



OLD MASTERS
LONDON 6 JULY 2017

CHRISTIE'S







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THURSDAY 6 JULY 2017

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Thursday 6 July 2017
at 7.00 pm

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Monday	3 July	9.00 am - 4.30 pm
Tuesday	4 July	9.00 am - 8.00 pm
Wednesday	5 July	9.00 am - 4.30 pm
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Alexandra Baker, Business Director
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Anke Charlotte Held
Tel: +31 (0)20 575 59 66

BRUSSELS
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HONG KONG
CC Wang
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MADRID

Adriana Marin
Tel: +34 91 532 6627

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Alan Wintermute
Joshua Glazer
John Hawley
Louisa Howard
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PARIS

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Karl Hermanns
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6 JULY

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON

7 JULY

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON

13 JULY

THE COLLECTION OF RAINÉ,
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Fax: +44 (0)20 7389 2209

HEAD OF SALE MANAGEMENT

Harriet West
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SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Head study of a bearded man

oil on paper, laid down on panel
14 x 11½ in. (35.7 x 29.3 cm.)

£60,000-100,000

\$78,000-130,000
€69,000-110,000

PROVENANCE:

The Earls of Warwick, Warwick Castle
(according to a label on the reverse).
with Agnew's, London.

This striking head study appears to have been used as the model for the figure at the rear centre of van Dyck's celebrated *Christ crowned with Thorns*, formerly in the Kaiser-Friedrich Museum, Berlin, and destroyed in World War II (fig. 1). Two other oil studies of heads that relate to the Berlin picture are known: a study, also executed on paper and later laid down on panel, for the headscarved man kneeling before Christ (Sotheby's, New York, 21 May 1998, lot 149a); and a sketch for the figure on the left with a raised hand, formerly in the Minneapolis Institute of Art (Christie's, New York, 10 October 1990, lot 52a), although the attributions for both have recently been questioned by Nora de Poorter (see S.J. Barnes *et al.*, *Van Dyck - A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 38, under no. I.22). The author further points to the relationship between the bearded man and the *Thomas* in the Apostle Series (*ibid.*, p. 75, no. I.63), which employs the same head but in reverse.

The remarkably bold handling of this head study is characteristic of van Dyck's style from this early phase in his career when the artist was in Rubens's studio. The apparently rapid application of paint, executed with a loaded brush, is entirely consistent with other head studies on paper by van Dyck from this period, including the *Study of a young woman (Mary Magdalene)* now in the Kunsthistorisches Museum, Vienna, and the *Young woman resting her head on her hand, probably a Penitent Mary Magdalene*, dated to *circa* 1617-18 (see the exhibition catalogue, *The Young Van Dyck*, eds. A. Vergara and F. Lammertse, London, 2013, p. 116, no. 8), which was sold at Sotheby's, New York, 22 April 2015, lot 35, for \$298,000.

We are grateful to Dr. Christopher Brown for confirming the attribution after inspection of the original.



Fig. 1 Sir Anthony van Dyck, *Christ Crowned with Thorns* © bpk



STUDIO OF AMBROSIUS BOSSCHAERT I (ANTWERP 1573-1621 THE HAGUE)

*Flowers in a gilt-mounted Wan-li vase on a ledge,
with a butterfly and a shell*

oil on panel
14½ x 9½ in. (35.8 x 24.3 cm.)

£80,000-120,000

\$110,000-150,000
€92,000-140,000

PROVENANCE:

Private collection, Germany.
Meyer; Hugo Helbing, Munich, 5 and 6 June 1934, lot 398, as 'Jan Brueghel I', illustrated.
Anonymous sale; Galerie Dr. Phil. Hans Rudolph, Hamburg, 29 and 30 March 1951, lot 435, as 'Jan Brueghel I', illustrated on the cover and pl. 39.

EXHIBITED:

Mainz, *Ausstellung Alter Kunst im Kurfürstlichen Schloss*, 1925, no. 280, as 'Jan van Breughel'.

LITERATURE:

L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruit*, Leigh-on-Sea, 1960, p. 61, no. 15, as 'Ambrosius Bosschaert the Elder'.

First recorded in the 1930s as by Jan Brueghel the Elder, it was not until 1960 that this high quality still life was correctly linked to Ambrosius Bosschaert the Elder, when Laurens Bol published it as an autograph work in his seminal *The Bosschaert Dynasty: Painters of Flowers and Fruit* (*op. cit.*). As Bol noted, the picture is closely related to the signed work on copper in the Ashmolean Museum, Oxford (inv. A539), which is generally dated to *circa* 1609. The two pictures share several of the same motifs - the blue vase (with the exception of the gilt base), the two roses, polyanthus narcissus, yellow French marigold, cyclamen and one tulip (in the top left of the present work), along with the shell in the left foreground. A number of works by Bosschaert, also dating to this period, feature varied designs of the gilt-mounted *Wan-li* vase, such as that in the Thyssen-Bornemisza Museum, Madrid (inv. 1958.4) and Kunsthistorisches Museum, Vienna (inv. 547), suggesting that the master invented variations of the motif, rather being reliant on a specific studio prop.

Despite its relationship to the Oxford picture and the obvious finesse of its execution, Dr. Fred Meijer of the RKD, The Hague, disagrees with Bol, arguing that the present work is by a talented artist active in the Bosschaert studio around 1617/18, rather than by the master

himself: 'lacking the subtlety in the details and looseness and freedom in the handling that characterises Bosschaert' (after first-hand inspection; private communication).

He raises the question as to whether the picture could have been executed by the young Balthasar van der Ast, who trained under Bosschaert and whose early output, pre-1618, is still largely shrouded in mystery. Certainly the two artists were extremely close during van der Ast's formative years. His elder sister Maria married Bosschaert in 1604 and the three of them lived together following his father's death in 1609. It appears furthermore that van der Ast was familiar with the Oxford composition, from which he borrowed the gilt base and several flowers for an early work dated 1619 (California, Norton Simon Museum, inv. M.1976), specifically the white Batavian rose, yellow French marigold and cyclamen leaf. Motifs from the vase were also adopted for another picture from the same period in *circa* 1620 (see S. Segal, 'Balthasar van der Ast', *Masters of Middelburg*, exhibition catalogue, Amsterdam, 1984, pp. 53-4, fig. 9). As Dr. Meijer also points out, the slightly naïve perspective of the gilt base of the vase is entirely in keeping with these early works by van der Ast, demonstrating the dexterous hand of an artist still in search his own artistic idiom.



3

DAVID RIJCKAERT II (ANTWERP 1589-1642)

A stoneware ewer, a Berkemeyer and a conical glass in a bekerschroef, with confectionery in a silver platter, on a ledge

oil on panel
19 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (49.7 x 35.1 cm.)

£70,000-100,000

\$91,000-130,000
€81,000-110,000

Painted by the rare and enigmatic artist David Rijckaert II, this hitherto unpublished work exemplifies the most highly regarded traits of the first generation of Flemish still life painters, with its incisive detailing of objects and illusorily subtle composition. The scarcity of the artist's work can be attributed to historical confusion with his artistic identity, his name belonging to three men successively in an extended family of painters, all registered in the *De Lijgeren* of the Antwerp Guild of St. Luke. It was only after 1995, when a large decorative still life of shells, glassware and ceramics, signed and dated 'DAVIDT.RYCKAERTS. / .1616.',

was sold in these Rooms that much was gleaned of his artistic identity (8 December 1995, lot 38A). Dr. Fred Meijer deemed the painting far too early to be by the hand of David Rijckaert III, a landscape and genre painter born in 1612 (with whose work the present artist has been confused), and not the work of the patriarch David Rijckaert I, a decorator of woodwork and sculptures, concluding that it was naturally a picture by David Rijckaert II (F.G. Meijer, 'Herkend: Een stilleven van David Rijckaert II', *Magazine Rijksmuseum Twenthe*, 2009, no. 1, pp. 26-28), from which an oeuvre could thus be reasonably established.

The chromatic palette, sharply illuminated foreground and meticulous, verisimilar treatment of everyday objects in this picture follows a tradition established by Osias Beert I (c. 1580-late 1624), Georg Flegel (1566-1638) and Clara Peeters (?1589-1657), who shaped the vocabulary of early still life painters, developing the genre that flourished in Antwerp, Haarlem and Frankfurt am Main at the beginning of the seventeenth century. Small cabinet pictures such as this were intended for intimate study by discerning viewers familiar with their symbolism, and would have hung among collections of artefacts and *naturalia*, alongside other paintings, scientific instruments, ornate objects and classical antiques.



Compositions such as this, classified as *ontbijtjes*, or 'breakfast still lifes', were both displays of gastronomic luxury and symbols of religious ideas. In the seventeenth-century culinary culture of the Dutch aristocracy and patrician middle classes, banquets consisted of up to nine courses and always concluded with dessert. Sugar confectionery came to prominence at the turn of the seventeenth century, after previously only being used for pharmaceutical purposes, and marked a dramatic transformation in taste, quickly replacing honey as a sweetener. The religious undertones

here are emphasised by the sweets that overlap as a cross in the left foreground, with the water and wine allusive to Christ's first miracle at the Marriage at Cana, together with the wine and bread as Eucharistic symbols of his blood and body.

As a display of luxury, Rijckaert renders with great meticulousness two drinking vessels, a *Berkemeier* glass and one conically shaped in a gold *bekerschroef*, or glass-holder, used to turn a simple glass into an elegant vessel by providing an intricately designed stem and base.

Judging from their representation in art, they were common devices in late sixteenth and early-seventeenth century painting and denoted high social standing. The detail of Rijckaert's rendering of the stoneware ewer further provides a wealth of visual information that identifies it as a 'Schnabelkanne', produced in the ceramics tradition of Siegburg, Germany, most probably by the potter Christian Knütgen, a member of the influential potter dynasty, between 1550 and 1600. The stylistic and decorative motifs can be closely matched to comparable objects by the maker in the Metropolitan Museum of Art, New York (fig. 1; inv. no. 11.93.3) and the Victoria and Albert Museum, London (inv. no. 8457-1863), which are distinctive in their applied moulded reliefs and incised 'kerbschnitt' chip-carved geometric decoration. The ornate, curvilinear designs typically had allegorical or religious significance and could depict entire narratives, usually made after prints of the nominal 'Little Masters' of the German school, such as Virgil Solis, Bartel Beham, and Theodore de Bry. The industry of German stoneware played an important part in the material culture of early modern Low Countries, catering to the life of Netherlandish middle classes in the sixteenth and seventeenth centuries.

We are grateful to Dr. Fred Meijer of the RKD, The Hague, for proposing the attribution on the basis of photographs.



Fig. 1 Workshop of Christian Knütgen, Ewer, 1597 (?), Gift of J. Pierpont Morgan, 1917
© The Metropolitan Museum of Art, New York



PROPERTY OF A FAMILY TRUST

4

JAN HAVICKSZ. STEEN (LEIDEN 1626-1679)

*Boors playing a game of beugelen before a country inn,
onlookers smoking beyond*

signed 'JStEEn' (lower right, on the rock, 'JS' linked)
oil on panel
20½ x 24½ in. (52.1 x 62.6 cm.)

£800,000-1,200,000

\$1,100,000-1,500,000
€920,000-1,400,000

PROVENANCE:

with Colnaghi, London, from whom acquired in
1879 by,
Colonel Arthur Pemberton Heywood-Lonsdale
(d. 1897), and by descent.

EXHIBITED:

London, Royal Academy, *Winter Exhibition*,
1885, no. 74.
London, Dowdeswell and Dowdeswell
Galleries, *A Loan Exhibition of the Pictures of
Jan Steen, in aid of the National Hospital for the
Paralysed and Epileptic, opened by H.R.H.
The Duchess of Albany*, May 1909, no. 26.
Shrewsbury, 1951, no. 42.
Birmingham, 1953, no. 96.
Liverpool, Walker Art Gallery, 1958-1972, no. 24,
on loan.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of
the Works of the Most Eminent Dutch Painters of
the Seventeenth Century*, London, 1908, I,
pp. 198-9, no. 743.
K. Braun, *Jan Steen*, Rotterdam, 1980, pp. 92-3,
no. 52, illustrated.





This little-known panel, remarkable for its near flawless state, is one of the finest exterior tavern scenes painted by Jan Steen. Its refined handling, crisp atmospheric qualities, and selective lighting all suggest a date in the first half of the 1650s, when Steen was emerging in Leiden as the most gifted and original genre painter of his generation. He had registered as a master-painter there on 18 March 1648 and while no records of his apprenticeship and training exist, it is now generally accepted that he studied under Adriaen van Ostade (1610-1685). The Heywood-Lonsdale picture lends weight to this assumption, not only in terms of the idyllic vision of rural life that it imparts, but also on account of its composition, which is based on a strong receding diagonal, very much in the vein of the elder artist. Steen was no doubt also influenced by Jan van Goyen (1596-1656), whose daughter, Margriet, he married in The Hague on 13 October 1649, and in this work, the luminous, billowy clouds and stippled application of the leaves against the sky owes a clear debt to his father-in-law.

The superb state of preservation allows for an unusually vivid appreciation of Steen's technical brilliance in his keen depictions of common folk revelling in the countryside. Several groups of figures, strategically distributed to establish a sense of depth, appear within the courtyard of a ramshackle country inn, with a dovecote perched precariously on its roof. It seems that Steen was as much interested in the rendering of the figures and their interaction as he was in the detailed observation of surfaces – brick, cloth, wood, foliage – and the different ways in which they responded to light. The two men in the foreground are playing *beugelen*, a game in which the goal was to strike a heavy leaden ball through a ring using a stick. They stand in the partial shadow of a crooked tree, whose leaves are sharply silhouetted against the bright sky. A soldier in a bright red jacket and slouch hat with a rapier at his side looks on, his evident intoxication conveyed not only by the jug in hand but by the amusing detail of his hat having fallen so as to cover his eyes. Several other figures talk, smoke, and

watch with varying degrees of interest from beyond the enclosed playing field. In the right background five people can be seen carousing around a table, their collective mirth conveyed by a portly man who, mouth agape, raises his glass.

Throughout his career, tavern life was one of Steen's favourite subjects and he repeatedly returned to the theme of people merrily playing games outside in order to capture the carefree mood of a day off. Although it is tempting to read such an apparently natural scene as an actual description of life as Steen saw it, the Heywood-Lonsdale picture more likely presents a selective view of reality, carefully designed to appeal to the city dwellers' nostalgic yearnings for the simplicity of festive rural life. Such scenes were increasingly popular among the Dutch Republic's burgeoning middle and upper-middle class urban clientele, affirming their viewers' civility when compared with the activities of the countryfolk.





(actual size)

PROPERTY OF A FAMILY

*5

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

Head of a landsknecht; and Head of a woman

the first signed with initials 'P.B' (centre right); the second indistinctly signed with initials (?) 'P[...]' (upper right)

signed with initials (.)
oil on panel, circular

5½ in. (14 cm.) diameter

a pair (2)

£120,000-180,000

\$160,000-230,000

€140.000-210.000

PROVENANCE:

PROVENANCE: In the family of the present owner since *circa* 1815.

Portrait heads of this type are rare in the surviving oeuvre of Pieter Brueghel the Younger, with Klaus Ertz listing only six in his *catalogue raisonné* (cf. K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): die Gemälde mit kritischem Oeuvrekatatalog*, Lingen, 2000, II, nos. 1376-1381). These previously unpublished panels are, therefore, particularly significant additions to the painter's work. Both the pictures are signed with the painter's initials, though the final 'B' of that included in the *Head of a woman* is now only visible in the infra-red reflectogram (available on request).

The *Head of a landsknecht*, which exists in another version in the Musée Fabre, Montpellier (*ibid.*, p. 962, no. 1379), dates to circa 1616, the year in which all of the other known 'portrait' roundels were produced. The composition appears to derive from a head included in the kings' retinue in Pieter Bruegel the Elder's *Adoration of the Magi* (National Gallery, London, inv. no. NG3556) perhaps indicative of a sketch which may have existed in the Bruegel/Brueghel workshops. In comparison to the Montpellier picture, the present work shows a more spontaneous handling of paint, especially in the vivid, impasto highlights of the feathered hat and white ruff. The *Head of a peasant woman* is an especially important addition to the group as the only known portrait roundel of a female subject by the painter. Klaus Ertz has dated it to a little before 1616, and emphasised the clear stylistic affinities it shares with the work of Marten van Cleve (K. Ertz and C. Nitze-Ertz, *Marten van Cleve 1525-1581: Kritischer Katalog der Gemälde und Zeichnungen*, Lingen, 2014, nos. 181-186).

Given the homogeneity in style, composition and size, the roundels presumably came from the same group or sequence of pictures. Brueghel's works are often typified by their proverbial, moralising subjects and these types of ideas have consequently often been applied to the 'portrait' roundels. As such, Gaston van Camp suggested in an article of 1954 that the *Head of a man* in the



(actual size)

Musée des Beaux-Arts, Bordeaux (inv. no. 7100), the *Head of a yawning man* in Brussels (Musées des Beaux-Arts de Belgique, inv. no. 6509) and the Montpellier *Landsknecht* were part of a series depicting the Seven Deadly Sins (G. van Camp, 'Pierre Bruegel a-t-il peint une série des Sept Péchés capitaux?', *Revue Belge d'Archéologie et de l'Histoire de l'Art*, XXIII, 1954, pp. 217-223). Thus the Bordeaux picture of a man in black was considered as a representation of Avarice; the Brussels picture as Sloth and the Montpellier picture as Anger. Such a group representing the Deadly Sins is certainly not beyond the bounds of Brueghel's iconographic range, though the lack of other surviving examples which could be added to the series makes a definite conclusion difficult. With reference to the present (and Montpellier) *landsknecht* comparison can also be drawn with a *circa* 1595-1599 engraving by Pieter de Jode I, after designs by Marten de Vos, depicting the *Choleric Temperament* (fig. 1). As with Brueghel's roundels, the choleric in de Jode's print is a *landsknecht* wearing an elaborately plumed hat and a long drooping moustache. The proximity of composition and expression make an association between the two convincing, and perhaps strengthens the proposed identification of Brueghel's *landsknecht* as a personification of Anger or the Choler. The *Head of a woman* remains a little more elusive to interpretation. If, however, the *landsknecht* can indeed be associated with the Choleric temperament, it may be possible that she was intended as

the Phlegmatic, characterised by an apathetic personality (perhaps referenced by the woman's calm, neutral expression) and habitually associated with women in the seventeenth century.

This lot is sold with copies of certificates for each picture by Dr. Klaus Ertz, dated 18 April 2017 and 21 April 2017, confirming the attributions.



Fig. 1 Pieter de Jode after Marten de Vos, *The Choleric Temperament*
© Rijksmuseum, The Netherlands

PROPERTY OF A DISTINGUISHED AMERICAN PRIVATE COLLECTOR

*6

THE MASTER OF THE ANTWERP ADORATION (ACTIVE ANTWERP C. 1505-1530)

A triptych: the central panel: The Crucifixion; the wings: the inner faces: A Donor, Saint James, a Carthusian monk with an angel and Christ in the Garden of Gethsemane; A Donor, Saint Elizabeth of Hungary, a beggar with an angel and Christ Appearing to Mary Magdalene; the outer faces: Christ and the Virgin ministering to the damned

oil on panel, in an engaged frame

open: 46¾ x 67¾ in. (118.8 x 172.1 cm.); closed: 46¾ x 37¾ in. (118.8 x 96.2 cm.)

£600,000-800,000

\$780,000-1,000,000
€690,000-920,000

PROVENANCE:

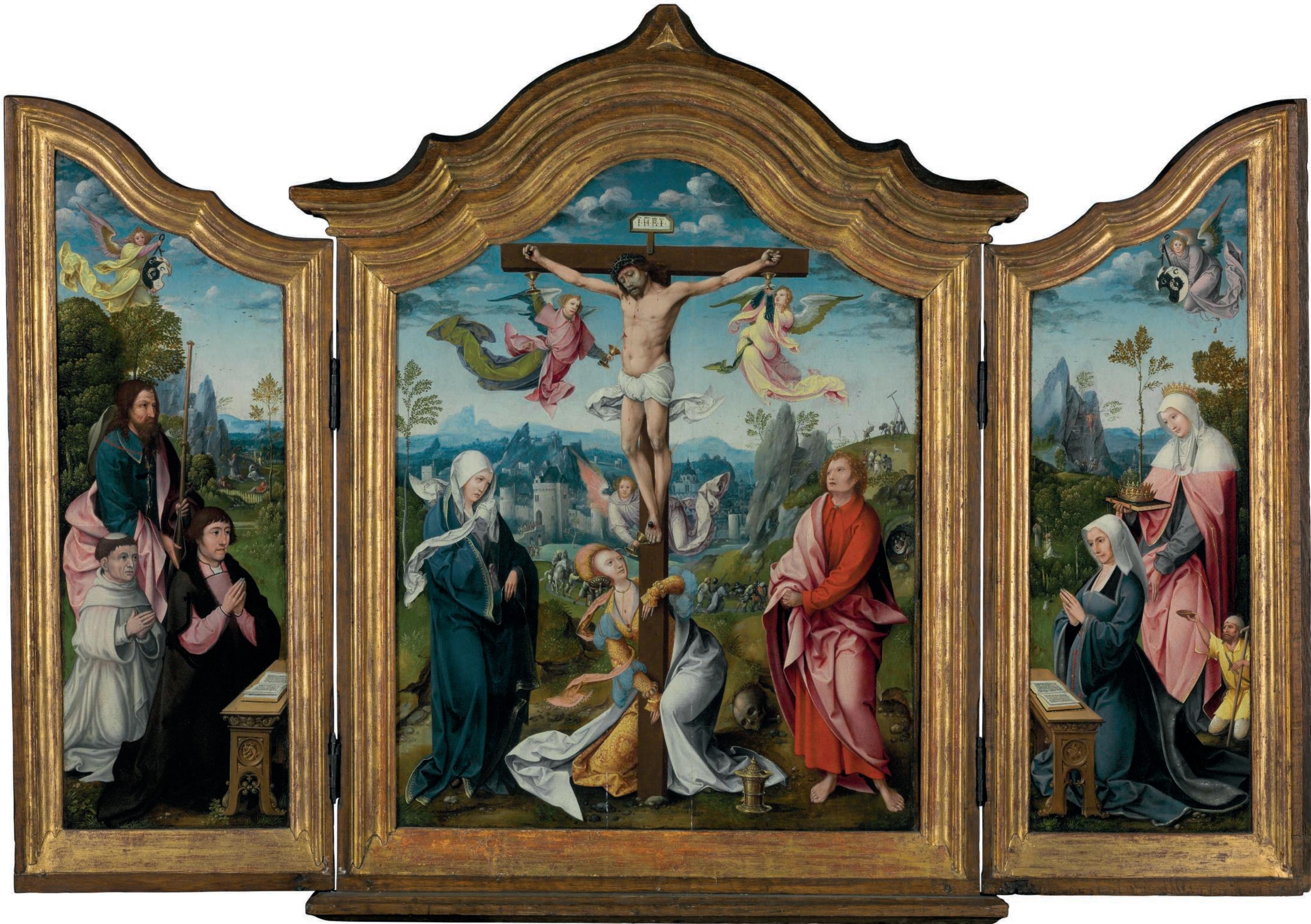
Reverend W.J. Stracey, London, 1891.
Lt. Col. T.C. Clitherow, Hotham Hall, York, 1931.
Martin Melvin, by whom bequeathed in 1949 to,
Saint Mary's College, Spinkhill, Sheffield;
Christie's, London, 12 December 1980, lot 95,
as 'The Master of the van Groote Adoration'.
Private collection, Switzerland.
Private collection, Munich.
Private collection, USA.

EXHIBITED:

London, Royal Academy of Arts, *Exhibition of Works by the Old Masters, and by Deceased Masters of the British School*, 5 January-14 March 1891, no. 159, as 'School of Cologne'.

LITERATURE:

J. Müller Hofstede, 'Jan van Dornickes Kreuzigungsaltar: ein Meisterwerk der Antwerpener Malerei vor Pieter Bruegel d. Ä.', *Wallraf-Richartz-Jahrbuch*, LII, 1991, pp. 151-61, figs. 1 and 2, as 'Jan van Dornicke'.





This exceptionally well-preserved triptych would have been an important commission for the Master of the Antwerp Adoration, an anonymous artist active during the first decades of the 16th century. The master clearly lavished his attention on this large-scale painting, inventing unusual imagery and filling it with opulent details. The artist's name is taken from a small triptych of *The Adoration of the Magi* in the Koninklijk Museum voor Schone Kunsten, Antwerp (M.J. Friedländer, *Early Netherlandish Painting: The Antwerp Mannerists: Adriaen Isenbrandt*, XI, Leyden and Brussels, 1974, pp. 26-8, pls. 52-61), which served as the basis upon which Max J. Friedländer first attempted to assemble the painter's oeuvre. He is associated with a group of largely anonymous artists active in the early 16th century who today are collectively known as the Antwerp Mannerists. These painters combined traditional Flemish naturalism with exuberant decorative details – especially in the form of fantastic costumes – and capricious, often Italianate, architectural inventions. By this time, Antwerp had become Europe's preeminent financial capital, having replaced Bruges, whose port had silted up at the end of the 15th century. Along with international banking houses, merchants and financiers converged there from all over Europe, Africa and the East to capitalise on the commerce of costly spices, metalwork, finished cloth and other luxurious goods. Bustling with exotic foreigners, valuable wares and other wonders, Antwerp offered a fertile ground for artists in search of inspiration and a lucrative market for their creations.

Exterior panels on sixteenth-century triptychs, in the rare cases when they

have not been separated from their original supports, are often in extremely poor condition due to their liturgical use and greater exposure relative to the more protected inner panels. The outer wings of this large altarpiece are not only distinguished by their remarkable state but also by their unusual subject matter. Most frequently, the outer wings of Netherlandish triptychs from this period were decorated with Annunciation scenes, often in *grisaille*. Here, however, the Master of the Antwerp Adoration has painted an astonishing scene of profound religious significance. At left, Christ and his mother appear in the foreground set against a vast, sweeping landscape that unifies the two panels. The Saviour holds his Cross and kneels on the Column to which he was bound during the Flagellation. A stream of blood from the wound on his side projects across the panel into a fountain on the opposite wing. The Virgin Mary kneels at her son's side, echoing this action by expressing a stream of milk from her breast. At right, three angels fill golden chalices with the fountain's holy liquid, which they pour over a group of tortured souls trapped in fiery Hell. Above, God the Father observes from the heavens, sanctifying the entire scene with the Holy Spirit, which descends along a beam of light in the form of a dove. The fountain, with its star-shaped basin, stone and gilt statuary, and extravagant architectural flourishes reminiscent of gothic reliquaries, may be recognised as the Fountain of Life (*fons vitae*), from which man's sins are washed away through Baptism. In this case, its purifying powers are fuelled both by the sacrament of the Eucharist (Christ's blood) and the spiritual nourishment of his mother's milk. By the 16th century, the association

of Christ's blood with the Fountain of Life was well established, with one of the most famous examples being, as Justus Müller Hofstede notes (*op. cit.*, p. 155), Claus Sluter's *Well of Moses* at the Chartreuse de Champmol, Dijon (1395-1406), which was originally surmounted by a sculpture of Christ Crucified so that as the fountain ran, the Saviour's blood would appear to pour down over the mourning angels and Old Testament prophets into the hexagonal basin.

On special occasions and feast days, the triptych would be opened to display the poignant Crucifixion scene on its interior. The origin of the Eucharistic imagery encountered on the exterior wings is made explicit in the central panel, where three angels with flamboyant, agitated garments attend to the crucified Christ, gathering his blood in their chalices. Although the kneeling donors in the wings who witness this holy scene have yet to be identified, they were surely well-to-do since they were able to afford such a commission. The coats of arms presented by the angels at upper left and right bear the initials 'G.C.', and it is therefore tempting to posit that the donors were from Italy, since Saint James the Greater would be the appropriate patron saint for a gentleman named Giacomo. His wife would therefore be Elisabetta, as she is accompanied by Saint Elizabeth of Hungary, identified by her attributes of a triple crown (for her three states of virgin, wife and widow) and the beggar, waiting to be healed. The mountainous landscape that spans the three panels is populated with minutely rendered vignettes from Christ's Passion. On the left wing, one finds the Agony in the Garden, with Judas just visible in the distance, dressed in yellow and leading





Fig. 1 Infrared reflectogram of the present lot (detail)



Fig. 2 Infrared reflectogram of the present lot (detail)

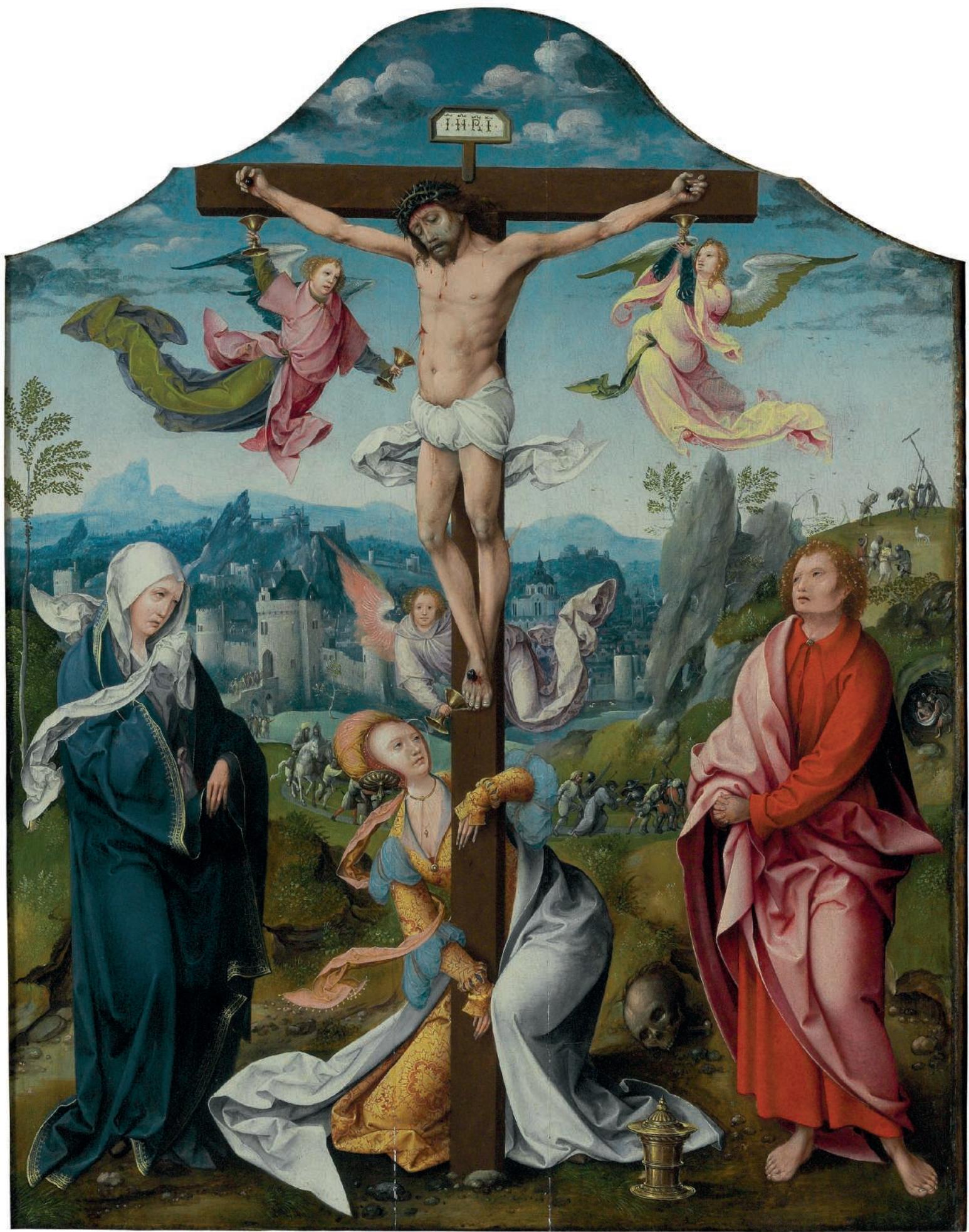
a throng of soldiers to Gethsemane. In the central panel, the magnificent walls of Jerusalem, conceived in cool blue tones used to convey atmospheric perspective, serves as the backdrop for a winding procession, with the episode of Christ carrying the Cross and taunted by his tormentors appearing between the Magdalene and Saint John. The Deposition and the suicide of Judas are portrayed above Saint John's head, while the Entombment appears behind him. The right wing features events following the Crucifixion, namely the Resurrection and Christ appearing to the Magdalene (*Noli me tangere*).

Though previously thought to be by the Master of the Von Groote Adoration, another Antwerp Mannerist contemporary to The Master of the Antwerp Adoration, and more recently, by Jan van Dornike (J. Müller Hofstede, *op. cit.*), Peter van den Brink has endorsed the current attribution on the basis of first-hand observation. He stresses that this work is by the artist's own hand, without significant workshop participation, as evidenced by the overall high quality of the picture's execution. Examination of the triptych's underdrawing confirms this assessment. Overall, the underdrawing is freely

applied in a wet medium characteristic of paintings produced in Antwerp at this time. The Master blocked out several passages of the drapery with hatching, but in general these are only used as guidelines. Changes to the composition are visible in several areas, such as the Virgin's face on the exterior left wing (fig. 1), Saint James's staff, the crippled beggar's arm, and the female donor's face. Yet even more telling are the passages in the underdrawing that are left unresolved or only summarily sketched out, such as the angels' wings (fig. 2) and God the Father with the clouds parting around him on the exterior panels, as well as the majority of the landscape and architectural details throughout the triptych. These cursorily drafted areas indicate a freedom of design that, together with the overall confidence and masterful handling of their painted execution, indicate that the Master of the Antwerp Adoration painted the triptych in its entirety, for it would be most unusual for him to leave such compositional decisions to his assistants. Van den Brink further remarks that a similar underdrawing to that of the present lot may be seen in the Master of the Antwerp Adoration's triptych of *The Adoration of the Magi* in the Musées Royaux des Beaux-Arts de

Belgique, Brussels. Notably, as Müller Hofstede observed (*op. cit.*, p. 159), certain elements from the central panel of the present lot appear on other altarpieces from the period, attesting to the Master of the Antwerp Adoration's compelling compositional inventions. The angel that appears at Christ's proper right, sporting chalices in each outstretched hand, for instance, as well as the striking figure of Mary Magdalene, who wraps her body around the base of the Cross, appear in a panel attributed to Jan de Beer in Kolumba, the Art Museum of the Archdiocese of Cologne. These same figures appear again in the central panel of a triptych attributed to the Master of 1518, formerly in the Von Ferstal collection, Vienna (sold Sotheby's, London, 16 December 1999, lot 6). Dendrochronological examination of the central panel of the present painting, which comprises three oak boards of Polish/Baltic origin, suggests a plausible creation date for the painting of 1518 onward (examination by Peter Klein, 15 May 2012).

We are grateful for Peter van den Brink for confirming the attribution to the Master of the Antwerp Adoration after inspection of the original.



PROPERTY OF A LADY

7

FRANS SNYDERS (ANTWERP 1579-1657)

A draped table laden with game, fruit, vegetables and a boar's head

signed 'F. Snyders fecit' (lower right)

oil on canvas

46½ x 52½ in. (118.2 x 133.4 cm.)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Acquired by Col. George Gosling (1842-1915),
Stratton Audley, Oxfordshire, by *circa* 1889, and
by descent.







Snyders's still lifes of larder tables, overflowing with game, fruit and meat, are some of the most enduringly popular compositions in his *oeuvre*. This completely unrecorded work is an exceptional addition to the corpus of a master who pioneered the development of Flemish still life painting.

Between 1614 and 1618, Snyders established the canonical model of his larder scene, which featured selections of luxurious delicacies – small birds, boars, artichokes, asparagus, fruit – spread over a red tablecloth. Whilst it is difficult to establish a chronology for an *oeuvre* that contains only a few known dated works, the 1630s and 40s saw the artist staging more economical compositions with a greater sense of order, unified by intersecting curves and dynamic spirals. Genre figures were eliminated to create an independent type of painting that brought the still life in greater proximity of the viewer. Greyish-green backgrounds complemented the luminous effect of his colourful palette, achieved by the application of transparent glazes, a technique he mastered in the 1610s. The large, fluid composition of this picture, coupled with the intricate detail usually found in smaller cabinet works, is a painting of exceptional quality by a master at the height of his powers, suggesting that it would have been a significant commission.

Alongside Rubens, Snyders worked for both the local civic government and the royal court in Spain, and it is depictions of game and hunting that brought him renown among his contemporaries. In their collaboration on *The Recognition of Philopoemen* (Madrid, Museo del Prado, inv. 1851) in *circa* 1609, Rubens's sketch for the work (Paris, Musée du Louvre, inv. M.I.967) provided Snyders with the compositional paradigm of later still lifes such as the present. Rubensian baroque

diagonals imbue Snyders's larder scene with monumental grandeur, while the focus is concentrated on the right side of the table, viewed from a high vantage point so as to reveal a deeper and more realistic sense of three-dimensional space.

The compositional balance gains a moral dimension in the shadowed overabundance of luxuries to the right, pyramidal interwoven around the popular motif of the boar's head, both a hunting trophy and the bearer of a multitude of symbolic associations, from sexual virility to the sinner and the devil. It opposes the left, a register viewed in religious iconography as at God's favoured 'right' hand, with the bright simplicity of the *tazza*, bathed in a golden light and laden with fruit, the grapes symbolic of the blood of Christ and the Eucharist, the apples, the Fall of Man, and the vine and branches, Christ and his followers, unyielding to

(the parrot's) attack. In this balance of life and death, the narrative is framed by two living creatures that intersect the composition: the cat and parrot. The cat was a common motif in Snyders's animal repertory, viewed as a thief and companion to witches and their master the devil, and associated with the sense of sight and its adverse affect on human behaviour. The parrot conversely was a popular pet of the aristocratic city patrician and thus a sign of social importance. The cat's pursuit and the parrot's obliviousness are allusive to the viewer's heedless admiration of the painting's luxuries, indifferent that they too are part of the same cycle of life and death, and a warning against the dangers of visual temptation.

We are grateful to Dr. Fred Meijer of the RKD, The Hague, for confirming the attribution on the basis of photographs. Dr. Meijer considers the work to be an excellent addition to Snyders's *oeuvre*.



Fig. 1 Sir Peter Paul Rubens, *The Recognition of Philopoemen*, c.1609, Musée du Louvre, Paris © Bridgeman Images

SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Saint Sebastian after His Ordeal

signed 'VAN DYCK' (centre right, on the bank)
 oil on canvas
 77½ x 55 in. (197.2 x 139.7 cm.)

£1,200,000-1,800,000

\$1,600,000-2,300,000
 €1,400,000-2,100,000

PROVENANCE:

(Possibly) Palazzo Borghese, Rome, from where acquired by, Melchior Cardinal de Polignac (1661-1742), Paris. (Possibly) Anonymous sale; Messrs. Langford, The Strand, London, 26 March 1778 (=2nd day), lot 45, as 'St. Sebastian shot with Arrows': 'The terrible subject the artist has rendered in a manner new, by the poetical manner in which he has treated it. The presence of the angels shew that the saint has received the crown of martyrdom. The cherub, who is employed in pulling out the arrows, seems to suffer with him; his sympathy is pictured in the most lively manner in his attitude and countenance. The colouring and execution speak for themselves. It would be to affront the taste of the spectators to presume to make any encomium on it; all who have seen it allow it to be the most capital picture of this subject in the world, that of Raphael himself not excepted.' In the collection of the present owner's family since the 19th century.

Painted in *circa* 1627-32 during the artist's second Antwerp period, this imposing and hitherto unpublished canvas showing *Saint Sebastian after His Ordeal* is an important addition to Van Dyck's oeuvre.

The picture corresponds closely to Van Dyck's treatment of the subject in the Musée du Louvre, Paris (fig. 1). That work, which was in the celebrated collection of Everhard Jabach before being sold to King Louis XIV of France in 1671, has until now been considered the prime version. In the 2004 *catalogue raisonné* of the artist's work, Horst Vey lists four copies of the Louvre canvas: the picture at Copenhagen; that from the von Wendland collection and sold at Nagel, Stuttgart, 20-21 June 2002, lot 78; that in Le Havre; and the picture in Manchester Art Gallery, which shows a quiver and armour in the lower right corner, in place of the thistle (H. Vey in S. Barnes *et. al.*, *Van Dyck, A complete catalogue of the paintings*, New Haven and London, 2004, pp. 286-7, no. III.52). Notwithstanding the condition of the Louvre picture, which was restored in 1977, there is a strong argument for considering the present canvas to be the prime version.

This picture, which is signed on the bank, differs chiefly in the presence of an arrow in Sebastian's thigh, while the feathered

arrow in the saint's torso extends towards the attending angel's head. A *pentimento* in the latter arrow suggests the artist changed its position as the composition developed. Interestingly, of the four copies listed by Vey (*ibid.*), three correspond precisely in this regard by showing the arrow in Sebastian's thigh while only the Copenhagen picture follows the Louvre canvas. A further copy, showing both arrows but with the saint's armour in the foreground, was in the Wallraf-Richartz Museum, Cologne (inv. no. 2295), and later sold in 1944.

The handling of the present work seems unquestionably freer and more sophisticated than the Louvre *Saint Sebastian*. The artist's characteristic use of black paint, applied in bold sweeping strokes, to lay-in the figures is clearly evident in the saint's right leg and raised arm. The masterful treatment of the principal angel, whose head corresponds closely to that of the left cherub in Van Dyck's *Charity* (London, National Gallery), and the red drapery of the angel entering the composition from the left edge, are conspicuously finer than their counterparts in the Paris picture. Furthermore, Sebastian's head, which is shown in a slightly more slumped position, is captured here with startlingly few fluid strokes of dark paint.





Fig. 1 Sir Anthony van Dyck, *Saint Sebastian Rescued by Angels*, Musée du Louvre, Paris © Bridgeman Images

In 1627, after nearly six years in Italy, Van Dyck returned to the city of his birth and embarked on the most prolific period of his career, displaying a 'positively inhumane appetite for work' (G. Glück, *Van Dyck: Des Meisters Gemälde*, 2nd ed., Stuttgart and Berlin, 1931, p. XXVII, the translation quoted after Barnes et. al., 2004, p. 240). Despite the effects of the ongoing war between the Spanish Netherlands and the States-General, the demand for Counter-Reformation art was still strong in Flanders; during the following years the artist received a vast number of commissions for religious works, possibly helped by Rubens's

absence from Antwerp between 1628-30. The subject was a favourite of the artist's and, as Vey notes (*op. cit.*), Van Dyck's paintings of Sebastian, the most important of the plague saints as well as the patron saint of the militia guilds, were probably used as votive images as well as altarpieces. Unlike the pictures from his early years in Antwerp in which Sebastian is shown being bound and prepared for martyrdom (Paris, Musée du Louvre; Munich, Bayerische Staatsgemäldesammlungen; and Potsdam, Bildergalerie, Schloss Sanssouci), Van Dyck's treatment of the subject after his return from Italy shows

the wounded saint tended by angels following his ordeal. Here Sebastian's extended arm and bound hand, a gesture that both frames the scene while heightening the saint's suffering, reveals his exposure to Venetian and Bolognese art and displays his own response to the idiom of contemporary Baroque painting. Whilst there is no direct source for the saint's pose, it does in part echo the figure of the bound protagonist from Titian's *Perseus and Andromeda*, the picture that was in Van Dyck's collection at the time of his death in 1641 and is now in the Wallace Collection, London.

