

OLD MASTERS

LONDON 7 DECEMBER 2017



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

HEAD OF SALE MANAGEMENT

Harriet West
Tel: +44 (0)20 7389 2541

EMAIL

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PROPERTY FROM A PRIVATE COLLECTION

1

BARTHOLOMEUS BREENBERGH

(Deventer 1598-1657 Amsterdam)

Christ healing the blind

signed and dated 'Breenbergh fecit. A 1653.' (lower left)
oil on panel
18 x 24 $\frac{7}{8}$ in. (45.5 x 63.2 cm.)

£20,000–30,000

\$27,000–39,000
€23,000–33,000

PROVENANCE:

Hendrik Muilman (1743-1812); his sale (†), Schley, Amsterdam, 12 April 1813, lot 28 (212 florins to Matthias Ignatius van Iperen), as 'Une riche ordonnance représentant le Christ guérissant les aveugles, sur la route de Jericho, en présence d'une multitude de spectateurs, en différents costumes; dans le lointain on voit des grandes édifices, des ruines et de hautes montagnes. Le tout est d'une touche rigoureuse d'un beau et fini.' ('A rich composition, showing Christ healing the blind on the way to Jericho, in the presence of a multitude of observers, in different robes; in the distance are large buildings, ruins and high mountains; everything is beautifully done, detailed and powerful.')

This panel is an exceptional addition to Breenbergh's *oeuvre*. Born in 1598 in Deventer, he is typically associated with the Dutch Italianates: he travelled to Rome, where he gained close knowledge of the work of Paul Bril, who was then the leading exponent of landscape painting in the city, and his early pictures are permeated by a use of southern light. He probably stayed around ten years in Italy, settling back in Amsterdam by the early 1630s, where he developed his highly-refined style that is exemplified in this picture.

The wonderful turbaned figure at the centre of the composition can be compared to a similar character in his *Landscape with the predication of Saint John* (New York, Richard Feigen Collection), dated 1643, which Marcel Roethlisberger called 'Breenbergh's masterpiece' (*Bartholomeus Breenbergh. The Paintings*, Berlin and New York, 1981,

p. 80, no. 203), and which Eric Sluijter has suggested is part of a 'dialogue' between Breenbergh and Rembrandt ('Breenbergh and Rembrandt in Dialogue', *Journal of Historians of Netherlandish Art*, IX, no. 1, Winter 2017, DOI: 10.5092/jhna.2017.9.1.8). Breenbergh included ancient circular structures, like that in the left background, in earlier pictures, but the one shown here seems more closely inspired by the two great mausoleums of Rome, those of Augustus and Hadrian.

The description of the picture and its measurements match precisely those of the Breenbergh included in the sale of Hendrik Muilman's collection in 1813. Muilman was an Amsterdam banker and collector, who inherited a fortune on his father's death in 1790. The family firm, Muilman & Soonen, was founded in 1727, and grew to be one of the leading firms on the Amsterdam stock exchange. Muilman's

collection has received surprisingly little attention when one considers the masterpieces it contained. It included two works by Vermeer – *The Milkmaid* (Amsterdam, Rijksmuseum) and *The Lacemaker* (Paris, Musée du Louvre) – as well as pictures by Pieter Saenraedam, Jan Steen and each of the leading Dutch Italianate and landscape artists of the seventeenth century. Muilman has been described as 'a pioneer in his preference for a particular kind of Dutch art' (C. van der Bas, 'The Muilman Collection: the progressive taste of an eighteenth-century banking family', *Simiolus*, 2006, XXXII, nos. 2 and 3, p. 157). His cousin, Anna Muilman (1733-83) married John Julius Angerstein (1735-1823). It was Angerstein's collection that formed the core of the National Gallery in London when it was founded in 1824.

* 2

DIRCK VAN DELEN

(Heusden, near 's Hertogenbosch, 1604/5-1671 Arnemuiden)

Interior of a cathedral

signed and dated 'D.v.Delen.f. 1641' (lower left, on the base of the column)
oil on panel
18½ x 25⅞ in. (47.1 x 63.7 cm.)

