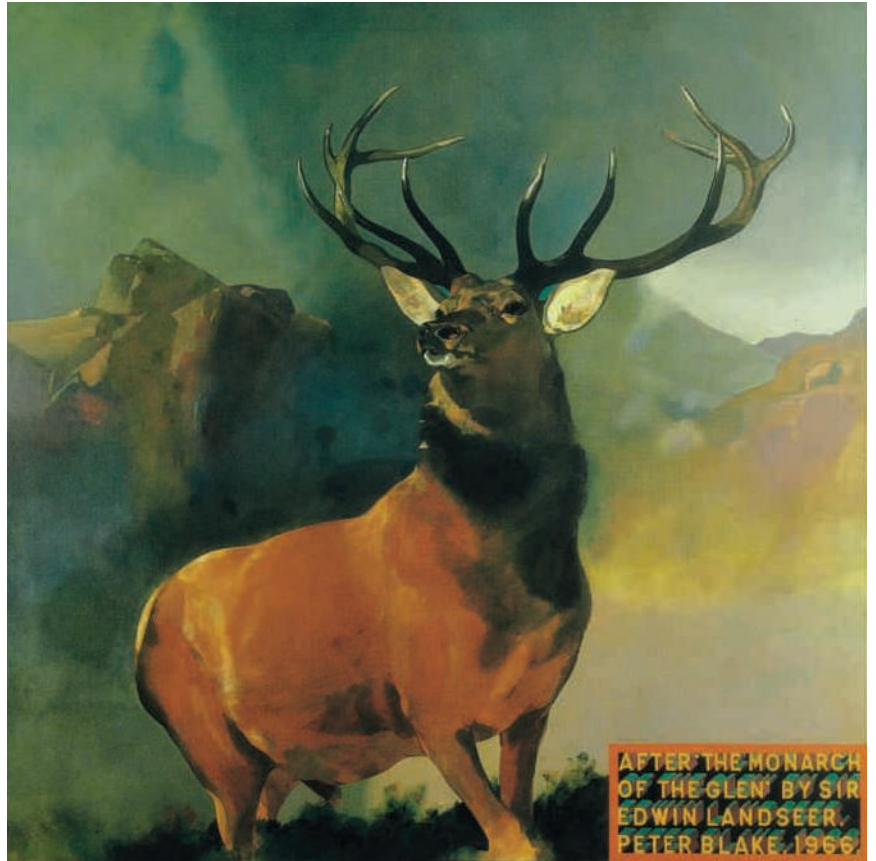


Fig. 8 Peter Blake, *After The Monarch of the Glen* by Sir Edwin Landseer, 1966, acrylic on canvas, 48 x 48 in.
Collection Sir Paul McCartney © Peter Blake 2016. All rights reserved, DACS

Landseer's Legacy

The Monarch of the Glen resounds across contemporary visual culture. Even as its status as a romantic icon of the Highlands has verged on the ubiquitous – adorning everything from whisky labels and biscuit tins to countless prints and advertisements – the mastery of Landseer's painting remains clear. Indeed, it was a deep fondness for the original work that led Paul McCartney to commission Peter Blake to create a version of the *Monarch* in 1966 (fig. 8). Blake's meticulous interpretation, complete with a distinctive Pop-inflected textual label, pays sensitive homage to Landseer's silken play of light and form while making a nod to the stag's place in mass-produced imagery: he was working from a printed reproduction. Indirectly, this artistic encounter would lead to one of the most famed album covers of the century

– in 1967 McCartney would commission Blake to design the artwork for Sgt. Pepper's Lonely Hearts Club Band.

Painting, of course, in a post-abstraction and post-War world, is not looked at in the same light as in Landseer's time. Gerhard Richter, perhaps the foremost painter of the contemporary era, executed *Hirsch (Deer)* in 1963 (fig. 9). While not a direct response to *Monarch of the Glen*, a comparison between the two works is striking. Landseer's brilliantly atmospheric, sunlit colours are reduced to total grey; Richter's spectral stag, rather than standing proud above a sublime landscape, is small, furtive and blurred, hiding in a claustrophobic expanse of forest, whose trunks and branches are skeletally outlined in graphic black against

a flat grey wash. A detail of this work was used for the cover of the Robert Storr monograph *Gerhard Richter: Doubt and Belief in Painting* (2003), which captures its central importance to Richter's *oeuvre*. Grappling with the painterly legacies of German Romanticism as well as a suspicion of the photograph as a document of objective truth, Richter strove in the 1960s to forge a new relevance for painting. By recasting the stag as a ghostly, evanescent form, he was also reassessing a picture-postcard image of Bavarian backwoods not dissimilar to the Highland vision propagated by *The Monarch of the Glen*: in an age where symbols were in question, even dangerous, Richter dissolved this icon to reflect a Germany divided and damaged by the divisions of the twentieth century.



Fig. 9 Gerhard Richter, *Hirsch (Deer)*, 1963, oil on canvas, 59 x 78¾ in.
© Gerhard Richter 2016 (1258)

The craggy, regal composition of *The Monarch of the Glen* has also found its way into the work of Jake and Dinos Chapman, *enfants terribles* even amongst the controversial Young British Artists of the 1990s. In their sculpture *Übermensch* (1995), they raised an eerily realistic Stephen Hawking atop a huge, rocky outcrop, the astrophysicist's wheelchair poised perilously at its edge. While the title's *Nietzschean* reference makes clear another link to German Romanticism – as well as the work's visual echo of Caspar David Friedrich's *The Wanderer above the Sea of Fog* (1818) (fig. 10) – this recasting of an icon was also rooted in Landseer's work, as the brothers have explained. 'We are interested in perfect and imperfect bodies. With *Übermensch* we were interested in Stephen's perfect mind

animated within an imperfect body, which gives rise to a kind of fanatical or extreme idealism which is fuelled by his bodily entropy. The degeneration of his body infects his theoretical position, becoming more speculative and flowery. We elevated him to become a sort of *Monarch of the Glen*, or *Monarch of Astrophysics*' (J. and D. Chapman, quoted in R. Rosenblum, 'Revelations: A Conversation between Robert Rosenblum and Dinos and Jake Chapman,' *Unholy Libel: Dinos and Jake Chapman: Six Feet Under*, exhibition catalogue, Gagosian, New York, 1997, pp. 152-53). *The Monarch of the Glen* lives on throughout the shifting visual language of contemporary art in surprising places, whether subverted, reimagined or simply admired: majestic, vital and multifaceted, the magnetism of Landseer's stag endures.



Fig. 10 Caspar David Friedrich, *The Wanderer above the Sea of Fog*, 1818, oil on canvas
© Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images





EDWARD LEAR (HOLLOWAY 1812-1888 SANREMO, ITALY)

The Forest of Bavella

oil on canvas
57½ by 94½ in. (146 x 240 cm.)

£600,000-800,000

\$730,000-970,000

€670,000-890,000

PROVENANCE:

Traditionally thought to have been on the artist's easel at his death.

(Possibly) Edward Smith-Stanley, 13th Earl of Derby (1775-1851).

with E.A. Martin.

with Spink & Son, London, until November 1971, when purchased by the present owner.

EXHIBITED:

Sheffield, Mappin Art Gallery, *Victorian Paintings 1837-1890*, September-November 1968, no. 192 (lent by E.A. Martin).

LITERATURE:

Country Life, 21 November 1968, p. 1342.

J. Maas, *Victorian Painters*, New York, 1969, p. 108.

This monumental view of the pine forest of Bavella, in southern Corsica, is the largest of three known oil paintings that Lear executed of the forest following his expedition to the island during the winter of 1867-68. It illustrates Lear's unparalleled skill at capturing a sense of grandeur and an epic depth of scale. The drama of the scene created by the imposing pine trees, the cavernous ravine in the centre, and the jagged mountains beyond, is heightened by a sense of tranquillity; only the sound of the falling water breaks the stillness. Using a combination of vivid, quickly-applied brushstrokes with carefully delineated details, Lear demonstrates his supremacy as a topographical draughtsman; despite the separate planes and topographies, he creates an image which is a unified and harmonious whole, both powerful and thrilling. Jeremy Maas wrote that 'Lear's genius expressed itself through an improbable fusion of seeming incompatibles into a glorious alchemy: he

could paint sublimely romantic landscapes where Western man had scarcely set foot, write travel books, compose Nonsense verse and make Nonsense drawings – all in unstinting, unflagging profusion' (V. Noakes, ed., *Edward Lear 1812-1888*, exhibition catalogue, Royal Academy, London, 1985, p. 18).

Lear spent the winter of 1867-68 in Cannes, before leaving for Corsica at the beginning of April 1868. He arrived in Ajaccio on the south-west coast and travelled inland reaching the Forest of Bavella on 28 April. The landscape enthralled him: 'The colour here is more beautiful than in most mountain passes I have seen, owing to the great variety of underwood foliage and the thick clothing of herbs; forms, too, of granite rocks seem to me more individually interesting than those of other formations; and the singular grace and beauty of the pine-trees has a peculiar charm – their tall stems apparently so slender, and so





Fig. 1 Edward Lear, *My tallest pines, My tall dark pines that plumed the craggy ledge, Bavella. Corsica*, pencil and grey wash
Private collection © Christie's Images Limited 2016

delicate the proportions of the tuft of foliage crowning them. The whole of this profound gorge, at the very edge of which the road runs, is full of mountain scenes of the utmost splendour, and would furnish pictures by the score to a painter who could remain for a lengthened sojourn' (E. Lear, *Journal of a Landscape Painter in Corsica*, London, 1870, p. 91).

While exploring the island he filled pages of his sketchbooks with views. In the two months he was there, Lear made over three-hundred and fifty drawings, carefully annotated with his highly-recognisable colour suggestions, locations and timings. Bewitched by the view at Bavella, Lear extended his time in the forest: 'As I contemplate the glory of this astonishing amphitheatre, I decide to stay at least another day within its limits, and I confess that a journey to Corsica is worth any amount of expense and trouble, if but to look on this scene alone' (*ibid.*, p. 92).

This painting relates to a pen and ink sketch, presumably based upon an *en plein air* drawing from his Corsican sketchbooks, which formed part of Lear's scheme of 1884-5 to illustrate the poetry of Alfred, Lord Tennyson (fig. 1; private collection). He chose this view as a possibility for the line from Tennyson's *Oenone*, 'My tallest pines/My tall dark pines, that plumed the craggy ledge'. The sketch was further worked up into a

larger drawing (1884-5, Harvard University, Houghton Library). He had first considered his Tennyson project in 1852, and he began a number of schemes throughout his career in varying sizes and mediums.

The three known pictures in oil of the Bavella forest that Lear executed after his Corsican tour are: this painting; *The Forest of Bavella, Corsica*, 1868, oil on canvas, 36 x 58 in. (private collection); and *The Pine Forest of Bavella*, oil on canvas, 6¾ x 10¾ in. (private collection). The second of these, painted in the same year as his Corsican tour, illustrates the forest through a more schematic composition, showing a group of travellers on a wide granite ledge in the foreground, gazing out over a dense swathe of dark pine trees towards the jagged mountains on the horizon beyond. The removal of the idealised figures in the present painting, combined with Lear's highly-dramatic and more carefully-constructed composition, creates a greater sense of power and monumentality.

During his time in Corsica Lear also kept a detailed journal to be published with accompanying illustrations on his return. This followed a series of publications including details of his tours of Italy, Albania and the Ionian Islands. Published in December 1869, it features forty full-page illustrations, forty vignettes and a detailed map of the island, and is 'the most efficiently written [of

his travel books], and it is still an excellent guide to that island' (P. Levi, *Edward Lear: A Biography*, London, 1995, p. 227).

In a letter to Lord Carlingford of 4 June 1884 he noted that 'In the meantime I rise now at 4.30, and after 6, work at the never finished Athos, and the equally big Bavella' (Lady Strachey, ed., *Later Letters of Edward Lear*, London, 1911, p. 309). This statement supports the idea that the painting remained in the artist's studio until after his death after which it is believed to have been acquired by the 15th Earl of Derby. The Earls of Derby of Knowsley Hall, just outside Liverpool, were Lear's first major patrons. Lear met Lord Stanley, later 13th Earl of Derby, in 1831 when Lear was 20 years old when he invited the young artist to Knowsley Hall to record the magnificent collection of birds, mammals, reptiles and fish kept in his menagerie. In a later letter to Lord Avebury, Lear wrote that 'I saw by the papers that you have been staying at Knowsley lately – a place which was my home in past days for many years. I wonder if you saw a lot of my paintings and drawings. Lord Derby is always employing me in one way or another, as did his father, his grandfather, and his greatgrandfather. Fancy having worked for 4 Earls of Derby!' (Letter, 3 November 1883 in *ibid.*, p. 366).

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry.

*'The great pine forest of Bavella is I think one
of the most wonderfully beautiful sights nature
can produce'*

– Lear, 6 May 1868







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

28

CLAUDE JOSEPH VERNET (PARIS 1714-1789)

The Shipwreck

signed, inscribed and dated 'Joseph Vernet-f-Roma 1747' (lower left, on the boat)
oil on canvas
39¾ x 54¾ in. (100.8 x 138 cm.)

£250,000-350,000

\$310,000-430,000
€280,000-390,000

PROVENANCE:

Commissioned by William Drake (1723-1796), Shardeloes, Amersham, Buckinghamshire, in February 1745, and by descent. The Tyrwhitt-Drake Settlement; Christie's, London, 25 July 1952, lot 157, as a pair with *A Rocky River Scene* (800 gns. to Agnews, with lot 158, a second pair of Vernets). with Agnews, London. with Sala Perés, Barcelona, from whom acquired by the present owner.