The well documented influence of Titian, so eloquently revealed in the numerous copies of the Venetian painter's work in Van Dyck's Italian sketchbook (London, British Museum), is not only exhibited in the artist's style from this period but also in his decision to sign his work in capitals, as illustrated here. Although Van Dyck was an irregular signer of his paintings, the artist's signature does appear on other key works from this period, including the *Mystic Marriage of Saint Catherine* in the Royal Collection, the portraits of Peeter Stevens and Anna Wake (dated 1627 and 1628 respectively) in the Mauritshuis, The Hague, and the magnificent full-length of *Philippe Le Roy* in the Wallace Collection, London.

Although the identities of those working in Van Dyck's workshop during this period are unknown, the number of variants and contemporary copies of his compositions, painted to meet the demands of his patrons, attest to the importance of his assistants who would frequently be called on to paint the minor passages of his grand-scale commissions. Dr. Christopher Brown, to whom we are grateful for confirming the attribution, has suggested that there is some studio involvement in the landscape of the present work.

Sebastian is said to have been an officer in the Praetorian guard during the reign of Diocletian (3rd century A.D.). He was a secret Christian and for his support of two like-minded, fellow soldiers, was condemned to be shot to death by arrows; this ordeal he survived, thanks to the ministrations of Saint Irene, only subsequently to be clubbed to death.



WORKSHOP OF LUCAS CRANACH I (KRONACH 1472-1532 WEIMAR)

*The Mystic Marriage of Saint Catherine of Alexandria, with
Saints Margaret, Barbara and Dorothy*

with the artist's serpent device and dated '1532' (lower right)
oil on panel
24 x 15½ in. (61 x 39.7 cm.)

£100,000-150,000

\$130,000-190,000
€120,000-170,000

PROVENANCE:

Walter Maximilian de Zoete (1845-1934),
Colchester; his sale (t), Christie's, London,
5 April 1935, lot 61 (160 gns.), when acquired by
the following,

with Spink, London.

J.H. Clements Ansell, London; Christie's,
London, 25 October 1940, lot 63,
(20 gns. to Farillo [?]).

Anonymous sale [The Property of a Deceased
Estate]; Christie's, London, 12 December 1975,
lot 127, as 'L. Cranach'.

Anonymous sale; Auktionhaus Nagel, Stuttgart,
9 March 1976, lot 880, as Lucas Cranach I and
mistakenly recording the provenance of the
painting in the Count Lobkowitz collection,
Castle Raudnitz, when acquired by the present
owner.

Though Cranach spent the first documented years working in Vienna between 1501 and 1504, his summons to Wittenberg in 1504 was a watershed moment in his career. Following his appointment as court painter to Frederick III, Elector of Saxony (1463-1525), by 1507 the painter had established his workshop, which rapidly grew in size and efficiency to cater to the high demand for the painter's work. Cranach's studio practice was carefully organised in order to produce a precise, homogenous style across its output and as such, much of its work remains increasingly difficult to separate from that of the master himself. Dating to *circa* 1516-20, this panel is an important and relatively early example of the Cranach workshop's production, demonstrating the precision, detail and skill of the studio and the assistants who practised in it.

The Mystic Marriage of Saint Catherine was a widespread and popular iconography throughout Europe during the late Middle Ages. Though reference to Saint Catherine as the 'bride of Christ'

does appear in devotional texts like the *Golden Legend*, the first known written account of her marriage emerged in a Latin treatise of 1337. It recounted Catherine's education on Christianity and faith by a hermit, which eventually led to a vision of the Virgin and Child, who placed a ring on her finger, selecting her as his heavenly bride. In Northern Europe, the marriage was frequently depicted as part of a larger composition, gathering a number of other female saints around the Virgin and Child. The so-called *Virgo inter Virgines* type usually placed the figures in a landscape, often in an enclosed garden that served to reference the purity of the Virgin and saints - here the same effect is created with the dark curtain held by the *putti*. Though the iconography was popular in Germany, it is tempting to suggest that Cranach may have seen some of the prominent examples of this type of composition during his visit to the Netherlands in 1508, like the *Virgin and Child with Saints* by the Master of the Legend of Saint Lucy, made for the altarpiece of the rhetoricians guild of the *Drie Sanctinnen* (Saints Catherine, Barbara and Mary Magdalene) in Our Lady's Cathedral in Bruges.

The Virgin martyrs in the present work, dressed in the fashionable attire of patrician women of the Wittenberg Court, were regularly depicted together and widely venerated as the *Virgines Capitales*, the four 'capital Virgin' saints. The appearance of this group stemmed from the popular cult of the Fourteen Holy Helpers, a canonical group of saints venerated for their qualities as intercessors, of whom Saints Catherine, Barbara and Margaret formed a

part. With the increasing importance conferred on saints and martyrs as effective means of gaining closer access to God and for their qualities as protectors and assistants during the fourteenth century, the three saints were increasingly venerated as an additional and distinct devotional group from the Holy Helpers. The popularity of Saint Dorothy - she was the most commonly depicted saint in German devotional prints - quickly saw her addition to the assembly. The cult of the *Virgines Capitales* emerged in popular devotions before it became more widely accepted as part of official church liturgy and doctrine.

Cranach and his workshop produced a number of pictures of the marriage of Saint Catherine, often accompanied by other saints (usually the other *Virgines Capitales*) during the 1510s and early 1520s, varying the compositions and iconography. Dating to the second half of the decade between *circa* 1516 and 1518, the prototype from which the present workshop panel derives is now in the Szépművészeti Múzeum, Budapest (inv. no. 133), with additional versions formerly in the Landesmuseum, Gotha, and a panel which reproduced the composition without Saints Margaret or Dorothy in the Lobkowitz collection (inv. no. 11558). The present picture, attributed to the workshop of Cranach by the Cranach Digital Archive, dates to around the same period as the Budapest picture, following its composition closely, and reproducing with similar precision the delicate brushwork in the hair and the careful construction of the gold brocades.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

10

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

The Birdtrap

oil on panel

15¾ x 22¼ in. (39 x 56.5 cm.)

£1,200,000-1,800,000

\$1,600,000-2,300,000

€1,400,000-2,100,000

PROVENANCE:

Auguste Coster, Brussels; his sale, J. & A. Le Roy, Brussels, 4 April 1907, lot 122.
Anonymous sale [The Property of a Foreign Collector]; Sotheby's, London, 8 July 1981, lot 30, where acquired by the father of the present owner.

LITERATURE:

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 244, no. 19.
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit kritischem Oeuvrekatolog*, Lingen, 1988/2000, II, p. 617, no. E706, illustrated, where described as 'besonders hell und lichtblau in der Farbe, eine gute eigenhändige Arbeit Pieters II'.





Fig. 1 Pieter Bruegel I, *Hunters in the Snow*, Kunsthistorisches Museum, Vienna

This picture is a finely preserved example of what is arguably the Brueghel dynasty's most iconic invention and one of the most enduringly popular compositions of the Netherlandish landscape tradition. Although no fewer than 127 versions from the family's studio and followers have survived, only forty-five are now believed to be autograph works by Pieter Brueghel the Younger himself, with the remainder being largely workshop copies of varying degrees of quality (K. Ertz, *op. cit.*, pp. 605-30, nos. E682 to A805a). Painted on a single, uncradled panel, Klaus Ertz praises this picture as 'besonders hell und lichtblau in der Farbe, eine gute eigenhändige Arbeit Pieters II' ('exceptionally luminous and light blue in colour, a good autograph work of Pieter II'; *op. cit.*).

Debate remains as to which member of the Brueghel family devised the prototype for this successful composition. Traditionally, the prototype has been thought to be a painting attributed to Pieter Brueghel the Elder, signed and dated 1565, now in the Musées Royaux des Beaux-Arts, Brussels. That view is not, however, beyond dispute: although Friedländer considered it to be an autograph work by the Elder, authors as early as

Groemann and Glück were doubtful of the attribution, and the question remains open. Another signed version, dated by Shipp to 1564, formerly in the A. Hassid collection in London, has also been considered to be the original by the Elder. Moreover, the invention of this popular composition could be entirely Pieter the Younger's or alternatively that of his younger sibling Jan (for a summary of the debate, see Ertz in *Breughel-Breughel*, exhibition catalogue, Essen, Antwerp and Vienna, 1997-1998, pp. 169-71). Beyond doubt is that the design of the *Birdtrap* was inspired, to a great degree, by Pieter the Elder's celebrated masterpiece *Hunters in the Snow* of 1565, belonging of the artist's famous cycle of the Seasons (fig. 1; Vienna, Kunsthistorisches Museum; the others: Prague, Lobkowicz Palace; and New York, Metropolitan Museum of Art).

Whatever the prototype, the distinctive beauty of the composition remains unchallenged. After the Vienna picture, the view is one of the earliest pure representations of the Netherlandish landscape (in the catalogue of the exhibition *Le siècle de Brueghel*, Brussels, Musées Royaux des Beaux-Arts, 27 September-24 November 1963, p. 69, George Marlier identified the village

depicted as Pède-Ste-Anne in Brabant, the silhouette in the background being that of Antwerp) and one of the seminal examples of the theme of the winter landscape. In contrast to the Elder's *Hunters in the Snow*, where the figures walk through a rather sombre, still countryside, where the air is clear and biting cold, in Pieter the Younger's *Birdtrap*, the figures are enjoying the pleasures of winter in a more welcoming atmosphere. The painting indeed offers a vivid evocation of the various delights of wintertime: in the landscape blanketed in snow, a merry band of country folk are skating, curling, playing skittles and hockey on a frozen river. The cold winter air, conveyed with remarkable accuracy by the artist's muted palette, mainly made up of blues and earthy tonalities, is intelligently broken up through the bright red frocks worn by some of the figures, enlivening the whole picture. Yet the most characteristic feature of the composition is the almost graphic, intricate network of entwined bare branches set against the snow or the light winter sky. It creates a lace-like, almost abstract pattern of the utmost decorative effect.

But beneath the seemingly anecdotal, light-hearted subject lies a moral commentary on the precariousness of life: below one of Pieter Bruegel the Elder's engravings, *Winter – Ice skating before St. George's Gate, Antwerp*, is the inscription *Lubricitas Vitae Humanae. La Lubricité de la vie humaine. Die Slubberachtigheyt van's Menschen Leven*, that is the 'Slipperiness [or fragility] of human life' was added. This label invests the *Birdtrap* with new meaning: the picture emphasises the obliviousness of the birds towards the threat of the trap, which, in turn, is mirrored by the carefree play of the skaters upon the flimsy ice. Likewise, the fishing hole in the centre of the frozen river, waiting for the unwary skater, and the figures of the two children running heedlessly towards their parents across the ice despite the latter's warning cries, function as a reminder of the dangers that lurk beneath the innocent pleasures of the Flemish winter countryside. Brueghel delivers with this fine work a message of lasting poignancy about the uncertainty and fickleness of existence.



**THE MASTER OF MEMPHIS
(ACTIVE FLORENCE C. 1500-1510)**

The Madonna and Child with Saints Mary Magdalene and Catherine

oil on panel, tondo
45½ in. (114.7 cm.) diameter

£200,000-300,000

\$260,000-390,000
€230,000-340,000

PROVENANCE:

Casa Pucci, Florence, by 1911.
with Galerie Matthesen, Berlin, 1928.
R.A. Kinnersley.
Anonymous sale; Sotheby's, London,
28 November 1962, lot 171, as 'Raffaellino del
Colle'.
with Sabin Gallery, London.
with Frascione, Florence, January 1968.
Art market, Milan, by 1974.
Private collection, Rome, by 1991.
with Fine Art Paintings LLC, Delaware,
where acquired by the present owners in 2006.

LITERATURE:

J.A. Crowe and G.B. Cavalcaselle, *A History
of Painting in Italy. Umbria, Florence and Siena.
From the Second to the Sixteenth Century*,
London, 1911, L. Douglas (ed.), IV, p. 290,
as 'Filippino Lippi'.
R. van Marle, *The Development of the Italian
Schools of Painting*, The Hague 1931, XII,
pp. 341-2, as 'Filippino Lippi'.
H. Bodmer, 'Der Spätsil des Filippino Lippi',
Pantheon, X, 1932, pp. 354-5, illustrated,
as 'Filippino Lippi'.
A. Scharf, *Filippino Lippi*, Vienna, 1935,
pp. 116-7, no. 139, illustrated, as 'Workshop of
Filippino Lippi'.

K.B. Neilson, *Filippino Lippi. A Critical Study*,
Cambridge, Massachusetts, 1938, pp. 141-2,
as 'Workshop of Filippino Lippi'.
J.K. Nelson, 'The Later Works of Filippino Lippi
from his Roman Sojourn until his Death (ca.
1489-1504)', Ph.D. dissertation, Institute of Fine
Arts, New York University, New York, 1992,
p. 275.
J.K. Nelson, *Da Ambrogio Lorenzetti a Sandro
Botticelli*, exhibition catalogue, Galleria Moretti,
Florence, 2003, pp. 208-13.
J.K. Nelson and L. Waldman, 'La questione
dei dipinti postumi di Filippino: Fra Girolamo
da Brescia, il "Maestro di Memphis" e la pala
d'altare a Fabbrica di Peccioli', in F. Falsetti
and J.K. Nelson (eds.), *Filippino Lippi e Pietro
Perugino: La Deposizione della Santissima
Annunziata e il suo restauro*, exhibition
catalogue, Florence, 2004, p. 129, fig. 11.
P. Zambrano and J. K. Nelson, *Filippino Lippi*,
Milan, 2004, p. 609, no. R26.
M. Pia Mannini, *Filippino Lippi. Un bellissimo
ingegno*, Florence, 2004, p. 51, no. 12.



This substantial *tondo*, evidently painted for private devotion and formerly in the Pucci collection, Florence, was first recorded by Captain Langton Douglas in his revised edition of Crowe and Cavalcaselle's pioneering *magnum opus* with a qualified attribution to Filippino Lippi. Stylistically this indeed implies an intimate knowledge of Lippi's late style. Van Marle considered it to be by Filippino himself but Alfred Scharf, in his responsible monograph, was the first to suggest that it was a workshop production; in 1992 Everett Fahy recognised that it belongs to a group of pictures by a close associate of Filippino. This included an altarpiece from Tavernelle, which Fahy, in 1968, had assigned to his Master of Tavernelle

(Niccolò Cartoni?), on the premise that these might be by Cartoni, a pupil of the artist mentioned by Vasari, who may be the Niccolò di Simone, known as Squarcialupi (1476-1525?), who was active in Arezzo. Federico Zeri subsequently gave the Tavernelle altarpiece to his Master of the Campana Cassoni. Nelson in turn renamed the painter the Master of Memphis, after his most ambitious independent work, the *Saint Francis in Glory* at Memphis (fig. 1; Brooks Museum of Art, inv. no. 61.190; Zambrano and Nelson, *op. cit.*, no. R32).

Nelson suggests that the Memphis Master worked in Lippi's *bottega* in the Via dei Servi. As Fahy recognised, the artist collaborated with Filippino in the

two scenes from the Story of Moses in the National Gallery, London (inv. nos. 4904-5; *ibid.*, nos. 61A and B), and evidently built up a substantial clientele. Nelson notes the heads of the saints in this *tondo* derive from two in Filippino's altarpiece of 1501 at Bologna (*ibid.*, no. 62), a source that a Florentine patron might not have recognised, and that the Madonna and Child were based on the fresco of 1498 at Prato (Museo Civico, no. 1439; *ibid.*, no. 54A), although the position of the Child's head was changed. The seraphim and small clouds are very similar to those in the Memphis picture while the sweep of the landscape is paralleled in the Moses panels. A date after 1501, but probably not long after Lippi's death in 1504, seems plausible.



Fig. 1 Workshop of Filippino Lippi (The Master of Memphis), *Saint Francis in Glory*
Gift of the Samuel H. Kress Foundation 61.190 © Memphis Brooks Museum of Art





TUSCAN RENAISSANCE CASSONE PANELS

FROM A PRIVATE COLLECTION
(LOTS 12-19)



CASSONI: AN INTRODUCTION

Cassoni, also known as *forzieri* or *cofani*, were rather large trunks or boxes, rectangular in shape, and often made in pairs, designed to contain the dowry and jewels of a bride. They were usually commissioned for weddings and would be transported during the *domumductio* to the house of the groom (fig. 1), to be placed in the nuptial bedroom.

The term *cassone* in fact was probably first used by Giorgio Vasari to identify such pieces of furniture. Vasari devoted considerable space to them in the 1568 edition of his *Lives of the Artists*, underlining how in that period they had already long gone out of fashion. In Florence, in the 14th and 15th centuries, they were mostly called *forzieri*, while in Siena the name *cofani* was more common.

Cassoni could be decorated in various ways, including gilded and painted gessoed reliefs, or they could be carved or inlaid, or decorated with leather. The most elaborate decorative schemes appeared on the front and the sides, though more simple painted designs and lettering could also be present on the reverse or inside the structure, particularly under the lid, where sometimes figures lying prone were painted.



Fig. 1 Giovanni di Ser Giovanni Guidi, Lo Scheggia, *Trajan and the Widow* (detail), lot 13

The examples from the early 14th century were rather simple. They were usually painted in a single colour, often red, with metallic strips to reinforce the structure. One example can be seen in the fresco by Giotto, *The Annunciation to Saint Anne*, in the Scrovegni Chapel, Padua (fig. 2). More complex decorative schemes started to appear in Florence in the middle of the 14th century and shortly thereafter. This is evident in a small group of *forzieri* made in the third quarter of the century, with small decorative scenes, in painted gesso, showing gardens of love or knights with falcons, alternating between metallic strips. The dimensions of these objects, which in this period were somewhat smaller (generally *circa* 55 x 140 x 55 cm.), would become progressively larger in the course of the successive decades.

Narrative scenes, painted on the fronts of *cassoni*, appear for the first time in Florence between 1370 and 1400 (the first documented evidence dates from 1378). One of the earliest examples of a painted front for a *cassone* shows *Charles III of Durazzo conquering Naples* (fig. 3; New York, Metropolitan Museum of Art) and was made in *circa* 1382. This work gave the name to its anonymous Florentine author, the Master



Fig. 2 Giotto di Bondone, *The Annunciation to Saint Anne*, Scrovegni Chapel, Padua, Italy
© Bridgeman Images



Fig. 3 The Master of Charles III of Durazzo, *The Conquest of Naples*, Rogers Fund, 1906 © The Metropolitan Museum of Art, New York

of Charles III of Durazzo, who was the main early exponent of the genre: from the 1380s until the 1410s he enjoyed a sort of monopoly in the manufacture of decorated marriage *cassoni*. His style is clearly shown here in one of his earliest and best preserved works, *The Story of Diana and Actaeon* (lot 15). In this first period the subjects shown on *cassoni* could be mythological – though with figures in contemporary dress – or derive from more recent literary works, with a particular predilection for Boccaccio, one of whose stories is shown in the second *cassone* front by the anonymous Master of Charles in this sale (lot 16).

In the first decades of the 15th century, there are known to have been around ten workshops, mainly in Florence, focused on the pictorial decoration of furniture, but in the majority of cases, modern scholarship has not managed to link any specific work to these shops.

There are, though, numerous *cassoni* that can be securely attributed to two important exponents of Florentine painting in this period, Giovanni Toscani (1372-1430), one of whose works is included in this collection (lot 14), which also shows a story from

Boccaccio, and Giovanni dal Ponte (1385-1437/38). Some of the greatest artists of the early Renaissance, like Paolo Uccello and Domenico Veneziano, also painted *forzieri*.

However, it was only around 1440 that a new generation of artists, definitively abandoning courtly style and subject matter, fully embraced the innovations of the Renaissance and a more coherent use of classical antiquity, also in the form of *cassoni*. The protagonists of this period, when the genre scaled its greatest heights, were Giovanni di Ser Giovanni, called Lo Scheggia (1406-1486), and Apollonio di Giovanni (1415/17-1465), both of whom are represented here (lots 12 and 13).

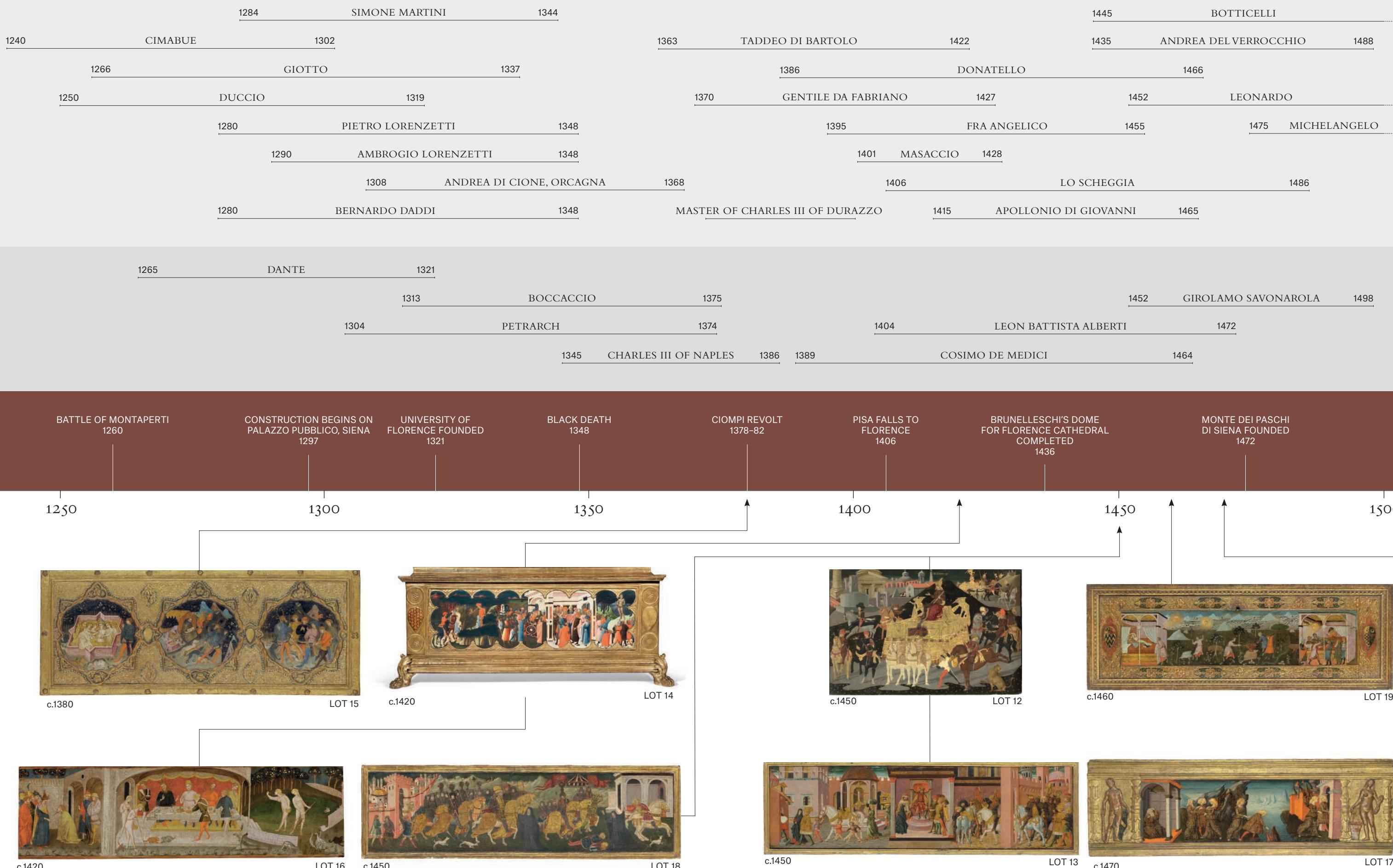
Although Florence was undoubtedly the main centre in which painted *cassoni* were made and decorated, there were also other areas of production, the most important of which were probably Siena (lot 19) and, during the course of the 15th century, also Verona (lot 17).

Lorenzo Sbaraglio

SCIPIONE AF.



FLORENCE / SIENA 1250–1500





TUSCAN RENAISSANCE CASSONE PANELS FROM A PRIVATE COLLECTION (LOTS 12-19)

12

APOLLONIO DI GIOVANNI (FLORENCE C. 1416-1465)

The Triumph of Scipio Africanus: a cassone panel

tempera and gold on panel
16½ x 24¾ in. (41 x 62.8 cm.)
inscribed 'SCIPIO-AFC.' (upper centre); and 'M-AGRIPPA-L-P-C-III.'
(upper left, on temple architrave)

£250,000-350,000

\$330,000-450,000
€290,000-400,000

PROVENANCE:

Thomas Gambier-Parry (1816-1888), Highnam Court, Gloucester.
Anonymous sale [Dr. Gustav Rau, Stuttgart];
Sotheby's, London, 20 April 1988, lot 1, as
'Attributed to Apollonio di Giovanni', acquired
by the following,
with Hazlitt, London, from whom acquired by,
Property from the Estate of Jan Mitchell; (t)
Sotheby's, New York, 27 January 2011, lot 118.





Fig. 1 Apollonio di Giovanni, *The Triumph of Caesar*



The present lot

Apollonio di Giovanni, who worked in partnership with Marco del Buono, was, to judge from his extant work, the most successful *cassone* painter of mid-quattrocento Florence. The hero of republican Rome, Scipio, who defeated the Carthaginians, had an obvious appeal in ostensibly republican Florence, and it is not surprising that five *cassoni* fronts celebrating him by Apollonio are known. This panel, which to judge from its exceptional condition may be from a *spalliera* rather than a chest, is almost certainly the pendant to the *Triumph of Caesar* (fig. 1), formerly in the Faringdon collection, which was sold at Christie's, New York, 25 January 2002, lot 21 (E. Callmann, *Apollonio di Giovanni*, Oxford, 1974, p. 73, no. 52, pl. 205).

The two panels are of almost identical size and the views of Rome in the backgrounds are closely related to the schematic views of the city in the *Triumph of Scipio* at Cambridge (*ibid.*, no. 10) and one of a pair of scenes from the *Aeneid* at New Haven (*ibid.*, no. 6). The Column of Trajan and the Pantheon, here partly accurately inscribed

'M.AGRIPPA.C.P.C.III', are grouped in the same way in the Cambridge picture, in which the Claudian Aqueduct is placed to the left of these and the rotunda of San Stefano is omitted, while Scipio enters through the gate beside the Tiber, and the Castel Sant'Angelo with the gate west of this are shown on the nearer side of the river, but the Pyramid of Cestius is omitted. In the New Haven panel, the Castel Sant'Angelo and the walls at either side are shown, and within these, from the left, a large rotunda, the Column of Marcus Aurelius, Santa Maria in Aracaeli with its steps, the Capitol and the Pantheon. Part of the Pantheon (also with Agrippa's dedicatory inscription) and the Column appear in the ex-Faringdon picture, in which the steps to Santa Maria in Aracaeli, the stairs to the Capitol (their positions reversed as in the New Haven panel), a narrow stretch of the city wall and the Colosseum are shown in the same positions as in the Cambridge picture. Apollonio clearly assumed that his patrons would have some specific knowledge of Roman monuments and sought to use these to give specific meaning to his narratives.

Callmann never saw the ex-Faringdon picture but noted that it must have been among Apollonio's 'more ambitious works' (*op. cit.*) and this may fairly be said of the panel under discussion.

Thomas Gambier-Parry (1816-1888), painter and connoisseur, who inherited a substantial sugar fortune, formed the remarkable collection of early Italian and other pictures, the bulk of which passed to the Courtauld Institute. A number of pictures remained at Highnam, including at least one ostensibly complete *cassone*.

Dr. Rau was an energetic collector with wide-ranging interests and his possessions were sold to support philanthropic causes. Jan Mitchell, whose business interests included a number of distinguished restaurants, had a serious interest in the fine arts; his collection of pre-Columbian gold was presented to the Metropolitan Museum of Art and encouraged by his friend, Lord Weidenfeld, he endowed the Mitchell Prize for art historical publications.

SCIPIO AE.



13

**GIOVANNI DI SER GIOVANNI GUIDI, LO SCHEGGIA
(SAN GIOVANNI VALDARNO 1406-1486 FLORENCE)**

Trajan and the Widow: a cassone panel

tempera and gold on panel, the reverse painted in a red ochre gesso
17¾ x 62¼ in. (44 x 158 cm.)

£300,000-500,000

\$390,000-640,000

€350,000-570,000

PROVENANCE:

Émile Gavet, Paris, by 1889, as
'Benozzo Gozzoli'.

Vincent Korda, London.

J.N. Rosenberg, New York.

Rose Art Museum, Brandeis University,
Waltham, Massachusetts.

Anonymous sale; Sotheby's, New York, 7 June
1978, lot 76, as 'The Master of Fucecchio'.

Alberto Bruschi, Grassina, by 1995.
Private collection, Florence.

EXHIBITED:

San Giovanni Valdarno, Casa Masaccio, *Il
fratello di Masaccio, Giovanni di Ser Giovanni
detto lo Scheggia*, 14 February-16 May 1999,
no. 17.

LITERATURE:

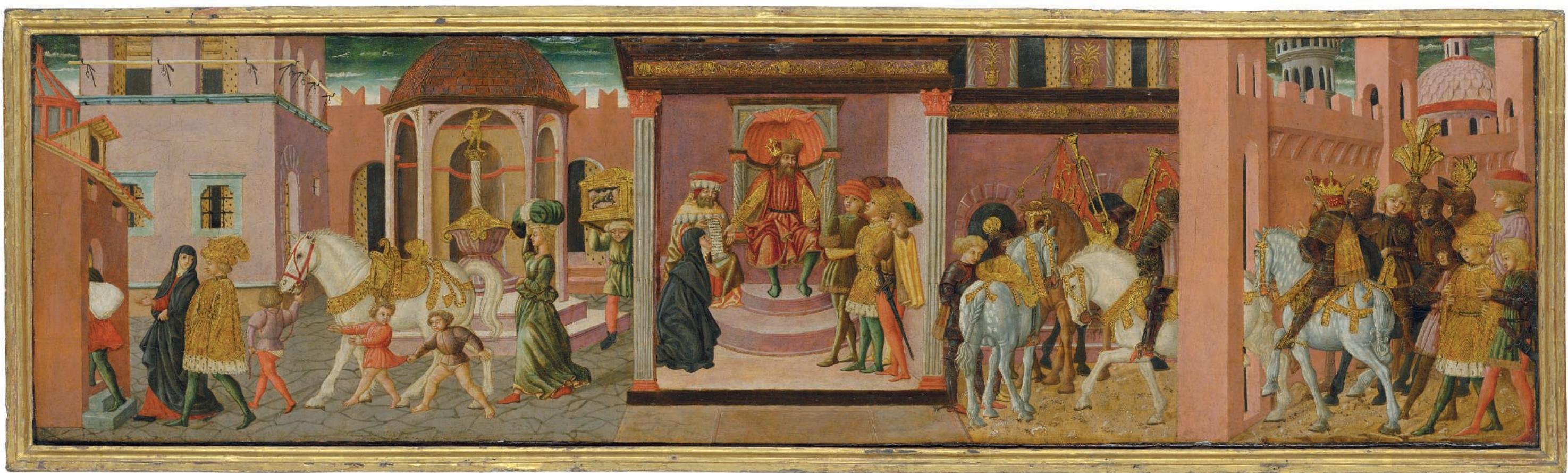
É. Molinier, *Collection Émile Gavet: Catalogue
Raisonné, précédé d'une étude historique
et archéologique sur les œuvres d'art qui
composent cette collection*, Paris, 1889, pp. 184-
5, no. 789, illustrated, as 'Benozzo Gozzoli'.

B. Fredericksen and F. Zeri, *Census of Pre-
Nineteenth Century Italian Paintings in North
American Public Collections*, Cambridge, 1972,
p. 483, as the 'Master of Fucecchio'.

E. Callmann, *Apollonio di Giovanni*, Oxford, 1974,
p. 29, note 22, pl. 226 (detail), as 'Attributed to
the Fucecchio Master'.

C. Klapisch-Zuber, 'Les noces feintes,
Sur quelques lectures de deux thèmes
iconographiques dans les cassoni florentins',
I Tatti Studies, VI, 1995, pp. 12-30, fig. 2, as
'Scheggia', with full bibliography, 12, note 5.

L. Bellosi and M. Haines, *Lo Scheggia*, Florence
and Siena, 1999, p. 83, as 'Scheggia [...] opera
assai matura'.





In 1969, Luciano Bellosi demonstrated that a substantial group of *cassoni*, previously assigned to the Master of the Adimari Cassone (on the basis of a *spalliera* panel in the Accademia, Florence) or the Master of Fucecchio (after an altarpiece in the Museo Civico of that town), was painted by Giovanni di Ser Giovanni, known as Lo Scheggia, the 'splinter', perhaps on account of his small stature, who was the younger brother of Masaccio. Unlike the latter, who died at the age of 26, Scheggia had a long career. While his religious productions can seem uncompromising to modern taste, he had a genuine gift for narrative, which he expressed in his secular panels. That he was chosen, presumably by Piero de' Medici, to supply the *desco da parto* for the birth of Lorenzo de' Medici (fig. 1; New York, Metropolitan Museum of Art) in 1449 indicates the esteem in which Scheggia's work in the genre was held. Such details as the boys in the left hand scene imply a study of classical sculpture

and no doubt an awareness of the *cantorie* of both Donatello and Luca della Robbia for the Cathedral at Florence.

Formerly incorrectly thought to represent the story of Lionora de' Bardi and Ippolito Buondelmonti, which has been attributed to Alberti, the panel was identified by Fredericksen and Zeri as of the *Justice of Trajan*, more frequently referred to as *Trajan and the Widow*; the iconography is comprehensively considered by Klapish-Zuber and by Salvatore Settis ('Traiano a Hearst Castle', *I Tatti Studies*, 6, 1995, pp. 31-82). A second panel of the subject associative with the artist, in poor and repainted condition, was in the Brockhaus collection in Leipzig (Bellosi and Haynes, *op. cit.*, p. 86).

The subject, widely known from Jacopo da Voragine's *Golden Legend*, which combined elements that have been current since at least the eighth century, was retold by Dante in Book 4 of the

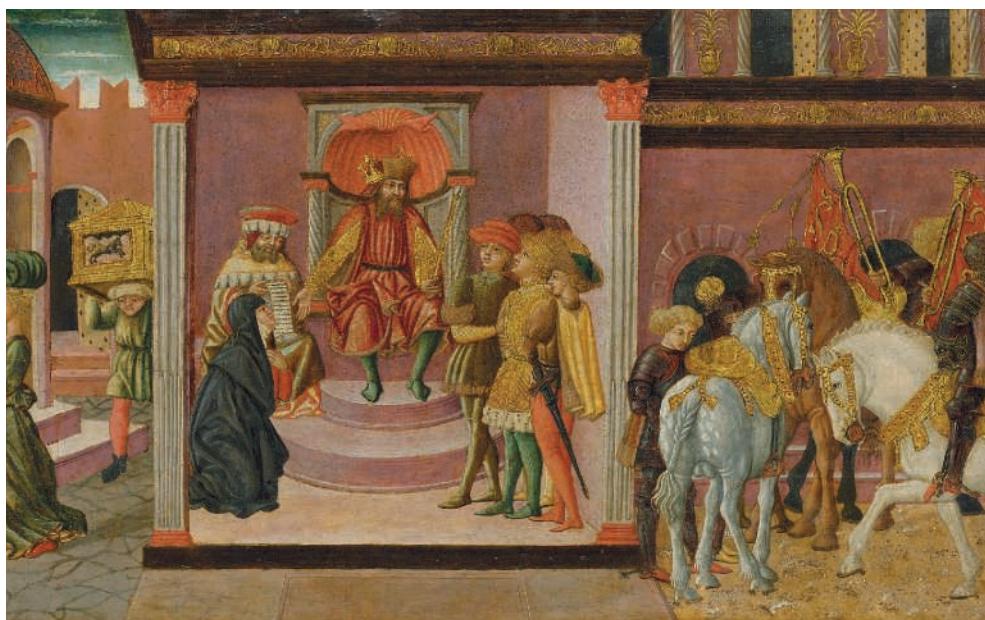
Purgatory of the Divine Comedy. As the Emperor Trajan prepared to leave for a campaign, a widow asked for justice for her son who had been killed by Trajan's son; the emperor promised this on his return, but, after she pointed out that he might not come back, duly held a court. Rather unusually, the action in the panel is from the right. Trajan's army has mustered outside Rome, and the horse from which his son has dismounted is held by two grooms. In the centre the emperor is enthroned in a classical pavilion, his son on his left, the widow in black opposite; behind her is a seated lawyer. Trajan determines that his son will marry the widow. On the left, in a small piazza within the city with a shrine, the widow approaches her house and invites Trajan's son to enter this. Two boys gambol by the charger from which he has dismounted, and behind a woman bearing a bundle is followed by a servant, presumably assisted by another, weighed down by the gilded *cassone* he bears.



Fig. 1 Giovanni di Ser Giovanni, Lo Scheggia, *Triumph of Fame, a birth salver of Lorenzo the Magnificent*. Purchase in memory of Sir John Pope-Hennessy: Rogers Fund, The Annenberg Foundation, Drue Heinz Foundation, Annette de la Renta, Mr. and Mrs. Frank E. Richardson, and The Vincent Astor Foundation Gifts, Wrightsman and Gwynne Andrews Funds, special funds, and Gift of the children of Mrs. Harry Payne Whitney, Gift of Mr. and Mrs. Joshua Logan, and other gifts and bequests, by exchange, 1995
© Metropolitan Museum of Art, New York



Trajan's army gathers outside Rome (detail)



The Emperor Trajan enthroned, his son on his left, the widow opposite (detail)



The widow invites Trajan's son to enter her house, while a cassone is brought in (detail)





14

GIOVANNI TOSCANI (FLORENCE 1372-1430 ?)

Scenes from the tale of Ginevra and Bernabò of Genoa and Ambrogiuolo of Piacenza (Boccaccio, Decameron, II, 9): a cassone front

tempera and gold on panel, mounted, perhaps in the 19th century, with elements from a somewhat later chest,
the reverse element of which is decorated with a motif of a lozenge with crosses set at the angles divided in
two rows by diagonal bands
the painted surface: 16 $\frac{1}{8}$ x 56 $\frac{3}{4}$ in. (42.8 x 144.4 cm.);
the chest: 33 x 76 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in. (83.6 x 194.3 x 69 cm.) overall

£600,000-900,000

\$780,000-1,200,000
€690,000-1,000,000

PROVENANCE:

(Probably) Acquired in Florence by an English collector in the 19th century, at the same time that the pair was acquired by a predecessor of Captain G. Pitt-Rivers, of Hinton St. Mary; Christie's, London, 2 May 1929, lot 80 (304 gns. to Durlacher).
Anonymous sale [Private collection, UK]; Phillips, London, 6 July 1999, lot 61.
Private collection, Florence.

EXHIBITED:

London, Courtauld Gallery, *Love and Marriage in Renaissance Florence: The Courtauld Wedding Chests*, 12 February-17 May 2009, no. 4.





Fig. 1 Giovanni Toscani and Studio, Cassone with Scenes from Boccaccio's *Decameron* © National Galleries of Scotland

This exceptional and unusually well-preserved cassone front was attributed to Toscani in 1999 by Everett Fahy and has been recognised as the pendant to that in the National Gallery of Scotland (fig. 1; inv. no. 1738), which depicts earlier episodes in the story of Ginevra, Bernabò and Ambrogiuolo from Boccaccio's *Decameron* (Giornata II, 9. November). When staying in Paris, the Genoese merchant Bernabò Lomellini bet a younger man, Ambrogiuolo, that his wife Ginevra would not surrender to him within three months; Ambrogiuolo contrives to be taken into her bedroom

in a chest and examine her body as she slept, finding a mole under her breast and removing objects from the room, as is shown in the Edinburgh panel. Ambrogiuolo then pretended that he had won his bet. This panel shows Bernabò's servant's attempt to murder Ginevra in a gorge 'shut in by high rocks and trees' and after she has dissuaded him, removing her fine clothes; her dressed as a man, Sicurano da Finale, and in the service of the Sultan of Alexandria as governor of Acre, asking Ambrogiuolo how the items he had stolen from her had come into his possession; her in a

blue dress partly unlaced to reveal her true identity, to the Sultan of Alexandria, with the now impoverished Bernabò kneeling to beg her for mercy; and Ambrogiuolo's fate, bound to a stake, naked and covered with honey which attracted swarms of flies, wasps and gadflies. The story of female virtue was of course particularly appropriate for a marriage chest, and the subterfuge of the introduction of a chest shown in the Edinburgh cassone must have seemed particularly telling.



The present lot (reverse)



Fig. 2 Cassone © Victoria and Albert Museum, London

The Edinburgh panel was attributed to Rossello di Jacopo Franchi by Antal. Luciano Bellosi in his key article on the artist ('Il Maestro della crocefissione Griggs: Giovanni Toscani', *Paragone*, CXCIII, 1966, pp. 44-58) advanced the attribution to Toscani, whom he identified on the basis of a documented fresco at Santa Trinità, Florence, but incorrectly stated that this was less fine in quality than other works of a similar nature that had been assigned to the Griggs Master. Toscani, who was *camerlengo* of the Arte dei Legnaiuoli in 1424, described himself as a *cofanaio* (casket maker) and was one of the most subtle exponents of the late gothic style in Florence. Although primarily a painter of religious works, Toscani was the most accomplished Florentine *cassone* artist of the age of Lorenzo Monaco and the young Fra Angelico. The attribution of both *cassoni* to him was endorsed in the 2009 catalogue by Caroline Campbell (*op. cit.*) and is manifestly correct.

Although the *Decameron* had been treated by earlier illuminators, none had treated the story of Ginevra and Toscani thus was not constrained by any traditional iconography. His narrative is explicit. His range of observation is beautifully expressed, not least in the tree trunks set against pink soil that matches the pink of the undulating hills behind. The prominent rug in the centre of the composition was particularly appropriate for the context of the sultan's court. Like other somewhat later depictions of similar rugs in later *quattrocento* painting, including a work by Lorenzo di Credi at Bagno a Ripoli, it probably derives from a western Anatolian rather than an Egyptian prototype.