£60,000–80,000

\$79,000–100,000
€67,000–89,000

PROVENANCE:

(Probably) John Stuart, 3rd Earl of Bute (1713-1782).
John Stuart, 1st Marquess of Bute (1744-1814), Luton Hoo, where recorded in the inventories of 1797, in the North Green Dressing Room, as 'Van Delen & Gonzales, a fine representation of the inside of a Cathedral - beautiful figures', and 1800, no. 187, North Green Dressing Room, as 'Van Delen and Gonzales, Inside of a Cathedral', and by descent to his son, John, 2nd Marquess of Bute; Christie's, London, 8 June 1822, lot 31, as 'a Church Piece', sold for 26½ gns. to the following, Du Pré Alexander, 2nd Earl of Caledon (1777-1839), and by descent to, James, 4th Earl of Caledon, K.P. (1846-1884), 5 Carlton House Terrace, London. with Mortimer Brandt Gallery, New York, 1940, where acquired by the present owner.

LITERATURE:

G.F. Waagen, *Treasures of Art in Great Britain, Supplement: Galleries and cabinets of art in Great Britain, Letter III, Lord Caledon's Collection*, London, 1854, IV, p. 149.
F. Russell, *John, 3rd Earl of Bute, Patron and Collector*, London, 2004, p. 196.

This impeccably preserved panel, signed and dated 1641, is an outstanding work by one of the most inspired Dutch practitioners of architectural painting. Based in Arnemuiden near Middelburg, where he served as burgomaster, van Delen devoted his entire artistic career to painting architectural subjects. He painted church interiors from around 1627 onwards, inspired both by the Antwerp tradition and by the monumental interiors painted by his contemporary in Delft Bartholomeus van Bassen (1590-1652). In van Delen's earlier works the architecture is massive, often with heavy coffered ceilings, rendered with a dullish brown palette. As he developed, his highly refined technique came to the fore as his imaginary churches took on ever grander and more elegant proportions. By around 1640, as beautifully exemplified by this work, he was producing his most ambitious pictures, characterised by a lighter and brighter palette, meticulous attention to detail and a glossier paint surface.

In this fantastical church, vast in scale and rich in decoration, van Delen offers a wide view of the entrance, from an elevated viewpoint, looking straight down the nave towards the choir. With light pouring in from the left and into the crossing from above, the artist achieves an extraordinary sense of light and luminosity, an effect which is currently muted slightly by the old discoloured varnish which covers the paint

surface. An ornate organ loft, a heraldic coat of arms and two imposing sculpted monuments mounted high up on the columns adorn the foreground. Beneath them, and dotted down the nave, elegantly dressed men women stroll admiringly through the church serving to punctuate the space and add to the overwhelming sense of space and depth. The figures are especially high quality in this example and were added by the specialist Anthonie Palamedes (1601-1673) who is known to have collaborated with van Delen on some of his best pictures. The small scale of his figures and their highly successful integration into the composition succeeds in emphasising the awe-inspiring height of the architecture.

While first recorded in the possession of John Stuart, 1st Marquess of Bute, this picture was very probably acquired by his father, John Stuart, 1st Earl of Bute, who assembled an outstanding collection of Dutch pictures. This was hung at Luton Park, the mansion designed for him by Robert Adam but left unfinished at his death. The 2nd Marquess, who evidently favoured a less dense picture hang than his father and grandfather, sent a substantial number of pictures from Luton to a two-day auction at Christie's, 7-8 June 1822. The picture was bought at this sale by the 2nd Earl of Caledon, the calibre of whose collection can best be judged from the account of this by Dr. Waagen.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

* 3

UDOLF BAKHUIZEN

(Emden 1630-1708 Amsterdam)

An extensive seascape with figures by a boat on a shore

signed with initials and dated 'L.B. / 1667' (lower right)
oil on panel
15½ x 13¾ in. (39.4 x 34 cm.)

£80,000–120,000

\$110,000–160,000
€89,000–130,000

PROVENANCE:

Anonymous sale [Armand-Frédéric-Ernest Nogaret]; his sale, Hôtel de Bullion, Paris, 2 June 1780 (= 1st day), lot 43 (600 francs to Le Brun). Alexandre-Louis Hersant-Destouches; Paris, 21 March 1794, lot 118 (1,800 livres to Vauthier). Prince Eugène-Rose de Beauharnais (1781-1824), Viceroy of Italy, and later 1st Duke of Leuchtenberg, and 1st Prince of Eichstätt *ad personam*, son of Empress Joséphine and adopted son of Emperor Napoléon I, commander of the Army of Italy and statesman, by descent to his second son, Maximilian-Eugène-Auguste-Joseph-Napoléon de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852), bequeathed along with the whole Leuchtenberg Collection to his wife, The Grand Duchess Maria Nikolaevna (1819-1876) (eldest daughter of Tzar Nicholas I), Munich and subsequently Saint Petersburg, and by descent until 1917. Nordiska Kompaniet, Stockholm, 1917.