LITERATURE:

J. Vernet, *Livre de Raison*, Avignon, Médiathèque Ceccano, Ms. 2321, fol. 6r., 'Pour Mr Draik Anglois, quatre tableaux toile d'empereur representant les quatre parties du jour deux en marines un broüillard et deux en païsages a 200 ecus les quatre ordonnez au mois de fevrier l'an 1745'.

L. Lagrange, *Joseph Vernet et la peinture au XVIIIe siècle. Avec le texte des Livres de raison, et un grand nombre de documents inédits*, Paris, 1864, pp. 32 and 324.

F. Ingersoll-Smouse, *Joseph Vernet, peintre de marines 1714-1789*, Paris, 1926, I, p. 46, nos. 123-126.

J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800*, New Haven and London, 1997, p. 312.

Signed and dated '1747', this dramatic coastal landscape, which originally formed part of a set of four paintings by the artist in the Drake collection, is a particularly fine work from the artist's successful Roman period. Executed on an impressively large scale (*toile d'empereur*), it displays Vernet's keen observational skills and his engagement with the concept of the Sublime in nature.

Born in Avignon in 1714, Vernet was first apprenticed in the studio of Philippe Sauvan, the city's leading painter. He had established such a reputation by 1734 that he was able to travel to Italy under the sponsorship of Joseph de Seytres, le marquis de Caumont (1688-1745), where he settled in Rome for the next two decades. Vernet quickly established a successful practice specialising in picturesque seaports, suffused with gentle light, evoking the work of Claude Lorrain, and in tempestuous seascapes in the manner of Salvator Rosa. These were often commissioned in pairs or sets of four, and proved extremely popular among British aristocrats on the Grand Tour.

The ancient Greek manuscript *On the Sublime*, commonly attributed to the Pseudo-Longinus, had been re-discovered in the sixteenth century and was popularised by Nicolas Boileau-Despréaux's translation of 1674. The theory of the awe-inspiring and overwhelming power of nature proved a powerful concept for artist during the seventeenth and eighteenth centuries. The threatening storm clouds, crashing waves, weather battered ruins (which are based on the Tomb of Caecilia Metella on the Via Appia,

Rome), and gnarled tree growing out of the craggy rocks in this painting all evoke the concept of the Sublime in nature and bring to mind the work of its greatest advocate in painting, Salvator Rosa.

A note on the provenance: William Drake (a descendant of the eponymous Sir Francis) embarked on the Grand Tour in September 1742, accompanied by James Dawkins of Laverstoke, the Rev. Thomas Townson and Edward Holdsworth, with whom he was depicted in a *Conversation Piece* by James Russel on their arrival in Rome in 1744. While other members of his party travelled south to Naples, Drake remained in the city until he began his homeward journey via Venice in June 1745. It was in Rome, in February 1744, that he commissioned a set of four paintings from Vernet, of which this is one. Upon his return to England, Drake married the wealthy heiress Elizabeth Raworth, whose dowry largely funded the ambitious Palladian reconstruction of his family house of Shardeloes in Buckinghamshire, in part the work of the great Robert Adam. His impressive set of Vernets would have made a fitting addition to his newly designed house. The pictures remained there throughout the nineteenth and early twentieth centuries, as part of the family's impressive collection of paintings which included the *Armada Portrait* of Elizabeth I (Greenwich, National Maritime Museum). The Vernets were eventually sold in these Rooms as part of the Tyrwhitt-Drake Settlement in 1952, when they were separated into two pairs and offered as consecutive lots; both pairs were acquired by Agnews and subsequently dispersed.



PROPERTY OF A EUROPEAN LADY (LOTS 23 & 29)

29

PIERRE-JACQUES VOLAIRE (TOULON 1729-1802 NAPLES)

Baiae with the Temples of Venus and Diana from the Fortress of Don Pedro de Toledo; and The Fortress of Don Pedro de Toledo from the Campi Flegrei, Capo Miseno and Ischia beyond

oil on canvas
28¾ x 50½ in. (72.7 x 127.2 cm.)

a pair (2)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

with Oscar and Peter Johnson, London, 1965, as 'Joseph Vernet'.
Anonymous sale [The Property of a Gentleman]; Christie's, London, 10 July 1992, lot 23, when acquired by the present owner.

LITERATURE:

E. Beck-Saiello, *Le Chevalier Volaire: Un Peintre Français à Naples au XVIIIe siècle*, Naples, 2004, p. 94, note 260.
E. Beck-Saiello, in J. Meyer and P. Rosenberg (eds.), *Peinture française dans les collection allemandes XVIIe-XVIIIe siècles*, exhibition catalogue, Galeries nationales du Grand Palais, Paris, 2005, p. 450, under no. 175.
E. Beck-Saiello, *Napoli e la Francia: i pittori di paesaggio da Vernet a Valenciennes*, Rome, 2010, p. 83.
E. Beck-Saiello, *Pierre Jacques Volaire 1729-1799 dit le Chevalier Volaire*, Neuilly-sur-Seine, 2010, pp. 123, 244-245, nos. P. 96 and P. 97, illustrated.

Born into a family of painters, Volaire presumably trained initially in the studio of his father, Jacques-Auguste Volaire (1685-1768). It was the arrival of Joseph Vernet in Toulon in September 1754, however, that truly launched his career as a landscape painter. Vernet appears to have taken the young painter on as an assistant and it is not difficult to recognise his vital influence on Volaire's art. The sharp sense of observation and technique, along with the careful design and lighting of Volaire's paintings were all informed by the work of his older contemporary. Volaire travelled to Rome in 1764, where he produced a number of works in the style of his former master. By the end of the decade he had moved to Naples and it is this period which can be regarded as something of a turning point in his career. While retaining the observational and compositional skills he had learned from Vernet, Volaire moved away from the older painters' stock designs and he began developing his

own aesthetic criteria. His works proved extremely popular with wealthy, cultured patrons undertaking the Grand Tour, who were eagerly seeking mementoes of their journey.

This pair of *vedute* perfectly demonstrates the quality of the work he produced in Naples. The first, which looks west over the Pozzouli Gulf from the Fortress of Don Pedro de Toledo, built by Pedro Álvarez de Toledo, Marquis of Villafranca (the first Spanish Viceroy of Naples) in the sixteenth century, shows the ruins of the Temple of Venus, the circular building at the left, and Temple of Diana, seen in the far-distance in the centre. The second view looks back at the position from which the first is taken, showing the Spanish fortress at the right, with the hills of the Capo Miseno and Ischia beyond. On the calm, open sea, a large, three-masted man-o'-war is anchored, with the flag of the Red Ensign (used for civilian ships) flying from its stern.





PROPERTY OF A LADY

30

FRANCESCO GUARDI (VENICE 1712-1793)

View through a portico with the Doge's Palace; and A portico in a courtyard

oil on canvas
13¼ x 10⅞ in. (33.5 x 25.6 cm.)

£80,000-120,000

PROVENANCE:

with W. Dyer & Sons.

Acquired by the present owner by 1973.

a pair (2)

\$98,000-150,000

€90,000-130,000



In his *capricci*, like his topographical views, Guardi demonstrated an unrivalled ability to evoke the thriving life and special atmosphere of eighteenth century Venice. This characteristic pair of views make use of Venice's porticos and arches, with light and shadow cutting across both compositions. The design of the first picture, with its diagonal, receding portico, can be seen in another canvas formerly with Knoedler

(A. Morassi, *Guardi. I dipinti*, Venice, 1984, no. 794, fig. 723); the latter shows the two women hanging laundry from the balcony in similar fashion, but has fewer figures than the picture in question. The same portico, slightly extended, is shown in drawings in the Museo Correr, Venice and Museum Boijmans van Beuningen, Rotterdam. The second canvas is close to a group of five works listed by Morassi, including

pictures in the Alte Pinakothek, Munich, the Accademia Carrara, Bergamo, and the Wallace Collection, London (Morassi, nos. 812- 815, figs. 737, 738 and 740), which each use an almost identical portico, with the half-open door on the left. This picture differs, however, in showing the corner of the Doge's Palace beyond the arch on the left, where the others all show an unidentified church dome.

31

**GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO
(SASSOFERRATO 1609-1685 ROME)**

The Madonna and Child

oil on canvas

26¾ x 20½ in. (68 x 51 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

(Possibly) Bourbon royal family, Naples, by whom given to the following, Marchesa Adelina Polizzi di Sorrentino, and by descent to the present owner.

Sassoferrato's celebrated copies after Raphael are the clearest mark of his great interest in the Renaissance. In the pursuit of other models to follow, his horizons also stretched beyond Italy. He is known to have painted at least one Madonna after a picture by Joos van Cleve, while a version of his renowned *Virgin in Prayer* depends on the *Madonna and Child* by Dürer in the Albertina, Vienna (see F. Russell, 'Sassoferrato and his Sources. A Study of Seicento Allegiance', *The Burlington*

Magazine, CXIX, October 1977, p. 696).

It is quite possible that this unpublished picture - which appears to be a unique composition in the artist's *oeuvre* - also took its inspiration from an invention by Dürer, his engraving of 1520 showing the Madonna with a swaddled infant in similar manner (fig. 1).

We are grateful to Professor François Macé de Lépinay for confirming the attribution on the basis of photographs.



Fig. 1 Albrecht Dürer, *Madonna with the swaddled Christ*, 1520, engraving
© National Gallery of Victoria, Melbourne



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***32**

GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)

Capriccio of classical ruins with the Temple of Antonius and Faustina, the Colosseum, the Basilica of Maxentius and the Temple of Venus and Rome

signed, inscribed and dated 'I.P.PANINI. / ROMAE. / 1739.' (lower left)

oil on canvas

29¼ x 39¼ in. (74.3 cm x 99.5 cm.)

£300,000-500,000

\$370,000-610,000

€340,000-560,000

PROVENANCE:

Charles Carstairs (d. 1928), Paris, and by descent to his sister, Mrs Maria Carstairs Brooks; her sale, Sotheby's, New York, 20 May 1971, lot 65, as a pair. with Leger Galleries, London.

Miss Marion de Kosenko, and by descent.

Anonymous sale; Christie's, London, 2 July 1976, lot 7.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 24 May 1991, lot 83, where acquired by the present owner.

EXHIBITED:

London, Leger Galleries, *Old Master Exhibition*, 3-27 May 1972, no. 2.

LITERATURE:

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 371, no. 278, illustrated, and under no. 279, p. 426, under no. 392.

Painted during one of the most productive and successful periods of Giovanni Paolo Panini's career in Rome, this picture, which was originally paired with a *Capriccio of Classical Ruins with the Maison Carrée at Nîmes, the Temple of Vesta at Tivoli, the Pont du Gard near Nîmes and the Borghese Vase* (also signed and dated '1739'; private collection), is an outstanding example of his work, demonstrating his mastery of observation, invention and composition.

Panini trained in his native town of Piacenza with Giuseppe Natali and Andrea Galluzzi, both specialists in painting decorative wall and ceiling frescoes, and later with Francesco Galli-Bibiena, a stage-set designer. Their influence can be seen in Panini's mastery of perspective, his understanding of architecture and the dramatic, almost theatrical layering of his compositions. Upon his arrival in Rome, Panini was principally occupied with painting decorative frescoes, attracting many prestigious patrons and even decorating the mezzanine apartments of Pope Innocent XIII at the Palazzo Quirinale. The young painter soon began to adapt and develop his style in line with other artistic developments which were spreading through the city. Under the influence of painters like Vanvitelli, he began focusing his attention on producing easel paintings, initially of Roman *vedute*, moulding the older painter's style to suit his own artistic ideas. Crucially, however, the work of Giovanni Ghisolfi, who specialised in painting *vedute* and *capricci* with architectural fragments and ruins, inspired him to move away from strictly topographic views and to invent his own idealised *capriccio* views.

Selecting Rome's most significant Classical buildings and artefacts, Panini has created here a dynamic work of true elegance and grandeur. In the background on a hill stand the ruins of the Temple of Venus and Rome, beneath which lie the remains of the Basilica of Maxentius, the texture of the Roman brickwork indicated with great skill by the artist's carefully applied dabs of ochre and brown. In the middle ground lies the imposing façade of the Colosseum, with the Temple of Antonius and Faustina at the right.

Panini has framed his scene with two significant and imposing sculptural features: the *Farnese Hercules* on the left and the large relief sculpture of the *Sacrifice of a Bull* on the right. The *Farnese Hercules* was one of the most important and influential archaeological re-discoveries made in Rome during the great excavations which persisted from the sixteenth century onwards. Along with the *Apollo Belvedere* and the *Laöcoon*, it proved a constant source of inspiration for painters and sculptors alike. Rubens made numerous studies of it from several angles; Hendrick Goltzius made a famous engraving of the sculpture from behind; and Panini and Hubert Robert frequently featured it in their *capriccio* views. The relief sculpture to the right is an enlarged, cropped version of the *Sacrifice of a Bull*, a second-century AD Roman high-relief made of Luni marble originating from the Imperial quarries at Alpi Apuane (Florence, Galleria degli Uffizi). The relief is enlarged by Panini and arranged so as to make a formal counter-balance with the towering figure of *Hercules*. The detail of two washerwomen pausing to converse with a young man leaning on a column is based on a drawing in the Kupferstichkabinett, Berlin.







PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

33

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

Dolo, on the Brenta

oil on canvas
12 x 17% in. (30.5 x 44.5 cm.)