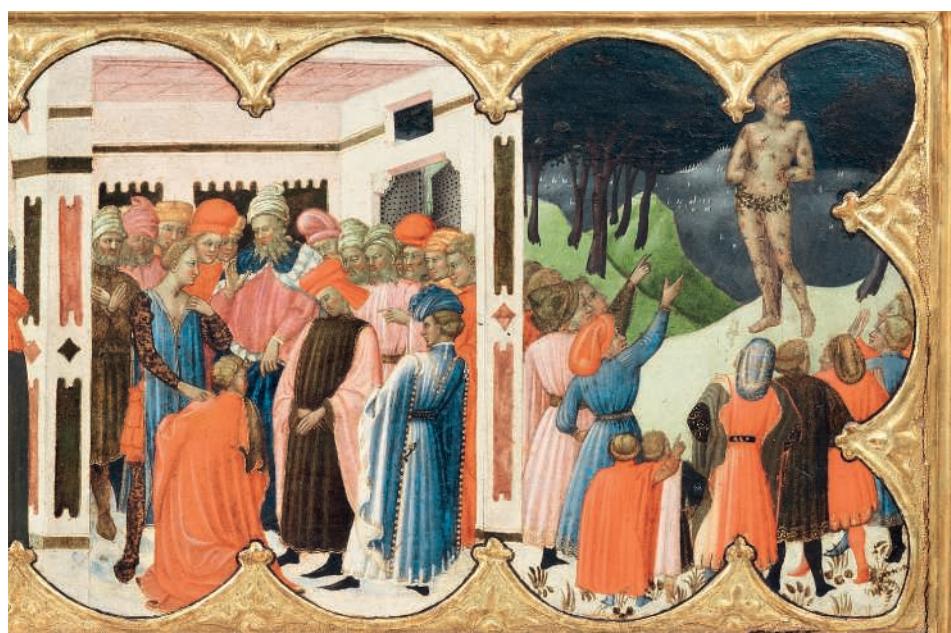
The status and construction of the chest was considered by Campbell. Like that at Edinburgh, it was evidently 'restored' in the nineteenth century, presumably in Florence, although apparently not by the craftsman who worked for William Spence, the main dealer in the field. The pattern on the backs of both *cassoni* has been compared with that of a chest in the Victoria and Albert Museum (fig. 2; inv. no. 317-1894) which is dated about 1345-54.



Bernabò's servant attempts to murder Ginevra (detail)



Ginevra, dressed as a man, in the service of the Sultan of Alexandria (detail, left); and Ginevra, in a blue dress, with Bernabò kneeling, begging for mercy (detail, right)



Ambrogiuolo bound to a stake and covered with honey (detail, right)

15

**THE MASTER OF CHARLES III OF DURAZZO:
FRANCESCO DI MICHELE? (ACTIVE FLORENCE BY C. 1382)**

The Story of Diana and Actaeon, with Saint Jerome: a cassone panel

tempera and gold on panel
18 $\frac{1}{8}$ x 49 $\frac{3}{4}$ in. (48 x 126.4 cm.)

£150,000-250,000

\$200,000-320,000
€180,000-290,000

PROVENANCE:

Anonymous sale; Bonhams, London,
8 December 2010, lot 9, as 'Attributed to
The Master of the Hercules Cassone'.

EXHIBITED:

Florence, Museo Stibbert, *Le Opere e I Giorni,
exempla virtutis favole antiche e vita quotidiana
nel racconto dei cassoni rinascimentali*,
26 September 2015-6 January 2016, no. 1.3.





Fig. 1 The Master of Charles III of Durazzo, *The Conquest of Naples*, Rogers Fund, 1906 © The Metropolitan Museum of Art, New York

This panel was recognised as the work of the Master of Charles III of Durazzo by Mattia Vinco. It may originally have formed a pair with a front of the *Hunt of Diana*, related to, but distinct from, that in the Museo Stibbert, Florence (exhibited in 2015-6, *op. cit.*, inv. no. 1.2). The artist, who developed in parallel with his contemporaries Mariotto di Nardo and Agnolo Gaddi, is named after the cassone front of the *Conquest of Naples* by the Master of Charles III of Durazzo in the Metropolitan Museum of Art, New York (fig. 1; inv. no. 07.120.1). The fullest account of the artist is that of Everett Fahy ('Florence and Naples: a Cassone Panel in the Metropolitan Museum of Art', *Hommages à Michel Laclotte*, Milan, 1994, pp. 231-43). He plausibly argues that the New York panel was ordered soon after September 1382, when Charles III, who had entered Naples on 28 June 1381, claimed the crown of Hungary: that panel is thus the earliest surviving datable cassone front. As King of Naples, Charles quickly formed an alliance with Florence, which may explain his employment of a Florentine painter. Miklós Boskovits, who initially assigned a small group of panels including that in New York to his

Master of Cracow, subsequently named the master after the New York picture, associating with it a number of other secular works. To this group Fahy added other cassone panels and a casket of 1389 in the church of San Martino a Mensola, near Florence, as well as the altarpiece of 1391 in the same church, the name-piece of the Master of San Martino a Mensola, who, on the basis of documentary evidence, was identified by Luciano Bellosi in 1985 as Francesco di Michele (L. Bellosi, 'Francesco di Michele, il Maestro di San Martino a Mensola', *Paragone*, 1985, XXXVI, pp. 57-63). Fahy correctly noted that the inclusion in the San Martino altarpiece of Saint Henry of Hungary may reflect an interest on the donor's part to the house of Durazzo, which had inherited the Anjevin claim to Naples. His recognition that the two groups of pictures were by the same hand establishes that Francesco di Michele was a versatile artist, painting both religious works and what must be recognised as a pioneering group of cassone panels.

The artist's visual range is implied both by the figures and by the animals,

some of which may derive from earlier manuscripts. In the compartment on the left Diana - who wears a crown with a *fleur-de-lis* motif which may imply an Anjevin context - and her nymphs are observed as they bathe in a raised pool by Actaeon; in the central scene Actaeon, now transformed into a stag is pursued by four of his own hounds, the contour of a hill separating him from Saint Jerome who holds open his book, the moustached Turk beside whom was presumably intended to allude to the saint's withdrawal to the desert of Calchis, south of Aleppo; in the final compartment, his dogs attack Actaeon who is confronted by his former attendants below the two jagged mountains, which are seen from a greater distance in the central section.

Lorenzo Sbaraglio fairly states that this is the best preserved cassone front of its date ('tra le fronti di cassone di fine Trecento in miglior stato di conservazione'; *op. cit.*, exhibition catalogue). The preservation of the painted compartments is matched by that of the framing round these that is so characteristic of the artist.



16

THE MASTER OF CHARLES III OF DURAZZO: FRANCESCO DI MICHELE? (ACTIVE FLORENCE BY C. 1382)

*The story of King Charles and the Maidens (Boccaccio, Decameron, X, 6):
a cassone panel*

tempera and gold on panel, inset

11 $\frac{1}{2}$ x 41 $\frac{1}{2}$ in. (30.2 x 104.4 cm.), including additions of $\frac{3}{8}$ in. (1 cm.) to the top and bottom

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Berkshire Museum, by 1943 (no. 15).
with E. and A. Silberman Galleries, New York.
Anonymous sale; Christie's, London,
7 July 2000, lot 191.
Anonymous sale; Hampel, Munich,
7 December 2012, lot 389.

LITERATURE:

E. Callmann, 'Subjects from Boccaccio in
Italian Painting, 1375-1525', *Studi sul Boccaccio*,
1995, XXIII, p. 53, no. 71, fig. 11,
as 'Florentine School, Early Fifteenth Century'.

This panel was evidently the first of a pair
relating a story recounted at length by
Boccaccio. The Florentine Messer Neri
degli Uberti built a house with a garden
and fishpond at Castellamare di Stabia
on the Bay of Naples. Charles of Anjou,
King of Naples visited Castellamare
in the 'hot season' and asked to see
Neri's garden. On the left Neri is shown
receiving the king. In the centre of the
panel the king is seen as he dines in a
loggia, flanked by his host and Count
Guy de Montfort, while his other three
attendants and a servant wait on them;
they watch as Neri's two golden-haired
twin daughters, Ginevra and Isotta, in
ostensibly transparent close-fitting linen
robes make their obeisance as they
approach the pool: the first, who holds a
pole in her right hand and bears fishing
nets on her left shoulder, has already
stepped into the water, while her sister
bears a frying pan, faggots, a tripod, oil
and a lit taper. On the right the sisters
are shown in the pool: the pole is now
held by the second sister who uses it to
search for the fish that were then caught
by her companion. The king fell in love
with Ginevra but was persuaded by de
Montfort that this was not appropriate,
and provided magnificent dowries,

deciding that the girls should be married
as his own daughters rather than Neri's.
The pendant cassone front would have
shown King Charles presiding over
the girls' wedding to Maffo da Palizzi
and Guglielmo della Magna. What is
remarkable is the fidelity with which the
painter has adhered to Boccaccio's tale,
despite having to compress the narrative.

The convincing attribution to the
Durazzo Master, for whom see the note
to lot 15, was made by Everett Fahy
before the sale in 2000. Like the other
panel by the artist in the collection, this
example expresses the artist's taste
for incidental detail, exemplified by the
birds who watch as the maidens fish.
In view of the artist's association with
Charles III of Durazzo, whose claim to
his kingdom of Naples derived from the
conquest of this by his ruthless ancestor,
Charles of Anjou, it seems probable that
the cassone was commissioned by a
supporter of the king, who was an ally of
Florence. The subject would have been
particularly appropriate for a marriage
of two sisters. Ellen Callmann recorded
no other cassone of this subject in her
comprehensive list of pictures illustrating
the *Decameron*.



LIBERALE DA VERONA (VERONA C. 1445-1526/9)*Tobias and the Angel: a cassone panel*tempera, gold and silver on panel
68 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (174.7 x 55 cm.)

£150,000-250,000

\$200,000-320,000
€180,000-290,000**PROVENANCE:**

(Possibly) Palazzo Ducale, Urbino.
 Marczell de Nemes, Budapest; his sale,
 Frederik Muller & Cie, Amsterdam, 13
 November 1928 (=1st day), lot 15, as 'Francesco
 di Giorgio'.
 William Randolph Hearst, New York; Hammer
 Galleries, New York, 1-3 May 1941, p. 19,
 illustrated.
 Nelson-Atkins Museum of Art, Kansas City, inv.
 no. 41-9, 1941-1984, as 'Francesco di Giorgio',
 Property sold by Order of the University
 Trustees of the William Rockhill Nelson Trust,
 Kansas City; Sotheby's, New York, 3 June 1987,
 lot 82, as 'Workshop of Francesco di Giorgio'.
 Art Market, Florence, in 1998.

LITERATURE:

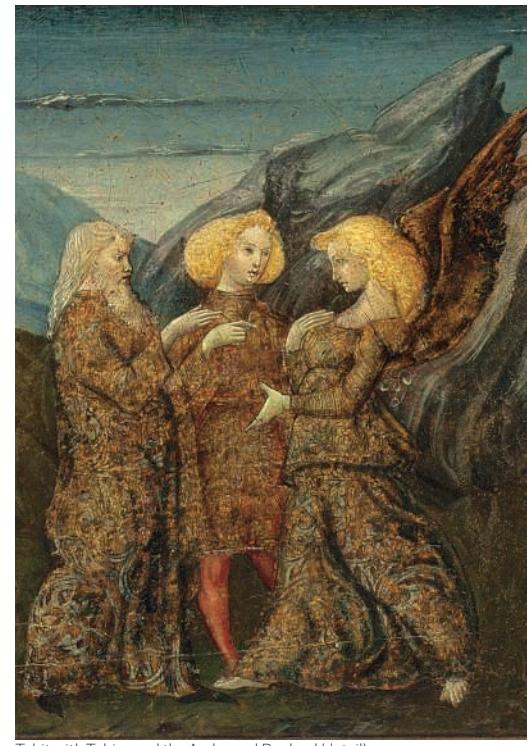
P. Schubring, *Cassoni*, Leipzig, 1923,
 supplement volume, p. 5, no. 936, pl. XVII, as
 'Francesco di Giorgio'.
 A. McComb, 'The Life and Works of Francesco
 di Giorgio', *Art Studies*, Princeton, 1924, II, p. 20,
 pl. 19, as 'Francesco di Giorgio'.
 T. Borenius, 'Italian Cassone Paintings',
Apollo, London, 1926, III, pp. 132-133, no. 15, as
 'Francesco di Giorgio'.
 A. Venturi, *Studi dal Vero*, Milan, 1929, pp. 87-
 88, fig. 52, as 'Francesco di Giorgio'.
 P. Miciatelli, 'Cassoni Senesi', *La Diana*, 1929,
 IV, p. 124, pl. 25, as 'school of Francesco di
 Giorgio'.
 S. Brinton, *Francesco di Giorgio Martini of Siena*,
 London, 1934, p. 33.
 R. van Marle, *The Development of the Italian
 Schools of Painting*, The Hague, 1937, XVI,
 pp. 256-7, 286 and 292, fig. 138, as 'Francesco
 di Giorgio'.
 A.S. Weller, *Francesco di Giorgio 1439-1501*,
 Chicago, 1943, pp. 122-123, fig. 42.

F. Lugt, 'Man and Angel', *Gazette des Beaux
 Arts*, New York, 1944, XXV, p. 346, as
 'Francesco di Giorgio'.
*Handbook of the Collections of the William
 Rockhill Nelson Gallery of Art*, Missouri, 1959, p.
 262, as 'Francesco di Giorgio'.
 C. del Bravo, 'Liberale da Verona', *Paragone*,
 1960, CXXIX, p. 32, as 'Liberale da Verona'.
 C. del Bravo, *Liberale da Verona*, Florence, 1967,
 pp. CXVIII-CXIX, as 'Liberale da Verona'.
 B. Berenson, *Italian Pictures of the Renaissance:
 Central and North Italian Schools*, London
 and New York, 1968, I, p. 140, as 'Francesco di
 Giorgio'.
 B.B. Fredericksen, *The Cassone Paintings of
 Francesco di Giorgio*, J. Paul Getty Museum,
 Malibu, 1969, IV, pp. 23-26, pl. 12-13, as
 'Francesco di Giorgio'.
 B.B. Fredericksen and F. Zeri, *Census of Pre-
 Nineteenth-Century Italian Paintings in North
 American Public Collections*, Massachusetts,
 1972, pp. 74 and 589, as 'Francesco di Giorgio'.
 C.M. Kaufmann, *Catalogue of Foreign Paintings
 Before 1800 in the Victoria and Albert Museum*,
 London, 1973, p. 114, as 'Francesco di Giorgio'.
 H.-J. Eberhardt, 'Liberale da Verona', *Maestri
 della Pittura Veronese*, Verona, 1974, p. 110.
 R. Toledano, *Francesco di Giorgio Martini*, Milan,
 1987, p. 153, no. A6, in 'Appendice II: opere di
 erronea attribuzione'.
 K. Christiansen, L.B. Kanter and C.B. Strehlke,
Painting in Renaissance Siena 1420-1500,
 exhibition catalogue, Metropolitan Museum of
 Art, New York, 1988, p. 325.
 E. Callman, *Grove Dictionary of Art*, under
 'Cassone', VI, p. 4, pl. 5.
 G. Hughes, *Renaissance Cassoni*, Michigan,
 1997, pp. 181-2, illustrated.
 L. Bellosi et al., *Francesco di Giorgio e il
 Rinascimento a Siena 1450-1500*, exhibition
 catalogue, Milan, 1993, pp. 228, 234 and 242-3,
 under no. 39, fig. 1.





Tobit is blinded by a sparrow's dung (detail)



Tobit with Tobias and the Archangel Raphael (detail)



Raphael instructs Tobias to catch a fish in the Tigris (detail)



Raphael and Tobias arrive at the city of Rages (detail)

As was customary, the narrative unfolds from the left: Tobit's eye is blinded by the dung of a sparrow; Tobit with his son Tobias who is about to depart with the Archangel Raphael; Raphael instructs Tobias to catch a large fish in the Tigris; and Raphael arriving with Tobias at the gate of the city of Rages, home of Raquel and the latter's future wife, Sara. As Weller and Fredericksen argued, a lost pendant cassone would have shown Tobias's return to cure his father and his subsequent wedding, the latter scene of course particularly appropriate for a marriage chest. The subjects of

the flanking figures in relief represent Hercules and, very probably, Flora. The device on the escutcheon held by the latter was legible in 1928 as the head of a wild boar, which as Fredericksen notes was used in Siena by the Capacci family, while that held by Hercules was read in 1928 as an oak leaf, used by among other Sienese families, the Insegni, the Lucarini, the Minucci and the Marsile (Fredericksen, *op. cit.*, 1969, p. 26). The subject of Tobias and the Angel, although popular with Florentine patrons, was relatively unusual in Siena.

The demand for *cassoni* in Siena in the 1470s and 1480s was evidently unprecedented, and several workshops must have specialised in supplying these. No signed or specifically documented example survives, and no panels survive that can be assigned to two of the painters who executed works of the kind in the 1470s, Francesco di Bartolomeo Alfei and Paolo d' Andrea, who is known to have been an associate of the most versatile Sienese artist of the period, Francesco di Giorgio Martini. This panel was first associated with the substantial corpus of panels considered to be by

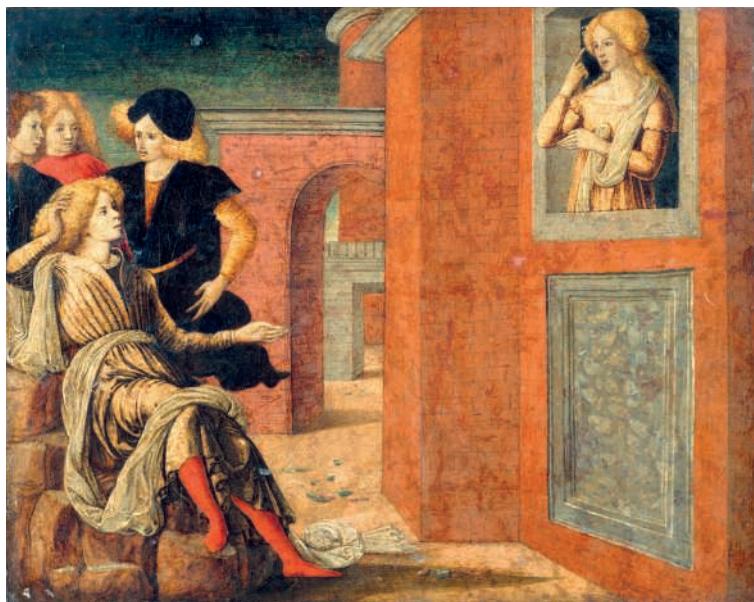


Fig. 1 Liberale da Verona, *Scene from a Novella*, Gwynne Andrews Fund, 1986
© The Metropolitan Museum of Art, New York



Fig. 2 Liberale da Verona, *The Chess Players*, Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
© The Metropolitan Museum of Art, New York

Francesco di Giorgio by Schubring, the pioneer of *cassoni* studies, whose attribution was followed by scholars of the calibre of Venturi, van Marle, Weller and Berenson. More recently it, with other panels previously given to Francesco, has been attributed by Del Bravo to Francesco's gifted contemporary, Liberale da Verona, who worked in Siena from 1466 for roughly a decade and, with his associate Girolamo

da Cremona, supplied the celebrated series of illuminations for the choirbooks of the Duomo there; he dated this panel about 1470 and considered that it reflected the influence of the Sienese painter, Guidoccio Cozzarelli. Del Bravo's attribution has been accepted by Eberhardt, Toledano, De Marchi, Callman and others. As Fredericksen notes, the 'bushy' hair in this panel is paralleled in the work of both Liberale and Girolamo:

he notes that features like the rocks and hills are 'very foreign to Francesco', but was inclined 'to look upon it as a work of Francesco's in which he is trying hard to integrate details of Liberale's manner with his own' (*op. cit.*, 1969). He associated it with a panel of the *Story of Virginia* (with Wildenstein, 1968) and tentatively proposed a date of 1467-9.

The sense of movement in this panel, and in others including the Loyd *Triumph of Chastity* (Oxford, Ashmolean Museum, on loan), is indeed paralleled in the miniatures of the choirbooks. A fine example of an illuminated manuscript by Liberale, in fact, will be offered in the sale of Valuable Books and Manuscripts, Christie's, London, 12 July (see left). However, some scholars, including Luke Syson, do not consider any surviving *cassone* panels from Siena to be by Liberale. The very blond hair of both the Archangel Raphael and Tobias in this panel have an intriguing parallel in three sections of a *cassone* front divided between the Metropolitan Museum of Art, New York (figs. 1 and 2; inv. nos. 1986.147 and 43.98.8 respectively) and the Berenson collection at I Tatti (no. P40): that *cassone* is by the same hand as the *Triumphal Procession: Aurelian and Zenobia*. In the Northampton collection (see the exhibition catalogue, *Renaissance Siena, Art for a City*, London, National Gallery, 2007-8, no. 53), the painted section of which is flanked as in the panel under discussion by reliefs.



Liberale da Verona (1441-1526), *David in Prayer*, initial 'B' cut from a Giant Psalter, illuminated manuscript on vellum [Verona, 1490s], 322 x 283mm., framed.
To be included in the sale of Valuable Books and Manuscripts, London, 12 July 2017, estimate £60,000-90,000

18

**THE MASTER OF THE SANTA FELICITÀ ADORATION OF THE MAGI
(ACTIVE FLORENCE MID-15TH CENTURY)**

Trajan and the Widow: a cassone panel

tempera and gold on panel, in an engaged frame
18½ x 63½ in. (47 x 161 cm.)

£50,000-80,000

\$65,000-100,000
€58,000-92,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1985, lot 69, as 'Scheggia'.

Anonymous sale; Christie's, London, 9 July 2008, lot 249, as 'Master of the Epiphany of Santa Felicità'.

The story of the Emperor Trajan's encounter with the widow, widely known from the *Golden Legend* and related by Dante in Book X of *Purgatory* was evidently favoured by Florentine patrons.

This panel was attributed by Everett Fahy on the basis of a photograph to Scheggia in 1985, but when he inspected it in 2007, he re-attributed it to the artist's contemporary, Paolo Schiavo, to whom he had attributed a cassone front of the *Return of Judith to Bethulia, and the route of the Jews defeating the Assyrians* (sold Sotheby's, New York, 25 January 2007, lot 30). In 2008, Lorenzo Sbaraglio attributed both panels and a group of other works of the kind to his 'Maestro dell'Epifania di Santa Felicità', so-named after the altarpiece of the *Adoration of the Magi* in the church of Santa Felicità in Florence; influenced by Scheggia and others, he evidently worked in Florence in the mid-fifteenth century. The attribution is accepted by Andrea de Marchi.



19

PELLEGRINO DI MARIANO ROSSINI (ACTIVE 1449-1492)

The Story of Mars and Venus: a cassone panel

tempera and gold on panel
17½ x 56½ in. (44.8 x 144.9 cm.)

£60,000-100,000

\$78,000-130,000
€69,000-110,000

PROVENANCE:

D'Intra collection, Paris.
with Alberto G. D'Atri, Paris.
Anonymous sale [Private collection, London]:
Sotheby's, 8 March 1944, lot 82, as 'School
of Ambrogio Lorenzetti', sold for £210 to the
following,
From the Collection of the Late Baron Paul
Hatvany, Cadogan Place, London; (t) Christie's,
11 July 1980, lot 25, as 'Sienese School, c. 1420'.
Professor W.M. Ballantyne, by whom sold at the
Fine Art Society, *A Barrister's collection*, 5-21
March 2014, no. 44, as 'Sienese School, first
half of the fifteenth century'.

LITERATURE:

P. Schubring, 'Aphrodites und Ares Liebe:
ein sieneser Cassone Bild aus dem 14.
Jahrhundert', *Pantheon*, 1932, X, pp. 298-300,
illustrated.
C. Brandi, *Giovanni di Paolo*, Florence, 1947,
p. 105, note 10.
F. Zeri, *Italian Paintings in the Walters Art
Gallery*, Baltimore, 1976, I, p. 124, under no. 81.

This panel, which reflects the artist's
study of Sienese painting from the
generation of Ambrogio Lorenzetti and
in its treatment of landscape implies
a close familiarity with the work of
Pellegrino's mentor, Giovanni di Paolo,
was convincingly attributed by Brandi,
doyen of Sienese specialists of his time,
to Pellegrino di Mariano in 1947. His view
was endorsed by Zeri, who correctly
linked the panel with others at Cologne
(with which Brandi has associated it) and
in the Seminario Arcivescovale at Siena,
as well as three compartments with
the Story of Esther (with Bottenswieser,
Berlin, 1928). The other panels are all of
biblical subjects, and this cassone is of
particular interest as a Sienese picture of
a secular subject of its period, before or
soon after 1450.

On the left a man in pink with orange
leggings looks into a bedroom in which
the protagonists lie embracing: in the
wider central section the same man
dances under the sun and is then seen

again, with two others and a net. On the
right Mars and Venus are seen trapped
by the net on their bed, the curtains of
which have been drawn aside, while the
man and two others look on.

The landscape, with its pale level fields,
cultivated in strips, from which white
hillocks rise, one with a fortified town on
its flank, was clearly inspired by that to
the east of Siena itself.

Baron Paul Hatvany, who belonged to a
distinguished Hungarian Jewish family
with an interest in the arts, settled in
London and laid the foundations of his
remarkable collection of old master
drawings and pictures at sales in the
war years. He owned two notable
quattrocento devotional pictures,
by Starnina and Fra Filippo Lippi
respectively. After his death works by
Francesco di Giorgio, Bellini and Rubens
passed to British institutions while
the bulk of the collection was sold at
Christie's.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***20**

SANO DI PIETRO (SIENA 1405-1481)

The Madonna and Child

on gold ground panel

14½ x 10 in. (37.4 x 25.3 cm.)

inscribed 'AVE · GRATIA · PLENA · DOMINUS · TE[...]' (on the Madonna's halo) and 'XPS'
(on the Christ Child's halo)

£100,000-150,000

\$130,000-190,000
€120,000-170,000

PROVENANCE:

J.N. Sepp (1816-1909), Munich.
Highly Important Pictures from the Collection
Formed by the Late Chancellor Konrad
Adenauer; Christie's, London, 26 June 1970,
lot 21, from which time in the possession of the
following,
H. Kisters, Kreuzlingen, and by descent to the
present owner.

LITERATURE:

B. Berenson, *Italian Pictures of the Renaissance: the Central Italian and North Italian Schools*,
London and New York, 1968, I, p. 375.

Ansano di Pietro di Mencio, known as Sano di Pietro, was the most consistently productive Sienese master of the mid-fifteenth century. While less is known about his early years, his work is well documented from 1444 onwards. He executed numerous commissions in and around Siena, his compositions revealing the influence of other masters of the Sienese school, in particular Sassetta and Domenico di Bartolo. The intimate relationship between Madonna and Child in this panel, and the particularly tender expression of the Child, owes much to earlier precedent and is paralleled in other devotional panels by the artist, including, for example, the *Madonna and Child with Saints Jerome and Bernardino and four Angels* (Berenson, *op. cit.*, II, pl. 581), and the picture sold in these Rooms, 9 July 2015, lot 2.



LUCA GIORDANO (NAPLES 1634-1705)

An Allegory: a man playing the calascione surrounded by a monkey, a parrot, a donkey and a ram

oil on canvas, unlined
50 x 39½ in. (127.1 x 100.4 cm.)
with red brushmark '30' (on the reverse of the original canvas)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Sir William Hamilton (1730-1803), Naples and London; recorded in the inventory of Palazzo Sessa, Naples, 14 July 1798, where listed on the staircase leading to the piano nobile; his sale, Christie's, London, 27 March 1801, lot 56: 'Luca was out of humour with this Countrymen, and made this hasty Picture as a Satire on them, by putting in the following emblems, which he thought adapted to them, viz. a Monkey, a Parrot, an Ass, and a Ram; that they were, according to the Language of the Country, Imitators, Talkative Asses, and contented Cuckolds, *Simii, papagalli, cucci e cornuti buoni*'. Private collection, UK.

LITERATURE:

W. Hamilton, *Catalogue of My Pictures*, 14 July 1798, held in the British Library, MS 41,200 ff. 121-8, as 'Neapolitan Caffone playing on a Guitar with all his attributes by Luca Giordano'. J.H.W. Tischbein, *Aus meinem Leben*, Braunschweig, 1861, p. 101, as 'Salvator Rosa'. F. Mocchetti (ed.), *Opere del Cavaliere Carlo Castone Conte della Torre Rezzonico*, VII, Como, 1819, p. 241. B. Croce, *Figurine Goethiane. Note sul viaggio in Italia di W. Goethe*, Trani, 1887, p. 35, as 'Salvator Rosa'. J. Clark, *Catalogue of Pictures, Marbles, Bronzes. The property of The Right Honble. Sir William Hamilton...*, in Case No. 9, no. 6, as 'Luca Giordano', reprinted in B. Fothergill, *Sir William Hamilton: Envoy Extraordinary*, London, 1969, p. 435. M. Praz, *Fiori freschi*, Florence, 1982, p. 148. O.E. Deutsch, 'Sir William Hamilton's Picture Gallery', *The Burlington Magazine*, LXXXII, 479, February 1943, p. 38.

C. Knight, 'La quadreria di Sir William Hamilton a Palazzo Sessa', *Napoli Nobilissima*, January-April 1985, XXIV, p. 55.

F. Fraser, *Beloved Emma. The Life of Emma Hamilton*, London, 1986, p. 82.

I. Jenkins and K. Sloan, *Vases and Volcanoes: Sir William Hamilton and His Collection*, exhibition catalogue, London, 1996, p. 85, referred to as both by Rosa and Giordano, quoting Tischbein and Conte della Torre Rezzonico.

D.D. Nolta, 'The Body of the Collector and the Collected Body in William Hamilton's Naples', *Eighteenth-Century Studies*, XXXI, no. 1, Fall 1997, p. 114, note 6.

J. Deuter, *Johann Heinrich Wilhelm Tischbein als Sammler: europäische Kunst 1500-1800*, Oldenburg, 2001, pp. 56-7, as Salvator Rosa.

J.J. Winckelmann, *Kleine Schriften: Vorreden, Entwürfe*, ed. W. Rehm, 2002, p. 371, no. 75, cited as being a version of the picture once identified as a self-portrait by Salvator Rosa, with a monkey on his shoulder.

C. Knight, *Hamilton a Napoli: cultura, svaghi, civiltà di una grande capitale europea*, Milan, 2003, p. 82.





This remarkable picture was a highlight of the renowned collection of Sir William Hamilton at Palazzo Sessa in Naples. Untraced since 1801, its rediscovery restores to the oeuvre of Luca Giordano one of his most striking and innovative compositions.

Hamilton's collection and his life in Naples with Emma Hamilton (née Amy Lyon), have long been a source of fascination and intrigue. Appointed British ambassador to the Kingdom of the Two Sicilies, he moved to the city in 1764 and, when not engaged on diplomatic duties, dedicated his time to the study and acquisition of antiquities, sculptures and pictures. He amassed a considerable number of works, the most important of which were displayed at Palazzo Sessa. It became a destination for connoisseurs, artists and writers, including Mozart, Vigée Le Brun and Goethe. There, overlooking the bay of Naples, visitors were invited to indulge their curiosity, and be entertained by Sir William and Catherine, his first wife who died in 1782, and subsequently Emma, whom he married in 1791.

His collection of pictures at the palazzo 'reflected his character as a man of taste and a connoisseur' (Jenkins and Sloan, *op. cit.*, p. 81), and included some great masterpieces, notably the *Portrait of Juan de Pareja* by Velázquez (fig. 1) and *Madonna and Child with Saints* by Ludovico Carracci (both now New York, Metropolitan Museum; inv. nos. 1971.86 and 2007.330), together with numerous portraits of Lady Hamilton by Reynolds and Romney, including *Emma as bacchant* (fig. 2; Private collection). Contemporary accounts from the artist Johann Heinrich Wilhelm Tischbein, who was a great friend of Hamilton, and the author Conte Carlo Gastone della Torre Rezzonico, describe the collection in some detail, and both single out this picture by Giordano as a highlight, alongside the Velázquez. It is listed as hanging on the main staircase, with busts of Democritus and Heraclitus either side, laughing and weeping at the world, setting the scene for Hamilton's collection – and perhaps his outlook on life. The early history of the picture is not yet known, though it must have been

acquired by Hamilton in Italy before the visit of Conte della Torre Rezzonico who, as part of his grand tour of Italy, recorded his impressions of the pictures at Palazzo Sessa in 1789:

*'Fra' moltissimi quadri del cavaliere Hamilton questi mi piacque di tener vivi alla memoria. Un quadro di Giordano, che figura un uomo, che suona il colascione con vasto cappello alla spagnuola. Dietro le spalle si vede una scimmia, sul corpo del colascione stassi seduto un papagallo, alla sinistra spunta fuori una testa d'asino, alla destra quella d'un montone ben fornito di ritorte corna. Un metis, o moresco di Velasquez...' (Mocchetti, *op. cit.*)*

(Of the many pictures of [Sir William] Hamilton, I like to remember these. A picture by Giordano, showing a man playing the colascione with a large Spanish-style hat. There is a monkey on his shoulders, a parrot sitting on the body of the colascione itself, to the left appears a head of a donkey, and to the right a ram with prominent curved horns. A Metis, or moor by Velasquez...)



Fig. 1 Diego Velázquez, *Portrait of Juan de Pareja*, Metropolitan Museum of Art, New York



Fig. 2 George Romney, *Emma as bacchant*, Private collection



Fig. 3 Walton Ford, *Jack on his Deathbed* © Image courtesy of the artist and Paul Kasmin Gallery

Tischbein recalls Hamilton's interpretation of the picture (*op. cit.*), explaining that he saw it as a satire on life itself: its theatricality, and natural draw as a talking point, must have undoubtedly appealed to Hamilton. It was probably this satirical interpretation of the picture that led Tischbein to ascribe it to Salvator Rosa, an attribution that must have been retained in the nineteenth century, given the name plate on the frame.

In late 1798, when Hamilton moved to Palermo, following the court of Ferdinand I and Maria Carolina, the picture was packed to be shipped to England, along with a great part of the collection, and offered for sale at Christie's in March 1801, together with his other major pictures, including the Velázquez. It was Hamilton who determined how the work was described in the catalogue, as a satire of human character traits: 'Luca was out of humour with this Countrymen, and made this hasty Picture as a Satire on them, by putting in the following emblems, which he thought adapted to them, viz. a Monkey, a Parrot, an Ass, and a Ram; that they were, according to the Language of the Country, Imitators, Talkative Asses, and contented Cuckolds, *Simii, papagalli, cucci e cornuti buoni*'. As such, the picture adds to a tradition of animal

symbolism, moralisation and bestiaries in western Europe (see S. Cohen, *Animals as disguised symbols in Renaissance Art*, Leiden and Boston, 2008).

In studies on Hamilton and his collection, the picture's meaning has been the subject of some attention, despite its not being seen for two centuries. David Nolta (*op. cit.*) theorised that Hamilton seemed to have 'identified himself in a personal and rather telling way' with the work – being himself a musician who liked to surround himself with animals. Hamilton famously kept a monkey named Jack at Palazzo Sessa, whose playful antics – including mimicking so-called connoisseurs with an eyeglass – were recounted in letters from the time. Jack's unusual role in Hamilton's life of entertainment inspired the contemporary New York-based artist Walton Ford to produce his own imagined portrait of the creature, *Jack on his deathbed* (fig. 3). The symbolism of the horned ram was highly apposite. In Hamilton's words, it represented *cornuti buoni* or 'contented cuckolds', and the obvious allusion to his own domestic situation was undoubtedly lost on no-one: the love affair between his wife Emma and Horatio Nelson, which began in Naples in 1798, was one of the most celebrated romances of the era. Hamilton was lampooned

for his short-sightedness, shown in a cartoon focusing all his attention on his collection while Emma and Nelson flirt in the background – shown as portraits of Cleopatra and Mark Antony (fig. 4).

Hamilton owned other works by Giordano, an artist for whom he clearly had a passion. This, though, is a rarity in the artist's corpus. It is painted with a verve and assurance that dates it to the 1680s, ripe with allegorical allusions and humour. With Giordano's renowned ability to ape other artist's styles, the monkey sitting on the musician's shoulder is likely more than coincidental, underlining the idea that the picture is self-referential, if not a self-portrait. It is worth highlighting the instrument that is being played, plectrum in hand. A member of the lute family, the *calascione* (or *colascione*) came in different sizes, with longer or shorter necks, but usually with three strings, as is the case here; it was associated with popular music and entertainment in Naples in the seventeenth century, though is rarely shown in pictures of the time.

We are grateful to Nicola Spinoza and Giuseppe Scavizzi for independently confirming the attribution, the former upon first-hand inspection and the latter on the basis of photographs.



Fig. 4 James Gilray, *A Cognocenti Contemplating Ye Beauties of Ye Antique*, published by Hannah Humphrey, 1801 Private Collection © Bridgeman Images

GIANDOMENICO TIEPOLO (VENICE 1727-1804)

The Minuet

oil on canvas

13½ x 19¼ in. (33.4 x 48.8 cm.)

£1,500,000-2,500,000

\$2,000,000-3,200,000

€1,800,000-2,900,000

PROVENANCE:

Harald Bendixson, Roxley House, Hertfordshire; Christie's, London, 5 July 1929, lot 147, sold with its pendant (1,950 gns. to Destramm), with Wildenstein, Paris and New York, until at least 1938. Maurice de Rothschild (1881-1957), Paris, from whom purchased in *circa* 1952 by, Dr. and Mrs. Edgar Mayer, Tarrytown, New York, and by descent to, Cecile Lehman Mayer, Tarrytown, New York, and by descent to, Susan Lehman Cullman, New York, and by descent to, Anonymous sale [The Property of a Private Collector]; Christie's, London, 6 December 2007, lot 41, where acquired by the present owner.

EXHIBITED:

Venice, Ca' Rezzonico, *Feste e maschere veneziane*, 6 May-31 October 1937, no. VII.5, as 'Giambattista Tiepolo'. Chicago, The Art Institute of Chicago, *Loan exhibition of paintings, drawings and prints of the two Tiepolos: Giambattista and Giandomenico*, 4 February-6 March 1938, no. 26, as 'Giambattista Tiepolo'. San Francisco, California Palace of the Legion of Honor, *Venetian painting from the fifteenth century through the eighteenth century*, 25 June-24 July 1938, no. 63, as 'Giovanni Battista Tiepolo'. Detroit, The Detroit Institute of Arts, *Venice 1700-1800: An exhibition of Venice and the Eighteenth Century*, 30 September-2 November 1952, no. 71, as 'Giambattista Tiepolo'. Pittsburgh, The Carnegie Institute, *Pictures of Everyday Life. Genre Painting in Europe 1550-1900*, 14 October-12 December 1954, no. 48, as 'Giambattista Tiepolo'.

LITERATURE:

A.C., 'Venezia: La Mostra delle feste maschere veneziane', *Emporium*, July 1937, LXXXVI, p. 397. M. Goering, 'Domenico Tiepolo', *Thieme-Becker Künstlerlexicon*, Leipzig, 1939, XXXIII, p. 273. A. Morassi, 'Domenico Tiepolo', *Emporium*, June 1941, pp. 271 and 273. G. Fiocco, 'Tiepolo in Spagna', *Le Arti*, October 1942, pp. 9-10, as 'Giambattista Tiepolo'. A. Morassi, 'Una mostra del Settecento a Detroit', *Arte Veneta*, 1953, p. 54, as 'Domenico'. A. Morassi, *A complete catalogue of the paintings of G.B. Tiepolo*, London, 1962, p. 35, as 'Domenico'. J. Byam-Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, pp. 14-15. A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, pp. 129-30, no. 193. A. Rizzi, *Mostra del Tiepolo*, exhibition catalogue, Milan, 1971, p. 167, fig. 106. E. Fahy (ed.), *The Wrightsman Pictures*, New Haven and London, 2005, under no. 30, pp. 104-6, note 2.





The eighteenth century witnessed a second Golden Age of Venetian culture; though the city was no longer a great political power, it had re-emerged as an artistic capital, home to Canaletto, Francesco Guardi, Giambattista Piazzetta, and Giambattista Piranesi. Its greatest artistic dynasty of the time, though, was the Tiepolo family workshop, in which the young Giandomenico trained under his father Giambattista and travelled with him to assist on vast decorative commissions in Wurzburg (1750-1752) and Madrid (1762-1770). In these early years, Giandomenico's style was meant to blend seamlessly with that of his father, and some of his youthful works are barely distinguishable from Giambattista's. Indeed, this picture and its pendant, *I Cani Sapienti (The Dancing Dogs)* (fig. 1), which most recently sold at Christie's, New York, 29 January 2014, lot 12, \$3,637,000, were for many years thought to be by the elder Tiepolo.

However, whereas Giambattista specialised in grand-manner decorative

schemes and altarpieces with mythological and biblical subjects, after about the age of 30, Giandomenico began to mark out for himself a personal artistic identity by showing scenes of everyday life, and he gradually developed a distinctive style. In 1757 he collaborated with his father on the decoration of the Villa Valmarana near Vicenza, frescoing in the Foresteria (or guesthouse) pastoral subjects, chinoiseries and humorous, closely observed episodes from contemporary country life and the Venetian theatre that differed notably from the grandiose paintings illustrating episodes from Tasso's *Jerusalem Delivered* with which Giambattista decorated the walls of the main villa.

This picture, generally known as *The Minuet*, depicts a group of elegantly attired Venetians dancing and flirting in the countryside. Several of them wear masks, probably indicating that they are performers in one of the travelling troupes of actors from the *Commedia dell'Arte*. Venetians of all classes

wore masks during Carnival, which was a winter celebration that began on St. Stephen's Day, 26 December; here the scene seems to take place in warmer, sunnier months. During the summer, Venetians customarily went on *villeggiatura*, holiday time on their country estates. *Commedia dell'arte* troupes frequently enjoyed aristocratic patronage, and in the Veneto were housed during the summer at the estates of the nobles they entertained. In Giandomenico's picture it appears that an itinerant troupe of players is concluding its morning's entertainment (these performances could occur at any time of day) with the traditional minuet; a small dog watches, and two local girls - wearing kerchiefs and rustic clothing - join in with a jig. Laughing, smiling, luminous in the sunshine, colourfully dressed and arrested in an instant of lively movement by the artist's brush, Giandomenico's country revellers perfectly embody the aesthetic of eighteenth-century *villeggiatura*: they are the essence of summer holiday-making.



Fig. 1 Giandomenico Tiepolo, *I Cani Sapienti (The Dancing Dogs)*



Fig. 2 Giandomenico Tiepolo, *A Dance in the Country*, Gift of Mr. and Mrs. Charles Wrightsman, 1980
© The Metropolitan Museum of Art, New York

The Minuet is one of a small group of elegant genre paintings - many of them depicting country dances - that seem intimately connected to Giandomenico's work at the Foresteria at Villa Valmarana, and in particular his *Minuet with Pantalon and Columbine* fresco. These works are generally dated from immediately before the Foresteria decorations of 1757 to just after Giandomenico's arrival in Spain in his father's entourage in 1762, and represent Giandomenico's first truly original, independent paintings. There are three other variations on the theme of *The Minuet*, each larger in scale than this canvas: one, in the Museu National d'Art de Catalunya, Cambo Bequest, is paired with a pendant depicting a quack doctor that is dated '1756'; another, known as *A Dance in the Country*, is in the Wrightsman Gift to The Metropolitan Museum of Art, New York (fig. 2); and *The Minuet* in the Musée du Louvre, Paris (fig. 3), which is paired with a canvas portraying a quack dentist.

In size, they are close to other small-scale genre scenes made by Giandomenico in the late 1750s and early 1760s, including two depictions of *The Charlutan* (both measuring 35 x 57 cm.; one sold Sotheby's, New York, 30 January 1997, lot

97; the other sold Christie's, New York, 6 April 2006, lot 86). James Byam-Shaw (*op. cit.*) first suggested that the present painting showed 'more than a hint of Spanish taste in the costume of the more elegant spectators', and subsequently all scholars have dated it to early in Giandomenico's Spanish period, around

1762. Giandomenico would bring his career to a glorious conclusion with his celebrated suite of wash drawings of *Scenes of Everyday Life in Venice and the Veneto*, elaborate sketches that revisit the themes he first explored in paintings such as *The Minuet*.