LITERATURE:

J.N. Muxel, *Verzeichniss der Bildergalerie seiner Königlichen Hoheit des Prinzen Eugen, Herzogs von Leuchtenberg in München*, Munich, 1826, p. 41, no. 109.
J.D. Passavant, *Galerie Leuchtenberg. Gemälde-Sammlung Seiner Kaiserl. Hoheit des Herzogs von Leuchtenberg in München*, Frankfurt am Main, 1835-1851, p. 24, no. 121, with engraved plate.
Leuchtenbergska Tavelsamlingen, Stockholm, 1917, p. 51, no. 52.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century, etc.*, London, 1927, VIII, p. 275, no. 262.

ENGRAVED:

J.N. Muxel, Curator of the Leuchtenberg Gallery, Munich, for Passavant 1851.

According to Arnold Houbraken, Bakhuizen learnt to paint in oils from the marine painters Hendrick Dubbels and Allaert van Everdingen. He was a recognised marine painter by 1658, the year in which he painted the background with ships for Bartholomeus van der Helst's *Portrait of a Lady* (Brussels, Musée des Arts Anciens), although he did not join the Amsterdam guild of painters until 1663. Thereafter, however, his fame as a marine specialist was rapidly established, winning him, for example, the commission in 1665 from the burgomaster of Amsterdam of a *View of Amsterdam and the IJ* (Paris, Musée du Louvre), intended as a diplomatic gift for Hugues de Lionne, King Louis XIV's Foreign Minister. His success brought him to the attention of many of the leading patrons of Europe, including Grand Duke Cosimo III de' Medici, King Frederick I of Prussia, the Elector of Saxony, and Tsar Peter the Great, who all visited his studio; indeed, Peter the Great was reputed to have taken drawing lessons from him.

Houbraken underlined how Bakhuizen was attracted in particular to painting storms and his *oeuvre* is dominated by work that showed the ever-changing skies of the Netherlands, often in inclement conditions. This composition, however, is more in tune with the atmospheric *Calms* of Willem van de Velde the Younger that the latter painted during the 1650s, and can be compared to Bakhuizen's signed and dated picture of 1661, formerly with Browse and

Delblanco, London (see G. de Beer, *L. Backhuysen (1630-1708). Sein Leben und Werk*, Zwolle, 2002, p. 49, no. 12). The scene is quietly poetic, as two figures look on as a gust of wind catches the sails of the moored boat and the clouds roll in, painted with a superb sense of volume and depth. It is a picture that showcases Bakhuizen's skill in rendering light and atmosphere, even when working on a relatively small scale.

This panel formed a part of the celebrated Leuchtenberg collection, largely assembled by Eugène de Beauharnais, 1st Duke of Leuchtenberg, the son of Joséphine Bonaparte, Empress of the French by virtue of her marriage to Napoléon Bonaparte. Eugène was the son of Alexandre, Vicomte de Beauharnais, a general and political figure who died under the guillotine during the reign of terror. Adopted by Napoléon, Eugène served as a commander in the Imperial army and proved to be the most capable of the Emperor's relatives in official posts. His second son, Maximilian, 3rd Duke, married Grand Duchess Maria, daughter of Emperor Nicholas I of Russia (and niece of Napoléon's opponent, Alexander I of Russia). Granted the style of His Imperial Highness by Nicholas in view of his Imperial descent, Maximilian was portrayed in one of Karl Briullov's most dashing half-length portraits (1849), and is thought to have moved the collection from Munich to Saint Petersburg, where his descendants settled as members of the highest circles of Russian nobility.



4

THE MASTER OF THE ANTWERP ADORATION

(active Antwerp c. 1505-1530)

The Multiplication of the Loaves and Fishes

oil on panel

25% x 66% in. (65.7 x 169.4 cm.)

£70,000–100,000

\$92,000–130,000
€78,000–110,000

PROVENANCE:

Private collection, Belgium.