£300,000-500,000

\$370,000-610,000

€340,000-560,000

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, p. 35, no. 371*, and p. 51, under no.
668.

This characteristic work by Canaletto was
painted after his return to Venice from
London in 1756, and expresses the poetic
economy of his last phase.

Dolo on the Brenta Canal was the main
town between Padua and Venice. Both
Canaletto and Bellotto painted views of the
town in the early 1740s. This picture is a
reprise of Canaletto's etching *Le Porte Del
Dolo*, which belongs to the series of *Vedute
altre prese da i luoghi altre ideate da Antonio
Canal* dedicated to Consul Smith, which
was published after 6 June 1744 (W.G.
Constable, *Canaletto: Giovanni Antonio*

Canal 1697-1768, Oxford, 1976, no. D 3; R.
Bromberg, *Canaletto's Etchings*, London,
1974, no. 6): this in turn depended on a
drawing formerly in the Melchett collection
(fig. 1; Constable, no. 667). The corner of
the house on the right is shown in the
etching but not in the drawing.

Constable records two other pictures
based on the etching, which he did not
consider to be autograph, one in Ca'
Rezzonico, the other once in the collection
of A. Beurdeley (Constable, nos. 373 (a)
and (b)). Bellotto exploited the design for
his *capricci* at New Haven and Dresden.

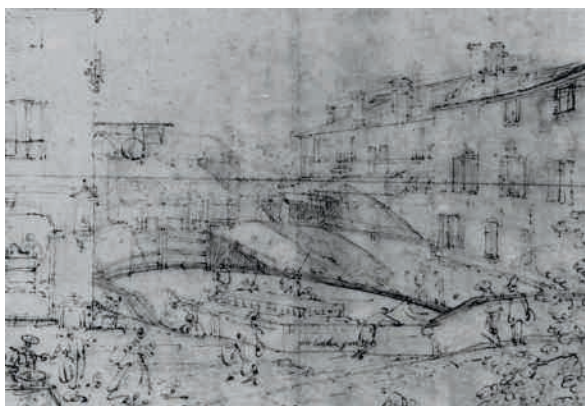


Fig. 1 Giovanni Antonio Canal, called Canaletto, *Le Porte del Dolo*, pen and brown ink
over red chalk on ribbed paper, Private Collection







FRANCESCO GUARDI (VENICE 1712-1793)

Santa Maria della Salute and the entrance to the Grand Canal, Venice, looking East

oil on panel
9½ x 14 in. (24.2 x 35.5 cm.)

£250,000-350,000

\$310,000-430,000

€280,000-390,000

PROVENANCE:

D.P. Sellar, 68 Princes Gate, London; Christie's, London, 17 March 1888, lot 74, with a pendant depicting the Dogana (96 gns. to Martin Colnaghi, presumably on behalf of the following). Stephenson Clarke (1824-1891), Borde Hill, Sussex, and by descent to the following, Robert Stephenson Clarke; (†) Christie's, London, 10 December 1993, lot 66 (£177,500). Private collection, Greece.

This beautifully preserved painting is a fine example of Francesco Guardi's small-scale works from the 1770s. The church of Santa Maria della Salute, the Baroque masterpiece of Baldassare Longhena, which was completed in 1681 and stands at the entrance to the Grand Canal, dominates the right side of the composition. The low horizon line of the distant Riva degli Schiavoni, shown receding across the left side of the picture plane, allows for an expanse of sky in which Guardi displays the characteristically frenetic and irregular brushwork that marks his distinctive, mature style.

While Guardi customarily worked on canvas, he evidently liked to use relatively pale soft-wood panels for works on a small scale from the 1770s onwards, possibly influenced by the practice of Dutch painters of the previous century, for whose work there was a significant market in Venice. The use of such supports meant that it was possible to achieve sharper detail in both the architecture and the figures.

Throughout the 1770s and 1780s, Guardi's palette lightened and brightened. He began rearranging topographical elements, employing entirely whimsical lighting, exaggerating the effects of perspective and suffusing his images with a pale glow. Michael Levey observed: 'Nothing

is quite still [in these works]. Boats dart, flags flap, and the buildings themselves seem to unwind like so much ribbon along the Grand Canal.' From the first, Levey concluded, Guardi: 'intended to interpret Venice rather than reproduce it, and his best views of it capture a sparkle of light and a sense of eternal movement which Canaletto never quite caught, and which is certainly part of the city' (*Painting in eighteenth-century Venice*, Oxford, 1980, pp. 127-30).

While Canaletto depicted this view on a number of occasions (see, for instance, W.G. Constable, *Canaletto*, Oxford, 1962, nos. 168-176), Guardi appears to have painted it in only one other instance: the much larger canvas in the Art Institute of Chicago (A. Morassi, *Guardi. I dipinti*, Venice, 1973, I, pp. 397-8, no. 464; II, fig. 469). A preparatory pen and wash drawing for the right section of the composition was formerly in the collection of C. Broglio, Paris (fig. 1; A. Morassi, *Guardi. Tutti i disegni*, Venice, 1975, p. 141, no. 354, fig. 357). Unaware of the present picture, Morassi associated this with the Chicago picture, which has a viewpoint to the right. James Byam Shaw noted that the Broglio drawing would appear to have been executed from the Loggia of the Abbazia di S. Gregorio (*The Drawings of Francesco Guardi*, London, 1951, p. 62, no. 20).



Fig. 1 Francesco Guardi, *S. Maria della Salute*, pen and wash on paper, Private collection







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***35**

BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)

The courtyard of the Fortress of Königstein with the Magdalenenburg

oil on canvas
19 7/8 x 31 1/2 in. (49.7 x 80.3 cm.)

£2,000,000-3,000,000

\$2,500,000-3,700,000

€2,300,000-3,300,000

PROVENANCE:

The Counts Potocki, Łańcut Castle, Poland.
with Arnold Seligmann, Rey & Co., New York,
1936.

Mr and Mrs Paul W. Cooley, West Hartford,
by 1939, and by descent through
Mrs Jane P. Cooley, West Hartford, Connecticut,
to the present owner.

EXHIBITED:

Hartford, Wadsworth Atheneum, 1936.
Boston, Museum of Fine Arts, *Art in New
England: Paintings, Drawings, Prints, from Private
Collections in New England*, 9 June-10 September
1939, no. 4.

New Haven, Yale University Gallery of Fine
Arts, *Exhibition of Eighteenth-Century Italian
Landscape Painting and its Influence in England*,
18 January-25 February 1940, no. 2.

Northampton, Smith College Museum of Art,
Works of Art Belonging to Alumnae, 1950, no. 4.
Hartford, Wadsworth Atheneum, *Homage to
Mozart: A Loan Exhibition of European Painting
1750-1800 Honoring the 200th Anniversary of
Mozart's Birth*, 22 March-29 April 1956, no. 2.

Northampton, Smith College Museum of Art,
*Paintings from Smith Alumnae Collections: An
Exhibition Presented in Honor of Thomas Corwin
Mendenhall on the Occasion of his Inauguration
as Sixth President of the College*, 14 October-
18 November 1959, no. 6, with provenance
and literature references incorrectly listed.

LITERATURE:

S. Kozakiewicz, in the exhibition catalogue
Bernardo Bellotto genannt Canaletto, Vienna,
Upper Belvedere, 1965, p. 111, no. 34 b, dated
1756-67.

S. Kozakiewicz, *Bernardo Bellotto genannt
Canaletto*, Recklinghausen, 1972, II, p. 184,
no. 240, illustrated p. 187; *Bernardo Bellotto*,
translated by M. Whittall, London, 1972, pp. 184
and 189, no. 240, illustrated p. 187, dated *circa*
1760, with some incorrect provenance details and
literature references.

E. Camesasca, *L'opera completa del Bellotto*,
Milan, 1974, p. 104, no. 141, and under no. 138,
dated 1760*.

A. Rizzi, *Bernardo Bellotto, Dresda Vienna Monaco
(1747-1766)*, Venice, 1996, p. 96, no. 78, dated *circa*
1760.

This view of the great castle of Königstein
is an autograph reduction of one of
Bellotto's five large-scale views of the
castle, painted for Augustus III, Elector of
Saxony and King of Poland (1696-1763).

The massive fortress of Königstein crowns
an outcrop above the valley of the Elbe.
A castle there is recorded in 1241, when
the area was controlled by the kingdom of
Bohemia. This finally passed in 1459 to the
House of Wettin, successively margraves
of Meissen and electors of Saxony. The
Elector Christian I greatly enlarged the
castle in the later sixteenth century: this
became the largest fortress in Saxony
and was carefully maintained by his
successors. In this composition Bellotto
shows, probably from the former Arsenal,
the main courtyard of the castle, with
to the right the substantial block of the
Magdalenenburg, and to the right of this
is the church that incorporates the original
thirteenth-century chapel, while on the left
are the three bays of the south end of the
Brunnenhaus.

Bellotto, whose early development had
been dominated by the example of
his mother's brother, Antonio Canal, il
Canaletto, established himself as a view
painter of the highest order in the early
1740s. In 1747 he was called to Dresden,
where he quickly adopted his uncle's
sobriquet of Canaletto. Paid more highly
than any previous court painter, despite his
relatively young age, Bellotto was quickly
set to work on his celebrated series of
fourteen large views of Dresden and from
1753 nine views of the neighbouring town
of Pirna for the king-electors, as well as full-
scale replicas of these of equal distinction
for Augustus III's cultivated chief minister,



Fig. 1 Bernardo Bellotto, *The Fortress of Königstein: Courtyard with the Magdalenenburg*, 1756-58, oil on canvas
© Manchester Art Gallery, UK / Bridgeman Images





Fig.2 Bernardo Bellotto, *The Fortress of Königstein*, 1756-58, oil on canvas © National Gallery of Art, Washington, USA

Graf Heinrich von Brühl (1700-1763). On 26 April 1753 the bailiff of Pirna, Crusius, was instructed to facilitate Bellotto while he made drawings of the area, and Crusius received a further warrant with the same instructions with respect to Königstein in the spring of 1756 (Kozakiewicz, *op. cit.*, 1972, p. 83). It must be assumed that Bellotto had completed the forty-six canvases of Dresden and Pirna for both Augustus III and Brühl, and that he worked on his views of the castle in the ensuing months.

The king-elect found himself on what was to be the losing side at the outbreak of the Seven Years War in the summer of that year. The Saxon army was routed at Lilienstein on 14 October, and six days later Augustus and his sons left Königstein for Warsaw. By then Bellotto had presumably made all his preparatory drawings, but not completed his five large canvases with views of the castle. Augustus III's wife, Maria Josepha, remained in Dresden, holding the key to the picture gallery until her death in 1757, when this passed to the Crown Prince. In September 1759, after the bombardment of the city, the Saxon royal collection, including one must assume Bellotto's views of Dresden and Pirna, was evacuated to Königstein.

While Bellotto's five views of Königstein were clearly intended to be *en suite* with his earlier canvases, these were never delivered to Augustus III and are first recorded in England: *The Fortress of Königstein with the Lilienstein* (fig. 2; Washington, National Gallery of Art, no. 1993.8.1.) and views of the castle from the north and the south (Kozakiewicz, nos. 233 and 235, the first formerly in the Derby collection) were all apparently owned by Henry Temple, 2nd Viscount Palmerston, although these are not listed in his notebook recording acquisitions. The two courtyard views, respectively with the Magdalenenburg and the Brunnenhaus, formerly in the Londonderry collection (Kozakiewicz, nos. 238 and 241), are now at Manchester (fig. 1; City Art Gallery): this canvas and another in the Schönborn collection (Kozakiewicz, no. 239), in which there are minor alterations to the figures, depend on the former.

Although Bellotto received a payment from the Saxon treasury as late as the first quarter of 1758, Augustus III's withdrawal to Warsaw and the failure of Brühl to pay the 200 thalers he was owed for each of his full-scale replicas, meant that his financial position was insecure even before Dresden was occupied by the Prussians in 1758. Bellotto's production of reduced

versions of the Dresden, Pirna and Königstein views was plausibly believed by Kozakiewicz to have been determined by financial imperatives: he considered that some of the twenty-six reductions of the Dresden, Pirna and Königstein views, all but three of which are of the same size as this canvas, were painted during the first two years of the war (1756-8) for 'private customers'.

Bellotto himself remained in Dresden until at least 5 December 1758, when a passport was being prepared for him. He subsequently went to Vienna, leaving his family in his Dresden house which was destroyed in the fierce bombardment of 12 August 1759, when no doubt the preparatory drawings for the Saxon views were also lost. Bellotto remained in Vienna until 1761, when he went on to Munich, returning to Dresden later in the year and remaining there until 1766. Kozakiewicz's final dating of this picture to *circa* 1760 (*op. cit.*, 1972) implies that he considered it to be one of the earlier replicas: it is highly unlikely that Bellotto painted such pictures in Vienna or Munich, so it is likely to antedate his initial departure from Dresden in late 1758. He regarded the 'great majority' of the reduced replicas as fully autograph, and the quality of this picture certainly speaks for itself.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 36 & 37)

36

FRANCESCO GUARDI (VENICE 1712-1793)

The Grand Canal, Venice, looking towards the Rialto Bridge

oil on canvas
14 x 19% in. (35.6 x 49.2 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

with Galerie Gismondi, Paris.
with Galerie Böhler, Munich, by 1949.
Stramezzi collection, Crema, by 1952.
Broglia collection, Paris.
with Galerie Lorenzelli, Bergamo.

EXHIBITED:

Munich, Galerie Böhler, *Altvenezianische Malerei*,
1931, no. 22.