Along with its pendant, this picture was formerly in the collection of Cecile Lehman Mayer, née Cecile Seligman, who in 1912 married Harold Lehman. Harold's grandfather, Mayer Lehman, was one of the co-founders of the financial firm Lehman Brothers. Robert Lehman, whose legacy as a giant of the banking world is rivalled only by the importance of his art collection, bequeathed over 3,000 objects to the Metropolitan Museum of Art in 1975, to be housed in a special wing built specifically for the collection. Giandomenico Tiepolo was among Robert Lehman's favorite artists - his collection of drawings by Giandomenico remains one of the largest ever assembled in private hands. It is likely that Cecile Seligman, who knew Robert Lehman through her marriage to his cousin, would have been exposed to Robert's collection and to his tastes.



Fig. 3 Giandomenico Tiepolo, *The Minuet*, Musée du Louvre, Paris © Bridgeman Images

SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE)

The Death of Cleopatra

oil on canvas

40½ x 29½ in. (102.3 x 74 cm.)

£150,000-250,000

\$200,000-320,000

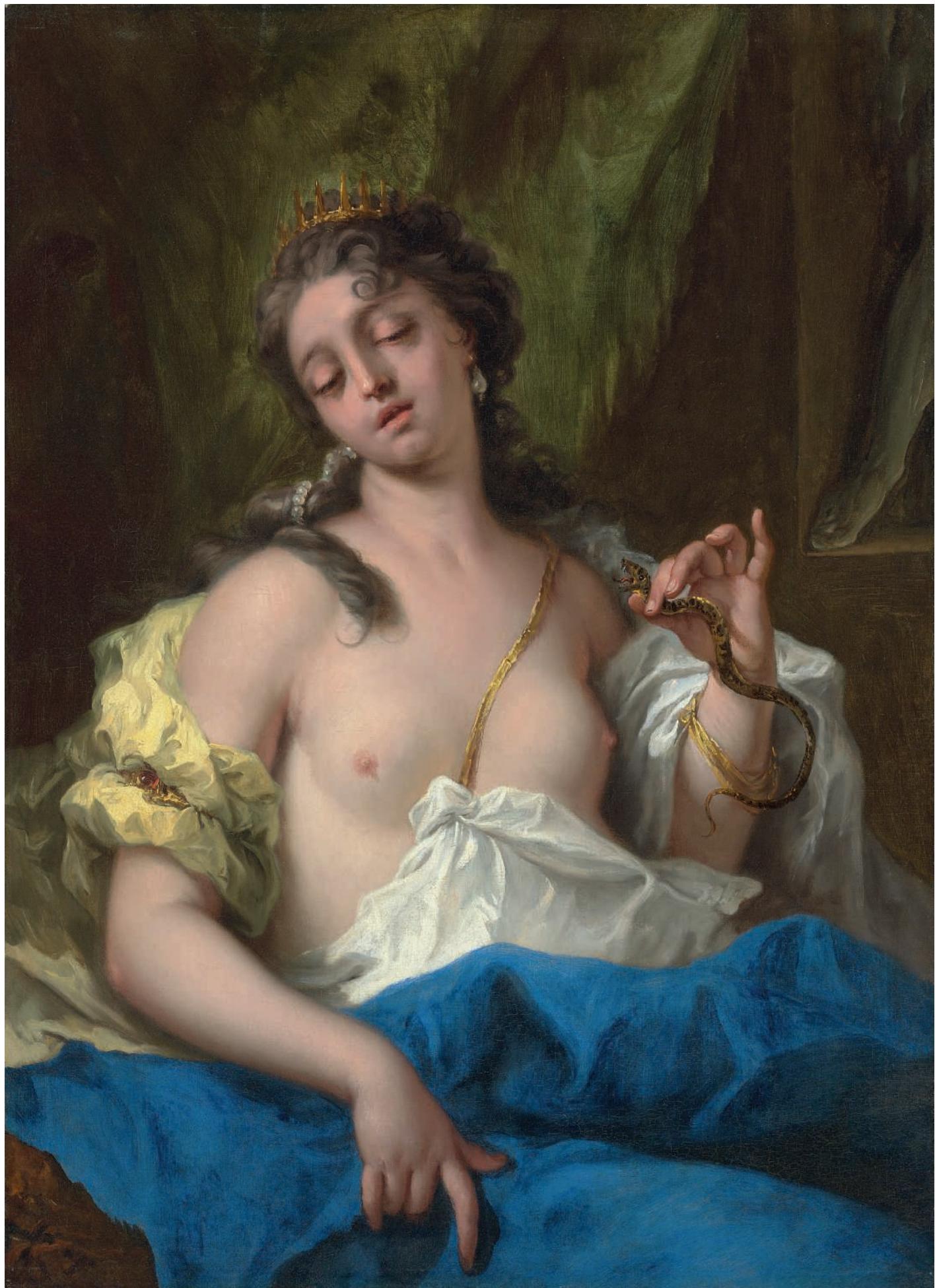
€180,000-290,000

PROVENANCE:

with Jean-Luc Baroni, London, where acquired by the present owner.

Sebastiano Ricci's pivotal role in the development of north Italian painting has long been noted. He paved the way in the early eighteenth century with his assured touch and typically brilliant Venetian palette; as Michael Levey wrote, 'Ricci's importance as a forerunner was colossal' (*Painting in Eighteenth-century Venice*, London, 1959, p. 22). Professionally, he established himself in quick time, and his personal life was not short of drama: he was imprisoned twice as a young man, once accused of the attempted murder of his wife, and then again when he left her and fled to Turin. These private travails did nothing to hinder his progression, however. He travelled widely in Italy and received key commissions from abroad, which led to his moving to England in 1712. He would stay some five years, famously completing a cycle of great pictures for Burlington House.

The Death of Cleopatra likely dates from relatively early in Ricci's career, *circa* 1690. It still retains some of the dramatic chiaroscuro of his earliest works, but his palette had begun to brighten in response to the works he encountered among his Bolognese contemporaries. The soft flesh tones, the rich details and virtuoso brushwork are characteristic of Ricci's style, all enhancing the sensuality of Cleopatra. Although this appears to be Ricci's only treatment of the subject, Cleopatra was a popular figure during the Baroque and Rococo; patrons and artists were captivated by her story of romance, decadence and, ultimately, tragedy. She had a child with Caesar, became Mark Antony's mistress and, according to Plutarch, committed suicide at the age of 39 by inducing an asp to bite her.



GASPAR VAN WITTEL, CALLED VANVITELLI (AMERSFOOT 1652/3-1736 ROME)

The Island of San Giorgio Maggiore, Venice, viewed from the Bacino

dated '1701' (lower right, on the ship)

oil on canvas

16¾ x 29½ in. (42.5 x 73.9 cm.)

inscribed with inventory number '0' (lower left)

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Commissioned by Don Luís Francisco de la Cerda Fernández de Córdoba Folch de Cardona y Aragón (1660-1711), 9th Duke of Medinaceli, and by descent to, Don Nicolás María Fernández de Córdoba y Figueroa de la Cerda (1682-1739), 10th Duke of Medinaceli, listed in his palace in Priego, Cordoba, by 1711, and by descent to the present owners.

LITERATURE:

Inventario general de todos los trastos y vienes muebles pertenecientes a la Cassa del Exmo. Sr. Marques Duque de Medinaceli, mi señor, Ms. in the Archivo Ducal de Medinaceli, Seville, 1711. V. Lleó Cañal, 'The art collection of the ninth Duke of Medinaceli', *The Burlington Magazine*, CXXXI, 1031, February 1989, pp. 109-10 and 115.

This newly discovered picture can be added to the select group of views of San Giorgio by Vanvitelli, one of the pioneers of view painting. Briganti lists five other examples, of comparable dimensions to this canvas, that show the island across the water from the Bacino di San Marco, each one marginally different in viewpoint and in the arrangement and number of boats (G. Briganti, *Gaspar van Wittel*, eds. L. Laureati and L. Trezzani, Milan, 1996, pp. 248-50, nos. 314-8). This picture however distinguishes itself by not only being the only dated such view, but also extended to the right, with the island of Giudecca coming into view and the campanile of San Giovanni Battista (now demolished) visible. Vanvitelli creates a sense of movement and depth by showing the gondola being steered towards the viewer, as the buildings are reflected in the clear water.

The picture was one of a remarkable thirty-six Vanvitellis listed in the inventory of the Spanish Viceroy Don Luís Francisco de la Cerda Fernández de Córdoba Folch de Cardona y Aragón, 9th Duke of Medinaceli (1660-1711; fig. 1), shortly after his death. They made up a significant part of what was one of the most extraordinary collections of

the time; it included masterpieces such as *Las Hilanderas* by Velázquez and *The Wine of Saint Martin's Day* by Bruegel the Elder, both of which are now in the Prado, Madrid.

The Duke had encountered Vanvitelli and his work in Rome, where he was serving as Spanish Ambassador to Pope Innocent XII, a post he took up in 1687. There, he lived an extravagant lifestyle and had a notorious affair with the singer Angela Voglia, la Giorgina. When he moved to Naples, on being appointed Viceroy in 1696, he took Giorgina with him, together with her sister and father. Vanvitelli himself also moved to Naples in 1699, where he worked under the Duke for two years. The dating of the picture - 1701 - coincides with the latter part of his stay in the city. The story of the Duke and Giorgina was the inspiration for Alessandro Scarlatti's opera *La caduta de' Decemviri*, the libretto for which was written by Silvio Stampiglia, a close friend of the Duke. After he returned to Spain, where he was appointed Prime Minister in 1709 by Philip V, he fell into disgrace when he was discovered to have leaked secret documents. He was imprisoned for treason and died in 1711.



Fig. 1. Jacob Ferdinand Voet, Luis Francisco de la Cerda, IX Duke of Medinaceli © Museo del Prado





PROPERTY FROM A PRIVATE COLLECTION

25

FRANCESCO GUARDI (VENICE 1712-1793)

Venice, the Rialto Bridge with the Palazzo dei Camerlenghi

signed 'GUARDI' (lower left)
oil on canvas
47½ x 80½ in. (119.7 x 204.3 cm.)

ESTIMATE ON REQUEST

PROVENANCE:

Probably acquired in Venice in 1768 by Chaloner Arcedeckne, M. P. (1741-1804), Glevering Hall, Suffolk and 1 Grosvenor Square, London, and by descent through his son, Andrew Arcedeckne, Glevering Hall, and his daughter Louisa (d. 1898), wife of Charles Andrew Vanneck, 3rd Lord Huntingfield (1818-1897), by whom sold privately through Christie's and Agnew's for £3,850 on 24 July 1891, to the following, Sir Edward Cecil Guinness, 1st Bt, later 1st Lord, and 1st Earl of, Iveagh (1847-1927), and by descent through Rupert, 2nd Earl of Iveagh (1874-1966) at Pyrford Court and his daughter Lady Honor Channon (1909-1976), to her son, Paul Channon, Lord Kelvedon of Ongar (1935-2007), and by inheritance.

EXHIBITED:

London, British Institution, 1831, no. 14 or 20 (lent by Andrew Arcedeckne).
London, Royal Academy, *European Masters of the XVIII Century*, 1954-5, no. 52.
London, Royal Academy, *Italian Art and Britain*, 1960, no. 555.
London, Royal Academy, and Washington, National Gallery of Art, *The Glory of Venice, Art in the Eighteenth Century*, 1994-95, no. 210 (catalogue entry by Mitchell Merling).
London, Kenwood House, Iveagh Bequest, 2008-10, on loan.
London, National Gallery, and Washington, National Gallery of Art, *Canaletto and His Rivals*, 2010-11, no. 56.
London, Somerset House, Courtauld Institute of Art, 2011-15, on loan.
Waddesdon Manor, Buckinghamshire, 2015-16, on loan.

LITERATURE:

G.A. Simonson, *Francesco Guardi (1712-1793)*, London, 1904, no. 105.
J. Byam Shaw, 'Guardi at the Royal Academy', *The Burlington Magazine*, XCVII, 622, January 1955, p. 14, figs. 15 and 18.
F.J.B. Watson, 'Venetian Painting at the Royal Academy', *Arte Veneta*, 1955, pp. 259-60 (dated to about 1760).
V. Moschini, *Francesco Guardi*, Milan, 2nd edition, 1956, p. 26, figs. 61 and 63.
A. Morassi, 'Circa gli esordi del vedutismo di Francesco Guardi con qualche cenno sul Marieschi', *Studies in the History of Art dedicated to W.E. Suida*, London, 1959, p. 352 (dated to circa 1750-60).
R. Pallucchini, 'Nota sulla Mostra dei Guardi', *Arte Veneta*, 1965, p. 231.
A. Morassi, *Guardi, I Dipinti*, Venice, 1971, I, pp. 234, 407-8, nos. 413, 524 and 555; II, pls. 510 and 529, reissued 1987.
L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, pp. 104 and 108, nos. 234 and 318.
A. Morassi, *Guardi, Tutti i disegni di Antonio, Francesco e Giacomo Guardi*, Venice, 1975, p. 144, under no. 371, and p. 145, under no. 376, reissued 1984.
D. Succi, *Francesco Guardi, Itinerario dell'Avventura Artistica*, Milan, 1993, pp. 47-8 and 52, fig. 42 (dating the picture to 1763-4).
A. Bettagno, *Francesco Guardi, Vedute, Capricci, Festa*, exhibition catalogue, Venice, Isola di San Giorgio Maggiore, 1993, p. 110.
M. Merling, 'The Brothers Guardi', *The Glory of Venice, Art in the Eighteenth Century*, exhibition catalogue, London and Washington, 1994, p. 311 (dating picture circa 1760-63).
F. Russell, 'Guardi and the English tourist', *The Burlington Magazine*, CXXXVIII, 1114, January 1996, p. 10.
J. Bryant, *Kenwood, Painting in the Iveagh Bequest*, New Haven and London, 2003, p. 419.
C. Beddington, 'Francesco Guardi', *Venice, Canaletto and his Rivals*, exhibition catalogue, London and Washington, 2010, p. 134 (accepting *terminus post quem* of 1768).





The present lot

This magnificent picture by Francesco Guardi is one of the celebrated pair of views of the Grand Canal at the Rialto painted in the mid-1760s which were arguably the most accomplished works of the artist's early maturity as a view painter. The two are ambitious in scale and, for all the familiarity of their subject, startlingly innovative both in design and pictorial mood, standing thus among the signal masterpieces of eighteenth-century European art. That Guardi signed this picture suggests the importance he attached to it, and the way in which he anchored the composition on the pale rendered flank of the wholly insignificant building on the left is as visually arresting as this was original. Remarkably the picture has only been sold once – by private treaty though Christie's in 1891 – since it was acquired in Italy for the Arcedekne family. This helps to explain why it is exceptionally well preserved.

Francesco Guardi was the second of the three sons of a minor painter, Domenico Guardi (1678-1716), whose family came from the Val di Sole and had been raised to the imperial nobility in 1643. He worked in association with his elder brother, Giovanni Antonio (1699-1760), principally on religious and decorative projects, and only turned to painting views in the late 1750s by when he was in his mid-forties. Although much admired both in England and France by the mid-nineteenth century, Guardi in his lifetime was much less fashionable than his predecessor Canaletto had been, although Pietro Edwards, the restorer and public servant who had been responsible for the selection of pictures for the Accademia at Venice, would in 1804 tell the sculptor Canova that his 'cose' (things) were 'spiritosissime' (very spirited), a view from which few would dissent today. How spirited a painter Guardi could be is evident in the flickering delicacy of touch and suffusing mastery of colour in both this picture and its pendant.

The Rialto was the commercial heart of Venice in the way that the Basilica di San Marco and the Doge's Palace with its appendages were central to the religious and political life of the Venetian Republic, *La Serenissima*. Guardi's two pictures thus celebrate the role of Venice as a major entrepôt. His viewpoint is from the predecessor of the Palazzo Sernagiotto, as James Byam Shaw noted of the related picture in New York (see *infra*) in 1951. On the left is the Palazzo Civran which was remodelled in the seventeenth century. Beyond this is part of the façade of the predecessor of the later Palazzo Ruzzini and, to the left of the Rialto Bridge, the Fondaco dei Tedeschi, the warehouse of the German merchants, long famous for its external murals by Giorgione and Titian, crowned by tall chimneys that have since been removed: above this can be seen the tip of the campanile of the church of San Bartolomeo al Rialto, reconstructed in 1754. The supremely elegant Rialto Bridge itself was built in 1588-91 to the



Fig. 1 Francesco Guardi, *Venice, the Rialto Bridge from the Fondamenta del Carbon* © Sotheby's Picture Library

design of Antonio da Ponte. To the right of this is the renaissance Palazzo dei Camerlenghi designed by Guglielmo dei Grigi, and beyond this, after a space through which can be seen the Campo of the church of San Giacomo di Rialto, the arcaded Fabbriche Vecchie by a little-known architect, Antonio Abbondi; on the extreme right is the east end of Sansovino's Fabbriche Nuove, begun in 1552, and, above this, the campanile of the church of San Cassiano. Gondolas pass on the canal and more are drawn up on the fondamenta below the Fabbriche Vecchie: the sunlight catches men walking on the fondamenta and stall keepers are seen between the arches of the Fabbriche Vecchie, four of which are protected by shutters. Sunlight falls from the west, evidently filtered between and through clouds of varying density, like those shown in the picture.

THE VIEW OF THE RIALTO: PRECURSORS

For this picture, as for the pendant *Rialto Bridge from the Fondamenta del Carbon* (fig. 1; Sotheby's, 6 July 2011, lot 73, now in a private collection, measuring 120 x 203.7 cm.), Guardi was no doubt aware of works by his great predecessor, Canaletto, and also of pictures or an etching by Michele Marieschi (fig. 2). Canaletto's earliest treatment of the subject, of 1725, was part of the miraculous quartet painted for the Lucchese merchant, Stefano Conti (W.G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford, 1962 and subsequent editions, no. 234, now in the Museo Giovanni e Marella Agnelli, Turin). Later variations include that on copper at Goodwood (1727-8; fig. 3), the picture in the Royal Collection, and that from the Fitzwilliam Collection (Constable, nos. 235, 236 and 237). The Fabbriche Vecchie are shown from a viewpoint further to the right, so that the roofline slopes upwards in this direction, rather than downwards

as in the picture under discussion. The existence of other pictures by Canaletto and numerous early copies of that in the Royal Collection attest to the level of demand for the subject. Marieschi painted a series of closely related pictures from a viewpoint closer to the Rialto than that adopted by Guardi (R. Toledano, *Michele Marieschi, Catalogo ragionato*, Milan, 1995, nos. V. 10.a-d), and also made a related etching (*op. cit.*, no. V.10.e). In these the roofline of the Fabbriche Vecchie runs downwards to the right – but the Fabbriche Nuove are not shown: the flight of steps down to the water on the left of his composition, which do not appear in, for example, Canaletto's view from a different angle from the Marlborough series (New York, Wrightsman Collection, Constable, no. 240), are an invention of the artist's, as presumably is the wall lined at the top with flowerpots. Guardi selected a higher and specific viewpoint, the lateral window on the first floor of the precursor of the later Palazzo Sernagiotto, opposite the off-white rendered lateral



Fig. 2 Michele Marieschi, *Venice, the Rialto Bridge*, circa 1743 © The Metropolitan Museum of Art, New York

façade of the first, and upper, storey of the low building that abuts on the Palazzo Civran.

This modest building serves to define the painter's line of vision and establishes the level at which he expected the picture to be hung: the top of the left hand shutter of the unglazed opening is seen from below while the cornice of the low building with the chimney, also rendered white, immediately to the north of this – and thus closer to the viewer – is seen from above. Guardi clearly intended that the viewer's eye would be drawn by the pale render of the walls of both buildings. He discretely placed his name – in capitals as if it were a tradesman's sign rather than the more calligraphic signature in upper and lower case that is found on many of his earlier views – on the lowest of the dark timbers in the shadowed area at the very corner of the composition.

The pendant (fig. 1), which is not signed, was composed in the reverse direction. The viewpoint is on the Fondamenta del Carbon in front of the Palazzo Bembo, and thus rather lower than that of this picture: the onlooker is drawn into the composition in the wake of the figures seen from behind who are about to cross the Ponte del Ferro; cloud gathers to the east, but the sky is clearer to the west. Low late afternoon sun illuminates both views. Guardi was evidently aware of Canaletto's intermittent practice of supplying pendants with intersecting or

complementary viewpoints. In this picture, the Palazzo Dolfin Manin with part of Palazzo Bembo, and thus the viewpoint of the pendant on the Fondamenta del Carbon, can be seen through the arch of the bridge and this is, no doubt deliberately, concealed from view by the sails of the moored vessel. Conversely, in the companion picture the lower part of the Palazzo Ruzzini and a section of that of Palazzo Civran are visible below the arch.

The view of the Rialto from the north was no doubt popular not only for its compositional possibilities, but because the Ca' da Mosto, where so many distinguished visitors to Venice stayed

at the time, was further on, on the same side of the canal. Moreover, of course, the tourist who arrived in the normal way from Padua on the Brenta Canal or by one of the main roads to Marghera, would have seen the Rialto first from this direction.

As has now been conclusively established by Succi (*op. cit.*) and the compiler (Russell, *op. cit.*, pp. 4-11), Guardi only turned to view painting in the late 1750s. A significant proportion of his early views were acquired by three young Englishmen on the Grand Tour in 1758-9; Sir Brook Bridges, 3rd Bt.; John, Viscount Brudenell, subsequently Marquess of Monthermer; and Richard Milles. Brudenell obtained, with five other canvases, Guardi's first major picture of the subject, now in the possession of his sister's descendant, the Duke of Buccleuch (Morassi, no. 549). These were taken from a viewpoint somewhat further to the west. Monthermer also acquired a view of the Rialto with the Palazzo dei Camerlenghi taken from a position to the east of that used for the Iveagh picture. The choice of viewpoint in the Iveagh canvas shows that Guardi sought to show the Rialto with both the Fabbriche Vecchie and the Palazzo dei Camerlenghi in such a way that the viewer has a sense of the prospect which lies beyond the broad arch of the bridge, and this to link the picture with its pendant.



Fig. 3 Giovanni Antonio Canal, il Canaletto, *Venice, the Rialto Bridge* © The Trustees of the Goodwood Collection, Bridgeman Images



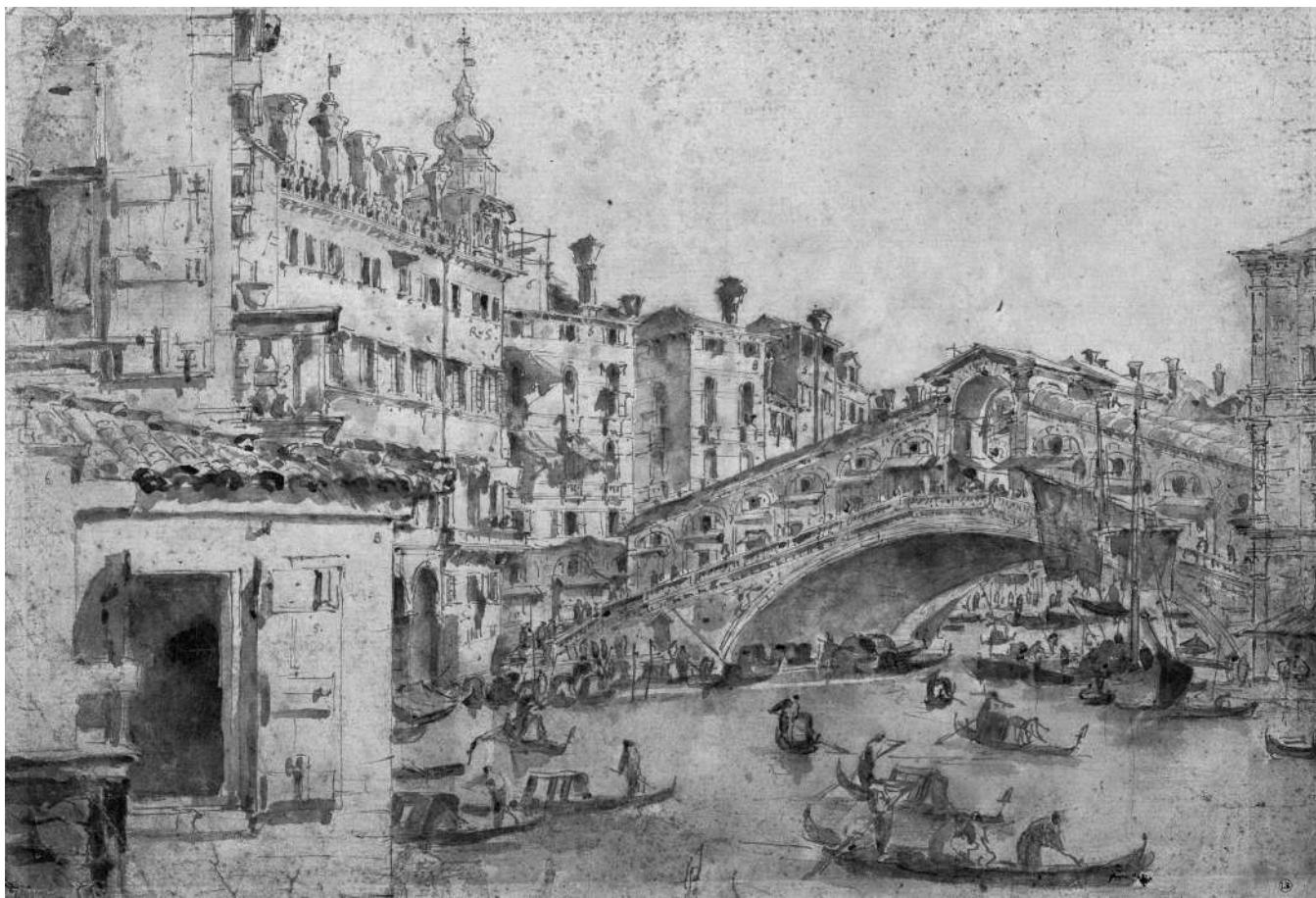


Fig. 4 Francesco Guardi, *The Rialto Bridge*
© Musée Bonnat, Bayonne, France, Bridgeman Images

GUARDI'S RELATED DRAWINGS AND PICTURES

Autograph drawings at Bayonne and Berlin (figs. 4 and 5 respectively; Bayonne, Musée Bonnat, and Berlin, Kupferstichkabinett, Morassi, *Disegni*, nos. 371 and 376) agree with the picture not only in topographical detail but also in the positions of most of the boats, including that with the gondolier which is partly cut by the lower edge of the composition, and of many of the figures on the fondamenta. By analogy with other drawings of the period it is clear that the two, evidently drawn on site, were cut from a single panoramic sheet, giving an overall measurement of at least 264 x 760 mm. (the Louvre study for the *Rialto Bridge from the Fondamenta del Carbon* mentioned below measures 522 x 761 mm.). Moreover, the Berlin drawing shows eight bays only of the Fabbriche Vecchie. This might imply that the drawing was used first for the smaller (53.3 x 85.6 cm.) canvas in the Metropolitan Museum of Art, New York (fig. 6; Morassi, no. 554), in which nine bays of this are shown, as

against fourteen in the Iveagh picture. Thus it is possible that the smaller work antedated the latter. In the same way the drawing in the Louvre (Morassi, *Disegni*, no. 364) for the *Rialto Bridge from the Fondamenta del Carbon* corresponds in compositional field on the left not with the ex-Iveagh picture but with the smaller variant of this in the Gulbenkian Foundation, Lisbon (fig. 7; Morassi, no. 525), which is almost identical in size with the New York picture and surely a hypothetical pendant to that. It would be logical to assume that the Iveagh picture, in which an additional building is introduced to the left, followed that at Lisbon. But the drawing anticipates a closer grouping of the figures of the Iveagh picture rather than the looser arrangement of the Gulbenkian canvas. The complex relationship of the Iveagh pictures, the smaller variants and the drawings demonstrates that Guardi took particularly care in developing the design of works that were to be on an unprecedented scale among his vedute. As Byam Shaw wrote in 1954, the *Rialto Bridge with the Palazzo dei Camerlenghi* is



Fig. 5 Francesco Guardi, *Palazzo dei Camerlenghi with the Fabbriche Vecchie*
© bpk / Kupferstichkabinett, SMB

of the 'highest quality, still sombre in tone, but subtle and delicate in colour – bluish-grey, like oxidized silver, in the bridge and the Palazzo dei Camerlenghi, and warm brown in the Fabbriche Vecchie'.

Guardi only painted half a dozen large-scale views, but, like earlier Venetian painters from the Renaissance onwards, he knew how important it was, when an addition to a canvas was necessary as a picture was to exceed the width of the loom on which this was made, to ensure that any join was effectively disguised. In this picture the horizontal join is some 25 centimetres from the bottom of the composition, running invisibly except when examined at very close quarters through the architecture and along the lower line of the shutters on the Fabbriche Vecchie.

Senator Pietro Gradenigo, that assiduous recorder of the Venetian artistic world, stated that Guardi made use of a *camera obscura*. So, of course, had Canaletto in his time. Mitchell Merling, in his entry

for the picture in the 1994 exhibition catalogue (p. 458) suggests that the use of this would account for the presence of "circles of confusion" in [Guardi's] paintings of the 1760s, such as are visible here, and may also have been responsible for the distortion in perspective. The perspective in the two pictures is indeed manipulated. Canaletto was a master of such manipulation for compositional ends. Guardi's flexibility of topographical approach is sometimes less noticeable than his predecessor's, if only because the spectator is dazed by his atmospheric command. This is brilliantly exemplified in both the pictures, not least in that under discussion in which the render of the building in the lower left corner, intruding almost upon our space and startling in its realism, seems quite literally to stand between the viewer and the teeming life of the Grand Canal below.



Fig. 6 Francesco Guardi, *The Grand Canal above the Rialto*
© Metropolitan Museum of Art, New York



Fig. 7 Francesco Guardi, *The Grand Canal at the Rialto Bridge*, c. 1780-90
© 2017, Calouste Gulbenkian Museum, Scala, Florence

THE DATING OF THE PICTURE

When the Iveagh pictures first came to scholarly notice, a date of 1750-60 was proposed. The recognition that the rebuilt campanile of S. Bartolomeo was shown subsequently established a *terminus post quem* of 1754, as it is difficult to argue that the artist would have allowed for the completion of so relatively unimportant a structure or had access to the architectural project for this. Both canvases are in fact clearly later than the group of pictures which, as is stated above, we now know were sold in 1758-9. The Iveagh views evidently must also have followed a group of pictures of the same size as, but more advanced in style than, the largest of the pictures acquired in 1758-9, for which a date in the early 1760s is favoured by the compiler (Morassi, nos. 281, 322, 422 and 464; Russell, *op. cit.*, p. 7).

Merling, in the 1994 exhibition catalogue, proposed a date of circa 1760-3 for the two Iveagh pictures and observed that it was 'generally accepted that, because of its ambitious size and evident accomplishment' the *Rialto Bridge with the Palazzo dei Camerlenghi* was the picture exhibited in the Piazza S. Marco in 1764, as Gradenigo recorded on 25 April:

Francesco Guardi, Pittore della contrada de' S:ti Apostoli su le Fondamente Nove, buon Scolaro del rinomato [...] Canaletto, essendo molto riuscito per via della Camera Optica, di pingere sopra due non picciole Tele, ordinate dà un Forestiere Inglese, le vedute della Piazza di S. Marco verso la Chiesa, e l'Orologio, e del Ponte di Rialto e sinistre Fabbriche verso Canareggio, oggi le rese esposte sui laterali delle Procuratie Nove, mediante

che si procacciò con l'universale applauso.

(ed. L. Livan, 'Notizie d'Arte tratte dai notatori e dagli annali del N.H. Pietro Gradenigo', *Reale deputazione di Storia Patria per le Venezie, Miscellanea di Studi e Memorie*, Venice, 1942, p.106)

Gradenigo stated that the picture had been ordered by an English visitor. If the picture is indeed that seen by Gradenigo, the exhibited pendant was not the companion picture, which so clearly complements this and is inseparable in style from it, but an as yet unidentified view of the Piazza San Marco. The Iveagh pictures were evidently conceived as a pair, so it seems unlikely that either was intended as a pendant to a view of the Piazza San Marco, as yet unidentified. And it may prove that the picture Gradenigo saw was a variant of the composition.



PALAZZO CIVRAN
NOW: GUARDIA DI FINANZA

FONDACO DEI TEDESCHI
BUILT 1228
NOW: A LUXURY RETAIL STORE

CAMPANILE OF SAN BARTOLOMEO AL RIALTO

RIALTO BRIDGE
DESIGNED BY ANTONIO DA PONTE
BUILT 1588-91

PALAZZO DOLFIN MANIN
DESIGNED BY JACOPO SANSOVINO
BUILT FROM 1536
NOW: BANCA D'ITALIA

GRAND CANAL

A historical painting of a Venetian canal scene. In the foreground, several gondolas with figures are on the water. In the middle ground, a large, multi-story building with a long portico of arches spans the width of the scene. To the left, a portion of a building with a classical facade is visible. To the right, a tall, slender campanile (bell tower) of San Cassiano rises against a light blue sky with soft clouds.

FABBRICHE VECCHIE

DESIGNED BY ANTONIO ABBONDI, CALLED LO
SCARPAGNINO, BUILT 1520-22
NOW: TRIBUNALE DI VENEZIA

PALAZZO DEI CAMERLENGHI

DESIGNED BY GUGLIELMO DEI GRIGI
BUILT 1525-28
NOW: REGIONAL SEAT OF THE CORTE
DEI CONTI

CAMPO DI SAN GIACOMO DI RIALTO

CAMPANILE OF SAN CASSIANO

FABBRICHE NUOVE
DESIGNED BY JACOPO SANSOVINO
BUILT 1553-55
NOW: CORTE D'APPELLO

PROVENANCE

The Iveagh pictures are traditionally stated to have been acquired by Mr Arcedeckne – the name was pronounced Archdeacon – in Italy, and thus presumably in Venice. Chaloner Arcedeckne (1743-1809) was the son of Andrew Arcedeckne of Gurnamore, Co. Galway, who had built up a substantial sugar fortune. He was educated at Eton and matriculated at Christ Church, Oxford, in 1760. He succeeded his father in 1763. This may explain why he seems not to have set out on the Grand Tour after leaving Oxford, presumably in the same year. He is, however, known to have been in Rome in February 1768 and arrived with his companion John Bohun in Venice on 20 August: the collector Charles Townley recorded that Arcedeckne set out on 7 September for Florence, where he attended the dinner to mark Sir Horace Mann's investiture as a Knight of the Bath on 22 October. Thus, if Arcedeckne acquired the pictures he might have done so in 1768, which could in turn imply that

the *Rialto Bridge with the Palazzo dei Camerlenghi* was a development from the work shown in 1764, although it is of course hypothetically possible that Arcedeckne took over a commission originally placed by another patron, or acquired a picture painted, like two of Canaletto's larger London views, as a speculation. Apart from the earlier, even larger but perhaps less concentrated pair at Waddesdon, Guardi only painted two other views of similar size, and may well have found it difficult to find patrons for works of comparable scale and ambition.

As was argued in 1996 (*loc. cit.*), some 'tangential support' is given to the dating of the Iveagh pictures to 1768 by the provenance of a pair of pictures formerly at Tissington Hall, Derbyshire, which are stylistically compatible with the Iveagh pictures, although less ambitious in scale than these. One of the two is a variant of the Buccleuch *Rialto Bridge with the Palazzo dei Camerlenghi* (Munich, Alte Pinakothek; Morassi, no. 551). There can be little doubt that these were obtained

by William Fitzherbert, subsequently 1st Baronet, for whom lodgings in Venice are known to have been engaged in time for the Ascension Day ceremonies in the Spring of 1769. Thus it may prove that Guardi's evolution as a *vedutista* in the 1760s was more gradual than some writers have proposed. It might be argued that a temporary reduction in the ranks of rich English visitors to Venice in the early 1760s as the Seven Years War drew to its end delayed Guardi's development: Canaletto had been placed in the same predicament by the War of Austrian Succession and travelled to England in consequence. If this chronology is accepted, it took Guardi a decade to progress from the controlled touch found in the canvasses of the late 1750s to the mastery of atmosphere and commanding technical virtuosity expressed in the Iveagh pictures, which, as it were, set the standards for the painter's developed style as a view painter. But in the decades that ensued Guardi never ventured to record his adopted city on the monumental scale of these justly celebrated masterpieces.





Fig. 8 Thomas van der Wilt, *View of Heveningham Hall in Suffolk*
© Ashmolean Museum, University of Oxford, UK / Bridgeman Images

Chaloner Arcdeckne in 1777 married Catherine Leigh, a pretty woman with a taste for fine dress if we can judge from the portrait attributed to Sir Joshua Reynolds, later in the Burton collection. They settled at Glevering Hall in Suffolk – where a new house of appropriate scale was built to the design of John White in 1792-4 – and he served as a Member of Parliament in 1780-6, a turbulent period of political history as the tensions resulting from the American War of Independence were expressed and resolved. His son and successor, Andrew Arcdeckne (1780-1849), was in 1826-31 Member of Parliament for Dunwich, a ‘rotten’ borough almost all of which was under the sea. He is known to have purchased works given to Canaletto from Alessandro Aducci in Rome in 1839 and lent the two Rialto views to the British Institution in 1831. With the exception of two views on the Grand Canal, lent by the Hon George Agar Ellis, later Lord Dover in 1829, no other works by the artist had previously been exhibited in London: Dover, who had

acquired a large number of small works by Guardi, sent four of these to the 1831 exhibition, and ten in the following year, when H.A.J. Munro of Novar also lent a Venetian view. As no significant mature works by Guardi can be shown to have been in any readily accessible British collection, the Arcdeckne pictures were the first major pictures by Guardi that were available for study in London and may well have been seen at the exhibition by Turner (who had visited Venice for the first time in 1819) and other English landscapists of a generation which was in sympathy with the Venetian master’s interest in the expression of atmosphere.

Andrew Arcdeckne was the father of Louisa, wife of his nephew, Charles Andrew, 3rd Lord Huntingfield (1817-1897), whose mother Catherine had been the daughter of Chaloner Arcdeckne. After his death in 1849, the Arcdeckne inheritance was absorbed in that of a yet more prominent Suffolk family, the Vannecks, whose estates centred on



Fig. 9 Henry Marriott Paget, *Edward Cecil Guinness (1847-1927), 1st Earl of Iveagh* © English Heritage, Kenwood

Wyatt's great house at Heveningham (fig. 8). The Huntingfields, like so many landed families, faced financial problems as a result of agricultural recession in the late nineteenth century. A solution was to sell works of art. The Guardis were sold privately, Christie's acting for Lord Huntingfield and Agnew's for the purchaser, the Irish brewer Edward Cecil Guinness, 1st Baron, and subsequently 1st Earl of, Iveagh (1847-1927), who was the firm's outstanding client at the time. The price was £3,850.

Lord Iveagh (fig. 9) was by any standard a remarkable collector, as the visitor to Kenwood can see. But the pictures included in the Iveagh Bequest only tell part of the story. For to the constellation of British portraits, including Gainsborough's early *Lady Howe*, to the Cuyp panorama of Dordrecht, the Vermeer *Girl playing a Guitar* purchased privately from Lord Mount Temple at Broadlands and the great Rembrandt *Self-Portrait* (fig. 10) bought from Lord Lansdowne at Bowood, all now at Kenwood, must be added an equal number of masterpieces that were retained for the family: the early Rembrandt *Judas returning the Thirty Pieces of Silver* from the Charlemont collection (Private collection); Watteau's *Italian Comedians* in the National Gallery of Art, Washington (fig. 11) and the *L'Accord Parfait*, recently acquired for the Los Angeles County Museum of Art; Stubbs's *Gamekeepers* (or more accurately *Lord Torrington's Agent and Keeper*) (Private collection); Landseer's *Stag at Bay* (Dublin Castle, on loan); and yet more outstanding English portraits. The two Guardis were among the pictures which the family kept. These were hung at Pyrford Court, and inherited by Rupert, 2nd Earl of Iveagh's daughter, Lady Honor Channon, wife of the Anglo-American member of Parliament, Henry ('Chips') Channon, M. P. (d. 1957), whose visual taste was matched by the acute observation of his times revealed in his published diaries. Their son, Paul Channon, M. P. for Southend from 1959 until 1997 when he was elevated as Lord Kelvedon, was, in the opinion of Sir Denis Mahon and others, the most constructive Minister for the Arts of recent decades.