This large panel by the Master of the Antwerp Adoration is an exceptionally well preserved example of the vibrant colouration, technical precision and inventive compositions which typified the so-called 'Antwerp Mannerist' style. The scale and quality of the panel suggest that it would have been an important commission for the painter and represents a highly original treatment of what appears to have been an unusual subject in the canon of early Netherlandish painting.

Though perhaps slightly cropped at the upper edge, the panel does not appear to have been altered to any great extent. Though its original function remains somewhat unclear, it is possible to propose that the painting originally formed the predella of a large, almost certainly sculpted, retable. Carved retables were widespread throughout Northern Europe in the late Middle Ages (though the overwhelming majority have now

been lost or dismantled) and specifically became a luxury export from the southern Netherlands, especially Brussels and Antwerp. Typically, these altarpieces consisted of a *caisse*, a large wooden case often shaped as an inverted 'T', which was divided into various compartments into which sculptural groups, carved in high relief, could be fitted. Painted wings were usually then attached (though sculpted wings also appeared, these are less frequent given their considerably greater weight) and the altarpieces raised on a predella. These vary greatly in form and style, from simple monochrome wooden structures, to paintings and highly worked sculpted groups.

The predella often featured scenes of the Last Supper and, as Lynn Jacobs has argued, this may have been intended as a 'theological explanation of the nature and meaning of the Eucharist, one devoted specifically to the celebrant performing this rite' (*Early Netherlandish Carved Altarpieces, 1380-1550: Medieval Tastes and Mass Marketing*, Cambridge, 1998, p. 65). Scenes of the Last Supper in the predellas of carved retables were often linked to other meals of Christ like the Supper at Emmaus (as in the predella of the Affeln altarpiece made in Antwerp in *circa* 1520; Affeln, St. Lambertus Pfarrkirche) or Christ in the House of Simon (Fellingsbo altarpiece, Fellingsbo). The didactic qualities of these scenes, aimed at the celebrants of the Mass, were not usually followed through into the main iconography

of the altarpiece which were frequently more 'historically (rather than theologically) orientated' (*ibid.*). As a prefiguration of the Last Supper and consequently the Eucharist, the miraculous multiplication of the loaves and fishes, depicted in the present panel, would certainly appear to have been an appropriate subject for a predella panel, placed close to the altar where the Eucharist rite was celebrated.

The scale of the *Multiplication of the Loaves and Fishes*, if indeed it originally formed a predella, would suggest it was part of an altarpiece of a grand scale, representing a considerable commission. A similarly shaped panel, flanked on either side by a sculpted angel and Virgin Annunciate, forms the inner part of the predella of the Saint Agilulfus Altarpiece in the cathedral at Cologne. This triptych was also made in Antwerp during the 1520s and therefore can perhaps give some suggestion of how the present panel would have appeared in its original context. Its predella has moveable wing panels and this may also have been the case with the *Multiplication*. If it were, this may offer an explanation for its excellent state of preservation.

Representations of this subject are surprisingly sparse in the southern Netherlands during the later Middle Ages. Indeed, in his corpus of early Netherlandish painting, Friedländer lists only a handful: notably a *circa* 1540 panel attributed to Jan Swart van Groningen (Groningen, Groninger Museum, inv. no. 1957-213)

and large picture by Lambert Lombard (Antwerp, Rockoxhuis). Both of these are of a later date than the present work, which likely dates to the late 1510s or early 1520s. Significantly, in Swart's treatment of the subject, the figures of Christ, Saint Peter and the child carrying the two fish and five loaves, in particular, are replicated with only minor changes from the present painting, suggesting that the composition was not only known by later artists but also influential in shaping the ways in which the iconography of the subject developed. By the time Lombard completed his painting, the composition had somewhat evolved, but elements like the seated woman with a small child in the left foreground can still be recognised in the Master of the Antwerp Adoration's picture. The highly detailed underdrawing of the *Multiplication of the Loaves and Fishes*, executed in a liquid medium and revealed through infra-red analysis (fig. 1), suggests that the main figures in the composition were perhaps transferred from pre-existing drawings in

the painter's workshop. The freer, more schematic treatment of the landscape at the upper right of the picture is evidently different in approach and likely represents the painter working freely without an established design.