LITERATURE:

L.R. Bortolatto, *L'opera completa di Francesco
Guardi*, Milan, 1974, p. 113, no. 404, illustrated.
A. Morassi, *Guardi. I dipinti*, Venice, 1984, I,
pp. 409-10, no. 535; II, fig. 515.

As the unique history and splendour of Venice drew in ever-growing crowds of tourists in the eighteenth century, view painting established itself as a genre in its own right, catering in the main for those hungry for a memento of their Grand Tour. Francesco Guardi's ability to capture the dramatic intensity of life in the city is displayed in this painting; in a manner characteristic of his late works, the frenetic energy of the city is portrayed through the use of his dashes of paint in the figures in the water. Whilst the water itself is calm, it is broken up with further restless lines, which are juxtaposed by the thin, wispy portrayals of fabric in the blustering wind on the gondolas and balconies above. The Rialto Bridge rises to a pinnacle as the central focal point of the composition, whilst, just behind, a ray of sunlight breaks through the clouds and bathes the corner palazzo in gold.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 36 & 37)

37

FRANCESCO GUARDI (VENICE 1712-1793)

The Piazza San Marco, Venice

oil on canvas
14 x 19 $\frac{1}{2}$ in. (35.6 x 49.2 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

with Sackville Gallery, London, 1930.
with Galerie Gismondi, Paris.
with Galerie Böhler, Munich, by 1949.
Stramezzi collection, Crema, by 1952.
Broglio collection, Paris.
with Galerie Lorenzelli, Bergamo.

EXHIBITED:

Munich, Galerie Böhler, *Altvenezianische Malerei*,
1931, no. 22.

LITERATURE:

L.R. Bortolatto, *L'opera completa di Francesco
Guardi*, Milan, 1974, p. 93, no. 82.
A. Morassi, *Guardi. I dipinti*, Venice, 1984, I, p. 374,
no. 338.

Piazza San Marco was one of the most sought-after views of Venice, and as such is one of the most painted scenes in the *oeuvre* of Francesco Guardi. Morassi lists at least twenty-eight variants of the Piazza (Morassi, *op. cit.*, nos. 314-341, figs. 339-368). This painting, however, together with a similar picture in the J. Johnson Collection, Philadelphia, is a rare example of the Piazza seen not thriving with energy, but peaceful, with the figures calmly going about their business. The square is beautifully illuminated, the light of the sun highlighting the white cloud and the Torre dell'Orologio to the left, shimmering against the gold mosaics of the Basilica, and lighting up the right half of the Piazza, thus cleverly leading the viewer's eye through the scene.



PROPERTY FROM A SWISS PRIVATE COLLECTION

***38**

PIETRO LONGHI (VENICE 1700/2-1785)

An elegant couple in Carnival costume

inscribed 'Per Doge / SIER / FRANco LOREDAN / PADRE DE POV-' (upper left, on the column) and
'PER PIOVAN / in SAN TROVASO / D. ZUANNE FARINATO' (upper right)

oil on canvas

24 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (62 x 49 cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Anonymous sale; Phillips, London, 18 April 1989,
lot 70.



After training in the studio of Antonio Balestra, Pietro Longhi initially worked as a history painter. But in the mid-1730s he changed course to become the most successful painter of interior scenes in eighteenth-century Venice, capturing the city's vibrancy and colour in small-



Fig. 1 Pietro Longhi, *The Essence Seller*, oil on canvas
©Ca'Rezzonico, Museo del Settecento / Bridgeman Images

format canvases that were hugely popular among patrons. His pictures show a quite different Venice to that of Canaletto and Guardi: instead of great ceremony and pomp, Longhi invites the viewer into intimate spaces, and shows the city as a site of seduction and pleasure, his mask-covered figures arousing intrigue and a sense of playful deceit. His son Alessandro Longhi suggested that his father wanted to paint pictures that amused, making 'Conversazioni, Riduzioni, con ischerzi d'amori e di gelosie' (A. Longhi, *Compendio delle Vite de' Pittori Veneziani*, Venice, 1972, unpaginated), which was confirmed by Pietro himself, who said that his work was designed to 'be tasteful and give pleasure' (A. Ravà, *Pietro Longhi*, Florence, 1923, pp. 27-28). Longhi held up a mirror to his contemporaries, showing a cast of flatterers, gamblers and gossips; it was this subject matter that sustained Longhi's popularity. As Giuseppe Baretta said 'Venetians are indeed more addicted to sensuality than more northern nations, and love cards rather too passionately' (G. Baretta, *An Account of the Manners and Customs of Italy*, London, 1768, II, p. 144).

This picture is set under the arcade of the Doge's Palace, with a fruit seller seated in the foreground and the two main protagonists centre stage, the gentleman wearing a *domino* mask and holding his companion's dress. These two figures, in very similar poses, occur in a number of other canvases, including *The Essence Seller* (fig. 1) and *The Charlatan* (both Venice, Ca' Rezzonico), the latter dated 1757. It is probable that the canvas in question is earlier in date, given the prominent inscription on the column in the left background, which celebrates the election of Francesco Loredan as Doge in 1752. The inscription on the wall on the right, in the scrolled cartouche, is probably a campaign advert for the seat of priest at the parish church of San Trovaso. The post was filled in 1752 by Francesco Comparato, who was chosen over Zuanne Farinato, the candidate that is mentioned here. Virtually identical inscriptions can be found in two differing versions and treatments of *The Fortune Teller* (London, National Gallery; and Venice, Ca' Rezzonico).



**FRANCISCO DE GOYA Y LUCIENTES
(FUENDETODOS 1746-1828 BORDEAUX)**

A Woman with two Boys by a fountain – a sketch

oil on canvas
14 x 7¼ in. (35.4 x 18.4 cm.)

£4,000,000-6,000,000

\$4,900,000-7,300,000

€4,500,000-6,700,000

PROVENANCE:

Doña María Josefa Alonso-Pimentel y Téllez-Girón, Duquesa de Osuna (1752-1834), Alameda de Osuna, near Madrid, by 1798, and by descent. Duque de Osuna collection; Madrid, May 1896, lot 81, when acquired by the following, The Lafora collection. Duque de Valencia, Madrid. Mercedes de Borbón. Carlos de Borbón. Alonso Ferrer, Madrid. with Colnaghi, London, 1960. Private collection, Hertfordshire. with E.V. Thaw, New York, from whom acquired by Baron Heinrich Thyssen-Bornemisza, as a gift for the present owner.

EXHIBITED:

Madrid, Palacio de la Industria y de las Artes, *Catálogo de los Cuadros de la Antigua casa Ducal de Osuna*, October 1896, no. 81. Madrid, Museo Arqueológico Nacional, *Exposición histórico-artística del centenario del Dos de Mayo*, 1908, no. 3661. The Hague, Mauritshuis; and Paris, Orangerie des Tuileries, *Goya*, 4 July-7 December 1970, no. 9. Madrid, Museo del Prado; London, The Royal Academy of Arts; and Chicago, The Art Institute of Chicago, *Goya: Truth and Fantasy – The Small Paintings*, 18 November 1993-16 October 1994, no. 23. Madrid, Thyssen-Bornemisza Museum, on loan. Berlin, Alte Nationalgalerie; and Vienna, Kunsthistorisches Museum, *Goya: Prophet der Moderne*, 13 July 2005-8 January 2006, no. 16. Madrid, Thyssen-Bornemisza Museum, on loan.

LITERATURE:

C. Yriarte, *Goya: Sa biographie, Les fresques, les toiles, les tapisseurs, les eaux-fortes et le Catalogue de l'Oeuvre*, Paris, 1867, p. 145. G. Cruzada Villaamil, *Los tapices de Goya*, Madrid, 1870, p. 140, no. XXXV. V. von Loga, *Francisco de Goya*, Berlin, 1903, p. 220, no. 557. A. Beruete y Moret, *Goya, composiciones y figuras*, Madrid, 1917, II, p. 164, no. 101. A.L. Mayer, *Francisco de Goya*, Munich, 1924, p. 216, no. 681. V. de Sambricio, *Tapices de Goya*, Madrid, 1946, p. 257, no. 45a. F. Nordström, *Goya, Saturn and Melancholy. Studies in the Art of Goya*, Stockholm, 1962, pp. 51-54. J. Guidol, *Goya 1746-1828: Biographie, Analyse Critique et Catalogue de Peintures*, Paris, 1970, I, p. 251, no. 222; II, fig. 319. P. Gassier and J. Wilson, *Goya: His Life and Work, with a catalogue raisonné of the paintings, drawings and engravings*, London, 1971, p. 97, no. 261. R. de Angelis, *L'opera pittorica completa di Goya*, Milan, 1974, p. 100, no. 204. R. de Angelis, *Tout l'oeuvre peint de Goya*, Paris, 1976, p. 100, no. 204. M. Agueda, 'Novedades en torno a una serie de cartones de Goya', *Boletín del Museo del Prado*, V, 1984, p. 44. J.M. de Arnaiz, *Francisco de Goya. Cartones y tapices*, Madrid, 1987, p. 294, no. 49b. J.A. Tomlinson, *Francisco Goya: The Tapestry Cartoons and Early Career at the Court of Madrid*, Cambridge, 1989, pp. 175 and 179. J.A. Tomlinson, *Francisco de Goya. Los cartones para tapices y los comienzos de su camera en la corte de Madrid*, Madrid, 1993, pp. 228 and 231. J.L. Morales y Marín, *Goya: A Catalogue of his Paintings*, Saragossa, 1997, pp. 196-197, no. 163.





Francisco de Goya y Lucientes, *Self Portrait in his studio*, c. 1790, oil on canvas
 © Real Academia de Bellas Artes de San Fernando, Madrid, Spain / Bridgeman Image

Intimately associated with the most important Spanish Royal commission of its time, and hung over recent years on the walls of the Thyssen-Bornemisza Museum, Madrid, this delightful and beautifully-preserved sketch displays many of the qualities that make Goya stand out as one of the very greatest artistic geniuses of his, or indeed any, age. In part a fleeting and perhaps lightly humorous look at a moment in the relationship of a mother and her children, this canvas – within restricted dimensions – is also a quintessential example of Goya's extraordinary inventiveness and ability to combine a wonderful freedom of execution with a varied yet individualised expression of character.

Goya's marriage in 1773 to Josefa Bayeu was a felicitous union in several ways, not least that she was the sister of the Zaragozano painter, Francisco Bayeu y Subías (1734-1795), professor at the Real Academia de Bellas Artes de San Fernando, Court Painter to Charles III of Spain, and, most significantly, from 1777,

the Director of the Royal Tapestry Factory. Through the offices of his brother-in-law, Goya was commissioned to provide large painted designs, or cartoons, which were used by the Royal Tapestry Manufactory of Santa Barbara as models for tapestries to decorate the walls of the royal palaces in and around Madrid. From 1775 to 1780, and again from 1786 to 1792, Goya provided some 45 designs for the factory, most of them spirited, colourful, French-inflected confections of rococo exuberance. Following his nomination as Painter to the King in June 1786, Goya mentioned in a letter to his closest childhood friend, Martin Zapater, a new project for tapestry cartoons: 'I'm now very busy making sketches for a room in which the king dines'. The sketches to which the artist refers were for tapestries to decorate the dining room, or 'conversation room' of the heir to the throne, Carlos, Prince of Asturias, and Princess Maria Luisa, in the Pardo Palace, located on the outskirts of Madrid. Carlos III had requested 'paintings of pleasant, light-hearted subjects that are needed for that palace', and Goya

was given measurements for six principal panels, a corner-piece, and six overdoors. The designs for the dining room are among the finest of Goya's cartoons, and include the largest work he ever painted, *Summer; or The Harvest* (oil on canvas, 276 x 641 cm.; Madrid, Prado). Invoices suggest that the cartoons were executed between November 1786 and at least the end of April 1787. In the end, as a consequence of the death of Carlos III the following year, the tapestries woven from Goya's designs were never hung in El Pardo.

The principal theme of the designs is the *Four Seasons*. Rather than turning to mythology or history as the basis for his seasonal representations, Goya looked instead to contemporary genre imagery, often comic in nature. His approach is entirely original, as Juliet Wilson-Bareau has noted (*op. cit.*), and 'each image is built around a particular incident and tells its own story'. *Spring* and *Autumn* illustrate pastoral amusements: in *Spring, or The Flower Girl* (fig. 1), a country girl kneels in an open landscape offering flowers to a



Fig. 1 *Spring; or The Flower Seller*, 1786-87, oil on canvas © Prado, Madrid, Spain / Bridgeman Images



Fig. 2 *Summer, or The Harvest*, 1786-87, oil on canvas © Prado, Madrid, Spain / Bridgeman Images

woman out walking with her charmingly dressed little girl. Behind them, a coarsely dressed rustic holds up a rabbit to startle the unsuspecting woman, while pressing his finger to his lips to caution the viewers not to give his trick away; a verdant, blossoming landscape indicates the time of year. In *Autumn, or the Grape Harvest* (fig. 3), a gallant and handsome *majo* offers a bunch of ripe grapes to the elegant mistress of the large estate on which they were grown. The vast cartoon for *Summer, or The Harvest* (fig. 2) depicts peasant workers and their families resting from their labours during the harvest, huge stacks of straw piled beside them. *Winter, or The Snowstorm* (fig. 4), has a darker, more somber setting, appropriately: it shows three windblown peasants, huddled beneath blankets, trudging along an obscured path in a blinding snowstorm, about to collide with two men approaching from the opposite direction.