Fig. 10 Rembrandt Harmensz. van Rijn, *Self-Portrait*, c. 1665, The Iveagh Bequest, Kenwood House
© Historic England, Bridgeman Images



Fig. 11 Antoine Watteau, *The Italian Comedians*, c. 1720
© The Samuel H. Kress Collection, National Gallery of Art, Washington D.C. (1946.7.9)





GUARDI: ARTISTIC LEGACY

Venice's fortunes fluctuated with the fall of the Republic to Napoleon in 1797, but despite a decline in the city's mercantile and political power, it remained a hugely popular destination for tourists and travellers alike. From the early nineteenth century, the city became increasingly popular among writers for its lyrical beauty and romantic grandeur. Countless authors of the nineteenth century, from Lord Byron to Henry James, visited the city, captivated by 'this strange dream on water' (C. Dickens, *Pictures of Italy*, London, 1846, p. 119). This literary passion for the city ushered in

a flourishing of renewed artistic interest. Artists soon travelled to Venice from across Europe to paint its famous landmarks and reproduce in paint 'all the splendour of light and colour, all the... air and the...history' of the lagoon (H. James, *Italian Hours*, New York, 1909, p. 25). Many of these views, seeking to replicate the mood of the city as well as its topography, fell under the influence of the examples Guardi had painted before them. Unlike his great contemporary Canaletto, Guardi's paintings focused not only on a meticulous rendering of carefully observed architecture and

topography, but also on the mood and atmosphere of his subjects; light and movement was expressed with animated impasto brushwork, which brought to the fore the shimmering quality of light so evocative of the city, distancing his work from the smoother, more polished surfaces of Canaletto. The influence of Guardi's spirited handling of his Venetian views, suffused with atmospheric luminosity, can be traced through a variety of later paintings by some of the nineteenth and twentieth century's most significant painters. Guardi anticipates J.M.W. Turner's heavily atmospheric and dreamily nostalgic views



Fig. 12 Joseph Mallord William Turner, *Giudecca, La Donna della Salute and San Giorgio*, Private collection

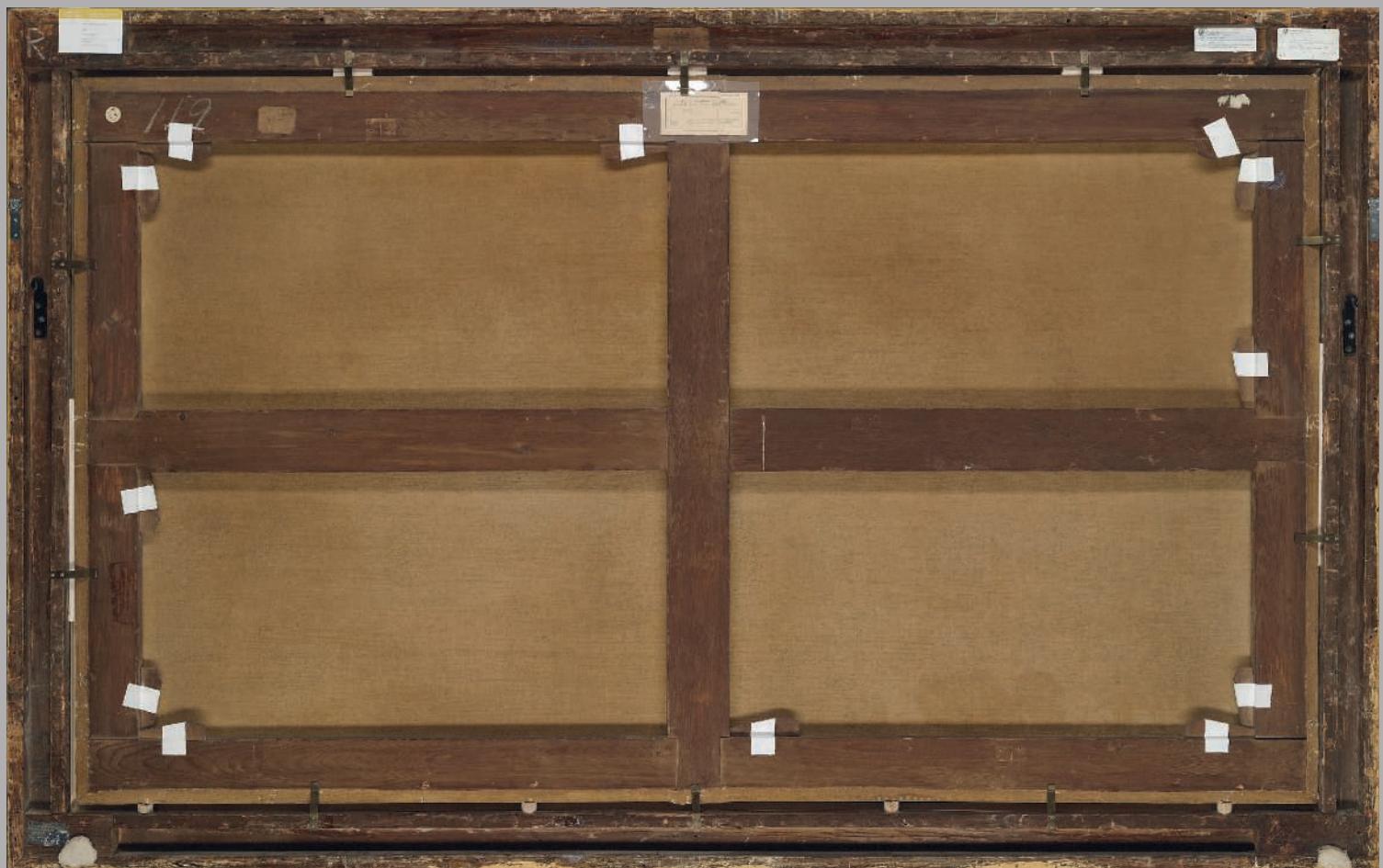


Fig. 13 Claude Monet, *The Waterlily Pond: Green Harmony* © Musée d'Orsay, Paris, Bridgeman Images

of Venice, such as the remarkable *Giudecca, La Donna della Salute and San Giorgio* (fig. 12; Christie's, New York, 6 April 2006, lot 97, \$35,856,000, now private collection). Likewise, members of some of the late nineteenth and early twentieth century's most important and progressive art movements used Guardi's work as a point of departure when capturing Venice in oil, especially in France, where he was so popular with

collectors in the mid-19th century. Guardi often revisited the same views of the city throughout his career, painting them at different times of the day to capture the fluctuating effects of light in the lagoon. This practice was one which came to define some of the most important and influential paintings of Monet, who travelled to Venice in 1908. One such sequence was begun in 1899, after he had acquired land with a pond near his

house in Giverny in 1883 and constructed a Japanese footbridge over the water. During the summer of 1899, he produced a series of twelve views of the bridge, including one in the Musée d'Orsay, Paris (fig. 13), all from the same viewpoint but differing subtly in their use of colour, light and atmospheric effect - much in the same way that Guardi returned time and again to the Rialto Bridge.



ANTONIO JOLI (MODENA 1700-1777 NAPLES)

The Tiber, Rome, looking towards the Castel Sant'Angelo, with Saint Peter's Basilica beyond

oil on canvas

50 x 67½ in. (127.1 x 171.7 cm.)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Carl Joachim, Baron Hambro (1807-1877),
Milton Abbey, Dorset, by the 1860s, and by
descent to,
Sir Everard Hambro (1842-1925), and by
descent to,
Angus Hambro (1883-1957), and by descent to
the present owner.

Born in Modena, Antonio Joli travelled extensively in Italy and abroad, to Germany, Spain and to England, where he would gain a reputation as a *scenografo* and *vedutista*. As a young man he went to Rome, where he studied the *vedute* and *capricci* of Giovanni Paolo Panini, under whom he almost certainly trained. By 1718 he was granted an important commission to decorate the Villa Patrizi in Rome, and by 20 April 1719 he had become a member of the Accademia di San Luca.

This view of Rome is one of Joli's most popular compositions. Manzelli records twenty-two versions, differing in size and format and all with variations in the detail (Antonio Joli, Venice, 1999, pp. 89-93, nos. R.1-R.22). Our picture is one of the largest; indeed it is second in scale only to the picture, measuring 145 x 328.5 cm., sold in these Rooms on 9 July

1993, lot 98. Joli's viewpoint is relatively low and advanced towards the bridge, enabling him to render the topography of Rome in detail. The inclusion of a palazzo and a terrace in the lower left can be assumed to be a compositional device invented by the artist.

The picture was acquired in the 1860s by Carl Joachim, Baron Hambro, and hung at Milton Abbey in Dorset (fig. 1). Born in Denmark, Hambro was a successful merchant banker, establishing Hambros Bank in London in 1839. In 1852, he bought Milton Abbey, the focal point of the magnificent landscape designed by Capability Brown for Lord Milton, Earl of Dorchester, from the 1760s. Hambro commissioned Sir George Gilbert Scott to restore the Abbey Church, and Milton Abbey continued to be the family home until 1932; it is now a school.



Fig. 1 Milton Abbey, Dorset © Historic England, Bridgeman Images





PROPERTY OF A PRIVATE COLLECTOR

27

**GIUSEPPE ZOCCHI
(NEAR FLORENCE 1711/17-1767 FLORENCE)**

*The Castello di Rota, near the Lake of Bracciano,
seen from the path leading to the entrance; and
The Castello di Rota, seen from behind*

oil on canvas

32½ x 21¾ in. (82.4 x 55.5 cm.)

£120,000-180,000

a pair (2)

\$160,000-230,000
€140,000-210,000

PROVENANCE:

(Probably) Marchese Andrea Gerini (1691-1766), Florence, by *circa* 1750.
with Jean-Luc Baroni, London (cat. 2003, nos. 14a and 14b), where
acquired by the present owner in 2003.

EXHIBITED:

Milan, Galleria d'Italia, Piazza Scala, *Bellotto and Canaletto: Wonder and Light*, 25 November 2016-5 March 2017, nos. 21 and 22.

LITERATURE:

A. Tosi, *Giuseppe Zocchi e la Toscana del Settecento*, Florence, 1997, p. 118.

ENGRAVED:

Fabio Bernardi.



Giuseppe Zocchi was a key painter and printmaker in eighteenth century Florence. At an early age he was taken under the protection of the Marchese Andrea Gerini (1691-1766), an intellectual and patron of the arts from a noble family which had been settled in Florence since the fourteenth century. Gerini sent the talented young artist to study the work of his contemporaries in Rome, Bologna, Milan and especially Venice, where he remained for almost two years before returning to Florence around 1741. Zocchi then almost immediately undertook an extensive project for the Marchese, who had commissioned him to produce two series of etched views of Florence and its environs intended for visitors as mementos

of their time in the city. Zocchi's reputation was such that he became known as the 'Canaletto of Florence.'

These two charming views, which were engraved by Fabio Berardi, show Castello di Rota near Bracciano, some sixty miles from Rome. The site was settled in pre-Roman times, and has been under the control of the Church and important Roman families since the Medieval Era. It has belonged to the Lepri family since the eighteenth century, and although the use of the buildings have changed in subsequent centuries, the structures remain as Zocchi shows them here.

FRANS HALS (ANTWERP 1581/5-1666 HAARLEM)

Two Fisherboys

oil on canvas

30½ x 28 in. (76.5 x 71 cm.), including lateral additions (not illustrated) of approx. 2 in. (4.8 cm.)

£1,000,000-1,500,000

\$1,280,000-2,000,000

€1,140,000-1,800,000

PROVENANCE:

Miss Laird, Brighton.
Sold at auction in the South East of England,
probably in 1935, when acquired for £3 by the
following,
Anonymous sale [G. Biddle & Sons Ltd.];
Christie's, London, 20 December 1935, lot 120,
when acquired for 2,800 gns. by,
Mrs. E. Hartogs-Hijman, Arnhem and later
London, and by inheritance to the present
owner.

EXHIBITED:

Haarlem, Frans Halsmuseum, *Tentoonstelling van oude kunst in het Frans Halsmuseum*, 4-26 April 1936, no. 14.
Amsterdam, Rijksmuseum, *Tentoonstelling van Oude Kunst uit het bezit van den internatioen handel*, 1936, no. 67.
New York, Schaeffer Galleries, *The Great Dutch Masters*, 1936, no. 7.
Haarlem, Frans Hals Museum, *Frans Hals Tentoonstelling ter gelegenheid van het 75-jarig bestaan van het Gemeentelijk Museum te Haarlem*, 1 July-1 September 1937, no. 8.
New York, Schaeffer Galleries, *Paintings by Frans Hals: Exhibition for the benefit of New York University*, 9-23 November 1937, no. 2.
New York, Arden Gallery, *Portraits of Children in Painting and Sculpture by Distinguished Artists*, 30 November-17 December 1937, no. 7.
Providence, Rhode Island School of Design, *Dutch Painting in the Seventeenth Century*, 1938, no. 18.
Los Angeles, Los Angeles Museum, *Exhibition of Paintings by Old Masters*, 1938, no. 14,
illustrated.
New York, World's Fair, *Masterpieces of Art: European Paintings and Sculpture from 1300-1800*, May-October 1939, no. 177.
Montreal, Art Association of Montreal, *Five Centuries of Dutch Art*, 9 March-9 April 1944,
no. 27.

LITERATURE:

G.D. Gratama, 'Twee vischersjongens van Frans Hals', *Oude Holland*, LIII, 1936, pp. 141-44.
E.P. Richardson, 'Hals: An Important Showing', *Parnassus*, IX, November 1937, p. 6.
C. Grimm, *L'opera completa di Frans Hals*, Milan, 1974, pp. 117-18, no. 322, illustrated.
S. Slive, *Frans Hals*, London, 1974, III, p. 133,
no. D16, fig. 128, as 'from reproductions, a
nineteenth century painting done in Hals' style.'





Fig. 1 *Two Fisherboys* being brought into the Frans Hals Museum, 15 June 1937 © Nationaal Archief

Frans Hals's highly original *Two Fisherboys* first came to light in 1935 and while it was exhibited widely over the course of the next decade, the picture was not seen again in public after 1944 and has only been known to scholars since then by virtue of black and white photographs. In 1937, shortly after its purchase at Christie's by the grandmother of the present owners, the picture returned to Holland, to be included in a Hals exhibition to commemorate the 75th anniversary of the Frans Hals Museum (fig. 1). The museum's then director Gerrit David Gratama hailed *Two Fisherboys* as an 'extraordinarily beautiful work by

Frans Hals [...] in extremely fine condition and of the most excellent quality' (private communication, 18 January 1936). His contemporary, the scholar Wilhelm Valentiner, agreed, writing in August 1936 that he considered the picture 'one of his [Hals's] best genre paintings, of extraordinary coloristic vigor [sic.] and in an excellent state of preservation' (private communication). In spite of this praise and perhaps because of the undeniably 'extraordinary coloristic vigor' of the picture, Seymour Slive, who was the last scholar to publish the work, dismissed it on the basis of photographs as a nineteenth century pastiche, without ever

seeing it in the original (*op. cit.*). A recent restoration, technical analysis and re-appraisal by scholars of *Two Fisherboys* has re-affirmed its place as one of Hals's most striking genre paintings.

The picture belongs with a small number of half-length, life-size paintings of fisherfolk and children that Seymour Slive regarded as the first pictures to feature working children as their principal subject. This group consists of the *Laughing Fisherboy* (fig. 2; Burgsteinfurt, Prince zu Bentheim und Steinfurt); *Fisherboy* (fig. 3; Antwerp, Koninklijk Museum voor Schone Kunsten);





The present lot



Fig. 2 Frans Hals, *Laughing Fisherboy*, Burgsteinfurt, Prince zu Bentheim und Steinfurt

Fisherboy (fig. 4; Dublin, National Gallery of Ireland); *Fishergirl* (New York, Private collection); all generally dated to the first years of the 1630s. Pieter Biesboer regards *Two Fisherboys* as possibly the earliest of the group, datable to circa 1627, while Norbert Middelkoop has proposed 1627-30. Claus Grimm has traditionally omitted all of the *Fisherchildren* pictures from Hals's oeuvre so it is noteworthy that he largely accepts *Two Fisherboys*, recognising Hals's hand in the faces and hats of the boys. He regards it as the outstanding work in the group, proposing a slightly later dating of 1634-37 (private communication).

In all these pictures by Hals, the children are each noteworthy for their smiling countenance, apparently bursting with happiness and health, unoppressed by their work on the beaches. The most plausible interpretation for them, as first proposed both by Slive and Julius Held, is that the children offered striking reminders of the virtues of a simple, natural life at the seashore as opposed to a mercantile life in the towns; that 'life and work at the seashore, where one can be happy and free, is preferable to the pomp of town life, a variation on a theme familiar in Dutch and arcadian poetry since the turn of the century' (S. Slive,

Frans Hals, exhibition catalogue, London, Royal Academy, 1989, p. 232).

The inclusion of a second child in the picture adds a sense of narrative with the smiling boy holding a crab in his fingertips behind the back of the boy in profile. Grimm has likened the scene to one of the earliest Italian genre pictures - Annibale Carracci's *Two Children Teasing a Cat* (New York, Metropolitan Museum of Art, inv. no. 1994.142), which could conceivably have been known to Hals in print form. Like Carracci, Hals demonstrates both his spontaneity in the children's conflicting expressions and his



Fig. 3 Frans Hals, *Fisherboy* © Antwerp, Koninklijk Museum voor Schone Kunsten / sabam



Fig. 4 Frans Hals, *Fisherboy* © Dublin, National Gallery of Ireland

mastery for narrative progression, here literally suspended by the impending fall of the crab. The transience of the moment is as fleeting as the playful smile on the boy's face, a snapshot of the irresistible merriment found in human nature.

Certainly Hals seems to have adapted his style for these works, painting with a new found spontaneity and freedom, unrestricted by the constraints of his portrait commissions. The muted black and white palette that dominate his portraits is abandoned

in favour of bold primary colours, the stern demeanour of his pallid patrons replaced with fresh, sun-tanned faces and the paintings themselves executed with remarkable confidence and bold attacking brushwork. In *Two Fisherboys*, the inclusion of a second child seen in profile is further evidence of the artist's experimentation, devising a composition that would have been inconceivable in the context of a portrait commission. *Two Fisherboys* was probably painted in a single sitting, bar a second course to add details and highlights. The landscape element was added separately, probably

by another hand which both Biesboer and Middelkoop attribute to Hals's Haarlem contemporary Pieter de Molijn. With a restricted palette of greens, yellows, greys, browns and blues, the work is marked by expressive, softened outlines and broad painterly strokes, giving prominence to the sky.

The undeniably 'modern' appearance of *Two Fisherboys* has prompted a recent technical analysis in order to establish the age of the paint materials. Pigment analysis conducted both by Professor Jaap Boon (JAAP Enterprise



for Art Scientific Studies, Amsterdam), and Francis Eastaugh (Art Analysis & Research, London) in 2017, has proved that the materials are fully consistent with a seventeenth century date of creation and the grounds and pigments congruous with those found in Hals paintings between 1625 and 1641 (both reports available on request). The finding of indigo in the top layer of the blue caps is also a significant pointer for Hals as he is known to have made rare use of the pigment in the late 1620s, for instance in the blue sashes of the *Civic Guard Company* of 1627 (Haarlem, Frans Hals Museum).

The appeal of Hals's genre paintings to the modern aesthetic has been felt by artists from the nineteenth century onwards. None more so than Van Gogh, who was inspired more by Hals than any of the other Dutch Golden Age artists including Rembrandt. When he visited the Royal Museum in Antwerp, the first picture he recalled in a letter to his brother was Hals's *Fisherboy*: 'I was particularly struck by the Frans Hals *Fisherboy*' (Van Gogh letters, 1958, II, letter 436, p. 457). Van Gogh's admiration for Hals is telling. He regarded him as 'a colourist among colourists, a colourist like Veronese, like Rubens, like Delacroix, like Velazquez' and was in

awe of his spontaneity and how quickly he seems to have painted: '...to paint in one rush, as much as possible in one rush. What a joy to see a Frans Hals, how different it is from those pictures – there are so many of them – where everything has been carefully smoothed down in the same way'. Van Gogh's *Portrait of Camille Roulin* (fig. 5), painted in 1888, two years after he left Antwerp, is testament to the impression Hals had made on him.

We are grateful to Professor Claus Grimm for his views, cited above, and to Pieter Biesboer and Norbert Middelkoop for independently confirming the attribution, all after inspection of the original.



Fig. 5 Vincent van Gogh, *Portrait of Camille Roulin*, 1888
© Vincent van Gogh Foundation, Van Gogh Museum, Amsterdam

MELCHIOR D'HONDECOETER (UTRECHT 1636-1695 AMSTERDAM)

A shoveler, a Muscovy duck and other birds by a river

signed 'M·D'Hondecoeter' (lower centre, on the plank of wood)
oil on canvas
44 x 56½ in. (111.8 x 142.4 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE:

Anonymous sale; Burnsall's, London, 1758, sold for 11 gns. to the following,
John Warde (1721-1775), Squerryes Court, Westerham, Kent, as recorded in his 'Catalogue of Pictures of my own Collecting', Squerryes Ms. no. 26, as 'Water Fowl by Hondecoeter', and by descent to,
Anonymous sale [The Property of a Gentleman]; Christie's, London, 3 July 2012, lot 59, when acquired by the present owner.

EXHIBITED:

Canterbury, Royal Museum and Art Gallery, *Treasures from Kent Houses*, 23 September-13 October 1984, no. 8.

LITERATURE:

F. Russell, 'John Warde', *Country Life*, 4 June 1987, p. 218.

Hondecoeter established his style at an early stage and adhered to it throughout his long career. Trained by his father Gijsbert and his uncle Jan Weenix, he took up the genre of barnyard and park scenes practised by those artists and carried it to a new level of elegance and technical perfection. This picture is an early work by the artist and can be dated to the 1660s. It has many of the compositional devices favoured by the artist at that time, when he was also influenced by the work of Frans Snyders (see lot 7), whose paintings he collected.

Hondecoeter captures, rather subtly, human interaction in his subjects - the seemingly knowing glances exchanged by a peacock and his mate in the painting sold at Christie's, New York, 26 January 2011, lot 25 (\$1,650,000), and the parental attitude of the Muscovy duck in the present picture both demonstrate this. Hondecoeter came to be the greatest bird painter of his generation, with his pictures widely collected and found in almost any royal, princely or national collection by the nineteenth century.

John Warde inherited Squerryes Court in 1746 on the death of his eponymous father, who had purchased the estate in 1731. A man of varied interests, he was painted by both Devis and Stubbs, and commissioned a view of his brother-in-law William Clayton's house, Harleyford Manor, from Francesco Zuccarelli. He regularly purchased Old Master pictures, and his manuscript 'Catalogue of Pictures of my own collecting' (*op. cit.*) documents the way he built up his collection, acquiring ninety-three pictures for a total of £692.8s. Some fifty-four of these remain at Squerryes, which is thus a *locus classicus* of mid-Georgian taste. His acquisitions ranged in scale from two large Luca Giordanos and a masterpiece by Pieter de Ring, to a small copy of a van Mieris by Liotard, purchased at the artist's sale in these Rooms. Warde's most ambitious acquisition was the family portrait by Frans Hals, now in the Museo de arte Thyssen-Bornemisza, Madrid.

We are grateful to Dr. Fred Meijer from the RKD, The Hague, for confirming the attribution on the basis of photographs.



ATTRIBUTED TO REMBRANDT HARMENSZ. VAN RIJN (LEIDEN 1606-1669 AMSTERDAM)

An Old Bearded Man

signed [?] and indistinctly dated 'Rembrandt f / 166[...]' ('dt' linked, upper right)
oil on canvas
27 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in. (70.2 x 58.7 cm.)

ESTIMATE ON REQUEST

PROVENANCE:

(Possibly) Samson Gideon (1699-1762), London, and by descent to his son, Sir Sampson Gideon, 1st Bt., later 1st Baron Eardley (1746-1824). with Thomas Emmerson, London. Baron Johan Gjsbert Verstolk van Soelen (1776-1845), The Hague, where acquired *en bloc* with the Verstolk van Soelen collection by the following in 1846, with Chaplin, London, where acquired *en bloc* with the Verstolk van Soelen collection by a consortium of, Samuel Jones Lloyd (1796-1883), later 1st Baron Overstone, Humphrey Mildmay (1794-1853), and Thomas Baring (1799-1873), London and Stratton Park, Hampshire. Sir Thomas Baring, 2nd Bt., MP (1772-1848), Stratton Park, Hampshire, and by descent to his son, Sir Francis Thornhill Baring, 3rd Bt., later Baron Northbrook (1796-1866), and by descent to his son, Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), and by descent to his son, Francis George Baring, 2nd Earl of Northbrook (1850-1929), until sold between after 1916 and 1929. (Possibly) with Colnaghi, London, September 1929. Baron Heinrich Thyssen-Bornemisza (1875-1947), Villa Favorita, Castagnola, near Lugano, by 1930. with Knoedler, New York, where acquired by the mother-in-law of the present owner.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Rembrandt Tentoontstelling*, September-October 1898, no. 121. London, Royal Academy, *Exhibition of works by Rembrandt*, Winter Exhibition, 1899, no. 17. Munich, Neue Pinakothek, *Sammlung Schloss Rohoncz*, 1930-1, no. 272. Munich, *The Sammlung Schloss Rohoncz Collection*, 1937, no. 347.

LITERATURE:

G.F. Waagen, *Galleries and Cabinets of Art in Great Britain: Supplement*, London, IV, 1857, p. 98.
W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, Braunschweig, 1883, pp. 539 and 588, no. 224.
E. Dutuit, *Tableaux et Dessins de Rembrandt: Catalogue historique et descriptive...Supplement à L'Oeuvre complet de Rembrandt*, Paris, 1885, III, pp. 47, 65 and 70, no. 440.
E. Dutuit, *Rembrandt*, Paris, 1885, pp. 47 and 70.
A. von Wurzbach, *Rembrandt-Galerie*, Stuttgart, 1886, no. 228.
F.G. Northbrook, T. Baring. J.P. Richter, and J.H.J. Weal, *A Descriptive Catalogue of the Collection of Pictures belonging to the Earl of Northbrook*, London, 1889, p. 62, no. 85.
É. Michel, *Rembrandt: His Life and his Work and his Time*, Paris, 1893, pp. 500 and 558.
W. von Bode and C. Hofstede de Groot, *The Complete Work of Rembrandt*, Paris, 1897, VII, pp. 12, 93-4, 178 and 213, no. 516.
M. Bell, *Rembrandt van Rijn and his Work*, London, 1899, pp. 86 and 150.
É. Michel, *Rembrandt: His Life his Work and his Time*, New York, 1903 (English edition), pp. 390 and 433.
E. Sharp, *Rembrandt*, London, 1904, p. 192.
W.R. Valentiner, *Rembrandt: Klassiker der Kunst*, Stuttgart and Berlin, 1908, p. 509.
A. Rosenberg, *The Work of Rembrandt*, New York, 1909, p. 509.
Dr. A von Wurzback, *Niederländisches Künstler-Lexikon*, Leipzig, 1910, p. 404.
H. Macfall, *The History of Painting: The Dutch Genius*, London, 1911, V, p. 123.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1916, VI, pp. 217-8, no. 401.
I. Errera, *Répertoire des Peintures Datées*, Paris, 1920, p. 322.
D. S. Meldrum, *Rembrandt's Paintings with an Essay on his Life and Work*, London, 1923, pp. 86 and 203, pl. 439.
G. Biermann, 'Die Sammlung Schloss Rohoncz', *Der Cicerone*, July 1930, p. 362.
A.L. Mayer, 'Die Ausstellung der Sammlung "Schloss Rohoncz" in der Neuen Pinakothek, München', *Pantheon*, July 1930, pp. 55 and 313.
A.L. Mayer, *Apollo Magazine*, August 1930, p. 89.
W.R. Deutsch, 'Notes from the Continent', *The Antiquarian*, September 1930, pp. 43 and 49.
The International Studio, October 1930, p. 86.
A. Bredius, *Rembrandt Gemälde*, Vienna, 1935, p. 14, no. 325, pl. 325.
K. Bauch, *Rembrandt: Gemälde*, Berlin, 1966, p. 13, no. 246, pl. 246.
A. Bredius, *Rembrandt: The Complete Edition of the Paintings*, revised by H. Gerson, London, 1969, pp. 252 and 575, no. 325, questioning the attribution without inspection of the original.
P. Lecaldano, *The Complete Paintings of Rembrandt*, London, 1969, p. 130, under 'Altre opere rembrandtiane già considerate dalla critica o presenti in pubbliche raccolte'.
A.K. Wheelock, Jr., 'An art historian's journey, and Rembrandt's forgotten "Portrait of a bearded old man wearing a beret" revisited', *Kroniek van het Rembrandthuis*, 2011, pp. 12-19.





Fig. 1 Rembrandt van Rijn, *Self-Portrait*, 1660; Bequest of Benjamin Altman, 1913 © Metropolitan Museum of Art, New York

A work of brooding intensity, the *Old Bearded Man* is here presented as a compelling late work by the greatest Dutch painter of the seventeenth century: Rembrandt van Rijn. Documented since the mid-eighteenth century and recorded in all of the most significant works on the artist's paintings, this picture disappeared from the public eye in the 1930s, only to re-emerge again in 2010 when rediscovered by Arthur Wheelock in an American private collection. Wheelock conducted a thorough re-assessment of the painting, further to restoration and technical study, publishing his findings in a 2011 article in which he puts forward a persuasive case to admit the picture unequivocally into Rembrandt's illustrious late oeuvre. Wheelock recognised 'a colour palette and brushwork entirely consistent with Rembrandt's work', and in the sitter's face 'the pulsating sense of life characteristic of the master's late portraits'. A subsequent

technical analysis of the painting conducted in London by Art Analysis & Research (report available on request; fig. 5) has revealed several factors to support Wheelock's view, including the presence of a quartz ground specific to Rembrandt's studio; the use of a range of pigments and certain technical traits that are entirely characteristic with Rembrandt's output; and the re-use of another portrait as the support, cut down and rotated before the existing composition was developed - a practice also in keeping with the artist's working method.

Rembrandt's late works, painted during the 1650s and 1660s, constitute a remarkable period of creativity, invention and experimentation in the painter's corpus. Representing the 'enthralling climax of his spectacular artistry', the artist's later paintings display his ever expanding engagement with a range of

sources and his continual exploration of form, light and shadow articulated in a 'relentlessly experimental approach to expressive technique' (J. Bikker and G.J.M. Weber, *Rembrandt: The Late Works*, exhibition catalogue, London, National Gallery and Amsterdam, Rijksmuseum, 2014, p. 13). Never formally addressed by the Rembrandt Research Project, whose chronological survey of the Rembrandt corpus only reached as far as 1642, the recent exhibition of late works (cited above) shone much needed light on the artist's output from the last two decades of his life. Although the exhibition pointedly avoided issues of attribution, it nevertheless revealed how disagreements amongst scholars remain, even with the artist's most celebrated works. For instance the 1664 *Lucretia* (Washington D.C., National Gallery), central to the exhibition, is regarded by Professor Ernst van der Wetering as a work by a pupil (Rembrandt's



Fig. 5 X-ray of the present lot © Art Access & Research (UK Ltd.)





Fig. 2 Rembrandt van Rijn, *Portrait of Jacob Trip*, c. 1661
© 2017 The National Gallery, London, Scala, Florence

Paintings Revisited – A Complete Survey, Rembrandt Research Project, VI, p. 682). It is therefore somewhat unsurprising that opinion on the work here under discussion also remains divided. It is also undeniable that the complicated condition of the *Old Bearded Man* – past cleaning and restoration of the paint surface has resulted in a degree of abrasion and a slight loss of form and detail in areas – has made it difficult for several key scholars to conclude decisively on attribution.

The *Old Bearded Man* bears an indistinct date of '166[...]', with later damage rendering the last number difficult to determine. Strengthening has meant that the final number of the date has traditionally been read as a '7', and was recorded as such in the catalogue of the Northbrook collection in 1889. Wheelock, however, has argued that it is more likely to have originally been a '1' and has, historically, been misread. Indeed, a date in the early 1660s would appear to be more consistent between the richly layered paint and expressive use of light falling on the face of the

old man, and other works of the same period by Rembrandt. Comparison can, for example, be drawn with Rembrandt's 1660 *Self-Portrait* now in the Metropolitan Museum of Art in New York (inv. no. 14.40.618; fig. 1). As noted by Arnold Houbraken in his 1718 biography of the painter, the modelling of the faces displays Rembrandt's tendency to sculpt with paint using heavy dabs and strokes to build up the features. Both faces are half illuminated with strong light emanating outside the composition from the left, allowing the other half to be thrown into shadow. The skin tones of the *Self-Portrait* and the *Old Man* are typical of the painter's late working practice, as described by André Félibien in his discussion of Rembrandt, that 'often he [Rembrandt] simply used broad strokes of the brush, layering thick colours one on top of another, without blurring and blending them together' (*Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes*, Paris, 1685, IV, p. 150). The paint is worked wet-in-wet, building the layers of colour to formulate a homogenous and dynamic rendering

of skin and flesh, with the oblique light allowing for a more pronounced definition of the main features. Likewise the hair of the two portraits incorporates a surprisingly varied range of whites, greys, browns, blacks and yellows, again making use of rapid brush strokes to define the curls made with a thick bristle brush whose individual hairs remain visible in the white highlights. The present *Old Man* also makes use of another typical technique which features heavily in many of Rembrandt's later works: in the old man's hair and in the fur lining of his cloak, the painter has employed the end of his paint brush to incise lines into the wet paint. Such distinctive visual and technical traits are identifiable in other pictures like the *Portrait of Jacob Trip* painted in *circa* 1661 (fig. 2; London, National Gallery, inv. no. NG1674), the *Apostle James the Minor* of 1661 (New York, Metropolitan Museum of Art), and in the *Man with a falcon on his wrist* in Göteborg (*circa* 1662–1665; Göteborg Museum of Art, inv. no. GKM 0698). In these pictures, the faces of the figures are again modelled in a similarly animated way and the clothes, as with the present work, are reduced to summary, almost impressionistic, strokes of colour, modulating between light and shade, with local highlights applied to give a more complete form to their modelling.

The true 'subject' of the *Old Man* remains elusive. The setting and format of the picture counts against it being a formal portrait. The heavy, fur-lined cloak worn by the old man, held at the neck by an elaborate metal clasp decorated with two small tear-drop pearls, became a regular trope in Rembrandt's work and was typically used to signify the figure as one from Biblical or ancient history. As such, the clothing and presentation of the figure would be unusual if the sitter was a patron commissioning his likeness. While certainly painted from life, carefully observing a sitting model, the old man should more probably be seen not as a portrait but rather as an allegorical, historical or spiritual figure in an image that as Wheelock points out 'transcends strict classification' (*op.cit.*, p. 19). He emphasises the similarities between the model in the present work and that



Fig. 3 Rembrandt van Rijn, *St. Matthew and The Angel*, 1661, Musée du Louvre, Paris
Peter Willi © Bridgeman Images

in the *Saint Matthew the Evangelist* in Paris (fig. 3; Musée du Louvre, inv. no. 1738), though noting the differences in the shape of the nose and beard that are not obviously comparable and thus should perhaps be regarded as separate sitters. Indeed, the present *Old Man*, both in terms of its conception, scale and the figure's dress, cannot be associated with the small series of Apostles Rembrandt painted in the early 1660s, of which the Louvre *Saint Matthew* formed a part. In many respects the picture corresponds more closely with the earlier *Old Man in Costume* painted in 1643 (fig. 4; Private collection), a work almost identical in scale, offering a similar meditation on old age. Both sitters adopt a similar frontal pose with hand(s) resting on the hilt of a staff, in a slightly less than life-size format.

The existence of a prominent border across the lower edge of the present work is a motif that can be found in several other Rembrandt paintings, although the precise function they served

remains uncertain. In this case it is not clear whether the border was intended to denote a wooden parapet, as can be seen for example in the *Scholar at his desk* (1641; Warsaw, Royal Castle) and *Titus at his desk* (c. 1655; Rotterdam, Boymans van Beuningen Museum), or, more likely, whether it was originally painted as a neutral dark border, in keeping with numerous Rembrandt paintings in the 1660s, including several of the apostles and the painting of the *Holy Family* (St. Petersburg, Hermitage). While these borders are not sufficiently detailed to offer some kind of illusionism, they must originally have created the effect of a window or parapet to add some sense of spatial depth. It is also possible that the artist used them merely to remind himself where the picture area ended. Regardless of its function, it was clearly a framework that Rembrandt favoured, although many of these borders have either been removed or framed out today (for a broader discussion on this subject see P. Noble, S. Meloni, C. Pottasch, and P. van der Ploeg, *Preserving our Heritage*:

Conservation, Restoration and Technical Research in the Mauritshuis, The Hague and Zwolle, 2009, pp. 142-5).

A recently conducted technical report of the *Old Bearded Man* has revealed a number of crucial pieces of evidence in establishing the history of the painting's facture. X-ray scans revealed the presence of a head of a young woman, painted to a relatively complete stage turned at 90 degrees on the right of the canvas. This portrait was apparently abandoned and the canvas cut and reused for the study of an old man. The reuse of canvases was not unusual in Rembrandt's studio. Indeed, studies undertaken on the master's self-portraits have found that more than a quarter are painted on so-called 'palimpsest' supports, and such have also been found, for example, in *Joseph and Potiphar's wife* in the Gemäldegalerie, Berlin (inv. no. 828H; E. van der Wetering, 'Rembrandt's self-portraits: problems of authenticity and function', in E. van der Wetering (ed.), *A Corpus of Rembrandt*



Fig. 4 Rembrandt van Rijn, *An old man in rich costume (Boas?)*, 1643 © From the Woburn Abbey Collection

Paintings (The Self Portraits), Dordrecht, 2005, IV, p. 96). This reuse was recently demonstrated to great interest at the 2014 exhibition of the painter's late work, in Rembrandt's monumental equestrian *Portrait of Frederik Rihel on horseback*, painted in circa 1663, which was likewise found to have an initial painting beneath (a full-length standing gentleman in a landscape) and had then been rotated and reworked into a new painting (M.E. Wieseman, 'Rembrandt's Portrait(s?) of Frederik Rihel', *National Gallery Technical Bulletin*, XXXI, 2010).

Analysis has also confirmed the presence of a so-called 'quartz' ground as the priming of the canvas. Extensive research has been undertaken into the usage of this priming layer in Rembrandt's oeuvre and is crucial in establishing the likely authorship into paintings attributed to the master or his circle. In consequence, widespread analysis has been made of works by a range of painter's working in Amsterdam from circa 1640, when the ground is first

known to have been used by Rembrandt in *The Night Watch* (Amsterdam, Rijksmuseum, inv. no. SK-C-5). A large number of these Amsterdam school grounds have been tested and none have so far been found to contain such a composition in the ground (C.M. Groen, 'Grounds in Rembrandt's workshop and in painting by his contemporaries', E. van der Wetering (ed.), *A Corpus of Rembrandt Paintings (The Self Portraits)*, Dordrecht, 2005, IV, p. 332). The technique, therefore, appears exclusively in Rembrandt's workshop. Composed of ground quartz, mixed with pottery clay and brown earth pigments and bound in generous amounts of drying oil, it provided a smooth and flexible surface for painting, allowing for more durable painted surfaces. Its presence in this painting, therefore, immediately situates the picture in Rembrandt's studio in a period when his workshop was not an active employer of assistants and pupils.

The pigments used across the picture are entirely consistent with those found

in Rembrandt's studied oeuvre. His palette consisted of lead white, lead tin yellow, red lake, bone black, vermillion and brown, red and yellow earths. The detection of smalt, an inexpensive blue pigment made from glass, which was widely used in the Netherlands from the sixteenth century onwards, is significant as it was particularly frequently used by Rembrandt in his later work. Azurite, another, more expensive blue, was also detected in the picture and though typically more common in the master's early period, its presence is not unusual. The presence of Hematite in the red earth, also used for example in the *Jewish Bride*, points to the master painter rather than a pupil. The lack of any green pigment is likewise typical of Rembrandt's working method. The impasto application and thick layering of the paint, particularly in the face of the man, is also a typical feature of the freedom and energy that typifies the master's late work.

PROPERTY OF A PRIVATE COLLECTOR

31

ALESSANDRO ROSI (FLORENCE C. 1627- C. 1707)

The Holy Family

oil on canvas

47 $\frac{7}{8}$ x 43 $\frac{7}{8}$ in. (121 x 111.5 cm.)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Anonymous sale; Cortot-Vregille-Bizouard,

Dijon, 14 April 2007, lot 60.

with Jean-Luc Baroni, London, where acquired
by the present owner.

LITERATURE:

F. Baldassari, *La pittura del Seicento a Firenze:
Indice degli artisti e delle loro opere*, Milan,
2009, pp. 628 and 641, fig. 387.



The life and career of Alessandro Rosi had long remained hidden from scholarly attention, until 1989 when Alessandra Guicciardini published a study on his commission for the Palazzo Corsini in Florence. Until that point, many of his pictures had routinely been attributed to Sigismondo Coccapani, a Florentine contemporary, close in style. Rosi led a colourful life, noted by his biographers as a skilled draughtsman, who trained with Cesare Dandini and worked for Ferdinand de' Medici, and died in an 'extraordinary accident': while walking on

the via Condotta in Florence, a column fell from a terrace above and killed him (P.A. Orlandi, *Abecedario pittorico*, Venice, 1753, p. 43).

The arrangement of the Madonna and Child is drawn from a successful invention by Dandini, which Rosi's master treated on a number of occasions, including versions in the Ospedale di Santa Maria Nuova in Florence and a private collection in Milan (S. Bellesi, *Cesare Dandini*, Turin, 1996, pp. 177-8, nos. 119-120). Rosi elaborates on the

composition with a touch of humour and domestic realism, as the cat paws at the dish on the table, and the Child plays with the bows of the Madonna's dress; the embroidered draperies and architectural setting meanwhile speak of a new baroque exuberance. The fine condition of the picture allows the vivid colours and fabulous variety of textures to be fully appreciated: Rosi shows a virtuoso touch, from the book held in Saint Joseph's hand, to the carpet draped on the table and the wonderfully patterned fabric of the Madonna's sleeve.



PROPERTY SOLD AT THE DIRECTION OF BRENDA, LADY COOK,
FORMERLY FROM THE COOK COLLECTION, DOUGHTY HOUSE, RICHMOND

***32**

BERNARDINO LUINI (DUMENZA ?1480/85-1532 ?LUGANO)

The Madonna and Child with Saint George and an angel

oil on panel

40¾ x 31¼ in. (103.5 x 79.5 cm.)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Sir Francis Cook, 1st Bt., Visconde de Monserrate (1817-1901), Doughty House, Richmond, by 1875, and by descent in the Long Gallery to, Sir Francis Cook, 4th Bt. (1907-1978), the late husband of Brenda, Lady Cook.

EXHIBITED:

London, Burlington House, *Old Masters*, 1902, no. 38.

LITERATURE:

Burlington Fine Arts Club: Catalogue of pictures by masters of the Milanese and allied schools of Lombardy, London, 1899, p. lxviii.

W. v. Seidlitz, 'Die Mailänder Ausstellung im Burlington Club', *Repertorium für Kunswissenschaft*, XXI, Berlin and Stuttgart, 1898, p. 408.

G.C. Williamson, *Bernardino Luini*, London, 1899, p. 105, in the Long Gallery.

Abridged Catalogue of the Pictures at Doughty House, Richmond (Belonging to Sir Frederick Cook, Bart., Visconde de Monserrate), London, 1907, p. 16, no. 2, as in the Long Gallery.

G. Morelli, *Italian Painters: Critical Studies of their Works*, London, 1907, p. 91.

L. Beltrami, *Luini, 1512-1532: Materiale di Studio*, Milan, 1911, pp. 526 and 550, illustrated.

T. Borenius, *A Catalogue of the Paintings at Doughty House, Richmond and Elsewhere in the Collection of Sir Frederick Cook Bt., I, Italian Schools*, London, 1913, p. 129, no. 110, illustrated.

Abridged Catalogue of the Pictures at Doughty House, Richmond (Belonging to Sir Frederick Cook, Bart., Visconde de Monserrate), London, 1914, p. 16, no. 2, again as in the Long Gallery.

An Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey in the Collection of Sir Herbert Cook, Bart., London, 1932, p. 30, no. 110.

B. Berenson, *Italian pictures of the Renaissance: Central Italian and North Italian Schools*, London and New York, 1968, I, p. 234.





Fig. 1 The Long Gallery, Doughty House, Richmond

Though the details of his life and career are relatively scarce, Bernardino Luini is recognised as one of the key followers of Leonardo da Vinci in the early sixteenth century.

Born in Dumenza, he moved to Milan in 1500, but left in 1504, returning to the city in 1507 when he signed and dated the altarpiece now in the Musée Jacquemart-André, Paris. Judging by the pictures he produced on his return, with their echoes of Giovanni Bellini and Cima da Conegliano, his time away from Milan may have been spent in the Veneto. In the early 1510s, he completed key fresco cycles for the villa of Gerolamo Rabia (now dispersed in Milan, Pinacoteca di Brera; Chantilly, Musée Condé; Paris, Musée du Louvre; and London, Wallace Collection), a complex and ambitious project that marked a turning point in his style. He subsequently came into contact with Bernardino Zenale, whose fame had grown in Milan after Leonardo had left, and who proved a reference point for Luini in those years. By the end of the 1510s, Luini was running a successful workshop, in the main producing easel pictures for

private devotion; at the time of his death he was the most important artist in Milan. His reputation was revived in the nineteenth century, when he was labelled the 'Raphael of Lombardy' and Stendhal recommended that his students study Luini's frescoes in Saranno, to say 'addio alla bella pittura d'Italia' (Marani, 1996, p. 182, note 21). He was the subject of a major exhibition at the Palazzo Reale in Milan in 2014, *Bernardino Luini e i suoi figli*.

This picture dates to his full maturity: the characteristically graceful expression of the Madonna and her curled locks of her hair are typically Leonardesque, reminiscent of *La Scapigliata*, Leonardo's drawing kept in the Galleria Nazionale, Parma. The figures are arranged with great poise, receding into the landscape behind. Borenius (*op. cit.*) lists two copies of the picture, one in the church at Masnago, near Varese, and another in the gallery at Aix-les-Bains, Savoie. A version on canvas, formerly in the collection of Baron Fernand de Schickler, measuring 111 x 86.5 cm., was sold at Christie's, Monaco, 2 December 1988, lot 27.