The initial *oeuvre* of the Master of the Antwerp Adoration was assembled by Friedländer in 1915, centred around the triptych of the Adoration of the Magi in the royal museums in Antwerp (fig. 2; Koninklijk Museum voor Schone Kunsten, inv. no. 208-210). The painter's elegant compositions and vibrant colouration are typical of the artistic milieu of Antwerp during the early years of the sixteenth century. With the silting up of the Zwin canal which led into Bruges, Antwerp overtook the city as the artistic and mercantile capital of the Southern Netherlands. The city's new status rapidly led to an expansion and flourishing of art production in the city. Combining new influences from Italy, brought north from

studies made by painters like Jan Gossaert who visited Rome in the early years of the century, 'Antwerp Mannerism' lavished the traditional precision of detail and technique which had made Netherlandish paintings internationally desirable objects during the fifteenth century with more animated, flamboyant compositions. Working within a group of other painters, whose styles and compositional types often interlink, the Master of the Antwerp Adoration was one of the leading exponents of this style and, thus, one of the most significant painters working in Antwerp during the early sixteenth century. This unpublished and impressive picture is a significant addition to his *oeuvre*.

We are grateful to Peter van der Brink for proposing the attribution to the Master of the Antwerp Adoration and to Till-Holger Borchert for independently endorsing the attribution, both on the basis of photographs.



Fig. 2 Master of the Antwerp Adoration, *Adoration of the Magi*, Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium
© Lukas - Art in Flanders VZW / Bridgeman Images









Fig. 1 Infrared reflectogram of the present lot © Tager Stonor Richardson

5

DAVID TENIERS II

(Antwerp 1610-1690 Brussels)

Monkeys cooking in a kitchen

oil on copper, inset
14% x 22 in. (37.1 x 55.6 cm.)

£40,000–60,000

\$53,000–79,000
€45,000–66,000

PROVENANCE:

Acquired by the father of the present owner
before 1980.

In the course of his long career, Teniers embraced a remarkable range of themes and genres. In his early period, he was concerned 'mainly with an allegorical and emblematic conception of painting with moralizing overtones' (M. Klinge, *David Teniers the Younger. Paintings, Drawings*, exhibition catalogue, Ghent, 1991, p. 19), and this unpublished picture falls into this category. It can be added to the small group of works that show satirical monkey scenes, such as *A Festival of Monkeys*, dated 1633 (offered in this sale, lot 19) and *Guardroom with Monkeys* (Christie's, New York, 19 April 2007, lot 23, sold for \$540,000; *ibid.*, no. 6), both of which were included in Teniers's *Artist in his Studio* (1635, Private collection), his greatly innovative self-portrait in which he shows himself in a gallery interior surrounded by pictures he has painted. Teniers seems in fact to have associated himself and his profession with simian pictures in a specific way, reflecting on the role of the

artist as imitator, aping man and nature. To underline this connection he includes a print in this picture in the upper right, which may be a self-portrait.

Monkeys carried symbolic weight in the Netherlands in the sixteenth and seventeenth centuries. They appeared in images as diverse as playing cards, Dürer prints and paintings by Pieter Bruegel the Elder. They were associated primarily with sinfulness and folly, used in the visual arts to parody and satirise humanity, connotations that would doubtless not have been lost on Teniers's educated humanist audience. In Sebastian Brant's *Ship of Fools*, for example, a satirical allegory published in 1494, Dame Folly leads monkeys and fools by a rope and 'apes or fools in high places' are associated with the pride of the powerful in his chapter on the presumption of the proud. Bruegel the Elder's *Two Monkeys* (Berlin, Gemäldegalerie) of 1562 has been interpreted as a depiction of two specific sins, avarice and prodigality, while more sinister meaning was given by Luther, who believed they were devils, and Calvin, who described them as apostles of the Antichrist.



6

JAN BRUEGHEL II

(Antwerp 1601-1678)

A village landscape with figures and cattle on a path

signed 'BRUEGHEL' (lower right)
oil on panel
9 5/8 x 13 1/2 in. (24.4 x 34.4 cm.)

£70,000–100,000

\$92,000–130,000
€78,000–110,000

PROVENANCE:

Private collection, Belgium.

This exceptionally well preserved, and hitherto unknown, panel represents an exquisite addition to Jan Brueghel the Younger's early *oeuvre*. After he completed his training in the workshop of his father, Jan Brueghel the Elder, in Antwerp, he travelled to Italy where he studied under the patronage of Cardinal Federico Borromeo and spent time with his childhood friend, Anthony van Dyck. After learning of his father's sudden death, he returned to Antwerp in 1625. There he joined the Guild of Saint Luke and successfully took over the family enterprise, continuing to work in his father's mature style, which was greatly sought after in the late 1620s.