Although the royal dining room for which the tapestries were intended no longer exists, its layout required six overdoor decorations: these were much smaller decorative compositions depicting animals, or one or two genre figures in traditional Spanish costume. The four large representations of the *Seasons* were the principal components of the room, with *Summer* filling one long wall beside a single set of double doors. However, the long wall opposite apparently had two sets of double doors, necessitating that the composition of *Winter* be significantly narrower than that of *Summer*, and also requiring the addition of two further panels, narrower than the *Seasons* but of the same height, to complete the wall on which

Winter held the central position (fig. 5). One of the two tapestry panels that Goya designed to serve this function depicts a drunken mason who, having injured himself when he fell from the scaffolding on which he was working, is carried off to safety by two companions; the other is of the present composition, showing a woman and two children by a fountain.

Goya's contract with the Royal Tapestry Works required that he present oil sketches for each of his designs to the king for his approval, and sketches for the six principal designs in the series survive, including the present sketch: the sketch for *Spring* is in a private collection; *Summer* is in the Museo Lázaro Galdiano, Madrid; *Autumn* is in the Sterling and Francine Clark Art Institute, Williamstown; *Winter* is in the Art Institute of Chicago; and *The Injured Mason* is in the Prado, Madrid. Unlike the cartoons,

however, which were royal property (all are today in the Prado, Madrid), the sketches evidently remained the property of the artist, and were bought in 1798 by the Duke and Duchess of Osuna (fig. 6), together with sketches associated with other tapestry series, for the Duchess's study at La Alameda. They remained together (with one exception) until their sale at auction in Madrid in 1896, after which they were dispersed.

The sketches do not appear in Goya's Palace accounts, a fact which probably indicates that the artist executed them in his own studio. The luscious and liquid surface of the present sketch, with its rapid, creamy brushwork, luminous palette and numerous *pentimenti*, is remarkably intact. A comparison with the final cartoon reveals Goya's evolving thinking about his subject. In the sketch, the landscape



Fig. 3 *Autumn; or The Grape Harvest*, 1786-87, oil on canvas © Prado, Madrid, Spain / Bridgeman Images



Fig. 4 *Winter; or The Snowstorm*, 1786-87, oil on canvas © Prado, Madrid, Spain / Bridgeman Images

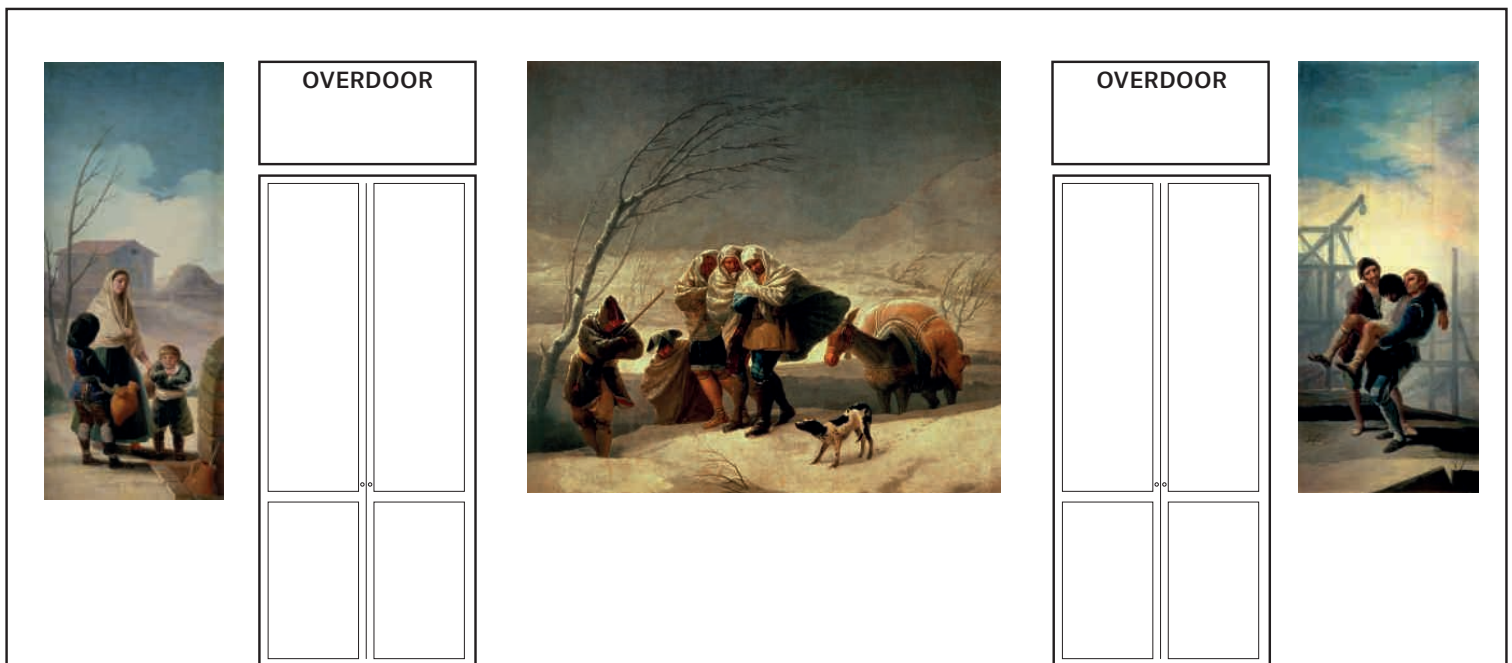


Fig. 5 Reconstruction of the wall in the Royal Dining Room in El Pardo Palace, Madrid, showing the positioning of the tapestry designs for *Winter*, flanked by *A Woman with two Boys* and *The Injured Mason*

is spare but not entirely barren, and the setting seems chilly but not obviously wintery: green reeds sprout up and the woman and her two boys – while warmly dressed – are not bundled up. Perhaps to make the subject accord more harmoniously with the larger tapestry of *Winter*, which would be installed beside it, Goya inserted a bare tree to the left of the family group in the cartoon. In the sketch, the young woman with two children stands beside a fountain at which a pitcher is filling, while another pitcher sits on the ground. The older boy holds a small pitcher and faces his younger brother who stands with folded arms, shoulders hunched, his face grimacing; the woman places a consoling hand on his shoulder; in the cartoon, she instead holds in pitcher in that hand.

Perhaps the very simplicity and ambiguity of the scene has led critics to widely differing interpretations of Goya's intentions. For Wilson-Bareau (*op. cit.*), the woman and her sons are warm and well-dressed, and obviously of a status above the peasantry: the scene is a gentle comedy of maternal patience in which the small, grimacing boy is angry because he has been treated like a child and not allowed to carry a pitcher as his older brother has. For others, the family is desperately poor and the boy grimaces at the icy temperature as he hugs his arms close to his body, protecting himself from the biting cold. Indeed, by 1870, Cruzada

Villaamil entitled the composition '*Los Pobres*' ('Poor People') and described it as representing 'a poor woman, shivering with cold near a fountain, accompanied by two children, [as she] waits for a pitcher placed under the spout to fill with water. Snowy landscape background' (*op. cit.*). A more recent and controversial analysis by Mercedes Agueda suggests (*op. cit.*) that in *The Injured Mason* and *A Woman with two Boys by a fountain*, Goya was depicting states of physical ailment, with the injury of the mason compared to the physical deformity – as she sees it, probably the result of birth defects – in the face of the small boy in the present composition. A good look at the sketch suggests a reading closer to that of Wilson-Bareau: indeed, the family seems reasonably prosperous, the woman appears happy and content, the small boy looks peevish at worst – and cold, one suspects! All told, the notion of darker interpretations would be at odds with the king's stated request that the series depict 'pleasant, light-hearted subjects'.

According to letters from Goya to Zapater, the artist was hard at work on the sketches for the dining room tapestries as of September 1786, and his account books include payment for 'a coach to the Royal Palace of El Escorial to present His Majesty (whom God preserve) the sketches for the dining room at El Pardo', an event that probably took place in November or December 1786. The tapestry of *A Woman*

with two Boys by a fountain was woven in 1788. Curiously, the present sketch and the sketch for *The Injured Mason* (Prado, Madrid) are not accounted for in the 26 April 1799 order of payment from the Osunas to Goya for the cartoon sketches, the sale of which was invoiced on 6 May 1798, suggesting that they were either gifts from Goya to the couple, or acquired separately at a later date.



Fig. 6 Francisco de Goya y Lucientes, *The Duke of Osuna and his Family*, 1788, oil on canvas © Prado, Madrid, Spain / Bridgeman Images





THE FOLLOWING LOTS WILL BE INCLUDED IN THE SALE

FROM ANCIENT TO MODERN

A DISTINGUISHED PRIVATE COLLECTION

King Street 7 December 2016



PEDRO BERRUGUETE
(PAREDES DE NAVA, NEAR PALENCIA C. 1450-BEFORE 1504)

Adoration of the Magi

oil on panel

42 x 31½ in. (106.8 x 71.8 cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1998, lot 72 when acquired by the present owner.

EXHIBITED:

Paredes de Nava, Iglesia de Santa Eulalia, *Pedro Berruguete. El primo pintor renacentista de la Corona de Castilla*, 4 April-8 June 2003, no. 1.

Pedro Berruguete was a key exponent of the so-called 'Hispano-Flemish' style in Spain, and a leading figure in the artistic flourishing of the Iberian Peninsula during the fifteenth century. Berruguete probably trained somewhere in the Kingdom of Castile in northern Spain though little documentation survives to verify this. Indeed, little is known about his early career, but the publication of a (now-lost) document dated 1477 by the historian Luigi Pungileoni in 1822, referring to the work of 'Pietro Spagnuolo pittore' in Urbino, has provided a crucial piece of evidence about his life. During the 1470s, the Duke of Urbino, Federico da Montefeltro, launched a number of ambitious artistic projects across his palaces: redecorating his Urbino *studiolo* with a complex scheme of *trompe-l'oeil* intarsia panelling and a series of painted portraits of *Famous Men* (now Louvre, Paris and Galleria Nazionale delle Marche, Urbino); as well as commissioning seven larger paintings of the *Liberal Arts* (*Music* and *Rhetoric*, now National Gallery, London) for his summer palace at Castel Durante. For these ambitious decorative schemes he had employed the Netherlandish painter Justus of Ghent, also called Joos van Wassenhove, who had been summoned to Urbino by *circa* 1473-74 when he painted the *Communion of the Apostles* for the city's Confraternity of the Corpus Domini. Berruguete was apparently working in Urbino from *circa* 1475, and his hand has been identified in some of Justus' *Famous Men*, the compositions of which he later re-used after his return to Spain. Though the extent of his involvement in the projects has been debated, Berruguete's presence in Urbino seems certain and enabled him not only to hone his knowledge of Netherlandish painting, but also to see the work of great Italian masters like Piero della Francesca, who was also working in the Duke's employment.

The *Adoration of the Magi* is generally accepted as an early work by Berruguete, painted before his purported journey to Italy and a date of *circa* 1473-1475 would seem most likely. The sophistication of the style and composition in this panel shows that the artist was already a skilled and observant painter, even before his time in Urbino. From the 1440s onwards, painting in Spain had increasingly looked to the Netherlands as an arbiter of taste, artistry and technical brilliance. Paintings by artists like Jan van Eyck and Rogier van der Weyden were actively and avidly imported to Spain allowing local artists to study and copy Netherlandish examples, while journeys to Flanders, like that of the Aragonese court painter Lluís Dalmau from 1431, allowed painters to gain first-hand experience of the Netherlandish use of oil paint, which slowly began to replace egg tempera as a more painterly medium in southern Europe during the second half of the fifteenth century. Berruguete's *Adoration* provides further proof of the circulation of northern influences across the Mediterranean and its impact on artists working there. The composition of Berruguete's design possesses striking similarities with Martin Schongauer's engraving of the *Adoration of the Magi* of 1470-74 (fig. 1), which ultimately derived from Rogier van der Weyden's *Columba Triptych* of *circa* 1455 (Munich, Alte Pinakothek). This composition seems to have become relatively firmly entrenched in Spain by the 1480s with painters like Fernando Gallego continuing to use and adapt it as a model (Berruguete himself returned to the same composition for his *Adoration* in the Iglesia de Santa María in Becerril de Campos, Palencia). The popularisation of engravings and woodcuts during the second half of the fifteenth century increasingly allowed artistic designs to spread more rapidly across Europe (a phenomenon which peaked with the publication of Dürer's print series in the early 1500s). In the present work Berruguete copies, in reverse, the almost exact position of Schongauer's kneeling king, the Christ Child seated on the Virgin's lap, the young king wearing elegantly pointed shoes with large spurs, and the two figures in the royal entourage conversing in the background. Indeed, even the star, which shines low above the ruined roof of the stable is clearly an element which interested Berruguete and which he reused for his own composition.



Fig. 1. Martin Schongauer, *Adoration of the Magi*, *circa* 1474, engraving
 © Rijksmuseum, Amsterdam





35

JUAN DE ARELLANO (SANTORCAZ 1614-1676 MADRID)

*Rose, irises, morning glory and other flowers in a porcelain vase;
and Parrot tulips, roses, lilies, lilacs and other flowers in a glass vase*

the first signed 'Juan de Arellano' (lower right); and the second signed
and dated 'Juan de Arellano / 1665.' (lower right)

oil on canvas

33 x 24¾ in. (83.8 x 62.9 cm.)

(2)

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

Elizabeth Ida Tyrer (1880-1942), Plas Newton, Chester, by 1927,
and by descent to her daughter,

Ida Tyrer (1880-?) (according to a label on the reverse).

Mrs T. Spens, by 1967.