The panel was acquired by Sir Francis Cook and displayed in the Long Gallery (fig. 1) at Doughty House in Richmond. Cook assembled the most important collection of Old Masters formed in this country in the nineteenth century. The scion of a long-established Norfolk sheep-farming family who made a fortune in the wool trade, he began collecting with the purchase of a dozen or so Renaissance plaquettes during a youthful tour of Italy in 1840. It was not until 1868, however, that his collecting of Old Master paintings began in earnest, when he acquired about thirty pictures from the collection of Sir Charles Robinson, former Director of the South Kensington Museum (now the Victoria and Albert Museum). Robinson served as the catalyst to Cook's collecting instinct and would be his trusted advisor and dealer for the next thirty years, helping him form a collection that above all 'owed its strength to a good eye' (see E. Danziger, 'The Cook Collection, its founder and its inheritors', *The Burlington Magazine*, CXLVI, July 2004, p. 449). After the death of his father in 1869, he became the head of Cook, Son, and Co., and one of the richest men in England. 'Overnight', writes Elon Danziger, 'he became one of the most voracious collectors in England: in 1876, just eight years after starting a picture collection, he owned 510 paintings. Many of his most inspired purchases date from this period of intense activity' (*ibid.*, p. 448). These included masterpieces such as Velázquez's *Old Woman Cooking Eggs* (probably acquired c. 1870; Edinburgh, National Galleries of Scotland), van Eyck's *Three Marys at the Sepulchre* (acquired c. 1872; Rotterdam, Museum Boijmans Van Beuningen), Fra Angelico and Filippo Lippi's *Adoration of the Magi* (acquired 1874; Washington, National Gallery of Art) and Turner's *Grand Junction Canal at Southall Mill* (acquired c. 1874; England, private collection).

We are grateful to John Somerville for his assistance in compiling this catalogue entry.



FROM A PRIVATE EUROPEAN COLLECTION

33

LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)

Venus disarming Cupid

oil on canvas

62½ x 44¾ in. (157.8 x 114.1 cm.)

£400,000-600,000

\$520,000-770,000

€460,000-690,000

PROVENANCE:

Acquired by Jean-Pierre Mayno (1743-1801), Strasbourg, *circa* 1770, and by inheritance to, Chevalier Fabry, Geneva, and by descent in the Fabry Simonis family, Strasbourg, and recorded at the following by 1862, Château du Müllerhof, near Strasbourg.

EXHIBITED:

Società dei dilettanti, Strasbourg, 1890.

LITERATURE:

J. Meyer, *Correggio*, Leipzig, 1871, pp. 385 and 503, as 'Correggio'.
C. von Fabriczy, 'Una composizione del Correggio', *Archivio storico dell'arte*, 1890, III, p. 162, as 'a copy after Correggio'.
C. Ricci, *Correggio*, London and New York, 1930, p. 102.
G. Gronau, in U. Thieme and F. Becker (eds.), *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, VII, 1912, p. 464, as the original of a composition attributed to Correggio.

H. Voss, 'Venus entwaffnet Cupido ein unerkanntes Hauptwerk des Luca Cambiaso', *Monatshefte für Kunsthistorische Wissenschaft*, Leipzig, 1912, V, pp. 321 ff., pl. 70.

S. Reinach, *Répertoire des peintures du moyen age et de la renaissance*, VI, 1923, p. 280, illustrating Guerin's print.

R. Eisler, 'Luca Signorelli's School of Pan', *Gazette des Beaux-Arts*, February 1948, p. 86, illustrating Guerin's print.

B. Suida Manning and W. Suida, *Luca Cambiaso, la vita e le opere*, Milan, 1958, pp. 153-4, fig. 268.

P. Boccardo and C. Di Fabio, *Luca Cambiaso, 1527-1585*, exhibition catalogue, Austin and Genoa, 2006-7, p. 336, under no. 62.

ENGRAVED:

C. Guerin, pub. Robbe.
Johannet Frères, Paris.
G. Morghen.
T. Todeschini.
J.G. Janota.



Christophe Guerin, after Cambiaso, *Venus Disarming Cupid*, engraving after the present lot
© Boston, Harvard Art Museum





Fig. 1 Antonio Allegri da Correggio, *Venus with Mercury and Cupid* ('The School of Love'), National Gallery, London
© Bridgeman Images

This commanding picture is a key masterpiece by Luca Cambiaso, the great painter of Renaissance Genoa. That it was long attributed to Correggio implies its power as one of the most successful erotic works of the sixteenth century.

Luca Cambiaso, the son of a minor local painter, studied the Genoese commissions of such masters as Giulio Romano, Perino del Vaga, Beccafumi and Pordenone, and was almost certainly in Rome in 1547-50. In the ensuing decade he established his position as the major painter in Genoa, painting both altarpieces for major churches and significant decorative schemes for palazzi, many designed by his mentor

the Perugian architect, Galeazzo Alessi for members of the prodigiously rich Genoese patrician families. Fluent as a draughtsman, Cambiaso refined a highly personal artistic language that would determine the course of painting in Genoa until the following century. Genoa was a notable beneficiary of the financial problems of the Spanish empire, and it was therefore not surprising that in 1583 Cambiaso was called by King Philip II to work in the Escorial.

This picture is a key component of the celebrated group of erotic treatments of classical subjects that Cambiaso painted from the 1550s onwards. Cambiaso was clearly aware of the work of Correggio (see for example *Venus with Mercury and Cupid*, London, National Gallery; fig. 1) and, like Titian, understood that patrons whose taste in religious iconography was fully in keeping with the tenets of the Counter Reformation had rather different aspirations for secular pictures. This group included versions of *Venus and Adonis*, such as that in the Galleria Borghese, Rome, in Palazzo Bianco, Genoa, and the canvas recently acquired by Musée du Louvre (fig. 2); and of *Venus and Cupid*, including the picture in the Art Institute of Chicago, and that in a private collection (for the latter see Boccardo and C. Di Fabio, *op. cit.*, no. 62).

In the latter, as in the picture under discussion, Cambiaso shows a satyr reaching down to remove Cupid's quiver: this is apparently an iconographic invention of his own, at direct variance with the traditional interpretation of the subject, by which Venus is deemed to have disarmed Cupid to restrain his activities and thus to bring desire under

control. The painter's erotic message in this canvas is thus more overt. The early popularity of the composition is attested by the number of recorded versions and copies, of which that acquired by Sir William Hamilton (on whom see lot 21) was also long deemed to be a masterpiece by Correggio. How disturbing the picture continued to be for some viewers is shown by the fact that David d'Angers was called in to supply a white shift to the otherwise naked Venus in the early nineteenth century (according to von Fabriczy, *op. cit.*), telling evidence of the erotic power the picture was seen to have in the age of Neoclassicism.



Fig. 2 Luca Cambiaso, *Venus and Adonis*
© RMN-Grand Palais, Musée du Louvre, Stéphane Maréchalle



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***34**

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

Christ taking leave of His Mother

oil on canvas

25% x 36% in. (64.4 x 93.2 cm.)

£4,000,000-6,000,000

\$5,200,000-7,700,000

€4,600,000-6,900,000

PROVENANCE:

Oballe Chapel, Iglesia de San Vicente, Toledo,
until 1961.

Art Market, France, after 1961, as 'Spanish
School, 18th century'.

Private collection, Europe.

EXHIBITED:

Düsseldorf, Museum Kunstpalast, *El Greco and
Modernism*, 28 April-12 August 2012.

LITERATURE:

M.B. Cossío, *El Greco*, Madrid, 1908, II, p. 591,
note 1, as 'an old copy after El Greco'.

M. Gómez Moreno, 'La despedida de Cristo y
la Virgen, cuadro del Greco', *Archivo Español de
Arte y Arqueología*, III, no. 7, 1927.

H. Soehner, 'Greco in Spanien II-III', *Münchner
Jahrbuch der bildenden Kunst*, 1958-9, IX-X, no.
242, as 'a copy dating to circa 1691-1711'.

H.E. Wethey, *El Greco and His School*,
Princeton, 1962, II, p. 180-1, under no. X-69, as 'a
copy of undetermined date'.

L. Ruiz Gómez, 'El reencuentro con un original
de El Greco', *Ars magazine: revista de arte y
coleccionismo*, 2012, XIV, pp. 55-64.

F. Mariás (ed.), *El Greco of Toledo: Painter of the
Visible and the Invisible*, exhibition catalogue,
Toledo, Museo de Santa Cruz, 2014, p. 195.





This moving picture is one of the most significant recent additions to the oeuvre of El Greco. Painted shortly after he moved to Toledo, it represents the first treatment of the subject by the artist, displaying the formative influence of his time in Venice.

Typical of his Spanish paintings, El Greco's *Christ taking leave of His Mother* is sensitively composed to silhouette Christ and the Virgin against the sky, perhaps in reference to their future meeting in the celestial realm. Christ, with a cross-shaped halo, turns back slightly towards the Virgin Mary as he points towards Jerusalem. This subject does not appear in the Bible. Instead, as with a number of other devotional scenes, its origin can be found in the numerous popular religious texts which emerged during the Middle Ages and rapidly established new fashions for devotion across Europe, as well as expanding and broadening the variety and scope of the Biblical accounts of the life of Christ and other Holy figures. The iconography was quickly seen as an important precursor to Christ's Passion, representing the moment when he bid farewell to the Virgin Mary before departing for Jerusalem, the canonical 'beginning' of the Passion sequence. Emotively driven, it served as both a

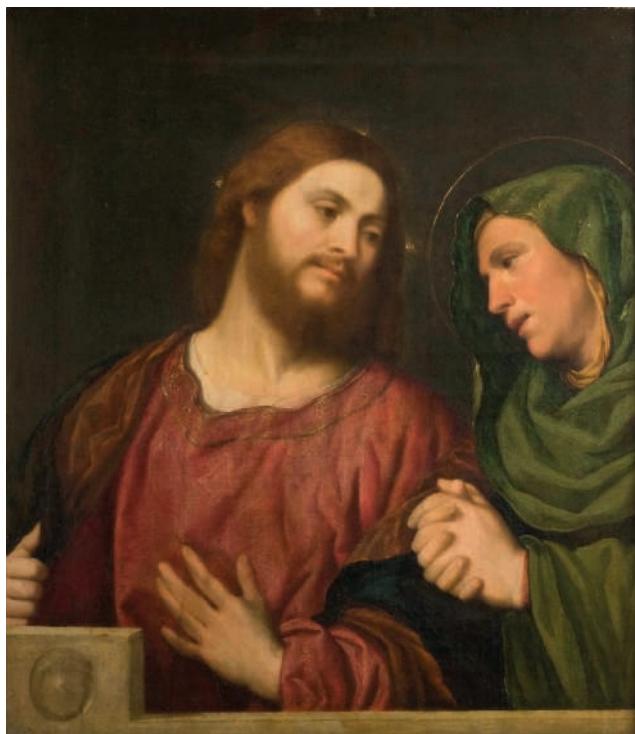


Fig. 1 Paris Bordone, *Christ Taking Leave of His Mother*
© The John G. Johnson Collection, Philadelphia Museum of Art



Fig. 2 Titian, *The Tribute Money* © 2017 The National Gallery, London, Scala, Florence

reminder of Christ's mission as Saviour and his eventual sacrifice upon the Cross, but also anticipated the eventual reunion of the Mother and Son in Heaven. As such, the scene was described in both of the arguably most significant and widely read of these new devotional guides: the *Meditations on the Life of Christ*, written by the Franciscan Pseudo-Bonaventure in circa 1300, and the circa 1330s *Vita Christi* by the Carthusian Ludolph

of Saxony. In Pseudo-Bonaventure's narrative, the Virgin and Disciples endeavour to dissuade Christ from leaving for Jerusalem, '[so] sincerely did they love him, and [so]...sensibly they were affected at the apprehension of every thing that might hurt him' (St. Bonaventure's *Life of our Lord and Saviour Jesus Christ*, New York, 1881, p. 261).

The subject appears to have been a consistently popular one in Northern Europe with a wealth of examples of the scene painted, for example, by Gerard David and his workshop, as well as Cornelisz. Engelbrechts (Amsterdam, Rijksmuseum, inv. no. SK-A-1719) and Jan van Coninxloo (Rouen, Musée des Beaux-Arts, inv. no. SR38), during the early decades of the sixteenth century. The subject was especially popular in German painting, perhaps due in no small part to Dürer's woodcuts of the scene that were included in both his *Life of the Virgin* series (circa 1503-1505) and the 'Small Passion' published in 1511. These woodcuts, in many cases, provided the compositional basis for many of the works by later artists.

Despite its apparent popularity in Northern Europe, the iconography does not appear to have been common elsewhere, including, significantly for El Greco, in either Spain or Italy. Indeed, it was so unusual in Venice that it attracted

comment in Marco Boschini's *La Carta del Navegar pittresco* of 1660, where it was described as a 'beautiful idea' when discussing Paris Bordone's *circa 1530 Christ taking leave of His Mother*, now in the Philadelphia Museum of Art (inv. no. 207; fig. 1; L. Ruiz Gómez, in *El Greco and Modernism*, p. 72). Whilst El Greco would have perhaps been aware of Bordone's painting in Venice, where he worked from 1568 to 1570, it does not seem to have provided the compositional basis for his later work. The paucity of models suggests that the subject of El Greco's picture may instead have been gleaned from textual examples. Along with the *Meditations on the Life of Christ* and the *Vita Christi*, other more contemporary writings included the scene and these may well have served as the painter's source. For example, the *Vita Christi* had been translated into Spanish by the Franciscan friar Ambrosio de Montesinos in *circa 1502-1503*, and the theologian Alonso de Villegas (1534-1615), included the episode in his influential *Flos Sanctorum*, an expanded vernacular version of the famed *Golden Legend*. The iconography, too, was frequently the subject of mystery plays, performed as part of celebrations during religious festivals, like the anonymous sixteenth century *Auto del despedimiento de Cristo*

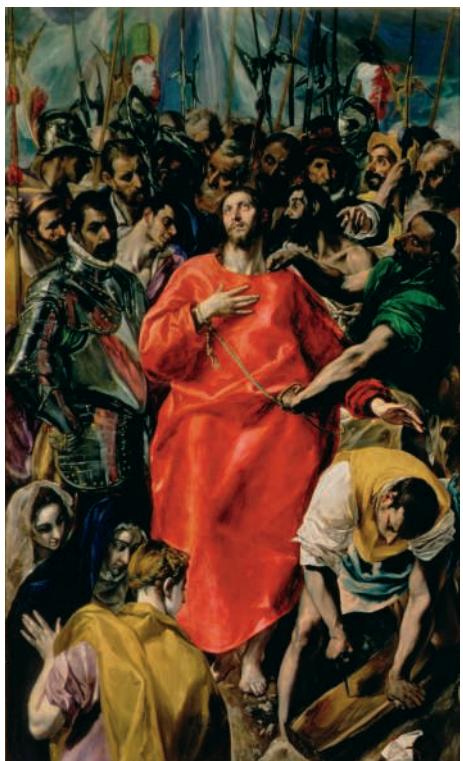


Fig. 3 El Greco, *The Disrobing of Christ*, Toledo Cathedral, Castilla y Leon © Bridgeman Images

de su madre. It is in the light of these varied textual or rhetorical versions of the iconography that El Greco's *Christ taking leave of His Mother* can perhaps be better understood, and the demands of its original patron situated.

The colouring and aspects of the figures, while already revealing El Greco's own inimitable style, can be seen to demonstrate the formative impact that the painter's years in Venice (between *circa 1568* and 1570) had throughout his life. The figure of Christ, for example, bears a number of striking resemblances to that in Titian's *The Tribute Money*, painted in *circa 1560-1568* for Philip II of Spain (fig. 2; London, National Gallery, inv. no. NG224). Elements that El Greco formulated in his own work included the positioning of Christ, with his head turned to look back over his shoulder and his hand raised, the highlights on the nose and forehead, with darker shadows falling on the cheeks and neck, and the individually painted lighter hairs picked out in the beard over the darker underpaint beneath. Whether El Greco would have been familiar with Titian's picture first-hand is not certain but given the circumstantial evidence it is certainly not impossible. Indeed, El Greco was active in Venice at the same time that Titian was completing the work and, as recorded in a letter dated 26 October 1568, written by Titian to Philip II, the painting was sent to Spain, perhaps affording El Greco another opportunity to see Titian's Christ and to make a study of the painting (N. Penny, *The Sixteenth Century Italian Paintings: Venice 1540-1600*, London, 2008, p. 264).

El Greco's employment of a horizontal composition in the present work, showing the figures only half-length, allows for a much greater sense of immediacy for the viewer and intensifies and heightens the gentle pathos of the subject's narrative. The choice of such a format can, perhaps, again be regarded as evidence of the impact of the painter's time in Venice. From the late fifteenth century Giovanni Bellini, for example, had composed a number of paintings of the Madonna and Child, as well as *Sacra Conversazione* in a similar format, showing the figures at a greater proximity to the viewer in order to convey a tangible



Fig. 4 El Greco, *The Martyrdom of St. Maurice*, Monasterio de El Escorial, El Escorial © Bridgeman Images

sense of their presence. The technique of bringing the protagonists to the forefront of the picture plane is evidently reworked in the *Christ taking leave of His Mother*, attracted by the opportunity such a technique provided in creating an intimate and moving picture.

Though *Christ taking leave of His Mother* evidently demonstrates El Greco's debt to his years in Venice, it remains, fundamentally, a highly individual work and one which is perhaps best understood in the context of the painter's own broader oeuvre. Leticia Ruiz Gómez has dated it to the final years of the 1570s, between *circa 1578* and 1580, a period of great importance for the artist (*op. cit.*). El Greco, upon leaving Venice in late 1570, worked in Rome where he registered as a member of the Accademia di San Luca in 1572. He remained there until 1577 when he departed for Spain. The precise reason for this decision has remained unclear, though it is possible that a dearth of commissions in Italy and the work being undertaken to redecorate the Escorial Palace outside Madrid may have led him to hope to attract new, perhaps royal, patronage. After a brief visit to the Spanish capital, El Greco arrived in Toledo in the same year where he would



remain working for the rest of his career. It was during his initial years in the city that the present work was painted, and when El Greco made some of his most significant pictures: *The Disrobing of Christ* and *The Martyrdom of Saint Maurice*.

The artist received the commission to paint *The Disrobing* or *El Espolio* for the high altar of the sacristy of Toledo Cathedral soon after his arrival in the city (fig. 3). Dynamically composed and combining rich Venetian colouring with a monumentality of scale and figures gleaned from his time in Rome, it has long been hailed as one of the painter's most important masterpieces. The emotional impact of the *Espolio* is echoed in the *Christ taking leave of His Mother*, which embodies a similarly affecting treatment of a religious subject, refining and adapting the drama of the *Disrobing* to the more personal, melancholy parting of mother and son. In both, the painter has used rapid strokes of modulating colour to define Christ's robe, allowing, perhaps with even greater effect in the present picture, his raised hand to throw a shadow across his body to convey a powerful sense of physicality and immediacy to his figures. The head of Christ too is comparable in both and perhaps suggests that a common model, either observed or imagined, was used for both figures. The same can also be said for the Virgin in the present picture whose softly modelled features and hair, which comes loose from her veil and casts another brilliantly effective shadow across her forehead, can be recognised in the *Espolio*'s Virgin, with her veiled head and resigned expression, and the Mary Cleophas, whose curling hair likewise shades her forehead. The tonality of El Greco's *Christ taking leave of His Mother* can also be related to a key work painted in the artist's early years in Spain: his first royal commission of circa 1580, showing *The Martyrdom of Saint Maurice* for the Monasterio de San Lorenzo, El Escorial, where again the physiognomy of Christ in the present work compares closely with that of the central saint (fig. 4).

El Greco and his workshop produced a small number of pictures of *Christ taking leave of His Mother*, but with its re-emergence in 2012, Leticia Ruiz Gómez

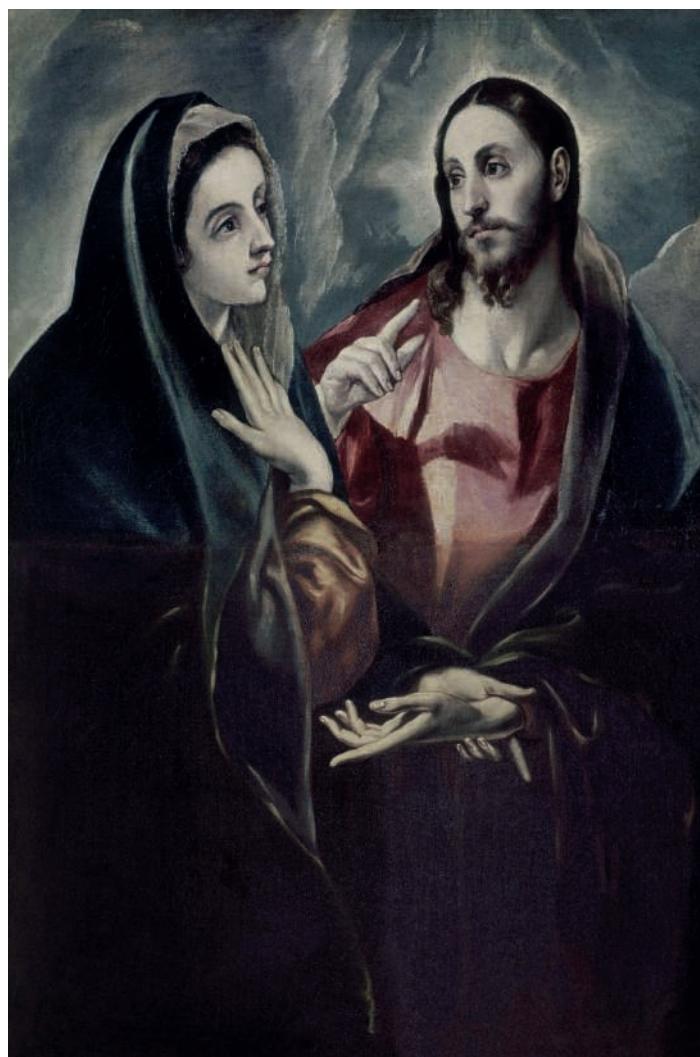


Fig. 5 El Greco, *Christ Taking Leave of His Mother*, Toledo, Museo de Santa Cruz
© 2017 Album/Scala, Florence

placed our picture as the painter's earliest iteration of the subject (*op. cit.*). Until its exhibition at Dusseldorf in 2012, the painting had long been published as a copy of a work now in the Museo de Santa Cruz, Toledo, on loan from the Parish of San Nicolás de Bari (fig. 5). Both pictures were, before 1961, housed in the church of San Vicente in Toledo; the idea of the present picture's inferior status originated in Manuel Cossío's 1908 catalogue of the painter's oeuvre, later to be repeated by Soehner. The painting was used to form part of the upper register of the church's eighteenth century retable, precluding either close viewing or easy photography, meaning that careful inspection of the painting was impossible. It was sold from the church in 1961, thus disappearing from view, negating any further opportunity for re-evaluation. Its re-appearance, however, allowed the work to be studied and consequently to be re-established by Ruiz Gómez as a work 'of the best quality

painted entirely by the artist' (L. Ruiz Gómez, in *El Greco and Modernism*, p. 72). Aside from issues of accessibility, the painting was, before a recent campaign of cleaning and restoration, heavily obscured by overpaint (probably added during renovations to the church of San Vicente between 1691 and 1711) and dirt, which would have meant that a true evaluation of its exceptional quality was denied to earlier scholars. Comparison with the other treatments of the subject, like that formerly in the Romanian Royal Collection (WetHEY, *op. cit.*, I, p.47, no. 71), and a painting formerly in the collection of Mrs R.E. Danielson (*ibid.*, no. 70; II, fig. 96), present a more vertical format, lengthening the composition to show more of the two figures. It is thus possible that this picture would originally have extended in such a way and has since been altered or cut down, which would have originally allowed for the inclusion of the hands of the Virgin and Christ.



Fig. 6 Édouard Manet, *In the Conservatory*, Alte Nationalgalerie, Berlin © Bridgeman Images

EL GRECO AND MODERNISM

During the seventeenth and eighteenth centuries, El Greco's genius was somewhat overlooked. Indeed, it was not until the mid-nineteenth century that his *oeuvre* truly began to be appreciated by leading artists and critics for his understanding of colour and his uniquely observed ability to convey emotion and spirituality.

Édouard Manet, a pivotal figure in the history of Modernism, took a deep interest in art of the Spanish Golden Age, expressing admiration for Velázquez, Murillo and El Greco. Manet travelled to Spain in 1865 and visited Toledo, where he particularly admired the 'fort beaux' portraits by El Greco. During his visit he was in frequent contact with the critic and writer Zacharie Astruc, an early exponent of El Greco's virtuosity and who appears to have encouraged Manet's appreciation of the painter. Astruc would later write in a review of the Universal

Exhibition in 1868 that the *Espolio* in the Toledo sacristy was 'le meilleur, le plus inspire et le plus vivant que possède à l'Espagne' ('Exposition Universelle: Espagne-Italie-Portugal-Grece-Suisse', *L'Etandard*. 31 March 1868). While most of Manet's work remained resolutely secular (with the exception of his large paintings of Christ), a number of compositional elements in his work display his engagement with the earlier master's work. In this way, perhaps, paintings like his *In the Conservatory* (fig. 6), where the horizontal format, the close positioning of the figures to the picture plane and an evident interest in the arrangement of hands and interactive gazes share aspects of El Greco's *Christ taking leave of His Mother*, echoing something of its quiet, melancholic mood. Manet's chief debt to El Greco, however, seems to have been through the way in which he understood and

adopted the dynamism of the painter's work, using paint expressively, perhaps best represented in his *The Dead Christ with Angels*, painted in 1864, where the glowing colours of the angels' wings and drapery appear to be particularly indebted to El Greco (New York, Metropolitan Museum of Art, inv. no. 29.100.51).

Mirroring the increasing attention paid to him in scholarship, the appreciation for El Greco's work continued to grow towards the end of the century. At the end of his life, when he was gathering his formidable collection of Old Master paintings, Degas made a special effort to acquire works by the painter, purchasing a picture of *Saint Ildefonso* (Washington D.C., National Gallery of Art, inv. no. 1937.1.83) from the studio sale of Jean-François Millet in 1894 and two years later a *Saint Dominic* (Boston,



Fig. 7 Paul Cézanne, *The Card Players*, Samuel Courtauld Trust, The Courtauld Gallery, London © Bridgeman Images

Museum of Fine Arts, inv. no. 23.272) from Astruc. El Greco's work was rapidly gaining favour in artistic communities. The preface to the Millet sale recorded the allegedly oft-repeated admiration that the ailing artist proclaimed on his 'first class' El Greco during his illness, exclaiming 'I don't know many works that can touch it. I'll say just one thing more: it takes plenty of heart to paint a picture like that' (G. Lacambre in, G. Tinterow and G. Lacambre (eds.), *Manet/Velázquez: The French Taste for Spanish Painting*, exhibition catalogue, New York, Metropolitan Museum of Art and Paris, Musée d'Orsay, 2003, p. 91). Cézanne, one of the key Post-Impressionists and a forerunner to Cubism, was likewise indebted to El Greco, his 'spiritual brother', and whose fundamental influence is immediately recognisable in the attenuated figures, rapid brush work and restrained tonality of paintings like

his *Card Players* (fig. 7; London, Courtauld Institute of Art, inv. no. P.1932.SC.57; J. Brown, 'El Greco, the Man and the Myths', *El Greco of Toledo*, exhibition catalogue, Washington D.C., National Gallery of Art, 1982, p. 28).

However, it was perhaps during the early twentieth century that El Greco's art had the most distinctive and important impact. One of the painters on whom he had a most profound effect was Pablo Picasso. Picasso's early works, like *The Tragedy* (1903, Washington D.C., National Gallery of Art, inv. no. 1963.10.196; fig. 8), painted during his Blue Period, share the elongated, delicate figures and cool tonality so characteristic of the great master's own inimitable work, which is so eminently represented by *Christ taking leave of His Mother*.



Fig. 8 Pablo Picasso, *The Tragedy*, © Succession Picasso/DACS, London 2017

PROPERTY FROM THE COLLECTION OF
RAINE, COUNTESS SPENCER (LOTS 35-41)



© Beedle & Cooper Photographers

The only child of Alexander McCorquodale and the novelist Dame Barbara Cartland, Lady Spencer (1929-2016) was a politician and a socialite, who enjoyed a position at the centre of London society for over 60 years. Like her mother and grandmother before her, she was a woman of extraordinary determination and energy, gifts which she applied to politics and public service. She was named Debutante of the Year in 1947, and in 1954, at the age of 23, she became the youngest ever Westminster City councillor, when she was elected for St George's Ward in Knightsbridge. In 1958, she was elected to the London County Council for West Lewisham. She subsequently played an instrumental role in the saving of historic buildings, most notably as Chair of the Greater London Council's Historic Buildings Board, where she helped safeguard the buildings that housed the Tate and the National Portrait Gallery. She played a key role as chairman of the Covent Garden Development Committee in 1971-72, helping to block a project that would have seen the area radically transformed. Lady Spencer had a long and fruitful association with Harrods, she was a much loved director and ambassador of the iconic store. She took her role seriously and until the very end of her life combined her

work at Harrods Real Estate with a Saturday shift at the men's shirts department in Knightsbridge and made frequent visits to the airport shops, even on Christmas Day.

Lady Spencer had four children by her first husband, Gerald Legge, later Viscount Lewisham and the 9th Earl of Dartmouth, whom she married in 1948. Following their divorce, she went on to marry John Spencer, 8th Earl Spencer, in 1976 and became stepmother to his children, including Diana, Princess of Wales. After Lord Spencer's death in 1992, Lady Spencer married Comte Jean-François Pineton de Chambrun. The couple parted in 1995.

She had a keen appreciation of the fine and decorative arts, and 18th century France was of special interest. Her collection of pictures included works by the greatest French artists of the time, including Boucher, Fragonard, Vernet and Greuze, all represented in this sale. The dedicated collection sale, which includes a selection of fine furniture and *objets d'art* that decorated Lady Spencer's London house, will take place at Christie's, London, on 13 July.



35

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

Three putti, one representing Folly – a modello

oil on canvas

11 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (30.1 x 42.5 cm.)

£70,000-100,000

\$91,000-130,000

€81,000-110,000

PROVENANCE:

Dulac and Lachaise, Paris; their sale, Hôtel d'Aligre, Paris, 30 November 1778, lot 7.

Paul Cailleaux, Paris.

Private collection.

Anonymous sale; Sotheby Parke Bernet, Monaco, 26 October 1981, lot 529.

Anonymous sale; Sotheby's, Monaco, 15 June 1990, lot 280.

with Wildenstein, London, where acquired in 2012.

EXHIBITED:

Paris, Galerie Cailleaux, *Exposition-Esquisses, maquettes, projet et ébauches de l'école française du XVIIIe siècle, peintures et sculptures*, 12-24 March 1934, no. 40.

LITERATURE:

H. Pannier, 'Catalogue des œuvres peintes de Jean-Honoré Fragonard qui ont passé en vente publique depuis 1770 jusqu'en 1905', in P. de Nolhac, *J.-H. Fragonard, 1732-1806*, Paris, 1906, p. 158.

L. Réau, *Fragonard, sa vie, son œuvre*, Brussels, 1956, p. 146.

G. Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 270, no. 316, as 'a lost picture'.

G. Mandel, *L'opera completa di Fragonard*, Milan, 1972, p. 101, no. 336, as 'a lost picture'.

J.W. Brouwer, 'Jean-Honoré Fragonard', *Tableau*, 15 February 1982, p. 343, illustrated.

P. Rosenberg, *Fragonard*, exhibition catalogue, Paris, Galeries Nationales du Grand Palais; New York, The Metropolitan Museum of Art, 1987, p. 314 (French edition p. 315), under no. 149, fig. 5.

J.-P. Cuzin, *Jean-Honoré Fragonard, Life and Work, Complete Catalogue of the Oil Paintings*, New York, 1988, pp. 140, 141 and 305, no. 233, pl. 174, fig. 174.

P. Rosenberg, *Tout l'œuvre peint de Fragonard*, Paris, 1989, pp. 96 and 126, no. 231, illustrated.

This rapidly executed and beautifully preserved sketch shows Fragonard at his most imaginative and effortlessly bravura. Clearly intended as a preliminary design for a ceiling decoration, it is likely that the final painting was never executed. Both Cuzin and Rosenberg date the sketch to around 1770, shortly before Fragonard departed on his second trip to Italy (1773-1774; *op. cit.*). It was at this time that he was working on designs to decorate the newly constructed *hôtel particulière* of Mlle. Guimard in the Chaussée-d'Antin, a project he acrimoniously abandoned before it was completed. Whether or not this sketch was executed as part of the proposed project for Guimard, it nevertheless indicates the sort of light and airy decorative scheme that he would have been planning for the opulent house of the celebrated dancer and courtesan.

Of small dimensions, the picture shows an oval opening through an imaginary ceiling, surrounded by a balustrade on which vases have been placed. Three gamboling *putti* float on puffs of clouds near the edge, looking down on the viewer below and tossing flowers and fists full of petals, while one of them enthusiastically shakes a Fool's bauble.

The vertiginous *sotto in su* perspective opening to a vast expanse of empty sky is reminiscent of the frescoed ceiling decorations of Piazzetta and Tiepolo that Fragonard saw on his travels through Italy in the early 1760s, and might have been a conscious tribute to Tiepolo, whose works he had often copied and who had died in March 1770 in Madrid. The Fool's bauble shaken by a mischievous *putto*, symbolising Folly, was a favourite motif of Fragonard's in these years and appears as well in an overdoor made in 1771-72 for the king's mistress, the Comtesse du Barry, to accompany the famous series *The Progress of Love* (New York, Frick Collection), and in numerous smaller, variant versions that Fragonard made of the subject (Washington, D.C., National Gallery of Art, and elsewhere). Two vertical oval overdoors, formerly in the Kraemer Collection (Cuzin, *op. cit.*, nos. 245 and 246) showing two chubby cupids, one of whom is shooting an arrow from a bow, the other shown asleep (presumably representations of Day and Night) might, according to Cuzin, have been intended as elements of the same, unidentified, decorative scheme as the ceiling that the present sketch designed.



36

FRANÇOIS BOUCHER (PARIS 1703-1770)

La Ferme

oil on canvas

24 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (73 x 49.5 cm.)

£40,000-60,000

\$55,000-75,000

€46,000-70,000

PROVENANCE:

Charles Natoire, former professor and director of the Academy of France at Rome; (†), 14 December 1778, lot 33 (120 livres to Larieu). (Probably) Hippolyte Walferdin, Paris, until c. 1880. Anonymous sale; Hôtel Drouot, Paris, 27 March 1884, lot 25, as 'Fragonard'. Moreau-Chaslon; Hôtel Drouot, Paris, 8 May 1886, lot 40, as 'Fragonard'. with Wildenstein, London, where acquired in 2003.

EXHIBITED:

Nishinomiya, Otani Memorial Art Museum, *Exposition Rococo: poésie et rêve de la peinture française au XVIIIe siècle*, 14 January-12 February 1978, no. 9. New York, Wildenstein, *François Boucher*, 12 November-19 December 1980, no. 2. Tokyo, Metropolitan Art Museum; Kumamoto, Prefectural Museum of Art, *François Boucher*, 24 April-22 August 1982, no. 4. Himeji, City Museum of Art; Shiga, Museum of Modern Art; Tochigi, Prefectural Museum of Fine Arts; Chiba, Prefectural Museum of Art; Fukui, Prefectural Museum of Art; Oita, Prefectural Art Center; Nagasaki, Prefectural Art Museum, *Peintures françaises du Rococo à l'Ecole de Paris*, 1 June-8 December 1985, no. 2. Tokyo, Wildenstein, *François Boucher*, 19 April-31 May 1991, no. 2.

LITERATURE:

E. de Goncourt and J. de Goncourt, *L'Art du XVIIIe Siècle*, Paris, 1880, p. 208, as 'Fragonard'. R. Portalis, *Honoré Fragonard, sa vie et son oeuvre*, Paris, 1889, p. 277, as 'Fragonard'. L. Soullié and C. Masson in A. Michel, *François Boucher*, Paris, 1906, supplement volume, p. 104, no. 1836, cited with incorrect measurements. P. de Nolhac, *J.-H. Fragonard*, Paris, 1906, p. 141. P. de Nolhac, *François Boucher, premier peintre du roi*, Paris, 1907, p. 143. E. Dacier, *Catalogues de ventes et livres de Salons illustrés par Gabriel Saint-Aubin*, Paris, 1909-1919, VIII, under Charles Natoire. A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, I, pp. 202-203, no. 69, fig. 314. A. Ananoff, 'François Boucher et l'Amérique', *L'Oeil*, June 1976, pp. 18 and 20, illustrated. A. Ananoff, *L'opera completa di Boucher*, Milan, 1980, p. 90, no. 69, pl. IV. A. Laing, 'Catalogue of Paintings', *François Boucher, 1703-1770*, Metropolitan Museum of Art, New York, 1986, p. 143: 'There is also what appears to be the sketch for another picture of the kind, although its handling is strange, suggesting that it may not in fact be the original that was drawn by Saint-Aubin when it appeared in Natoire's posthumous sale of 14 December 1778, lot 33.'

Little is known of Boucher's activities during his years in Rome (1728-1731). He won the Prix de Rome in 1723, which should have guaranteed him a three-year scholarship to the French Academy, but funding for his trip and a space for him at the Academy were not immediately available, so he delayed his journey to Italy by five years, when he could pay for his own travel. Boucher later claimed to have been little impressed with his exposure to the works of Michelangelo, Raphael or the classical antiquities of Rome, and instead studied the baroque artists for whom he had greater sympathy, including Albani, Pietro da Cortona and Castiglione. He supported himself making paintings for the market, almost certainly *bambocchades* and rural subjects, such as the present painting, which were then fashionable and associated by Italian collectors with the northern manner.

La Ferme is one of the most charming and bravura of the small handful the paintings that can be identified with reasonable certainty as having been made by Boucher during his time in Rome. The painting is small in scale and executed with such quick, *fa presto* brushwork – indeed, it was catalogued as *une esquisse* when it was sold in Paris in 1778 – that we are little surprised that for most of the nineteenth and twentieth centuries the picture was misattributed to Boucher's most celebrated pupil, Jean-Honoré Fragonard. The painting

was regularly published as by Fragonard by such eminent connoisseurs as Roger Portalis and Jules and Edmond de Goncourt, and it appears to have belonged to Hippolyte Walferdin, whose collection of Fragonard's works was the greatest and most discerning ever assembled. Although Alastair Laing questioned the attribution in his 1986 catalogue *François Boucher, 1703-1770* (*op. cit.*), he now believes the picture to be an autograph work.

That *La Ferme* is indisputably by Boucher is confirmed by a thumbnail sketch of the picture by Gabriel de Saint-Aubin in his annotated catalogue of the sale of the painter Charles Natoire in 1778, as well as by the precise description of it provided there. Natoire was an almost exact contemporary of Boucher and was a student at the French Academy in Rome – later he would become its Director – when Boucher was also resident in the city. By the time of his death, Natoire owned many works by friends and pupils (including four paintings by Fragonard), given to him or traded with him over the course of his career, and we can presume that he acquired *La Ferme* from Boucher soon after it was completed; there can be little doubt that the painting was made sometime between 1728, when Boucher arrived in Rome, and 1730, when Natoire departed on his return journey to France.

We are grateful to Alastair Laing for his assistance in cataloguing this lot.



37

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

The goddess Aurora triumphs over night, announcing Apollo in his chariot, while Morpheus sleeps - a bozzetto

oil on canvas

25½ x 21½ in. (63.6 x 53.5 cm.)

£150,000-200,000

\$200,000-260,000

€180,000-230,000

PROVENANCE:

Le Dart, Caen; his sale (t), Hôtel Drouot, Caen, 29 April-4 May 1912, lot 108.
with Wildenstein, New York.
Lorenzo Pellerano, Buenos Aires.
Private collection, Copenhagen.
with Wildenstein, London, where acquired in 1995.

EXHIBITED:

Paris, Galerie Philipon, *Exposition de tableaux anciens principalement de l'école française du XVIIIe siècle*, 16 June-1 July 1913, no. 12.
London, Wildenstein, *La Douceur de vivre: Art, Style and Decoration in XVIIIth Century France*, 1 June-29 July 1983.

LITERATURE:

G. Wildenstein, *The Paintings of Fragonard*, New York, 1960, p. 213, no. 83, fig. 59.
G. Mandel, *L'opera completa di Fragonard*, Milan, 1972, no. 91.
J.-P. Cuzin, *Jean-Honoré Fragonard, Life and Work, Complete Catalogue of the Oil Paintings*, New York, 1988, pp. 92, 252 and 282, no. 122.
P. Rosenberg, *Tout l'œuvre peint de Fragonard*, Paris, 1989, p. 88, no. 152.

In Roman mythology, Aurora - the goddess of the dawn and sister of the sun and the moon - renews herself each morning and flies across the sky to announce the arrival of the sun. In Fragonard's magical and luminous painting, a bare-breasted Aurora swathed in a swirl of brilliantly hued drapery, sweeps across the sky, pushing back the shades of night, as the sun god, Sol (or Apollo) drives the steeds that pull the golden Chariot of the Sun over the horizon in his sister's wake. In the lower right corner of the composition, Morpheus, god of dreams, wearing the garland of poppies that is his attribute, remains sleeping, still shrouded in the mantle of night.

The dynamic composition of the present painting, which allows it to be appreciated from any angle, its dramatic *sotto in su* perspective, and the marked foreshortening of the figures, all indicate that it was intended as the design for a painted ceiling. No such ceiling by Fragonard exists, but the artist was engaged on several decorative projects in the mid-1760s, none of which was completed, but for which the subject of Aurora would have been an appropriate addition. In May 1766, Fragonard (along with L-J-J Durameau) was awarded an official commission to decorate a ceiling in the Galerie d'Apollon at the Musée du Louvre. Fragonard and Durameau were to complete the décor depicting the *Four Seasons*, which had been left unfinished by Charles Le Brun. Durameau finally finished *Summer, or Ceres and her Companions Imploring the Sun* in 1774, while Fragonard seems to have abandoned the project before it had progressed very far. The subject with which he was entrusted is unknown - probably *Winter* or *Spring* - but the theme of Aurora would, of course, have been ideally suited for the intended site, as Cuzin and Rosenberg have noted (*op. cit.*). The present sketch, Cuzin observed, with its 'ambitious and sumptuous character, in the grand manner, may give some idea of the artist's project.'

Aurora was a subject Fragonard turned to on several occasions in the 1750s and '60s. In another unrealised project from 1766, he was asked to paint two

overdoors representing *Day* and *Night* for the gaming room of the Château de Bellevue, which belonged to the daughters of Louis XV. Although the paintings seem never to have been executed, the commission described the proposed program very specifically, noting that *Day* would be 'represented by Apollo in his chariot, preceded by Dawn, who is scattering flowers, and followed by the Hours'. Fragonard's earliest representation of Dawn, painted a decade earlier when the artist was just leaving Boucher's studio and still deeply in the master's debt, is a ravishing overdoor of *Aurora*, dating from the mid-1750s (Boston, Museum of Fine Arts). Painted in a rectangular formant, Fragonard divided his composition diagonally into two distinct zones, with the female figure of Night entombing herself in a dark blanket of sleep in the lower left, and Aurora rising above her, scattering flowers, and bathed in the breaking light of morning.