This charming landscape might have been painted during this highly prolific period, as it closely replicates a copper plate executed by Jan Brueghel the Elder in 1616, now in The Harold Samuel Collection, Mansion House (K. Ertz, *Jan Brueghel der*

Ältere (1568-1625), Lingen, 2008, I, pp. 169-170, no. 60), as well as a drawing from the same year in the Museum der bildenden Künste, Leipzig (inv. no. NI 465a). On the edge of a village with tall, sparsely-leaved trees, a group of colourfully dressed ladies gather around a covered wagon, which is being prepared for departure by a groom hitching up three horses on the lower left of the composition. A drover herds cattle along the country road in the foreground on the right while travellers stand outside an inn drinking from a large jar. Each group of figures is surrounded by a bright and lucent aura, bestowing on this richly coloured village scene a particular freshness and vibrancy.

A version of the composition by Jan Brueghel the Younger was recently sold in Vienna (Dorotheum, 17 October 2017, lot 98). The colours in the latter are rendered less harmoniously and the brushwork is slightly less crisp and, as such, was dated by Ertz to the 1640s, when the quality of, and demand for, the Brueghel workshop was already in decline.



PROPERTY OF THE EARL OF PORTSMOUTH

7

OSIAS BEERT I

(Antwerp c. 1570-1624)

*Flowers in a German tigerware vase, with a bluebottle fly
and a Red Admiral butterfly, on a ledge*

oil on panel, gessoed reverse
29½ x 21¼ in. (79.1 x 53.8 cm.)

£200,000–300,000

\$270,000–390,000

€230,000–330,000

PROVENANCE:

with Curt Benedict, Paris, 1949.

Gaston Peltzer, Verviers, by 1965.

with P. de Boer, Amsterdam.

Anonymous sale [The Property of a Family];

Christie's, London, 11 December 1992, lot 66

(£260,000), when acquired by the present owner.

LITERATURE:

'Un amateur de peintre ancienne vous montre les
fleurs de sa collection', *Connaissance des Arts*,
CLVII, March 1965, p. 76, illustrated.

M.-L. Hairs, *Les Peintres Flamands de Fleur au
XVIIe Siècle*, Brussels, 1965, pp. 237 and 348.

M.-L. Hairs and D. Finet, *Les Peintres Flamands
De Fleurs Au XVIIe Siècle*, I, Brussels, 1985, p.
340; II, p. 5, with incorrect dimensions.



Only in the last eighty years has Osias Beert the Elder come to prominence as one of the pioneers of still life flower painting in Flanders. Before this time, his reputation was as a master of the early Antwerp breakfast piece, and it was not until Curt Benedict's investigative essay of 1938 that his flower pieces truly came to light ('Un peintre oublié de natures mortes: Osias Beert', *L'Amour de l'Art*, XIX, October 1938, pp. 307-313). Through careful examination of early Flemish bouquets, in glass or tigerware vessels, Benedict established the beginnings of an *oeuvre* that contained few signed, and no dated pictures, identifying works through the idiosyncrasies of Beert's abundant bouquets, including those previously attributed to other artists. His investigation even led him to acquire the

present picture in 1949, seemingly the first to own it as a masterpiece by Osias Beert the Elder.

Beert was probably born in Antwerp and became a pupil of Andries van Baesrode I in 1596 before joining the Antwerp guild as a master in 1602. In addition to his work as a still life painter of flowers, fruit and breakfast pieces, contemporary documents also described him as a cork merchant and a member of the Chamber of Rhetoric, De Olijftak (the Olive Branch), from 1615 until his death, suggesting an involvement in intellectual pursuits that went beyond painting. The fame he enjoyed in his lifetime is attested to by his numerous pupils, including Frans Ykens from 1615. Like his contemporaries

Ambrosius Bosschaert the Elder, Balthasar van der Ast and Jan Brueghel the Elder, Beert combined varieties of flowers from different countries and seasons into one fantastical moment of blooming, which for many wealthy collectors would have hung in cabinets of curiosities (collections of artefacts and naturalia) alongside paintings, scientific instruments and botanical specimens. The flower piece was an item of luxury and prestige, its perennial blooms retaining their commercial value beyond the ephemeral flower, as well as presenting rare and unusual plants, such as the famous striped tulip.