Mrs E.P. Johnson-Taylor, by 1981.

Anonymous sale; Christie's, London, 13 December 1985, lots 50 and 51,
when acquired by the present owner.



EXHIBITED:

Barnard Castle, The Bowes Museum, *Four Centuries of Spanish Paintings*, 1967, nos. 53 and 54.

London, National Gallery, *El Greco to Goya. The Taste for Spanish Paintings in Britain and Ireland*, 1981, nos. 57 and 58.

Seville, Hospital de los Venerables; Madrid, Real Academia de Bellas Artes de San Fernando, *Pintura española recuperada por el coleccionismo privado*, December 1996-April 1997, no. 42.

LITERATURE:

(The second) T. Crombie, 'The Spanish Exhibition at the Bowes Museum', *Apollo*, August 1967, p. 153, fig. 5.

A.E. Pérez Sánchez, *Juan de Arellano, 1614-1676*, Madrid, 1998, pp. 164-167, nos. 22 and 23.



Fig. 1. Juan de Arellano, *Flowers*, c.1665, oil on canvas, ©Madrid, Museo Nacional del Prado

Born in Santorcaz, Madrid in 1614, Juan de Arellano entered the studio of Juan de Solís at the age of sixteen where he trained as a figure-painter of modest success. However, by the time he reached his thirties, he had begun to concentrate predominantly on flower-pieces, eventually producing a repertory of different formats, including vases, baskets and garlands. This genre had been explored by Spanish artists of the previous generation, most notably by Juan van der Hamen y León (1596-1631) and Juan Fernández, called El Labrador (active 1629-1636), who both incorporated flowers into their still life paintings. However, it was not until the mid-seventeenth century (and in part due to Arellano) that flower-pieces became a specialist field in Spanish art and an integral feature of the decoration of homes and church interiors in Madrid.

Arellano was strongly influenced by artists from the Spanish Netherlands, such as Jan Brueghel the Elder (1568-1625) and Daniel Seghers (1590-1661), yet as his career progressed in the 1660s the Baroque style of the Italian artist Mario Nuzzi, called Mario de' Fiori (1603-1673), increasingly appealed to the artist. Arellano became the leading exponent of flower painting in the Golden Age of Spanish art, with Antonio Palomino stating that: 'none of the Spaniards surpassed him in eminence of this skill' (A. Palomino de Castro y Velasco, *Las vidas de los pintores y estatuarios eminentes españoles* [abridged from Volume 3 of *El museo pictórico y escala óptica*, Madrid, 1715-24], London, 1742, p. 105).

The present two works display several characteristic features of Arellano's style, particularly in the use of the primary colours red, yellow, and blue. These dominant hues are harmoniously balanced and offset through the chiaroscuro generated from the white highlights and dark background. Whilst Arellano typically produced pairs of works, Alfonso E. Pérez Sánchez (*op. cit.*) believed that these two pictures were only united in the nineteenth century when they were given identical frames, citing the slight differences between them and the disparity in their dimensions. Arellano typically signed his paintings, yet unusually the second of these pictures is also dated to 1665, marking it as an important and particularly illuminating work in the artist's oeuvre. The loose, liveliness of the first undated picture prompted Pérez Sánchez to suggest a slightly later date. He compared the porcelain vase in the picture to those in the two paintings in the Abelló collection, dated 1667 (Pérez Sánchez, *ibid.*, nos. 33-34). In both of the present works, Arellano chose not to include the insects which are common in his early works and which also recur in the later pictures; rather, the focus remains on the multitude of different species of flowers. Uprights of this size are rare and these pictures exemplify the middle period of Arellano's oeuvre and particularly the influence of Mario Nuzzi with their drama, lively sense of movement, bold colours, and Baroque grandeur.



BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1618-1682)*Saint Joseph and the Christ Child*

oil on canvas

87½ x 64⅞ in. (222.4 x 164.8 cm.)

£3,000,000-5,000,000**\$3,700,000-6,100,000****€3,400,000-5,600,000****PROVENANCE:**

(Probably) Commissioned by Don Juan Francisco Eminente, Seville, from whom acquired by the following,

Don Francisco Artier, Madrid, by 1724.

Marqués de San Adrián y Santiago, Madrid, by 1787, from whom acquired in 1808

by the following,

G. Augustus Wallis for William Buchanan and brought to England in November 1809, before being sold for £2,000 to the following,

Mr. Harris (died before 1824), Bond Street, London.

George 'Poodle' Byng (1764-1847), Wrotham Park, Middlesex, by 1842, and by descent in the family until 1990.

Sold by Order of Trustees from the Collection at Wrotham Park; Christie's, London, 14 December 1990, lot 31.

Anonymous sale; Sotheby's, New York, 30 January 1998, lot 45 when acquired by the present owner.

EXHIBITED:

London, British Institution, 1842, no. 184, as 'Saint Francis and the Infant Christ'.

London, British Institution, 1863, no. 31, as 'Saint Francis and the Infant Saviour'.

London, Royal Academy, *Exhibition of Works by the Old Masters*, January-March 1881, no. 170.

London, Royal Academy, *Exhibition of Works by the Old Masters*, January-March 1893, no. 113.

LITERATURE:

R. Cumberland, *Anecdotes of Eminent Painters in Spain during 16th and 17th centuries*, London, 1787 (2nd ed.), II, p. 126.

E. Davies, *The Life of B. Esteban Murillo*, compiled from the writings of various authors, London, 1819, p. lxiii.

W. Buchanan, *Memoirs of Painting, with a Chronological History of Importation of Pictures by the Great masters into England since the French Revolution*, London, 1824, pp. 222 and 234.

G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, p. 324, noted in the Second Drawing Room at Wrotham Park: 'Murillo - St. Joseph with a lily in his left hand, his right holding the boy Christ, who is walking beside him. Angels and angels' heads in the sky. Whole-length figures, life-size. An elevated expression of melancholy pervades the heads. The execution also is very careful in a silvery tone'.

W. Stirling-Maxwell, *Essay towards a Catalogue of Prints engraved from the works of Diego Rodriguez de Silva y Velázquez and Bartolomé Esteban Murillo*, London, 1873, p. 74.

C.B. Curtis, *Velázquez and Murillo*, London, 1883, p. 176, under no. 146a, p. 238, nos. 300k and 300l, pp. 253-4, no. 348, and p. 255, no. 358.

A. Palomino de Castro y Velasco, *El Museo Pictórico y Escala Optica, III: El Parnaso español pintoresco laureado*, Madrid, 1947, p. 173; translated by N. Ayala Mallory as *Lives of the Eminent Spanish Painters and Sculptors*, Cambridge, 1987, p. 282.

D. Angulo Iñiguez, 'Quelques tableaux de Murillo', *Actas del XXII Congreso Internacional de Historia del Arte*, Budapest, 1972, II, p. 783.

D. Angulo Iñiguez, *Murillo*, Madrid, 1981, II, p. 252, under no. 304, p. 262, under no. 322, pp. 262-3, under no. 323, pp. 263-4, no. 324, and p. 483, no. 1.910.

F. Russell in *The Treasure Houses of Britain*, exhibition catalogue, Washington D.C., 1985, p. 375, under no. 308.

E. Valdivieso, *Murillo: Catalogo Razonado de Pinturas*, Madrid, 2010, p. 335, no. 102.

ENGRAVED:

Esteban Boix (b. 1774).







Bartolomé Esteban Murillo, *Self portrait*, c.1670-73, oil on canvas, National Gallery, London ©Bridgeman Images.



Fig.1. El Greco (Domenico Theotocopuli), *St. Joseph and the Christ Child*, c.1597-99, oil on canvas, Museo de Santa Cruz, Toledo, Spain © Bridgeman Images.

Murillo was one of the greatest artists of seventeenth century Spain. His fame rests not only on his sense of colour and light (which moved toward a paler and more restricted palette as he grew older), and his ability to luxuriate in the pure application of paint (something he must have learned from Titian and Rubens, whose work he would have seen in Madrid when he visited there in April to December of 1658), but also on his sure sense of composition. However, his greatest contribution to Baroque art was the shift he achieved from the strict interpretation of Catholic religious themes to an infinitely more sympathetic and human approach in his work. Nowhere in Murillo's *oeuvre* is this more evident than in the present *Saint Joseph taking the hand of the Christ Child*.

In an image essentially divested of narrative context, Murillo depicts a moment of familial tenderness - Saint Joseph gently holds the hand of the Christ Child as he presents Him to the viewer, both of their gazes engage us directly and unflinchingly. If the Council of Trent almost a hundred years earlier had declared Joseph *nutritoris domini*, a concept made obligatory by decree from Pope Gregory XV (Ludovisi) in 1621, it took an artist like Murillo to give the idea visualisation. Here, a strong and vigorous Saint Joseph, bearing a striking resemblance to the adult Christ, is presented as a model of parental authority both guiding and presenting the Christ Child, the paragon of filial obedience. The pair appear on a man-made plane - an incomplete stone pilaster to the left and a paved floor beneath their feet. However, as natural as Murillo makes his Holy family and the setting, their separation from the viewer is, nonetheless, maintained both by the glory of angels above as well as by the subtle nimbus of light which surrounds Christ's head and the halo on Saint Joseph's. The combination of the figures' tangible reality with a visionary other-worldliness made Murillo's interpretations of these isolated religious images immensely appealing and extremely popular.

The transformation of Saint Joseph's role in Catholic thought and art is an interesting one. Medieval theology held a somewhat precarious view of the Saint, something invariably reflected in the art it inspired. Concerns persisted that a younger looking Joseph would compromise the notion of the Virgin Mary's purity. In this way, imagery of Joseph increasingly portrayed him as an older man, always in a subsidiary, supportive role to his wife and Child. However, the spiritual developments of the sixteenth century gradually witnessed Saint Joseph become a more important figure in the Church, prompting a review of the way in which he was depicted in art.

The view of Joseph's vital role in Christ's childhood had been expounded by Ignatius Loyola in his *Spiritual Exercises* of 1548, and the idea that he acted as the earthly protector of the Virgin and Christ Child found particularly strong devotional support in Spain. The reform of artistic imagery which the Council of Trent propagated inspired authors like Gracián de la Madre de Dios to write tracts such as his 1597 *Grandeza y excelencias del glorioso San José*, which consequently influenced painters including El Greco in his *Saint Joseph and the Christ Child before a view of Toledo* painted for the Capilla de San José in Toledo (fig. 1; see *El Greco of Toledo*, 1982, pp. 164-68, fig. 95 and E. Mâle, *L'Art Religieux après le Concile de Trente*, 1932, pp. 313-325). The trend for undramatised depictions of saints, suppressing their often grisly martyrdoms, began to be understood as better conveying the mysteries of the Church and thus more likely to move the faithful to devotion. There was no one better in interpreting these new religious beliefs than Murillo.

Indeed, Murillo returned to depictions of St Joseph and the Christ Child numerous times throughout his career. These can invariably be divided into two groups: full length pictures where Joseph is usually shown tenderly holding the Child's hand, and more intimate half-lengths with Christ either sleeping or held in Joseph's arms (fig. 2). The softness and subtlety of Murillo's palette and style is perfectly matched with the tender nature of these works, and it is unsurprising that they formed such a popular commission for his patrons. The intimacy and charm of these paintings served to heighten the devotional impact of the works as patrons sought more personal expressions of faith.





Fig. 2. Bartolomé Esteban Murillo, *Saint Joseph with the Christ Child*, oil on canvas, Pushkin Museum, Moscow © Photo Scala, Florence.

A note on the provenance

Antonio Palomino (1655-1726), a working artist as well as a writer, records in his *El Parnaso español pintoresco laureado* of 1724 that a Don Francisco Artier in Madrid owned five paintings by Murillo acquired from Don Juan Francisco Eminente. These pictures, each described as a 'marvel', consisted of 'a Glory with little angels cavorting with various flowers in different attitudes, which is glorious indeed to look at [Woburn Abbey, Bedfordshire]. The other is a vertical picture depicting the glorious Patriarch Saint Joseph with the Christ Child by the hand and a glory opening up above [the present work]. The other three are saint Francis of Assisi [unidentified], a Saint Francis of Paul [private collection, Sotheby's, London, 6 December 1989, lot 107], and a Saint Francis Xavier [Wadsworth Atheneum, Hartford], each one admirable in its own way'. Eminente was a significant patron of Murillo's and it is possible that the present painting had originally been commissioned by him. The purchaser, Don Francisco Artier, was associated by Waterhouse with the family of Sir Daniel Arthur, a merchant and banker who lived in Spain and who was significant for Murillo's *fortuna* in England. His widow later brought back to England a collection of Old Master paintings which included three Murillos (see E. Waterhouse, 'Murillo and Eighteenth Century Painting Outside Spain', in *Bartolomé Murillo 1617-1682*, Madrid/London, 1983, pp. 70-71), one of which was the *Cherubs Scattering Flowers* formerly belonging to the Eminente, and later, Artier group.

This painting was next recorded by the dramatist and author, Richard Cumberland, in 1782, in the collection of the marquis de Santiago in Madrid. He wrote that this, and the other Murillos owned by the marquis, were 'superior to all the works by this author in the royal collection' (*op. cit.*). Twenty-five years later, at the height of the Napoleonic Wars, the painting came onto the art-market and was acquired by William Buchanan via his agent, G. Augustus Wallis, in August 1808. It was shipped to England where it was sold to a Mr Harris, who died some time before 1824, and very soon after was acquired by George Byng (1764-1847). The painting hung at his house, Wrotham Park, and remained in the collection of his family, the Earls of Strafford, until its sale by order of the Trustees in 1990.