The present sketch, almost certainly painted at least a decade after the youthful Boston *Aurora*, reveals the artist's greater maturity and sophistication in a composition that is daring in its dramatic decentralisation and vertiginous destabilisation. The viewer's eyes are invited to dart around the canvas, brought still and focused only by the blazing brilliance of the soaring figure of Aurora herself, whose saturated colour and spotlight illumination anchor the whole dazzling scene.



FRANÇOIS BOUCHER (PARIS 1703-1770)

Le Soir or La Dame allant au Bal

signed and dated 'f. Boucher / 1734' (lower right)
 oil on canvas
 28 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in. (73.5 x 59 cm.)

£100,000-150,000

\$130,000-190,000
 €120,000-170,000

PROVENANCE:

H.A.J. Munro of Novar; his sale (t), Christie's, London, 18 May 1867, lot 188 (unsold at 135 gns); his sale (t), 1 June 1878, lot 16 (110 gns. to Agnew's).

Lionel Lawson [literature often cites J. Posno, erroneous reading of same Christie's sale]; his sale (t), Christie's, London, 14 February 1880, lot 106 (150 gns. to the Smith Brothers).

Dr. G. Pi[ogey]; his sale, Hôtel Drouot, Paris, 3-5 May 1898, lot 9 (155 francs).

John White, Ardarroch; his sale (t), Christie's, London, 28 March 1903, lot 52 (36 gns. to McLean).

Otto Beit, and by inheritance to his daughter, Mrs. Arthur Bull, Tewin Waters, Welwyn, Hertsfordshire; (t) Christie's, London, 25 October 1946, lot 10 (1,100 gns. to Bier). with Koetser, London, by 1948. with Wildenstein, New York and London, until at least 1982.

EXHIBITED:

New York, Wildenstein, *French Paintings of the Eighteenth Century*, 21 January-21 February 1948, no. 3.

New York, Wildenstein, *French XVIIIth Century Paintings*, 1948, no. 4.

New York, Wildenstein, *The Woman in French Painting, XVIth to XXth Century*, 1950, no. 17.

Louisville, Kentucky, J.B. Speed Art Museum, *Woman in French Paintings*, December 1950. São Paulo, Museu de Arte de São Paulo, *O Retrato na França*, January 1952, no. 16.

New York, Wildenstein, *French Eighteenth Century Painters*, 16 November-11 December 1954, no. 1.

Paris, Gazette des Beaux-Arts, *De Watteau à Prud'hon*, 1956, no. 12.

Jacksonville, Florida, Cummer Gallery of Art, *Masterpieces of French Painting*, 10 November-31 December, 1961.

New York, Finch College Museum of Art, *French Masters of the Eighteenth Century*, 27 February-7 April 1963, no. 20.

LITERATURE:

E. de Goncourt and J. de Goncourt, *L'Art du XVIIIe Siècle*, Paris, 1880, I, pp. 174 and 198. P. Mantz, *François Boucher, Lemoyne et Natoire*, Paris, 1880, pp. 73 and 97.

A. Michel, *François Boucher*, Paris, 1889, p. 57.

G. Kahn, *Boucher*, Paris, 1904, p. 60.

A. Michel, *François Boucher*, Paris, 1906, no. 1219.

P. de Nolhac, *François Boucher, premier peintre du roi*, Paris, 1907, p. 40.

H. Macfall, 'Boucher, the man, his times, his art and his significance 1703-1770', *The Connoisseur*, special, 1908, p. 155.

A. Ananoff, 'François Boucher et l'Amérique', *L'oeil*, June 1976, p. 23, illustrated.

A. Ananoff and D. Wildenstein, *François Boucher*, Lausanne and Paris, 1976, I, pp. 241-43, no. 114, and under nos. 111, 112, and 114, fig. 432.

A. Ananoff and D. Wildenstein, *L'opera completa di Boucher*, Milan, 1980, no. 114.

A. Laing, *François Boucher 1703-1770*, exhibition catalogue, Metropolitan Museum of Art, New York; Detroit Institute of Arts; Réunion des Musées Nationaux, Grand Palais, Paris; 1986, p. 17, under '1734', pp. 62 and 169.

ENGRAVED:

G.E. Petit.

Anonymous English mezzotint, as *The Lady Unmask'd*.

Boucher's seductive image of a coquettish young blonde about to don a mask in preparation for a ball is the only surviving painting from a set of four bust-length depictions of fashionable young women representing the *Four Times of the Day*. His *soignée* party-goer, who is about to depart for an evening of dancing and flirtation, provides an appropriate emblem for *Le Soir*. Boucher made the series in the mid-1730s for an unknown patron.

Contemporary engravings by Gilles-Edmé Petit reproduce the present painting in reverse (fig. 1; Ananoff and Wildenstein, *op. cit.*, no. 113/1), as well as two of the other three paintings in the series: *Le Matin* ('Morning'; fig. 2; *ibid.*, no. 111) and *Le Midi* ('Midday'; fig. 3; *ibid.*, no. 112). The prints identify Petit as the printmaker, Boucher as the painter whose original works are the source of the images, and the subject of each, but they do not indicate the patron for the series. André Michel (*op. cit.*, p. 169) records an engraving by Petit of the third work in the series, *L'Après-Dîner* ('Evening'; *ibid.*, no. 114), but this was not, in fact, after a picture by Boucher. It was, instead, a portrait of the dancer, Mlle. Sallé, that Petit adapted from his earlier engraving of a portrait of her painted by Fenouil, to make it conform to the format of the others of the set. As we know from the engravings, *Le Matin* depicted a young woman in a powdering mantle at her morning toilette, about to apply a beauty spot, and *Le Midi* portrayed a chic young woman sheltering beneath a parasol at high noon, awaiting the arrival of a suitor. Apart from *Le Soir*, the other paintings in the series have been lost since the eighteenth century,





Fig. 1 Gilles Edme Petit, after François Boucher, *Le Soir*, Harris Brisbane Dick Fund, 1953
© The Metropolitan Museum of Art, New York



Fig. 2 Gilles Edme Petit, after François Boucher, *Le Matin*, Harris Brisbane Dick Fund, 1953
© The Metropolitan Museum of Art, New York



Fig. 3 Gilles Edme Petit, after François Boucher, *Le Midi*, Harris Brisbane Dick Fund, 1953
© The Metropolitan Museum of Art, New York

although a version of *Le Matin* dating from approximately the same time – somewhat larger, in an oval format and with significant variations – belonged to Count Carl Gustav Tessin (private collection; see Laing, *op. cit.*, p. 62, fig. 43).

Serial depictions of the *Four Times of the Day*, usually presented in mythological guise, appeared often in the visual arts dating back to the Middle Ages, and by the late seventeenth century, contemporary genre representations of the theme, usually in the form of popular print cycles, were commonplace. Invariably, these followed a well-established pattern: 'Morning' is a toilette scene; 'Midday' a luncheon or garden scene with a sundial; 'Evening' is a domestic activity (such as sewing); 'Night' depicts card-playing or readying for a ball. Boucher broke with convention both in the medium and the format he chose, that of single-figure, painted personifications presented bust-length. More than a decade later, when he undertook a set of paintings of the *Four Times of the Day* in 1746 for Crown Princess Luisa Ulrike of Sweden, Boucher still followed the well-trod emblematic traditions – 'Morning' was to

be a toilette scene, 'Night' would depict 'giddy women about to depart for a masked ball', etc. – but he now presented them in the form of multi-figural compositions that drew on both the tradition of costume prints dating back to the seventeenth century and recent genre paintings by contemporaries, notably 'tableaux de mode' such as *Before the Ball* (1735; Los Angeles, J. Paul Getty Museum) by Jean-François de Troy and a set of small coppers in which the *Four Times of the Day* are embodied by fashionable Parisians engaged in daily domestic rituals (1739; London, National Gallery) by Nicolas Lancret. In the end, Boucher reneged on the commission, producing only 'Morning' (also known as *The Milliner*) for the Swedish monarch (Stockholm, Nationalmuseum; Ananoff and Wildenstein, no. 297; a replica London, Wallace Collection).

The year in which *Le Soir* was painted, 1734, was an especially significant and productive one for Boucher. Not only was he received at the Académie Royale on the presentation of *Rinaldo and Armida* (Paris, Musée du Louvre; Ananoff and Wildenstein, *op. cit.*, no. 108) in January, but it was almost certainly the

year he executed several of his earliest masterpieces, including *The Rape of Europa* and *Mercury Confiding the Infant Bacchus to the Nymphs of Nysa* (both London, Wallace Collection; *ibid.*, nos. 104 and 106); two large mythologies painted for Boucher's first great patron, the lawyer François Derbais; and *Boy and Girl Blowing Bubbles* (Private collection; Ananoff and Wildenstein, no. 96), a rustic genre subject with half-length figures on a scale comparable with *Le Soir*. In fact, the broad and free brushwork that is so evident in the draperies of the girl and boy blowing bubbles in that famous picture is identical to the vigorous, energetic handling that animates the young woman eagerly anticipating the excitement of a masked ball in *Le Soir*.

We are grateful to Alastair Laing for his assistance in cataloguing this lot.



39

CLAUDE JOSEPH VERNET (AVIGNON 1714-1789 PARIS)

A Mediterranean sea-port with fishermen unloading cargo

signed and indistinctly dated 'J. Vernet / 17[...]' (lower left)

oil on canvas

39½ x 53½ in. (99 x 135.8 cm.)

with the inventory number of the Bezborodko collection '213' (lower left)

£300,000-500,000

\$390,000-640,000

€350,000-570,000

PROVENANCE:

Prince Aleksandr Andreyevich Bezborodko
(1747-1799), Grand Chancellor of Russia,
St. Petersburg, and by descent to,
Countess Koucheleff; her sale, Hôtel Drouot,
Paris, 18 March 1875 (=1st day), lot 35
(3,000 francs).
André Leroy (1801-1875), Angers.
Anonymous sale; Hôtel Drouot, Paris,
18-19 December 1929, lot 27.

LITERATURE:

F. Ingersoll-Smouse, *Joseph Vernet: Peintre de
Marine 1417-1789*, Paris, 1926, II, p. 70,
no. 1575, listed as a pendant to no. 1676,
'Golfe de Naples'.





Fig. 1 Claude Joseph Vernet, *View of the Bay of Naples*, Musée du Louvre, Paris © Bridgeman Images



Fig. 2 Claude Joseph Vernet, *Bay of Naples from the North*, Musée du Louvre, Paris © Bridgeman Images

Born in Avignon in 1714, Vernet went to Italy at the age of just 18 to pursue a career as a historical painter; he had travelled no farther than Marseilles before he was met with the sublime stretch of the Mediterranean, reportedly inducing him to devote himself instead entirely to marine painting. In Rome he discovered the landscape painting of Claude Lorrain, Salvator Rosa and Andrea Locatelli, whose influences can be seen throughout his *oeuvre*. After a twenty-year stay in Italy, Vernet was recalled to France in 1752 by Louis XV at the recommendation of the Marquis de Marigny, who had visited his studio in Rome in 1750. It was shortly after, in 1753, that Vernet was made a member of the Académie Royale in

Paris and commissioned by the French Government to paint his seminal 'Ports of France' series, which he would undertake until 1765.

Emilie Beck-Saiello recognised that the inventory number on this picture, 213, refers to the collection of Prince Aleksandr Andreyevich Bezborodko, Minister of Foreign Affairs under Empress Catherine II of Russia. He was an avid collector and owned no fewer than 16 pictures by Vernet, displayed at his gallery in Saint Petersburg; other Vernetts from the collection bear inventory numbers from the same sequence, including *A Storm with a Shipwreck* (London, Wallace Collection; Bezborodko-Koucheleff inv. no. 217), and

the pair of *View of Naples* (figs. 1 and 2; Paris, Musée du Louvre; Bezborodko-Koucheleff inv. nos. 209-10). The latter pair was sold in the same sale in Paris in 1875 as this lot.

Prince Bezborodko was central to the diplomatic affairs of Catherine from the 1780s. He aligned himself with her ideals, including the notion of re-creating the Byzantine Empire under her grandson Constantine. After Catherine died in 1796, he was made a Prince and as the Chancellor of Emperor Paul I, he proposed the campaign of Suvorov against France and Italy. He was credited with a number of administrative reforms, including improving the banking system and the country's infrastructure.



40

FRANÇOIS BOUCHER (PARIS 1703-1770)

Pastorale à la fontaine

oil on canvas

23¾ x 29½ in. (60 x 74.3 cm.)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Pénard-Fernandez, Buenos Aires.
Private collection, England.
Anonymous sale; Sotheby's, London,
14 June 1961, lot 73, as 'Fragonard', when sold
for 680 gns. to the following,
with Wildenstein, London, where acquired
in 1994.

EXHIBITED:

Palm Beach, Florida, Society of the Four Arts,
For Collectors, 6-28 February 1965, no. 105, as
'Deshayes'.
Lafayette, Indiana, Perdue University, *Paintings*
and Drawings: Eighteenth Century French, from
the Wildenstein Gallery, New York, 15 March-
30 April 1966, no. 8, as 'Deshayes'.
New York, Wildenstein, *François Boucher, a*
loan exhibition for the benefit of the New York
Botanical Garden, 12 November-19 December
1980, no. 1.
Tokyo, Metropolitan Art Museum; Kumamoto,
Prefectural Museum of Art, *François Boucher*,
24 April-22 August 1982, no. 2.

LITERATURE:

A. Ananoff and D. Wildenstein, *François*
Boucher, Lausanne and Paris, 1976, I, pp. 186-
88 and 192, no. 51, under nos. 50, 52/1 and 55,
fig. 264.
A. Ananoff and D. Wildenstein, *L'opera completa*
di Boucher, Milan, 1980, p. 89, no. 51, illustrated.
A. Laing, *François Boucher 1703-1770*, exhibition
catalogue, Metropolitan Museum of Art, New
York, 1986, p. 143, under no. 20.



Almost nothing is known of Boucher's activities during his years in Rome (1728-1731). The young painter won the Prix de Rome in 1723, which should have guaranteed him a three-year scholarship to the French Academy, but funding for his trip and a space for him at the Academy were not immediately available, so he delayed his journey to Italy by five years, when he could pay for his own travel. Boucher later claimed to have been little impressed with the works of Michelangelo, Raphael or the classical antiquities of Rome, and he instead spent his days studying the baroque artists for whom he had greater sympathy, including Albani, Pietro da Cortona and Castiglione. He supported himself making paintings for the market, and collector Papillon de La Ferté specifically says that Boucher made 'several exquisite little pictures in the Flemish manner' (cited in Laing, *op. cit.*, p. 113, no. 9, note 2), almost certainly *bambocchades* and rural subjects, such as the present painting, which were then fashionable and associated by Italian collectors with the northern manner.

Pastorale à la fontaine ('Pastoral Landscape with a Fountain') is one of the finest and most beautifully preserved of these 'exquisite little pictures' that can be ascribed with near certainty to Boucher's years in Rome, or immediately after his return to Paris. Like almost all of the pictures he made in this period, it is unsigned, and was at various times in the past attributed

to Deshays and Fragonard – due, no doubt, to the freedom and spontaneity of its brushwork. *Pastorale à la fontaine* is, nonetheless, easily associated with the small group of works by Boucher that survive from the early 1730s. At its centre, a pretty young shepherdess holding a basket of flowers waters her thirsty horse at a rustic stone fountain; surrounding her are goats and sheep, a boy with cattle, and two young men, one of whom sits astride his own horse and may be accompanying her on her journey. The scene is set in a picturesque and verdant woodland and executed in a bright and richly saturated palette. The subject itself, a gathering at a public fountain, 'is given a new physicality,' according to Jo Hedley, 'reflecting the lively Italian scenes Boucher probably observed while sketching fountains such as Bernini's at the Palazzo Antamoro in Rome.' (*François Boucher, Seductive Visions*, London, Wallace Collection, 2004, p. 34.)

Alastair Laing believes the present painting to be part of a group of canvases by Boucher completed immediately after his return to Paris from Rome, that also includes *La famille de villageois* (first recorded in the sale of Hubert Robert; Private collection; Ananoff, *op. cit.*, no. 40), *Le repos des fermiers* (Massachusetts, Jeffrey Horvitz Collection), and *Imaginary Landscape with the Palatine Hill from Campo Vaccino* (fig. 1; dated 1734; New York, Metropolitan Museum of Art; Ananoff,

no. 101). He notes that compared to the handful of pictures convincingly ascribed to Boucher during his years in Rome, which are 'on a small scale, painted with [...] a carefully controlled brush, and visibly inspired by Dutch models', the present painting and the group that Laing situates around it are 'larger, looser and freer in handling, their groups of figures are more open and active, and their compositions less harmonious' (see Laing, *op. cit.*, p. 143). In these rustic pastorals inspired by northern European art, the outdoor peasant scenes of Jacopo Bassano, Castiglione's caravan scenes, and, above all, Abraham Bloemaert's farmyard scenes, as Colin Bailey observes, the fresh-faced and youthful protagonists manifest an 'urgent gallantry' suggestive of 'fertility, fecundity, and burgeoning sexuality' ("Details that surreptitiously explain": *Boucher as a Genre Painter*, *Rethinking Boucher*, Los Angeles, Getty Research Institute, 2003, pp. 44-46).

Although no drawings are known that can be clearly connected to this picture, Boucher re-employed the central figure of the woman on horseback in two other paintings of the same moment: *Bergère et son troupeau*, formerly in the collection of Baron Henri de Rothschild (now Private collection; Ananoff, *op. cit.*, no. 52), and the oblong version of *Le pont de bois* in the State Hermitage, Saint Petersburg (*ibid.*, no. 52/2).

We are grateful to Alastair Laing for his assistance in cataloguing this lot.



Fig. 1 François Boucher, *Imaginary Landscape with the Palatine Hill from Campo Vaccino*, The Jack and Belle Linsky Collection, 1982 © The Metropolitan Museum of Art, New York





PROPERTY FROM THE COLLECTION OF RAINÉ, COUNTESS SPENCER (LOTS 35-41)

41

JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Lubin and Annette: a pastoral comedy based on one of the Contes moraux of Jean-François Marmontel

oil on canvas
24½ x 20 in. (61.4 x 50.6 cm.)

£70,000-100,000

a pair (2)

\$91,000-130,000
€81,000-110,000



PROVENANCE:

M. R***; Hôtel Drouot, Paris, 25 March 1875, lots 57 and 58.
Anonymous sale; Palais Galliéra, Paris, 28 November 1971, lot 10.

LITERATURE:

J. Martin, *Catalogue Raisonné de l'oeuvre peint et dessiné de Jean-Baptiste Greuze*, Paris, 1908, nos. 245 and 246, erroneously listed as part of the sale of 'Eduardo de los Regen, meaning Eduardo de los Reyes, from same sale as M. R***'.

This charming pair of paintings is notable in the *oeuvre* of Greuze for its unusually small-scale, full-length format, which may reflect the commission that inspired it. An old inscription on the verso of the board that backs one of the paintings describes the subjects of both pictures. It also explains that 'these two compositions, which are made as pendants, after one of the tales of Marmontel, Annette and Lubin, were painted by Greuze in a château in Touraine, where he had particularly associated himself with the family of M. de Goyenèche, equerry to Monsieur,



Fig. 1 Jean-François Marmontel, *Contes Moraux*, published 1761
© Bibliothèque nationale de France

brother of the King. These two pictures have always remained in this family. Sale 25 March 1875, collection of Eduardo de Los Rege'. Greuze can be presumed to have made them while staying near Tours at the country estate of M. de Goyenèche, equerry in the household of the Comte de Provence, brother of Louis XVI.

The two paintings depict the title characters from *Annette et Lubin*, one of the *Contes moraux* published in 1761 (fig. 1) by the Enlightenment historian, novelist and *Encyclopédiste*, Jean-François Marmontel (1723-1799), which was adapted by the famous singer and actress Marie-Justine Benoîte Favart (1727-1772) into a one-act pastoral comedy the following year. The play was in verse with incidental music by Adolphe Blaise (c. 1720-1772) and premiered at the Opéra Comique on 15 February 1762. An immediate hit, it remained in the Paris repertoire for several weeks running, was favorably reviewed and quickly adapted and performed throughout Europe. Although rarely staged today, *Annette et Lubin* is regarded as a key work of Enlightenment musical theatre.

Annette et Lubin is a sentimental tale of 'natural' love – romantic love freed from the strictures of money and social position – that is imperiled by the disapproval of rich and powerful aristocratic forces. Although Mme. Favart, who was approaching the end of her singing career, tailored the character of Annette to suit her own strengths as a performer, the plot closely followed Marmontel's original, an 'histoire véritable' based on a contemporary incident in the northern French town of Cormeilles. In Marmontel's tale the love between

Lubin and his cousin Annette is roundly condemned by the bailiff, who himself has designs on the simple country girl. Annette is expecting an illegitimate child, which the bailiff uses as an opportunity to blackmail her. Only by marrying him, he claims, can she save herself from the condemnation of Church and society. But Annette and her young lover Lubin succeed in gaining the protection of the local lord. The story ends happily, with 'Le Seigneur' vowing to write to Rome so that the lovers may marry legitimately, expiating their 'crime'. For the purposes of the stage, Mme. Favart eliminated both the pregnancy and controversial references to the Church, turning the comic opera into a tribute to the virtues of true and 'natural' love.

Although the present canvases are pendants, they represent different moments in the play. In Scene II, Lubin, holding a bouquet of flowers, sings to Annette:

Dear Annette, gather the tribute
That my heart pays you daily.
This bouquet is the lovely image
Of your radiance and youth;
To grace with yet more charm
The flowers I have selected for you
I lay them on your breast;
With these two roses there will be
three.

Greuze depicts Annette, however, as she appears in Scene VI, where she weeps over the dismal future predicted by the bailiff for her and her child, in what is the most celebrated aria in the opera:

Poor Annette! Ah! Poor Annette!
What secret sorrow
Stops and worries me!



Fig. 2 Jean Honoré Fragonard, *Annette at Twenty*, Galleria Nazionale d'Arte Antica, Rome
© 2017 Scala, Florence, Courtesy of the Ministero Beni e Att. Culturali e del Turismo

Many French artists were inspired by the popularity of the Marmontel's story and Favart's opera to depict episodes from the tale in paintings, drawings and prints. For example, Jean-Honoré Fragonard rendered *Annette at the Age of Fifteen* (lost) and *Annette at the age of Twenty* (fig. 2; Rome, Galleria Nazionale d'Arte Antica) in a pair of paintings once in the collection of the Comtesse du Barry. Indeed, Greuze himself made two drawings of Annette and Lubin shortly after the musical's initial success; these drawings were engraved in 1769 by Binet.

The present paintings are entirely different in composition and style to Greuze's earlier pair of drawings, and date significantly later. The reduced, earthy palette and soft, brushy handling of the present paintings are characteristic of his style in the late 1780s and early 1790s, around the start of the Revolution. It seems possible that the artist might have been inspired to revisit the subject of Annette and Lubin by the remarkable discovery in the late 1780s that the actual couple on which Marmontel had based his story was still alive but suffering a penurious old age. The news received

wide-spread attention in the contemporary press and prompted many to come to the support of the elderly pair, including the players of the Comédie Italienne, who promised to raise for them a pension of 300 livres. Debucourt made a colour print of a scene from *Annette et Lubin*, announced in April 1789, promising to give the couple half the proceeds from sales of the first 300 impressions of the engraving. With the return of the tale to the headlines, it seems likely that Greuze (or perhaps his patron, Goyenèche) decided to revive a romantic and sentimental subject made popular a generation earlier.

*42

**JAN BRUEGHEL THE ELDER
(BRUSSELS 1568-1625 ANTWERP)**

Figures dancing on the bank of a river with a fish-seller, with a portrait of the artist in the foreground

signed and dated 'BRVEGHEL 1616 FECIT' (lower left)

oil on copper

10 x 14 1/4 in. (25.5 x 37.5 cm.)

£5,500,000-8,000,000

\$7,100,000-10,000,000

€6,400,000-9,200,000

PROVENANCE:

Johann Wilhelm, Kurfürst von der Pfalz (1658-1716), at one of his two Gemäldekabinetten in Düsseldorf, and by inheritance to his brother, Karl III Philipp, Kurfürst von der Pfalz (1661-1742), at Düsseldorf and Mannheim, where recorded in an inventory of 1730, and again in 1731, and by inheritance to his nephew, Karl Theodor von Pfalz-Sulzbach (1724-1799) Kurfürst von der Pfalz, from 1743 and Kurfürst von Bayern from 1777, Mannheim and Munich, and by inheritance to, Maximilian IV Joseph, Herzog von Zweibrücken, Elector of the Palatine and Bavaria, later King of Bavaria (1756-1825), and by descent in the Bavarian Royal Collections at Schleissheim and Munich until 1923, when sold by exchange to the following, with Julius Böhler, Munich, by whom sold in August 1923 to, Hans Mettler (1876-1945), Sankt Gallen, Switzerland; his sale (t), Christie's, London, 29 June, 1979, lot 12. with David Koetser, Zurich, from whom acquired by the following by 1980, Anonymous sale [The Property of a Private Collector]; Sotheby's, London, 9 July 2008, lot 19 (£3,513,250). with Johnny van Haeften, London, where acquired by the present owner.

EXHIBITED:

Munich, Bayerische Staatsgemäldesammlungen, 1838-1923, on loan. Brussels, Musée des Beaux-Arts, *Bruegel. Une dynastie de peintres*, 18 September-18 November 1980, no. 130. Vienna, Kunsthistorisches Museum, *Breughel-Breughel*, 7 December 1997-14 April 1998, no. 63. Antwerp, Koninklijk Museum voor Schone Kunsten, *Breughel-Breughel*, 2 May-26 July 1998, no. 59.

LITERATURE:

Detail des Peintures du Cabinet Electoral de Dusseldorf, undated, Wolfenbüttel, Herzog August Bibliothek, no. 2. *Inventarium über die in Ihrer Churfürstl. Dhltg. beijden Cabineten zu Düsseldorf beffundene rahre gemähl, ..., welche von Gülich und Bergischen Hoff Camer Rathen Karsch ...*, MSS. 1730, Karlsruhe, Generallandesarchiv, no. 2, as 'Ein bauern Tantz von F. Brugel'. *Cabinets de Son altesse Serenissime Electorale du château de Mannheim, l'an 1731*, Paris, 1731, MS 409, Bibliothèque d'Art et d'Archéologie, where reproduced in the lower left corner of the drawing of the fourth wall. J. van Gool, *De Nieuwe Schouburg der Nederlandsche Kunstschilders en Schilderessen*, The Hague 1750-51, II, p. 559. *Detail des Peintures des deux Cabinets Electoraux à Mannheim*, undated MSS., Munich, Geheimes Hausarchiv, inv. no. 882 v.g., no. 194. C. von Mannlich, *Beschreibung der Königlich-Baierischen Gemälde-Sammlungen. Enthaltend die Gemälde zu Schleissheim und Lustheim*, Munich, 1810, III, p. 180, no. 2224, where recorded at Schleissheim as a pair with no. 2225, as 'Johann Brueghel. Zwey Landschaften mit Figuren, Wägen und ländlichen Gebäuden. Auf dem ersten Bilde die See mit Fischerbooten, ein Fischmarkt und tanzende Bauern und Bäuerinnen. ... Auf Kupfer. - H. 9,6. Br. I, I'. G. von Dillis, *Verzeichnis der Gemälde in der königlichen Pinakothek zu München*, Munich, 1838, p. 564, no. 205. *Katalog der Gemälde-Sammlung der Kgl.*

Älteren Pinakothek in München. Mit einer historischen Einleitung von Dr. Franz von Reber

Munich, 1884, and revised ed., 1886, p. 143; 7th ed., 1898, p. 158; 8th ed. 1901, p. 158; and 1908 ed., p. 150, no. 696, as 'Volksbelustigung vor einer kleinen an einem Fluss liegenden Stadt'. A. von Wurzbach, *Niederländisches Künstler-Lexikon*, Vienna and Leipzig, 1906, I, p. 205. Y. Thiéry, *Le Paysage Flamand au XVIIe siècle*, Brussels, 1953, p. 176. P. Böttger, *Die Alte Pinakothek in München*. Mit einem Anhang: Abdruck des frühesten Gemäldeverzeichnisses der Pinakothek aus dem Jahre 1838 von Georg von Dillis. Nach den heutigen Inventarnummern identifiziert von Gisela Scheffler, Munich, 1972, no. 205. K. Ertz, *Jan Brueghel der Ältere*, Cologne, 1979, pp. 52, 55, 78, 169, 222, 446 and 608, no. 305, figs. 27 and 538. K. Ertz, in P. Roberts-Jones (ed.), *Bruegel. Une dynastie de peintres*, exhibition catalogue, Brussels, 1980, p. 196, no. 130, illustrated. E. Korthals-Altes, 'The collections of the Palatine Electors: new information, documents and drawings', *The Burlington Magazine*, CXLV, March 2003, pp. 212-3, no. 2. M. Klinge, in M. Klinge & D. Lüdke (eds.), *David Teniers der Jüngere 1610-1690*, exhibition catalogue, Karlsruhe, 2005, p. 33, fig. 5. K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625): Kritischer Katalog der Gemälde: Landschaften mit profanen Themen*, Lingen, 2008, I, pp. 284-7, no. 132, illustrated. R. Baumstark (ed.), *Kurfürst Johann Wilhelms Bilder: Sammler und Mäzen*, Munich, 2009, I, p. 238, fig. 25.



(actual size)



This exceptional picture, formerly in an important Bavarian royal collection, is among the finest works by Jan Brueghel the Elder remaining in private hands. Executed with characteristic precision, it is signed and dated 1616, and includes a self-portrait of the artist and his family.

At the beginning of the seventeenth century, Brueghel repeatedly turned his attention to images of a riverside village beside a harbour in which the composition is organised around a road that recedes diagonally into the background. Among the first examples of this type is the *River Landscape with Moorings* of 1604 (fig. 1; Toledo, The Toledo Museum of Art). As is typical of many of his earliest works, the Toledo painting contains comparatively fewer figures. In paintings such as the *Fish Market on the Banks of a River*

of 1605 (fig. 2; Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek), Brueghel began to experiment with a larger and more diverse group of figures packed densely into the painting's foreground. The present picture is the last and arguably the most sophisticated of the series. Its copper support lends it a jewel-like quality, while the precise, smooth manner of paint evinces Brueghel's contemporary nickname *Fluweleen Brueghel* (Velvet Brueghel). Of particular note is the clever manner in which Brueghel has arranged the foreground figures into two groups, flanking a row of dancers as a means of reinforcing the diagonal thrust of the composition.

Included in the group at right is a portrait of Brueghel himself, dressed in black and seen in conversation with another

man, his wife and children nearby (see detail overleaf). Brueghel and his family were painted, circa 1613-15, by the artist's great friend and collaborator, Rubens, in a picture now in the Courtauld Gallery, London (fig. 3). This picture is one of only three – and the only one in private hands – in which the artist has included his own portrait within the landscape; as such, it must have been particularly prized by contemporary collectors. The composition's success is indeed indicated by the existence of a reduced copy, also on copper, bearing a spurious signature and date (Turin, Galleria Sabauda).

The work is first documented in the collection of the Palatine Elector Johann Wilhelm (1658-1716; fig. 4), where it was displayed in the Electoral Gallery at the Castle in Düsseldorf. It does not



Fig. 3 Sir Peter Paul Rubens, *The Family of Jan Brueghel the Elder*
Samuel Courtauld Trust, The Courtauld Gallery, London © Bridgeman Images



Fig. 1 Jan Brueghel I, *Landscape with Moorings* © Toledo Museum of Art, Ohio, Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1958.44.



Fig. 2 Jan Brueghel I, *Fishmarket on the banks of a river* © bpk / Bayerische Staatsgemäldesammlungen



Fig. 4 Jan Frans van Douven, *Portrait of Johann Wilhelm von der Pfalz, Elector Palatine of the Rhine*
© Bayerisches Nationalmuseum München

appear in Gerhard Karsch's printed gallery catalogue, which omitted some two hundred cabinet pictures kept in two private cabinets as well as thirty-four works installed in the bedroom (G. Karsch, *Ausführliche und gründliche Specification derer vortrefflichen und unschätzlichen Gemählden, welche in der Galerie der Churfürstl. Residentz zu Düsseldorff in grosser Menge anzutreffen seynd*, Düsseldorf, 1716?). The painting is first documented as no. 2 in an undated catalogue entitled *Detail des Peintures du Cabinet Electoral de Dusseldorf* (Wolfenbüttel, Herzog August Bibliothek). It next appears in an inventory of 1730, the year that Wilhelm's brother and successor Elector Karl III Phillip (1661-1742) transferred a part of the collection to his new capital, Mannheim. An anonymous drawing of the Cabinets in the Mannheim Palace (fig. 5), made the following year indicates that the painting was one of six similarly sized works by the artist that were installed in two groups of three around a larger work by Peter Paul Rubens and Brueghel along the bottom row of one of the gallery's walls (E. Korthals-Altes, 'The collections of the Palatine Electors: new information, documents and drawings', *The Burlington Magazine*, CXLV, 1200, March 2003, p. 111).

209, fig. 98). The picture then passed to Karl III Philipp's nephew, Karl Theodor von Pfalz-Sulzbach (1724-1799), whose entire collection was brought to Munich in 1798-99. The copper is described as hanging at the palace at Schleissheim in an 1810 inventory compiled by the gallery's director Christian von

Mannlich. After 1836 it was moved to the newly built Alte Pinakothek, where it was included in an 1838 catalogue compiled by the artist and curator Johann Georg von Dillis. It remained there until at least 1908, at which point it is unclear whether it was transferred to one of the *Filialgalerien* or stored in the vaults, as it is not listed in the 1912 inventory. In 1923, the Bayerische Staatsgemäldesammlungen sold the painting by exchange to the Munich art dealer Julius Böhler (1860-1934), one of a series of such sales organised by the institution in the 1920s and 1930s.

Hans Mettler (1876-1945) was a Swiss textile trader. In 1900 he joined the family firm Mettler & Co. (established in 1745), eventually working his way up to Senior Partner. Between 1915 and 1929 Mettler assembled a valuable collection of twenty-six Impressionist and Post-Impressionist paintings, including such seminal works as Henri de Toulouse-Lautrec's *La grande loge*, Henri Matisse's *Coucous sur le tapis bleu et rose* (subsequently in the collection of Yves Saint Laurent and Pierre Bergé), and Vincent van Gogh's *Allée des Alyscamps* (sold Sotheby's, New York, 5 May 2015, lot 18). These works and the present picture, perhaps Mettler's only major Old Master purchase, were sold in these Rooms in two sales held in June and July 1979.

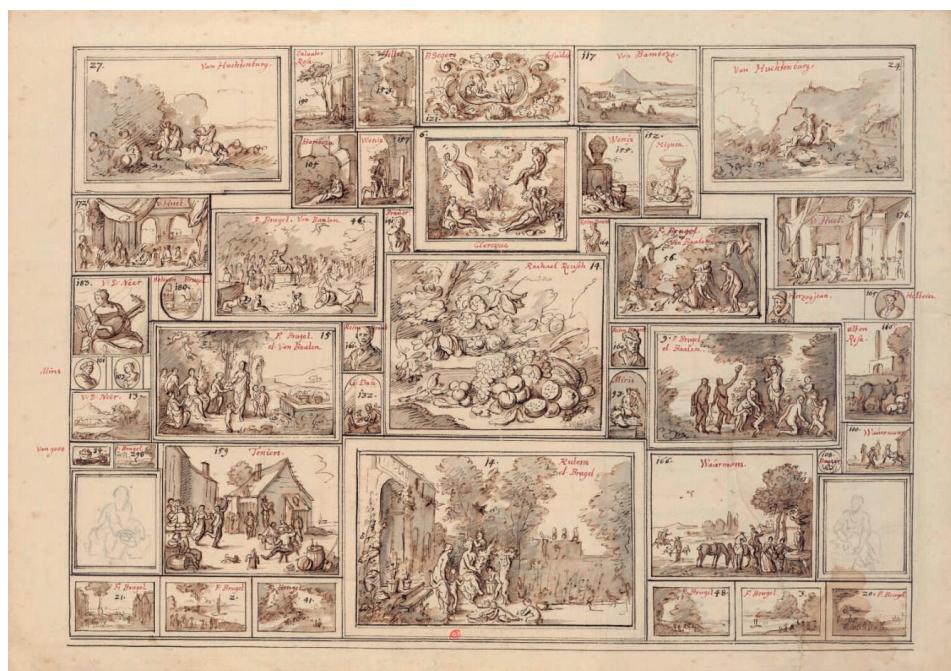


Fig. 5 Attributed to Johann Philipp von der Schlichten, *Cabinets of the paintings of His Highness Electoral Serenissima at the Castle of Mannheim*
© INHA



BRUEGHEL 1616 FECIT

GASPAR VAN WITTEL, CALLED VANVITELLI (AMERSFOOT 1652/3-1736 ROME)

A capriccio with bathers by a temple on a lake;
and A capriccio with a hilltop village and bathers by a ruined bridge
 signed on both 'G.V.W.' (the first: lower right, on the tree; the second: lower centre, on the boat)
 oil on canvas, oval
 55½ x 51 in. (140.4 x 129.6 cm.)

inscribed on the second with inventory number '173[?]' (lower left) a pair (2)

£400,000-600,000

\$520,000-770,000

€460,000-690,000

PROVENANCE:

Private collection, France.

Born in Amersfoort, Holland in 1653, Gaspar van Wittel received his early training in the workshop of Matthias Withoos (1627-1703), who was predominantly a painter of still lifes, but also produced views of Dutch ports. By 1675, Van Wittel was in Rome, where, known as Vanvitelli, he lived for the rest of his life, making extended trips to other parts of Italy, such as Naples and Venice, during his career. Whereas most of his fellow northern artists living in Rome, the so-called *Bamboccianti*, sold their works back in Holland, Vanvitelli was the first Dutch painter to enjoy considerable success as an artist in Italy itself. By 1689, he was working for the influential Colonna family, and his *vedute* became extremely popular with English Grand Tourists. His status was further enhanced by his election to the Accademia di San Luca in 1711.

Together with his topographical views, Vanvitelli painted numerous *capricci*, placing architectural elements within

idealised landscapes. Briganti suggests this group date to after his trip to Naples in 1700, and argues that they were highly innovative at the time; vaguely Claudian in inspiration, no true precedents existed for the genre. Vanvitelli thus played a key role in showing the way for eighteenth century landscapists (G. Briganti, *Gaspar van Wittel*, eds. L. Laureati and L. Trezzani, Milan, 1996, p. 283). This pair, previously unrecorded, is exceptional for their imposing dimensions and detail: the majority of such *capricci* are on a smaller scale. The round temple in the first picture, perhaps based on an idealised reconstruction of the Temple of Vesta at Tivoli, relates most closely to a drawing in Musée du Louvre (fig. 1; Briganti, no. D292). It is a motif that Vanvitelli returned to regularly; similar designs feature in other compositions, including a drawing in Munich, Staatliche Graphische Sammlung, where a temple is similarly shown on a small island, reflected in the water (Briganti, no. D226).



Fig. 1 Gaspar van Wittel, *A Temple near a Bay* © RMN-Grand Palais, Musée du Louvre, Michel Urtado





PROPERTY OF A PRIVATE COLLECTOR

44

GAETANO GANDOLFI
(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)

Diana and Endymion

oil on canvas, unframed
55¾ x 38½ in. (141.5 x 97.5 cm.)

£350,000-550,000

\$460,000-710,000

€410,000-630,000

PROVENANCE:

Private collection, Europe, since before 1930.
Anonymous sale; Christie's, London,
2 December 2008, lot 41, where acquired by
the present owner.





Fig. 1 Gaetano Gandolfi, *The Judgement of Paris* © Zeri Photo photo inv. 97718, inv. 52722, Bologna

Gaetano Gandolfi, along with his elder brother Ubaldo, were the pre-eminent painters in Bologna in the second half of the eighteenth century. Talented and versatile, they executed large-scale fresco cycles and altarpieces, as well as etchings, drawings, paintings of both Biblical and mythological subjects, genre scenes and portraits, and even sculptures in terracotta. Gaetano was enrolled at the Accademia Clementina at the age of 17, where he excelled as a student, winning a number of awards, and by the mid-1750s began to receive private commissions. His artistic horizons were widened by a year of study in Venice in 1760, made possible by the generous financial support of the Bolognese merchant Antonio Buratti (1736-1806). This marked a major turning point in Gaetano's career and the impact of contemporary Venetian masters, such as Tiepolo and Ricci, was soon apparent in his work. His style continued to evolve even late in his career, when he showed

signs of Neoclassicism, despite being an ardent critic of Jacques-Louis David. He continued working, with great innovation, up until his untimely death in 1802 while playing a game of *bocce*.

The myth of Diana and Endymion was popular with artists and poets of the eighteenth century. The beautiful youth Endymion, a shepherd on Mount Latmos, was sent into an eternal sleep by Jupiter in return for perpetual youth. He was discovered by the moon goddess Luna (or Selene), who later became identified with the chaste Diana, who fell in love with the youth and visited him every night, embracing him while he slept. Here Endymion sleeps while seated on a rocky outcrop, his head resting on his hand; his staff and *flauto dolce* lie at his feet, while his sheep dog waits patiently beside him. Above, Diana appears, supported on a cloud with a crescent-shaped moon, with Cupid and her attendants visible behind her. The goddess looks down tenderly on

the sleeping shepherd, reaching out to him with a graceful gesture, but although she places the palm of her outstretched hand in front of Endymion's face, she cannot awaken him.

The picture most likely dates to the late 1780s, with its restrained palette and confident execution. It can be compared to *The Judgement of Paris* (fig. 1; Private collection, Bologna) and *Joseph's Dream*, both from the same period. In 1770, his brother Ubaldo also made a version of *Diana and Endymion*, a pendant to *Perseus and Andromeda* (both Bologna, Communali d'Arte Collezioni; see P. Bagni, *I Gandolfi. Affreschi, Dipinti, Bozzetti, Disegni*, Bologna, 1992, pp. 115-21, nos. 102-9). Our picture was unpublished until it was discovered before the 2008 sale, when the attribution was confirmed by Donatella Biagi Maino after inspection of the original (private communication).



PROPERTY OF A PRIVATE COLLECTOR

***45**

BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)

*Venice, a view of the Molo, looking west, with the Palazzo Ducale
and the south side of the Piazzetta*

oil on canvas
24¾ x 38½ in. (61.7 x 98 cm.)

£600,000-800,000

\$780,000-1,000,000
€690,000-920,000

PROVENANCE:

Property from the Estate of Giancarlo Baroni;
Sotheby's, New York, 29 January 2013 (=1st
day), lot 30 (\$1,258,500).





Dating to 1736-7, this work demonstrates the precocious brilliance of Bernardo Bellotto, who was only 15 or 16 at the time it was painted. From a remarkably early age, Bellotto reworked compositions devised by his uncle Giovanni Antonio Canal, called Canaletto (1697-1698), to singular effect, developing a technique that was looser and therefore less time-consuming than his uncle's, and evolving a rich tonal palette that is readily distinguishable from the latter's. The small group of Venetian views accepted as by Bellotto in Stefan Kozakiewicz's monograph of 1972 has been significantly augmented in recent times by Charles Beddington and Bozena Anna Kowalczyk. It was Beddington who first recognised Bellotto's hand in this *veduta*, and it was subsequently shown to Kowalczyk, whose comprehensive entry was published in the 2013 sale catalogue.