In this beautifully preserved picture, many of Beert's distinctive motifs come to the fore: a dense composition of rather large blooms, painted in a quasi-geometric style, fill the greater part of the picture plane, with impasto outlines delineating individual elements and lighter flowers providing strong accents, painted thinly on a plain white ground. The artist's bouquets are typically crowned by larger flowers, here the Madonna lily (*lilium candidum*), creating both a symmetrical composition and a religious overtone as a symbol of Catholic purity, flanked by the balancing tiger lily (*lilium bulbiferum*) and red peony. The balance of the lower half is tipped by a hanging rose to the left of the vase, too heavy for its sinuous stem, surrounded by fallen petals, symbols of transience. Through each stalk, petal and pistil Beert demonstrates the skilful subtlety for which he is best known, while painting with an explosive vitality so representative of early Flemish flower painting.



Farleigh House, Farleigh Wallop, Hampshire, the seat of the Earl of Portsmouth © Farleigh House LLP.



PROPERTY FROM A PRIVATE COLLECTION

8

SALOMON VAN RUYSDAEL

(Naarden ?1600/3-1670 Haarlem)

A wijdschip and other small Dutch vessels on an estuary, a church beyond

signed with monogram 'SvR' (lower right, on the paddle)
oil on panel
8% x 12% in. (21.1 x 31.4 cm.)

£80,000–120,000

\$110,000–160,000
€89,000–130,000

PROVENANCE:

Anonymous sale; Frederik Muller & Cie.,
Amsterdam, 25 April 1911, lot 96 (3,800 fl.).
R. Page-Croft; Christie's, London, 28 June 1974,
lot 15 (£19,950 to König).
with P. de Boer, Amsterdam, 1978.

LITERATURE:

W. Stechow, *Salomon van Ruysdael*, Berlin, 1938,
p. 113, no. 302.
W. Stechow, *Salomon van Ruysdael: eine
Einführung in seine Kunst*, Berlin, 1975, p. 113, no.
302.

Painted on a small panel, this picture is a testament to Ruysdael's skilful technique, using unhesitating, entirely wet-in-wet brushwork to produce wonderful atmospheric tonalities. Sweeping across the panel, his wet loaded brush indicates a windswept sky and ripples on the water, with the trembling reflections of the vessels and their passengers.

Marked both by the expressive outlines and broad painterly strokes of the 'tonal phase' of the 1630s, and the brighter and more varied colours of his later career, this work is at a junction between two of Ruysdael's great impulses. In moving away from the example of Jan van Goyen, he gives greater emphasis to the clouds and allows broader expanses of water to appear, gaining gentle recessions through sketchily abbreviated sailboats. Through abrupt interruptions

of light and dark, he produces depth both beneath and across the water, with the foreground obscured by a seemingly dark cloud that gradates into the luminous distance, bathed in the soft half-light.

While it is difficult to establish a firm date for the picture, it is comparable in style to *Seascape with Sailing Boat and Rowing-Boat* dated 1642, formerly in the collection of Sir Edmund Bacon, Bt., suggesting that it may also have been executed in the 1640s, and in size and composition to *Seascape with Sailing-Boat*, sold Sotheby's, 14 December 1977, lot 58, which may have been painted at a similar moment as the present picture (see P. C. Sutton, *Dutch & Flemish Seventeenth-Century Paintings: The Harold Samuel Collection*, Cambridge, 1992, pp. 179-180).



9

JACOB VAN RUISDAEL

(Haarlem 1628/9-1682 Amsterdam)

Sailing vessels in a stormy sea near a rocky coast

signed 'JvRuisdael' (lower right, 'JvR' linked)
oil on canvas
18½ x 25½ in. (47 x 65.2 cm.)

£300,000–500,000

\$400,000–650,000
€340,000–550,000

PROVENANCE:

L.H. Hicks; his sale, Christie's, London, 20 December 1905, lot 92.
M. Littleton, 1913.
with R.L. Douglas, London, 1913.
with Kleykamp, The Hague, by 1925.
with Colnaghi, London, 1925.
Etienne Nicolas, Paris.
Anonymous sale; Sotheby's, London, 27 June 1962, lot 32, sold for £2,500 to Katz, possibly for the following,
Dr. Hans Wetzlar, Amsterdam; his sale (t), Sotheby Mak van Waay, Amsterdam, 9 June 1977, lot 76, sold for 200,000 guilders to the following, with Colnaghi, London.
with Galerie Nathan, Zurich, 1978.
Hans Peter Wertitsch, Vienna, 1987, and by descent to the present owners.