Wrotham Park © June Buck / Country Life Images.



ANTONIO PONCE (VALLADOLID 1608-AFTER 1662 ?)*Flowers in a vase and fruit in a bowl on a ledge*

signed 'Anto Ponce / fe' (lower left)

oil on canvas

24½ x 39% in. (62.2 x 100.7 cm.)

£250,000-350,000**\$310,000-430,000****€280,000-390,000****PROVENANCE:**

Anonymous sale; Christie's, Monaco, 7 December 1987, lot 45, when acquired by the present owner.

EXHIBITED:Seville, Hospital de los Venerables; and Madrid, Real Academia de Bellas Artes de San Fernando, *Pintura española recuperada por el coleccionismo privado*, December 1996-April 1997, no. 37.**LITERATURE:**P. Cherry, *Arte y Naturaleza: El Bodegón Español en el Siglo de Oro*, Madrid, 1999, pl. LI.
W.B. Jordan and P. Cherry (eds), *Spanish still life from Velázquez to Goya*, exhibition catalogue, London, National Gallery, 1995.

Antonio Ponce was born in Valladolid and raised in Madrid where he began his career as a painter. Married to the niece of the great still life painter Juan van der Hamen y León, Ponce's early style owed much to his uncle by marriage, utilising the dark backgrounds and ordered, symmetrical compositions which had been frequently favoured by the earlier generation of still life painters in Spain. As his career progressed, however, he began to develop his own more distinct artistic identity and style, lightening the backgrounds of his paintings to allow for a more subtle rendering of light and shade, and arranging his compositions in a less formal way.

Signed '*Anto Ponce / fe*', this work dates from the 1640s or 1650s when Ponce's work increasingly became characterised by these lightened backgrounds and less regimented designs, often featuring baskets of fruit. To the left of the composition stands a round glass vase filled with sunflowers, morning glory and daffodils. To the right is a large white porcelain bowl, decorated with blue semi-circles, and filled with peaches, pomegranates, grapes and fresh dates. Between these lie two pomegranates, one of which is split open, and a large quince. Characteristically, each element is treated with particular care and a luminosity and clarity of style which exemplifies Ponce's works of this period. The open pomegranate, its seeds and pith spilling out onto the stone shelf, is especially precisely rendered, perfectly demonstrating the painter's observational and technical skills. A similar arrangement of fruit is found in a small canvas in the Prado, Madrid (fig.1), where once again Ponce painted both open and closed pomegranates on a stone ledge, carefully replicating their smooth exterior and complex interior structure in a clear and careful manner.



Fig. 1. Antonio Ponce, *Pomegranates*, second quarter of the 17th century, oil on canvas, ©Madrid, Museo Nacional del Prado





82

GIAMBATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Alexander and Campaspe in the studio of Apelles

oil on canvas

16 3/8 x 19 5/8 in. (41.5 x 49.9 cm.)

£250,000-350,000

\$310,000-430,000

€280,000-390,000

PROVENANCE:

with Heim Gallery, London, *Italian Paintings and Sculpture*, June-August 1966, no. 27.

Anonymous sale; Sotheby's, London, 6 December 1972, lot 34.

EXHIBITED:

Madrid, Real Academia de San Fernando, *Tesoros de las colecciones particulares*

madrileñas: Pintura desde et siglo XV a Goya, May-June 1987, no. 33.

LITERATURE:

A. Morassi, 'Un nouveau Tiepolo pour la National Gallery de Londres', *Connaissance des Arts*, CL, August 1964, pp. 32-9.

E. Martini, *La Pittura del Settecento Veneto*, Udine, 1982, fig. 149.

W. L. Barcham, *The Religious Paintings of Giambattista Tiepolo: Piety and Tradition in Eighteenth-Century Venice*, Oxford, 1989, p. 86.

K. Christiansen, in *Giambattista Tiepolo: 1696-1770*, exhibition catalogue, Venice and New York, 1996, pp. 85 and 86, note 1.

M. Gemin and F. Pedrocchi, *Giambattista Tiepolo: i dipinti: opera completa*, Venice, 1993, p. 264, no. 98.

The story of Apelles and Campaspe is recounted in Pliny the Elder's *Natural History* (35:10-36). It tells how Apelles was asked by the Emperor to paint a portrait of his favourite concubine, the beautiful Campaspe, and how, while working on the commission, the artist fell in love with his sitter. In appreciation of the painter's work, Alexander gave Campaspe's hand to Apelles in marriage. For centuries, the romantic tale of Apelles and Campaspe provided a means by which painters could praise their courtly and noble art. Apelles of Kos himself was celebrated as the most gifted artist of the ancient world, with an unrivalled ability to create likenesses. Pliny wrote that 'he singly contributed almost more to painting than all the other artists put together' (35: 79).

This is the earliest of Tiepolo's treatments of this subject - a great reflection on the art of painting itself - and dates from the early- to mid-1720s. The design was adapted for a larger picture of the later 1720s, now in the Montreal Museum of Fine Arts (A. Morassi, *A Complete Catalogue of the Paintings of G.B. Tiepolo*, London, 1962, pp. 29-30): the positions of the artist, his head now turned to look backwards at Campaspe, and table are moved to the right, but the setting is little changed, with fluted pilasters, a different statue turned in the other direction, and the Palladian arcade of a type so loved by Veronese; the pictures in the painter's studio - *Venus*, and the *Brazen Serpent* in this canvas - are, however, changed. Campaspe, her face still in profile, is reversed and Alexander sits at her side, a less adolescent and more consciously heroic figure. Tiepolo's last picture of the subject, which measures 42 by 54 cm. and is thus similar in scale to the present canvas, was sold, Christie's, New York, 27 January 2000, lot 82 (\$2,000,000) and is now in the J. Paul Getty Museum. It is generally thought to date from the late 1730s and is radically different in composition. Nonetheless Tiepolo clearly took his earlier pictures as *points de départ* for, apart from such necessary details as the easel, the background elements depend on these: the fluted pilasters become fluted columns, while the arcade is more elaborate and enriched with sculpture. Despite its intimate dimensions this, Tiepolo's first rendition of the subject, is thus a revealing link between the formative phase in the 1720s, when Tiepolo emerged as the most versatile Venetian master of the younger generation, and the period of his full maturity.

Morassi suggested that, in this picture, the painter portrayed himself, with his wife Cecilia Guardi - and the angle of the head would indeed be possible for a self-portrait - but Christiansen considers that such a claim can only be convincingly made for the Montreal picture.



LUIS PARET Y ALCÁZAR (MADRID 1746-1799)*The Harbour of Bermeo*

signed and dated 'Luis Parét, aº. 1783.' (lower left)
 oil on copper
 23 $\frac{5}{8}$ x 32 $\frac{7}{8}$ in. (60 x 83.5 cm.)
 with inventory number '219[?].' (lower left)
 in an English 18th century frame

£1,200,000-1,800,000**\$1,500,000-2,200,000****€1,400,000-2,000,000****PROVENANCE:**

(Possibly) Palacio Real, Madrid, 1808.
 Álvaro Darío López de Calle, Bilbao, 1927.
 Mr Bertram Bell, Ireland, by 1957.
 Anonymous sale; Christie's, London, 2 December 1983, lot 76.
 Private collection, London.
 Anonymous sale; Edmund Peel & Asociados, Madrid, 30 October 1990, lot 15, when acquired by the present owner.

EXHIBITED:

Dublin, Municipal Gallery of Modern Art, *Exhibition of Paintings from Irish Collections*, May-August 1957, no. 75.
 London, Colnaghi Gallery, *Art, Commerce, Scholarship, a window onto the art world: Colnaghi 1760-1984*, 7 November-15 December 1984.
 London, National Gallery, *Painting in Spain during the Later Eighteenth Century*, 15 March-31 May 1989, no. 30.
 London, National Gallery, on loan, by 1989.
 Bilbao, Museo de Bellas Artes de Bilbao, *Luis Paret y Alcázar*, 2 December 1991-31 January 1994, no. 19.
 Madrid, Museo Nacional del Prado, *Las Colecciones reales españolas de mosaicos y piedras duras*, 27 June-26 September 2001, no. 32.
 Madrid, Palacio Real Madrid, *Carlos IV, Mecenas y coleccionista*, 22 April-19 July 2009, no. 81.

LITERATURE:

O. Delgado, *Paret y Alcázar*, Madrid, 1957, p. 258, no. 83.
 J. Milicua, 'Un paisaje de Luis Paret', *Goya*, no. 20, 1957, pp. 126-127.
 J.A. Gaya Nuño, 'Actualidad de Luis Paret. Bibliografía reciente. Datos nuevos y obras inéditas', *Goya*, no. 22, 1958, pp. 206-212.
 X. de Salas, 'Unas obras del pintor Paret y Alcázar y otras de José Camarón', *Archivo Español de Arte*, 1961, pp. 263-264, pl. V.
 M. Levey, *Seventeenth and Eighteenth Century Painting*, New York, 1986, p. 31.
 J. González de Durana, K. Barañano, 'Puertos vascos en la obra pictórica de Luis Paret y Alcázar', *Anuario del Museo de Bellas Artes de Bilbao*, 1986, p. 33, no. 5.
 J.L. Morales y Marín, *Pintura en España, 1750-1808*, Madrid, 1994, p. 213.
 J.L. Morales y Marín, *Luis Paret. Vida y obra*, Saragossa, 1997, pp. 130-131, no. 42.



In 1775, Luis Paret y Alcázar was exiled from the court of Charles III of Spain, where he had been working since the beginning of the decade, on account of his perceived bad influence on the Infante Luis. Paret initially travelled to Puerto Rico, but returned to Bilbao in 1778 where he embarked on an ambitious series of views of towns and harbours along the Cantabrian coastline. These paintings, of which the present work was certainly a part, date from 1783 onwards and proved so popular that Paret was granted a royal pardon and authorised to return to Madrid, receiving a direct commission from the king for the entire series in 1786.

Paret's Cantabrian views are executed in his characteristically light and vibrant style, depicting the harbour towns with a combination of careful topographic accuracy and artistic design. While painted on copper, and a little smaller than some other paintings assigned to the series (including that in the Musée des Beaux-Arts, Caen, painted on canvas and measuring 31½ x 47½ in.), the composition, colouration, design and subject of *The Harbour of Bermeo* are all in keeping with the other examples in the group. Indeed, when offered in these Rooms in 1983, it was sold consecutively with another work by the artist of the same dimensions, depicting a *View of El Arenal de Bilbao* (London, National Gallery, fig. 1) which undoubtedly constitutes another of the harbour-scapes made during his exile in northern Spain. Though the official royal commission for the series was made in 1786, the present work is dated 1783 and Paret was evidently working on the project before this date, which may explain the somewhat disparate supports and scales of the paintings.

Bermeo was at the time a relatively important coastal town in northern Spain and, from the late fifteenth to the early seventeenth century, had been the capital of the province of Biscay. The increasing importance of larger cities, like Bilbao, however, had resulted in a decline in the town's significance by the eighteenth century. Paret depicts the town looking north-east over the main harbour; in the foreground, fisher men and women unload various cargos onto the shore, while a monk stands watching and blessing their endeavours. Paret expertly captures the play of light on the harbour, leaving the foreground under the shade of a passing cloud, while the town beyond is illuminated by the light of the sun and is reflected in the waterfront. The church of Santa Eufemia can be seen at the right of the composition, forming the main focal point of this area. Built in the late thirteenth century and renovated in the late fifteenth century, the tower with its pinnacled dome was constructed later in 1783, the year the present work is dated. The ruination of the church in Paret's work seems to suggest the artist had taken some artistic liberties with the scene in order to suit his own compositional objectives, though never losing the topographic accuracy of the view.

Paret's painting was evidently of great appeal to the royal family and was later copied for them in mosaicked stone as a decorative table top by the Real Laboratorio de Piedras Duras del Buen Retiro in Madrid (now Museo del Prado, Madrid, fig. 2).



Fig. 1. Luis Paret y Alcázar, *View of El Arenal de Bilbao*, 1784, oil on canvas, ©National Gallery, London.



Fig. 2. After Luis Paret y Alcázar, *View of Bermeo*, after 1783, hardstone, precious and semi-precious stones ©Madrid, Museo Nacional del Prado



FRANCISCO DE ZURBARÁN
(FUENTE DE CANTOS, BADAJOZ 1598-1664 MADRID)

The Charity of Saint Thomas of Villanueva

oil on canvas

55½ x 32½ in. (140.1 x 82.4 cm.)

£300,000-500,000

\$370,000-610,000

€340,000-560,000

PROVENANCE:

Augustinian Convent of Las Magdalena, Alcalá de Henares, before 1936.

Joaquín Chapaprieta, Madrid, 1936.

Juan de Córdoba y Mirón, Madrid, 1964.

Private collection, 1970.

EXHIBITED:

Madrid, Cason de Buen Retiro, *Zurbarán en el III Centenario de muerte*,

November 1964-February 1965, no. 95.

Madrid, Museo Nacional del Prado, *Zurbarán*, 3 May-30 July 1988, no. 108.

Seville, Museo de Bellas Artes, *Zurbarán: IV Centenario*, 8 October-9 December 1998, no. 87.

Bilbao, Museo de Bellas Artes de Bilbao, *Zurbarán: La obra final, 1650-1664*, 10 October 2000-14 January 2001, no. 15.