This picture is based on the prototype by Canaletto (measuring 59 x 93 cm.), which was one of a series of four *vedute* acquired in Venice by Charles Powlett, 3rd Duke of Bolton (1685-1754) (see G. Knox, 'Four Canaletti for the Duke of Bolton and two 'Aid-memoire'', *Apollo*, October 1993, pp. 245ff; J.G. Links, *A Supplement to W.G. Constable's Canaletto Giovanni Antonio Canal 1697-1768*, pp. 9-10, no. 85).

Paintings and drawings by the young Bellotto have survived that show compositions related to all four Bolton canvases. The preparatory drawing for this picture (fig. 1) was among some seventy sheets from the artist's estate and was offered as by Canaletto at Fischer, Zurich, 2 June 1945, lot 9 (measuring 256 x 365 mm).

This view of the Molo is taken from a point in the Bacino di San Marco near the Riva degli Schiavoni, showing, from the left, the Zecca and the Libreria, the Piazzetta with the Columns of Saints Mark and Theodore, the Palazzo Ducale and, in the foreground on the extreme right, the Palazzo delle Prigioni Nuove (built between 1566 and 1614); behind the Doge's Palace, the top of the Campanile is visible, with its instantly recognisable pyramidal spire.

This work will be published by Bozena Anna Kowalczyk in her forthcoming Bernardo Bellotto catalogue.

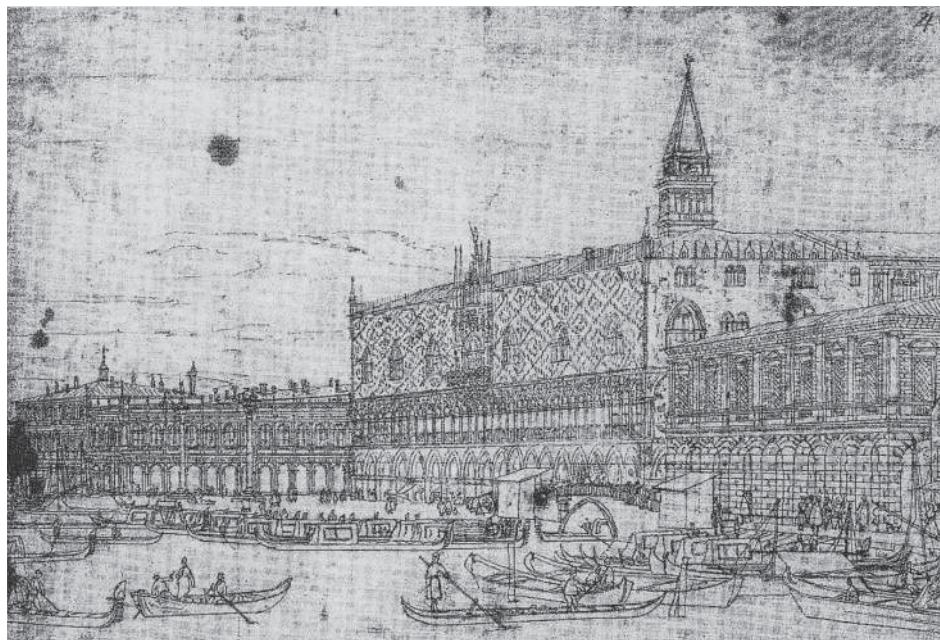


Fig 1 Bernardo Bellotto, *View of the Molo*, formerly Darmstadt Hessisches Landesmuseum



ALLAN RAMSAY, R.A. (EDINBURGH 1713-1784 DOVER)

Portrait of Anne, Lady North (c. 1740-1797), wife of Frederick North, 2nd Baron North, three-quarter-length, in a pink dress and lace shawl with roses at her décolletage, and a lace headdress

signed and dated 'A. Ramsay / 1760' (lower right)
oil on canvas, unframed
30 x 25¾ in. (76.1 x 64.5 cm.)

£150,000-250,000

\$200,000-320,000
€180,000-290,000

PROVENANCE:

The Earls of Guilford, and by descent to the following.
Anonymous sale [The Property of a Lady of Title]; Christie's, London, 9 July 2008, lot 150A, where acquired by the present owner.

EXHIBITED:

London, Kenwood, Iveagh Bequest, *Allan Ramsay*, 1958, no. 20, as 'Alice, Countess of Guilford'.

LITERATURE:

A. Smart, *Allan Ramsay: A Complete Catalogue of his Paintings*, ed. J. Ingamells, London, 1999, p. 166, no. 406, fig. 516.

This portrait of Anne North, later Countess of Guilford, is a very fine example of the elegant and arrestingly sensitive portraiture that secured Ramsay's position as Painter to George III and Queen Charlotte following the King's accession in 1760. It was during these years that Ramsay not only contributed arguably the defining images of eighteenth-century royal portraiture, but also some of the most delicate and quietly beautiful female portraits from the golden age of British painting.

Executed soon after Ramsay's return from Italy in 1757, where he had studied at the Académie de France in Rome under the direction of Charles-Joseph Natoire, this portrait betrays the strong influence of the French Rococo that was so central to the artist's style. The subtle tonality, the masterfully rendered lace and the sitter's seductively enigmatic expression, captured with his characteristic use of thin paint and brilliant application of glazes, recall the graceful portraiture of Jean-Marc Nattier, whose work Ramsay had studied and so clearly admired.

The sitter was the daughter and heiress of George Speke of White Lackington, Somerset. In May 1756, she married the statesman Frederick, Lord North (1730-92), the eldest son of the 1st Earl of Guilford, who succeeded as the 2nd Earl of Guilford in 1790. She died in January 1797, leaving four sons and three daughters. Her husband, who was Chancellor of the Exchequer and Leader of the House (1767-82), and later Prime Minister from 1770-82, was painted by Ramsay in 1761 (Christie's, London, 14 April, 2011, lot 49; see A. Smart, *op. cit.* p. 166, no. 407, fig. 529). During his premiership, Lord North led Britain at the time of the war with the American colonies but resigned after the surrender of Yorktown. In 1783, North resumed office as Home Secretary after forming an unlikely coalition with the radical Whig leader Charles James Fox.

The sitter, who was an amateur painter of some distinction, also sat for a portrait to Sir Joshua Reynolds in 1757 (Christie's, London, 16 March 1984, lot 91; see D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, New Haven and London, p. 352, no. 1342, fig. 280). By 1760, when Lord North commissioned this portrait of his young wife, Ramsay was already in direct competition with Reynolds after Lady Caroline Lennox, Baroness Holland, had engaged the two artists to paint an important series of family portraits for Holland House, London. Horace Walpole, who himself sat to Ramsay in 1759 (Yale, Lewis Walpole Library), observed that the two painters could 'scarce be

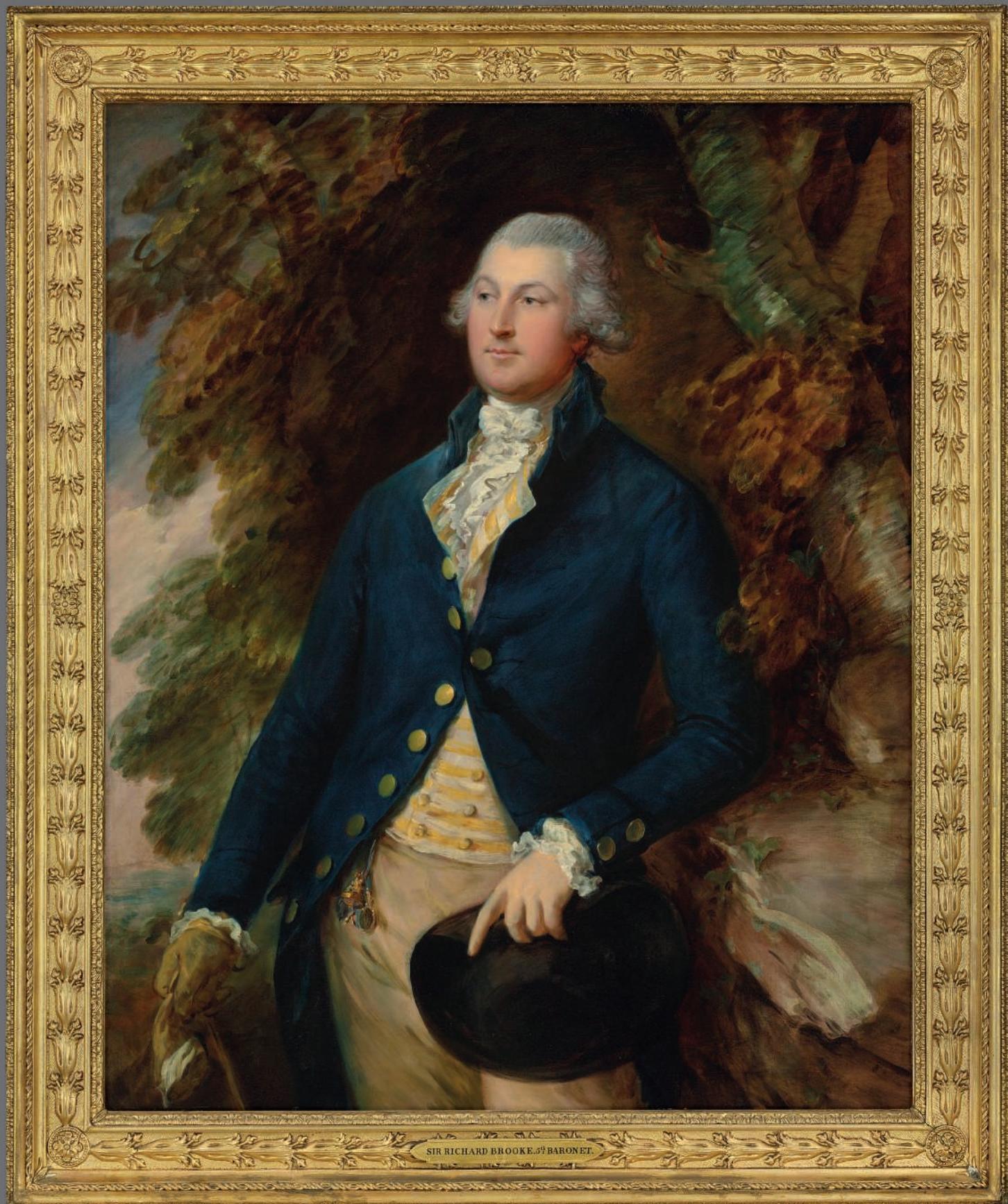
rivals; their manners are so different. [Reynolds] is bold, and has a kind of tempestuous colouring, yet with dignity and grace; [Ramsay] is all delicacy. Mr Reynolds seldom succeeds with women: Mr Ramsay is formed to paint them.' ('Walpole to Sir David Dalrymple, 25 February 1759', *Horace Walpole's Correspondence*, ed. W.S. Lewis, XV, 1951, p. 47).

When the portrait was exhibited in 1958 (*loc. cit.*), the sitter was erroneously identified as Alice, Countess of Guilford (d. 1727), second wife of Francis North, 2nd Baron Guilford. However, the present identification is confirmed by the presence of the Speke family coat-of-arms on a version of the portrait, now in the National Gallery of Canada, Ottawa. A copy by Ramsay Richard Reinagle (1775-1862), son of Ramsay's principal assistant Philip, was sold at Christie's, South Kensington, 30 October 2014, lot 38.





THOS BROOKE Esq of CHURCH MINSHULL.
BROTHER to SIR RICH BROOKE 2^d BART



SIR RICHARD BROOKE, 5th BARONET.

PROPERTY OF SIR RICHARD BROOKE, 12TH BT.

47

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

Portrait of Thomas Brooke (?1755-1820), three-quarter-length, in a green frock coat, resting by a tree in wooded landscape; and Portrait of Sir Richard Brooke, 5th Bt. (1753-1795), three-quarter-length, in a yellow striped waistcoat and blue frock coat, in a wooded landscape

oil on canvas

50 x 40½ in. (127 x 102 cm.)

the first in a contemporary composition frame with a bush motif

a pair (2)

£1,200,000-1,800,000

\$1,600,000-2,300,000

€1,400,000-2,100,000

PROVENANCE:

(The first) Recorded in the Dining Room at Norton Priory, Runcorn, in 1865, and thence by descent.

(The second) By descent in the sitter's family at Norton Priory, Runcorn, and recorded as hanging in the Dining Room in 1865.

EXHIBITED:

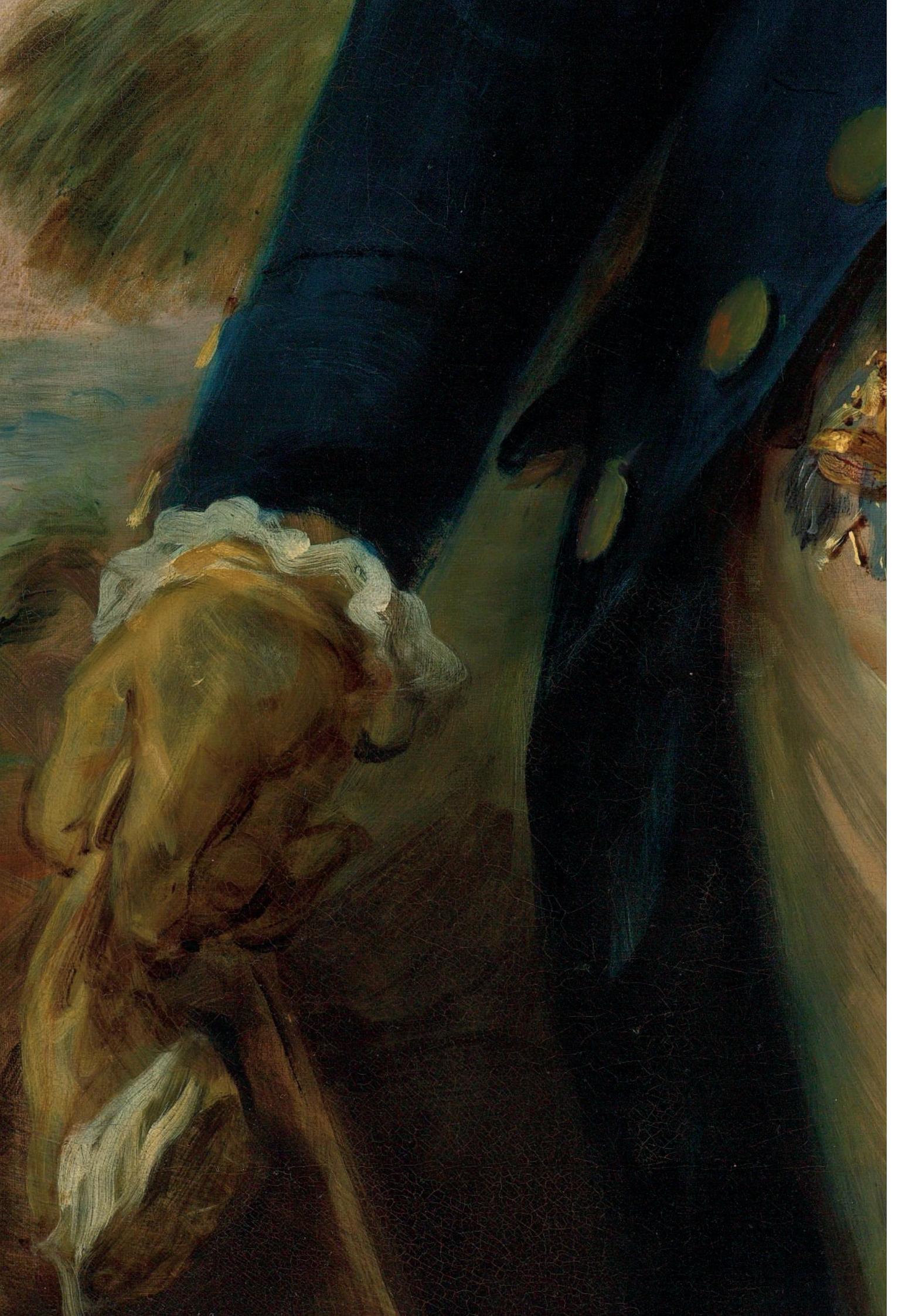
(The second) Wrexham, *Art Treasures Exhibition of North Wales and the Border Counties*, 1876, no. 332.

LITERATURE:

(The second) E.K. Waterhouse, 'Preliminary Check List of Portraits by Thomas Gainsborough', *The Walpole Society*, 1948-50, XXXIII, reprinted 1969, p. 12.

To be included in Hugh Belsey's forthcoming catalogue of the artist's work.





These beautifully preserved portraits, showing Sir Richard Brooke and his brother Thomas, are outstanding examples of Gainsborough's late style and are arguably the most remarkable additions to the artist's oeuvre to have reappeared since Professor Sir Ellis Waterhouse published his catalogue of the artist's work in 1958. The portraits have remained in the collection of the family since they were painted and have, until now, never been seen together in public. Dated to *circa* 1781, the year in which Gainsborough exhibited his full-length portraits of *King George III* and *Queen Charlotte* (Royal Collection) at the Royal Academy, the two pictures display the artist's highly instinctive and impressionistic technique that secured his position, alongside his great rival Sir Joshua Reynolds, as the most celebrated British portraitist of the eighteenth century.

On 6 July 1781, Sir Richard Brooke inherited the title and family estates from his father, Sir Richard Brooke, 4th Bt. Shortly afterwards, he must have approached Gainsborough to paint his likeness and a portrait of his brother Thomas. Sir Richard's request for a pendant of his brother rather than one of his wife, who he had married in 1780, must have been an exacting challenge for the artist as there are few precedents that show companion portraits of adult siblings. However, the artist was to face a similar opportunity later in the 1780s when Sir Edward Swinburne, 5th Bt., of Capheaton in Northumberland, commissioned head-and-shoulder portraits of himself (Private collection) and his two sons (both Detroit Institute of Art).

The two canvases must have been intended for the family seat, Norton Priory, near Runcorn, close to the River Mersey in the North of Cheshire (fig. 1). Sir Richard's father had remodelled the house in the 1770s and we know from an inventory drawn up in 1865 that at the time both canvases hung in the Dining Room, in what may well have been their original positions. The neoclassical frames that furnish both paintings appear to have been carefully considered to compliment the decoration of the fourth baronet's newly-built interior. There were particular reasons for Sir Richard to choose to link his ancestral portrait with one of his brother.

There was just a year between Richard and Thomas Brooke and they were obviously very close. They both matriculated at Brasenose College, Oxford, on the same day (15 November 1771) and later married sisters, daughters of a local Cheshire landowner, Sir Robert Cunliffe, 2nd Bt., within two days of each other. Later in their lives the brothers were both members of the Tarporley Hunt. Their mother-in-law, Mary, Lady Cunliffe, may have made them conscious of Gainsborough's abilities as she had employed the artist to paint her portrait in the early 1760s. Perhaps the commission marked a turning point in the fortunes of the two brothers. Now in their late twenties, the elder sibling had inherited the estate and the younger one was to make his mark in other ways by representing Newton in Parliament from 1786 to 1807, serving as High Sheriff for Cheshire in 1810-11, and becoming Captain of the Cheshire Supplementary Militia in 1797.

Gainsborough often employed similar compositions for his portraits but he used subtle changes to reveal the character of his subjects. The variety of sitters shown in different portraits, which all have related formats, is instructive. There are four portraits, all of which date to *circa* 1786, that recall Sir Richard's nonchalant pose and attest to the success of the composition: the portraits of Sir Thomas Whichcote, 5th Bt., and Thomas Hibbert (both Private collections), and those of William Yelverton Davenport and Lord de Dunstanville (both Washington, D.C., National Gallery of Art). Interestingly, the portrait of Lord de Dunstanville is paired with a pendant of his wife (also painted in 1786 and now at Washington; figs. 2 and 3) and, as in the present pictures, Gainsborough treats the two canvases with a compositional balance and a complimentary colour scheme.

It is constructive further to compare the de Dunstanville portraits with those of the Brooke brothers. The portraits of the baronet and the nobleman are almost identical in pose, the only difference being that Sir Richard holds a round hat in his left hand and Lord de Dunstanville holds kid gloves in his. De Dunstanville is shown resting his right hand on a cane while Sir Richard holds a pair of gloves. The relationship of the sitter with the background is identical but there are subtleties that indicate the varied purpose of the two paintings. The angle of Sir Richard's head is more commanding, while de Dunstanville appears to be in awe of his wife and the restrained colour of Sir Richard's hands places greater emphasis on his face, while the diagonal of de Dunstanville's left forearm is continued through to his right hand and makes a right angle with the background birch trunk. Both sitters are shown wearing clothes at the height of fashion. Powdered bag-wigs, high-collared coats with large brass buttons, double-breasted, horizontal-striped waistcoats with layered lapels at the neck framing a jabot completed with a skillfully tied bow at the throat. Lady de Dunstanville, shown seated and looking at the beholder, wears Van Dyck dress complete with ostrich-feather fan, gathered sleeves and dog-tooth edged buffon around her neckline.



Fig. 1 Norton Priory, Runcorn



Fig. 2 Thomas Gainsborough, *Frances Susanna, Lady de Dunstanville*
Corcoran Collection (William A. Clark Collection) © The National Gallery of Art, Washington



Fig. 3 Thomas Gainsborough, *Francis Basset, Lord de Dunstanville*
Corcoran Collection (William A. Clark Collection) © The National Gallery of Art, Washington

that is set off with a beaver hat similar to the one made famous by Gainsborough in his portrait of Mrs Siddons (1785; London, National Gallery).

Thomas Brooke is shown in a more pensive pose and looks out of the picture towards his brother with deferential respect. He is seated on a bank, cross-legged and perhaps as reassurance he embraces a broken branch with his right arm. His wig and jabot are less stylised than his brother's and he wears a less formal double-breasted green coat with a tangerine-coloured lining and a matching waistcoat that is set off by his black breeches and striped hose. His fingers are interlocked and he cradles his hands in a relaxed gesture over his fob, a visible mark of property and influence that is very obviously displayed in the portrait of his brother. The contrasting shirt ruffles of the two brothers are an exact parallel of their respective status and character. Sir Richard's ruffles are pert

and energetic with a lightening black line elucidating the form and the bow at the throat formed like an enlarged butterfly. It contrasts with Thomas's more sober and restrained shirt frill and bow. This is a portrait of a country gentleman rather than a man of influence and position and with Sir Richard's recent inheritance the new and distinct differences between the two brothers provide the purpose for the commission. Gainsborough has subtly used a greener, lighter palette in the portrait of Thomas Brooke and contrasted it with the more formal monochromatic tones of the portrait of his brother. The two portraits anticipate the role that each will take in the county, roles that the family had rehearsed during the previous two hundred years.

The Brooke family had been associated with Cheshire since Tudor times and after the dissolution of Norton Priory, Richard Brooke (d. 1569) purchased the estate from the Crown in 1545. The

Brookes adapted the sixteenth century monastic buildings and it was only during the 1730s that Sir Thomas Brooke, 3rd Bt., rebuilt the house, though the architect he used is unrecorded. Forty years later his son, Sir Richard Brooke, 4th Bt., updated the house and possibly employed James Wyatt to design the north wing. The house was always under threat with the construction of canals and later railways through the estate and the burgeoning industry of Runcorn during the nineteenth century, and by the early twentieth century the chemical industry had encroached on the estate to such an extent that Sir Richard Brooke, 9th Bt. abandoned the property and the eighteenth century house was eventually pulled down in 1928. During the 1970s archaeological investigations of the site revealed the extensive remains of the medieval priory.

We are grateful to Hugh Belsey for his assistance with this entry.

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

Odds and Ends - Trophy for a Hall

oil on canvas
56½ x 44 in. (142.6 x 111.8 cm.)

£300,000-500,000

\$390,000-640,000
€350,000-570,000

PROVENANCE:

E.J. Coleman, by 1874.
William Henry Vanderbilt (1821-1885), by 1879,
and by descent to his grandson,
Brigadier General Cornelius Vanderbilt III
(1873-1942); Parke-Bernet Galleries, New York,
18 April 1945, lot 86.
Patterson Dodge.
Saint Hubert's Giralda, Madison, New Jersey;
Sotheby's, New York, 4 June 1987, lot 230
(\$93,500).
Warren Anderson, by 1992.
Acquired by the current owner in the mid-
1990s.

EXHIBITED:

London, Royal Academy, 1866, no. 213.
London, Royal Academy, 1874, no. 455 (lent by
E.J. Coleman).
New York, Metropolitan Museum of Art, 1886-
1903, on loan.

LITERATURE:

F.G. Stephens, *Memoirs of Sir Edwin Landseer: A Sketch of the Life of the Artist...*, London, 1874,
pp. 141 and 157.
E. Strahan (ed.), *The Art Treasures of America
being the Choicest Works of Art in the Public
and Private Collections of North America*,
Philadelphia, 1879, III, p. 108, as belonging to
W.H. Vanderbilt.
E.M. Zafran, *French Salon Paintings from
Southern Collections*, Atlanta, 1982, p. 25,
illustrated as part of the Picture Gallery at the
Vanderbilt Residence.

Edwin Landseer was the most popular and successful British painter of his generation, with engravings of his work spreading his fame throughout the world. Landseer's prints had been widely circulated in France from the 1830s onwards, and at the Exposition Universelle in Paris in 1855, his pictures greatly impressed French critics and the public. The art critic Théophile Gautier reflected that 'Landseer gives his beloved animals soul, thought, poetry, and passion. What worries him 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. 72-7, cited in R. Ormond, *Sir Edwin Landseer*, exhibition catalogue, London, 1981, p. 31). He was one of the very few foreigners awarded a gold medal in the exhibition.

Trained by his father, the engraver John Landseer, he was regarded as a child prodigy. Formally admitted to the Royal Academy schools at the age of thirteen in 1816, by the following year he was exhibiting both at the Royal Academy and the Society of Painters in Oil and Watercolours. His first royal commission came in 1836 when he painted Princess Victoria's pet spaniel, Dash, as a birthday present commissioned by her mother, the Duchess of Kent. He would become the young queen's favourite artist, and give her drawing lessons.

Sporting pastimes were an intrinsic part of Landseer's life. He first travelled to Scotland in 1824 when he visited Sir Walter Scott at Abbotsford, and

instantly fell in love with the landscape and country pursuits to be enjoyed there. Always a popular guest, thereafter he would visit Scotland every autumn, shooting, fishing and sketching on a tour of estates owned by leading figures who were invariably his patrons and often his friends. He would give visual form to their romantic notions of Highland life and sport.

The subject of this picture is an amalgam of sporting quarry. On the shelf are gamebirds (a cock pheasant and a black cock); a peregrine falcon wearing a Dutch hood perches on the antlers of a fine red deer stag, across whose neck is draped a grey heron. Landseer reportedly liked having dogs around him while he painted, unlike people, whose intrusion he resented. The three dogs are, from left to right, a blood hound, a deer hound, and a collie, the last appearing in the artist's celebrated *The Connoisseurs* (Royal Collection) – a self-portrait of Landseer sitting at a drawing board, a porte-crayon in one hand and two dogs behind him scrutinising his drawing – and is probably the artist's own collie, Lassie.

Edward J. Coleman, the first owner of the picture, was a wealthy stockbroker who lived stylishly at Stoke Park, Buckinghamshire, where Landseer often stayed in the 1860s. A close friend of the artist, Coleman owned several of his most important late works. By 1879, the picture was in the collection of William Henry 'Billy' Vanderbilt, eldest son of Commodore Cornelius Vanderbilt, then the richest man in America.



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** (A 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 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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. 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 Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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  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 obliged 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 E2(h)(ii) 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. You may make payment via credit card in person. You may also make a cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 to 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 artransport_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 artransport_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 £39,219 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

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) We do not 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 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.
θ	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. **Movement within the EU must be within 3 months from the date of sale**. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

●

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

~

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

ψ

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

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNING FOR AUCTION

△ Property Owned in part or in full by Christie's

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

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

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

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.

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.

EXPLANATION OF CATALOGUING PRACTICE

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.



PROPERTY OF A PRIVATE COLLECTOR

CARLO MARATTI (CAMERANO 1625-1713 ROME)

*Saint John the Evangelist disputing the Doctrine of the Immaculate Conception
with Saints Gregory, Augustine and John Chrysostom*

traces of black and red chalk, within arched top, the upper edge trimmed

21½ x 12¾ in. (54.5 x 32.3 cm.)

£80,000-120,000

OLD MASTERS & BRITISH DRAWINGS & WATERCOLOURS

London, King Street, 5 July 2017

VIEWING

1 July - 5 July 2017
8 King Street
London SW1Y 6QT

CONTACT

Stijn Alsteens
salsteens@christies.com
+33 140 767 359

CHRISTIE'S



A GEORGE II PIETRA DURA AND MAHOGANY CABINET-ON-STAND
THE PIETRA DURA PANELS ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE,
SECOND HALF 17TH CENTURY, THE CABINET-ON-STAND CIRCA 1755
61½ in. (155.5 cm.) high; 32 in. (81 cm.) wide; 19¾ in. (50 cm.) deep
Bequeathed by Harry John Hyams (1928-2015) to the present owner.
£70,000 -100,000

THE EXCEPTIONAL SALE

London, King Street, 6 July 2017

VIEWING

1-6 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Robert Copley

rcopley@christies.com

+44 (0)20 7389 2353

CHRISTIE'S



LIBERALE DA VERONA (1441-1526)

David in Prayer

Historiated initial 'B' from a giant Psalter

Verona 1490s

322 x 283 mm.

Estimate £60,000 - 90,000

VALUABLE BOOKS & MANUSCRIPTS

London, King Street, 12 July 2017

VIEWING

8 - 12 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Eugenio Donadoni

edonadoni@christies.com

+44 (0)20 7389 2152

CHRISTIE'S



FROM THE COLLECTION OF THE LATE PROFESSOR LUKE HERRMANN

JOSEPH MALLORD WILLIAM TURNER (LONDON 1775-1851)

Norham Castle: Morning

signed 'Turner' (lower left)

pencil and watercolour heightened with gum arabic and with scratching out

20¾ x 29¼ in. (51.7 x 74.4 cm.)

£500,000-800,000

**OLD MASTER & BRITISH DRAWINGS
& WATERCOLOURS**

London, King Street, 5 July 2017

VIEWING

1-5 July 2017

8 King Street

London SW1Y 6QT

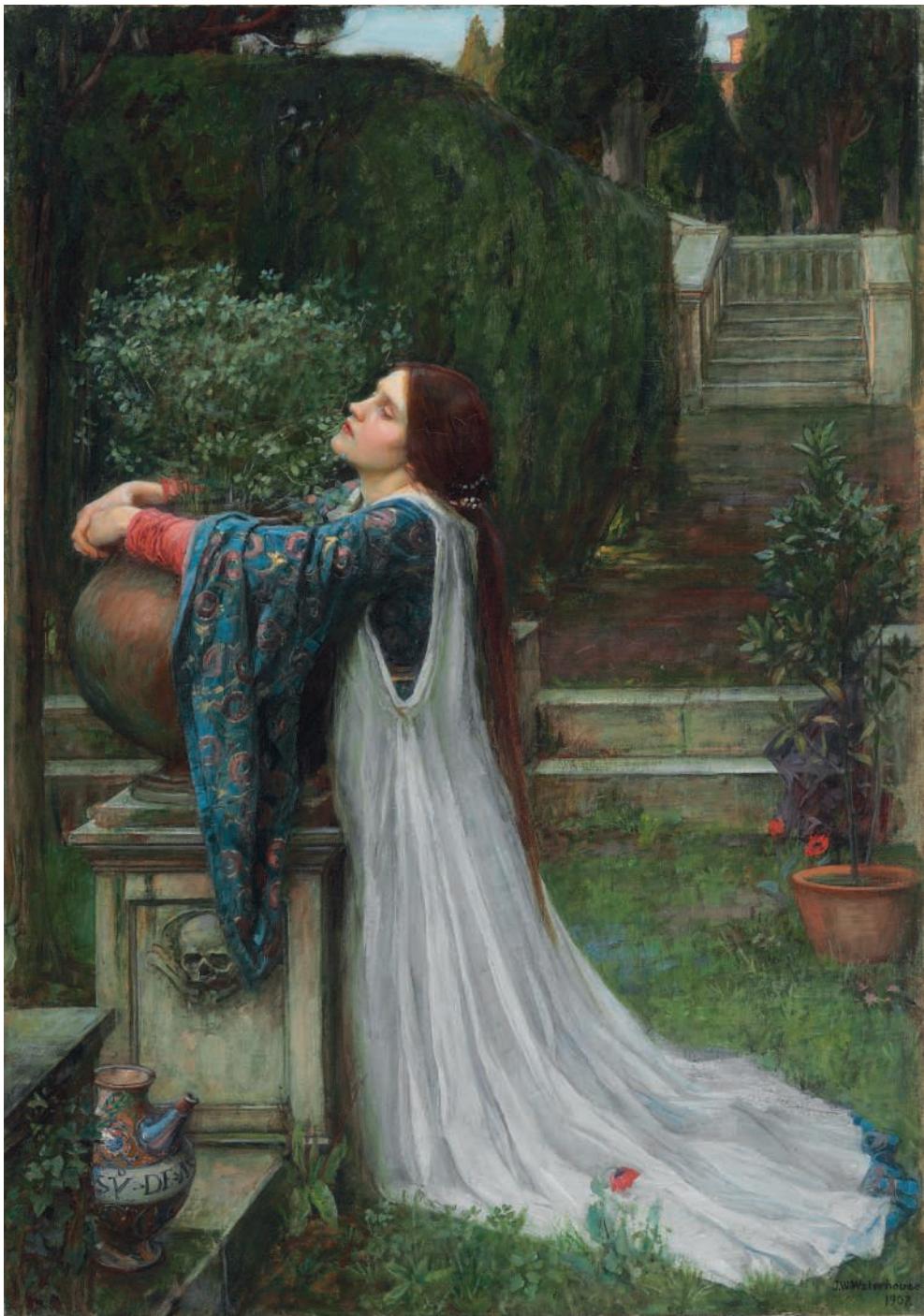
CONTACT

Harriet Drummond

hdrummond@christies.com

+44 (0) 207 389 2278

CHRISTIE'S



PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

JOHN WILLIAM WATERHOUSE, R.A. (1849-1917)

Isabella and the Pot of Basil

signed and dated 'J.W. Waterhouse/1907.' (lower right)

oil on canvas

41½ x 29½ in. (104.8 x 74 cm.)

£1,00,000 – 1,500,000

**VICTORIAN, PRE-RAPHAELITE & BRITISH
IMPRESSIONIST ART**

London, King Street, 11 July 2017

VIEWING

8-11 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Peter Brown

pbrown@christies.com

+44 (0)20 7389 2435

CHRISTIE'S



FRANÇOIS HABERT (ACTIVE IN FRANCE, MID 17TH CENTURY)

Still life with silver-gilt pieces, fruits and flowers

oil on canvas

89.8 x 121 cm. (35 5/8 x 47 5/8 in.)

€70,000-100,000

TABLEAUX 1400 - 1900

Paris, 19 September 2017

VIEWING

15-18 September 2017

9, Avenue Matignon

75008 Paris

CONTACT

Olivier Lefèuvre

olefeuvre@christies.com

+33 (0)1 40 76 83 57

CHRISTIE'S



OLD MASTER PAINTINGS

Christie's Private Sales is a bespoke service
for those looking to buy and sell privately.

CONTACT

Alexis Ashot
aashot@christies.com
+44 (0) 20 7389 2248

Alexandra Baker
abaker@christies.com
+44 (0) 20 7389 2521

christies.com/priatesales

CHRISTIE'S
PRIVATE SALES

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 9.00 am to 5.00 pm.

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.

SHIPPING AND DELIVERY

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.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
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.

CHRISTIE'S WAREHOUSE

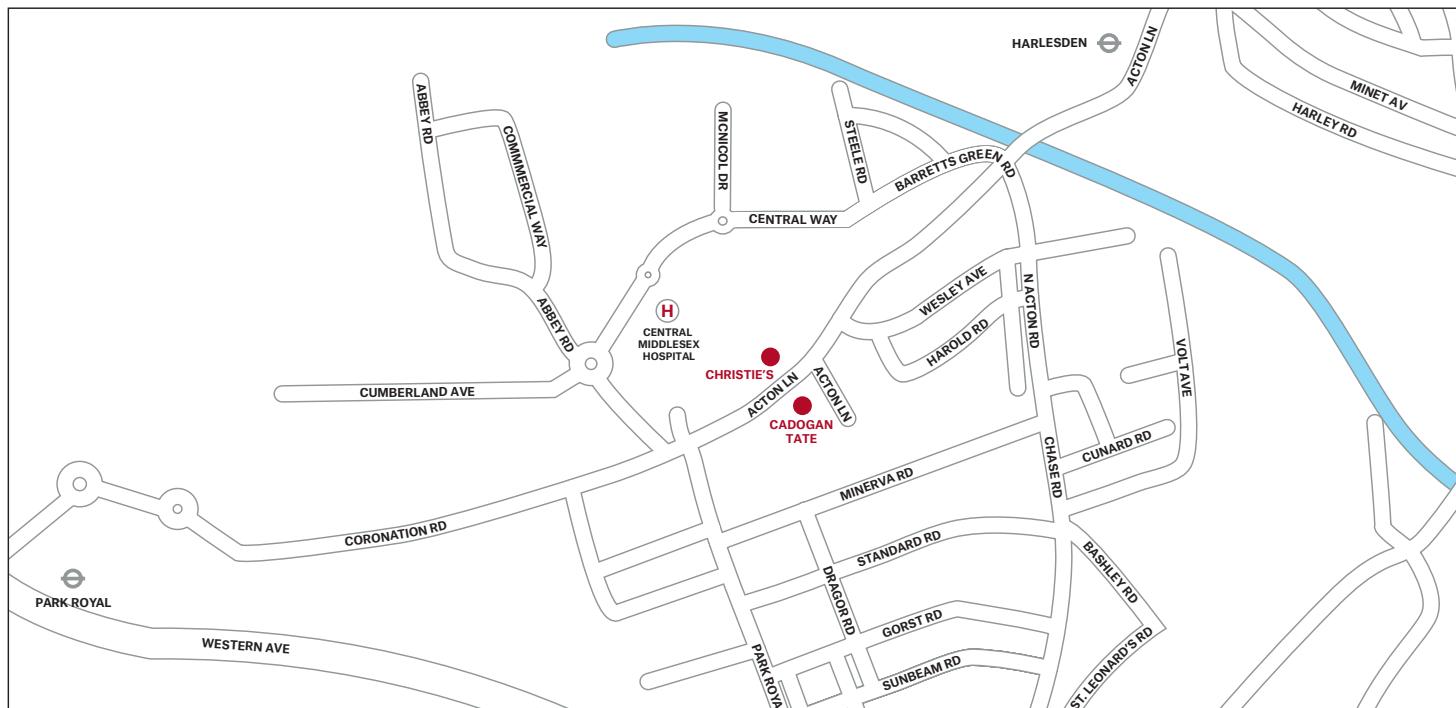
Unit 7, Central Park
Acton Lane
London NW10 7FY

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

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.



18/05/17

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POITOU-CHARENTE AQUITAINE +33 (0)5 56 81 65 47 Marie-Cécile Moueix	FLORENCE +39 055 219 012 Alessandra Niccolini di Camugliano (Consultant)	MADRID +34 (0)91 532 6626 Carmen Schjaer Dalia Padilla	UNITED STATES	NEW YORK Tel: +1 212 974 4570 Email: newyork@cfass.com
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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

11/05/17

CHRISTIE'S

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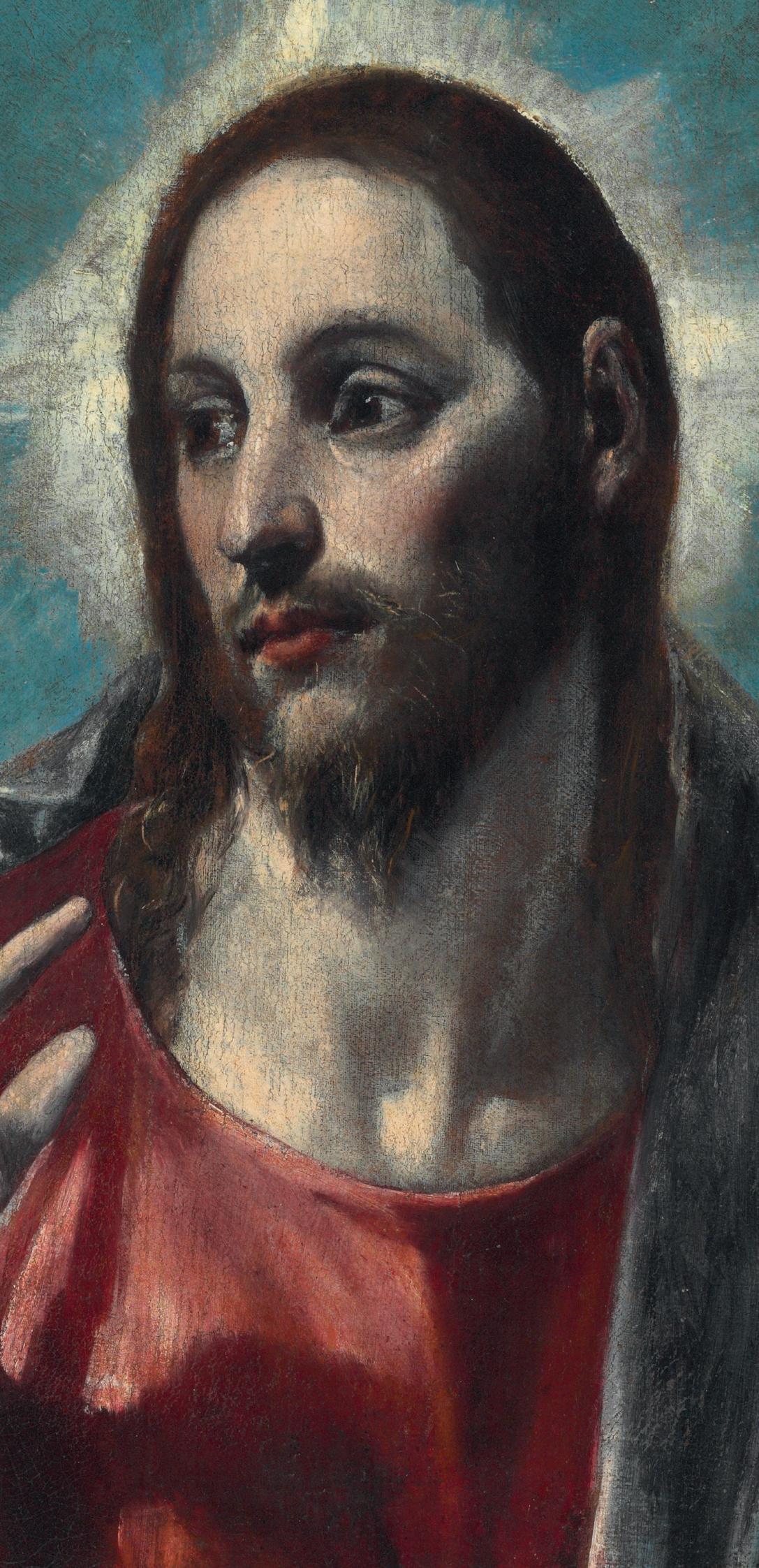
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