LITERATURE:

J. Cascales, *Francisco de Zurbarán: su época, su vida y sus obras*, Madrid, 1911, p. 15.

P. Guinard, *Zurbarán et les peintures espagnols de la vie monastique*, Paris, 1960, p. 271, no. 518.

P. Guinard, *Archivo Español de Arte*, XXXVIII, 1964, p. 126.

J. Gállego and J. Guidol, *Zurbarán 1598-1664*, London, 1977, p. 120, no. 536, fig. 476.

S. Alcolea, *Zurbarán*, Barcelona, 1989, p. 127, fig. 110.

A.E. Pérez Sánchez, *De pintura y pintores: la configuración de los modelos visuales en la pintura española*, Madrid, 1993, pp. 105 and 107.

M.L. Caturla, *Francisco de Zurbarán*, Paris, 1994, pp. 197 and 206, note 104, illustrated p. 106.

O. Delenda, *Francisco de Zurbarán 1598-1664: Catálogo razonado y crítico*, Madrid, 2009, I, pp. 750-752, no. 279.

Francisco de Zurbarán was one of the most significant and prolific painters working in Spain during the seventeenth century and remains renowned for his perceptive, realistic depictions of monastic life and saints. Born in Fuente de Cantos in Badajoz, Zurbarán moved to Seville to train as a painter in 1614. His first major commission of 1626 saw the production of a large decorative cycle of paintings made for the Dominican monastery of San Pablo el Real in Seville. This project established his artistic career and from that point on Zurbarán produced a number of large, important commissions for monastic houses in and around Seville, before moving to Madrid in 1658. The artist's characteristic combination of Caravaggesque realism and *chiaroscuro* with his more local Spanish aesthetic was well suited to the ascetic sensibilities of his monastic patrons, whilst his incisive observation and carefully judged expression of faith made him a continually popular artist among the religious movements of central and southern Spain.

St Thomas of Villanueva was born Tomás García y Martínez in Fuentellana in 1488 and educated at Villanueva de los Infantes (from where he took his name) and later at the University of Alcalá de Henares. He joined the Augustinian Order at Salamanca in 1516 and was ordained as a priest two years later. By 1544, Thomas had been nominated Bishop of Valencia, receiving a sum of money to renovate his palace which he chose instead to distribute amongst the poor. For the remainder of his life, Thomas worked to alleviate the suffering of the destitute and needy in his diocese. After his death in 1555, his body was buried in Valencia cathedral, where it remains today, and just over a hundred years later, in 1658, he was canonised by Pope Alexander VII. Following this canonisation there resulted a rapid production of numerous depictions of the saint in Spain with some of the country's foremost painters, including Bartolomé Esteban Murillo, painting scenes of the *Charity of St Thomas of Villanueva* during the 1660s and 1670s. Zurbarán's *St Thomas of Villanueva* was painted at a relatively late stage in the artist's career. He shows the saint, whose face and hands are beautifully modelled, dressed in the black habit of the Augustinians and wearing a bishop's mitre, handing coins to two beggars before him. It has been suggested that Zurbarán's composition was itself modelled on an earlier example by Vicente Juan Masip (also known as Juan de Juanes) painted for Valencia cathedral in 1568, perhaps at the request of the patrons. While the prototype no longer survives, depictions of the saint's charitable acts were a constant feature of his iconography and formed the main focus for his veneration.

The numerous depictions of the saint which began appearing after his canonisation were usually commissioned and painted for the Augustinian Order, and the present work seems to have been one such example, made *circa* 1660. It was apparently first described by the painter and writer Antonio Ponz in his *Viage de España* (1772-1794) in the interior of the church in the Augustinian convent at Alcalá de Henares as one of 'los quadros colaterales del altar mayor son de Sebastian Ricci' ('the paintings at the sides of the high altarpiece are by Sebastiano Ricci'). The paintings were later identified by Ceán Bermúdez as works by José Claudio Antolínez, but it was not until 1960 that Guinard proposed the correct attribution to Zurbarán. The commission for the paintings, which represented *St Thomas of Villanueva* and *St Augustine* (private collection, Madrid, fig. 1), clearly held a place of great importance and significance in the Order and for their church at Alcalá de Henares. By commissioning Zurbarán to paint the lateral paintings for their high altar, they were placing themselves within a long tradition of monastic patronage.



Francisco de Zurbarán, *St Augustine*, c. 1660, oil on canvas, Private Collection, Madrid.



ALEJANDRO DE LOARTE (?1595/1600-1626 TOLEDO)

A chicken, sausages and other cuts of meat hanging from hooks, with a cardoon and other vegetables on a stone ledge below

signed inscribed and dated: '+ / Alexandro. De Loarte, / -f.at. 1625~' (lower centre, on the *cartellino*)

oil on canvas

32½ x 42½ in. (81.7 x 107.9 cm.)

£250,000-350,000

\$310,000-430,000

€280,000-390,000

PROVENANCE:

Private collection, Cáceres, by 1935.

EXHIBITED:

Madrid, Museo Nacional del Prado, *Pintura Española de bodegones y floreros de 1600 a Goya*, November 1983-January 1984, no. 10.

Fort Worth, Kimbell Art Museum; and Toledo, Ohio, Toledo Museum of Art, *Spanish Still Life in the Golden Age-1600-1650*, 11 May-3 November 1985, no. 10.

Rio de Janeiro, Museu Nacional de Belas Artes de Rio de Janeiro, *Esplendores de España: de El Greco a Velázquez*, 11 July-24 September 2000, no. 83.

Ciudad Real, Antiguo Convento de la Merced, *El Arte en la España del Quijote*, 4 November 2005-3 February 2006, no. 33.

LITERATURE:

J. Cavestany, *Floreros y bodegones en la pintura Española*, exhibition catalogue, Madrid, 1936-40, p. 71.

J. Cavestany, 'Tres bodegones firmados, inéditos', *Archivo Espanol de Arte*, Vol. XV, no. 40, 1942, pp. 97-100, illustrated.

D. Angulo Iñiguez and A.E. Pérez Sánchez, *Historia de la pintura española: Escuela toledana de la primera mitad del siglo XVII*, Madrid, 1972, pp. 209 and 221, no. 93

A.E. Pérez Sánchez, *La Nature Morte Espagnole du XVIIe siècle à Goya*, Paris, 1987, pp. 29 and 36, fig. 11.

Alejandro de Loarte, who lived and worked in Madrid before establishing himself in Toledo, was one of the most significant still life painters in the early years of the genre's development in Spain. The still life tradition had emerged in the Netherlands and Northern Italy during the last half of the sixteenth century, and by around 1600 its popularity had spread to Spain, gaining prominence through the work of artists like Juan Sánchez Cotán, whose work, including his *Still Life with Game, Vegetables and Fruit* in the Museo Nacional del Prado (fig. 1), served as the precursor to paintings like the present work. Loarte was a versatile painter as the inventory drawn up eight days after his death on 12 December 1626 clearly demonstrates. The paintings in his studio were itemised and nearly half of those listed were religious works, eight were portraits and fifteen were landscapes. In fact, of the 149 paintings recorded, only thirty-nine were listed as still lifes: 'lienzos de frutas'. Of these, it is likely some would have been *bodegón* paintings, showing everyday 'pantry' items arranged simply on a stone ledge or in a niche, of which the present work is a superb example. Loarte's still lifes, the genre in which he truly excelled as a painter, all date from the last four years of his life and mark the apogee of his career. They were evidently highly popular during his lifetime and his will makes claim to a payment for fifteen further still life pictures, twelve of which had already been delivered to his clients. Works by Alejandro de Loarte, particularly of the present quality, appear very infrequently on the market, partly owing to the limited period he spent working in the genre. Indeed, a work fully attributed to the artist has not been offered for sale at auction in more than thirty years.

The present composition is symmetrically arranged with a chicken, sausages and cuts of meat hanging from strings hooked onto a thin wooden bar above two heads of salad greens and a large cardoon arranged along a stone shelf below. This ledge motif, which is closed off at the top by the board from which the meat hangs, recalls the work of Loarte's esteemed contemporary Juan Sánchez Cotán, who remained a formative influence on the Spanish still life genre throughout the seventeenth century. Loarte's technique, however, shows a more direct, fluid and vigorous approach than that of his earlier contemporary. The restricted colour palette of Loarte's painting, consisting predominantly of subtle shades of brown, white and grey, heightens the dramatic impact of the work with the dark background bringing each of the hanging elements sharply into focus. The lower foreground of the painting is dominated by the cardoon, a vegetable related to the artichoke, which appears with regularity in early Spanish still life paintings. Either side of it lie two heads of salad leaves casting strong shadows over the edge of the shelf on which they have been placed. Loarte's technique of using broad brush-strokes to indicate light, shade and texture is particularly appreciable in areas like the tail feathers of the hanging chicken, the slight shine on the sausage skins and the carefully articulated stalks of the cardoon.

Painted at the height of the artist's powers in 1625, this painting shows Loarte's full mastery in composing and painting still lifes, as well as his key role in advancing and promoting the genre in Spain.



Fig. 1. Juan Sánchez Cotán, *Still Life with Game, Vegetables and Fruit*, 1602, oil on canvas, Madrid, Museo Nacional del Prado, © 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** (▲ 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(g).

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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 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 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.

(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.

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 • 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 Christie's 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you 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 30 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 the storage and collection page and 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 or contact us at 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 or contact us at 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 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.

(e) **Gold**

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

(f) **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.

(g) **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.

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. 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.

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, 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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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.	λ	Artist's Resale Right. See Section D3 of the Conditions of Sale.	?, *, Ω, α, #, ‡	See VAT Symbols and Explanation.
Δ	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection Pages on South Kensington sales only.
◆	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.	~	Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.		

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

◦ **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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below – these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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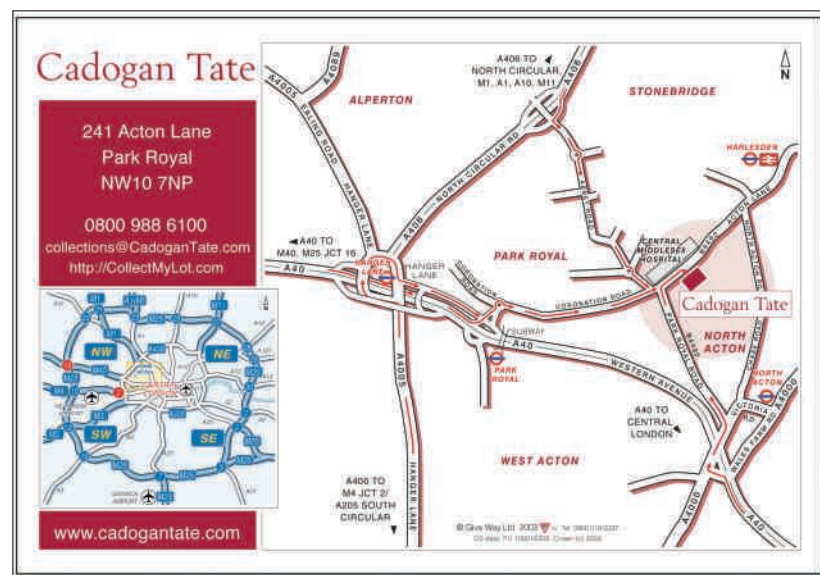
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
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SALVADOR DALÍ (1904-1989) AND EDWARD JAMES (1907-1984)

Mae West Lips Sofa

wood carcass upholstered in red and green Melton wool fabric with green appliqué and black wool fringing

Length: 81 in. (205.7 cm.); Height: 30¼ in. (77 cm.); Depth: 37¼ in. (96 cm.)

Conceived by Salvador Dalí and Edward James in 1936, and executed by Green & Abbott in 1938 as one of a pair for the dining room at Monkton House
£250,000-400,000

A SURREAL LEGACY

SELECTED WORKS OF ART FROM THE EDWARD JAMES FOUNDATION

London, King Street, 15 December 2016

VIEWING

10-14 December 2016

8 King Street

London SW1Y 6QT

CONTACT

Amelia Walker

awalker@christies.com

+44 (0)20 7389 2085



CHRISTIE'S



Property from a Private Collection, France

PETR KONCHALOVKSY (1876-1956)

Harvest

signed in Cyrillic and dated 'P. Konchalovskii/1923.' (lower left); further signed, inscribed with title in Russian, dated and numbered

'P. Kontchalovsky/489/1923' (on the reverse) · oil on canvas · 28½ x 39½ in. (72.5 x 100.5 cm.)

£250,000-350,000

RUSSIAN ART

London, King Street, 28 November 2016

VIEWING

25-27 November 2016

8 King Street

London SW1Y 6QT

CONTACT

Helen Culver Smith

hcsmith@christies.com

+44 (0)20 7389 2662



CHRISTIE'S



GIOVANNI DOMENICO TIEPOLO (1727-1804)

Head of a young man

29.2 x 20.2 cm. (11½ x 8 in.)

Red and white chalk, stumping, on blue paper

\$180,000-200,000

OLD MASTER & BRITISH DRAWINGS

New York, 24 January 2017

CONTACT

Stijn Alsteens

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CHRISTIE'S



OLD MASTER PAINTINGS

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PETER DOIG (B. 1959)

Olin MK IV Part 2

oil on canvas

114 1/8 x 78 3/4 in. (290 x 200 cm.)

Painted in 1995-1996.

\$5,000,000-7,000,000

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POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
sfriedlander@christies.com
+1 212 641 7554



CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

OLD MASTER AND BRITISH PAINTINGS EVENING SALE

THURSDAY 8 DECEMBER 2016 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: MONARCH

SALE NUMBER: 11975

(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 £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. 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.
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11975

Client Number (if applicable)	Sale Number
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Signature	

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L1	Old Master and British Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
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P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
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