EXHIBITED:

The Hague, Kunstzaal Kleykamp, *Tentoonstelling van schilderijen door oud-Hollandsche en Vlaamsche meesters*, 1925, no. 45.
Tokyo, Museum of Occidental Art; and Kyoto, *The Century of Rembrandt*, 1968-9, no. 55.
Zurich, Galerie Nathan, 20 April-30 June 1978, no. 31.
Vienna, Akademie der Bildenden Künste, *Wasser-Luft-Licht. Ausgewählte Marinestücke des holländischen 17. Jahrhunderts*, 20 May-7 September 2014.
Vienna, Gemäldegalerie der Akademie der Bildenden Künste, 2010-17 (on loan).

LITERATURE:

C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1912, IV, p. 306, no. 984d.
J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, no. 592.
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 465, no. 658.

Though Jacob van Ruisdael painted only around thirty marine pictures, of which only twenty-four are recorded as extant by Seymour Slive in his 2001 *catalogue raisonné*, they represent one of the most powerful and dynamic groups of works in the painter's *oeuvre*. Such was their success that, only decades after his death, Arnold Houbraken wrote, in his famed *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, published posthumously between 1718 and 1721, that Ruisdael 'could also depict the sea, and when he chose, a tempestuous sea with violent waves lashing against rocks and dunes. In this type of painting he was one of the very best' (Slive, *op. cit.*, p. 449). More significantly still, from all the motifs which reoccur through the painter's work, it was only Ruisdael's seascapes and waterfall pictures which Houbraken singled out for specific notice.

The billowing storm clouds and charged, atmospheric use of light of this picture epitomise Houbraken's praise. More than two thirds of the canvas are taken up by the sky, with the interplay between the storm clouds and the pale sunlight behind rendered with consummate skill. The inclusion of rocks, against which the rough waves break, is found in only three of Ruisdael's seascapes, with most other works replacing them with wooden piles, jetties or wharfs. The earliest of these pictures is likely the painting now in a New York private collection (Slive, *op. cit.*,

no. 652) which has been dated to the late 1650s. Following this is a painting in the Calouste Gulbenkian Foundation in Lisbon (inv. no. 120), dated by Slive to *circa* 1660. The present seascape is likely to postdate both of these works and was probably painted in around 1670. As such, it can be regarded, perhaps, as the culmination of Ruisdael's efforts with this particular motif, in which he was able to refine the elements he had employed in previous paintings to produce the assured composition and beautifully rendered waves and clouds which characterise the *Sailing vessels in a stormy sea near a rocky coast*.

The emphasis on the contrast of light and dark, choppy waves and atmospheric sky which Ruisdael employed to such effect in this seascape can be found in works produced late in the career of Jan Porcellis (1580-1632), 'the epoch-making' marine painter of the seventeenth century (Slive, *op. cit.*, p. 449). The towering sky, rough waves and careful observations of light and shade which, for example, characterise Porcellis's *Three 'Damloopers' in a fresh breeze*, (Oxford, Ashmolean Museum, inv. no. A354) can clearly be seen as the precursor to Ruisdael's marines.

It was under the broad influence of painters like Porcellis that maritime painting truly began to flourish during the seventeenth century. From the very early years of the century Karel van Mander wrote of the early marine painter Hendrick







Cornelisz. Vroom that 'since there is much seafaring in Holland, the public also started to take great pleasure in these little ships' (*Het Schilder-boek*, Amsterdam, 1603-1604, I, fol. 288r). The unprecedented prosperity which had been generated by flourishing trade networks naturally led to an increased interest in shipping, whether mercantile or naval. This in turn fostered and encouraged the emergence of a new genre of painting and provided a buoyant demand for such works amongst patrons in Holland (L.O. Goedde, 'Seascape as History and Metaphor', in J. Giltaij and J. Kelch (eds.), *Praise of Ships and the Sea: The Dutch Marine Painters of the 17th Century*, exhibition catalogue, Rotterdam and Berlin, 1996, p. 59). This increasing taste for marine painting coincided with a desire to demonstrate the nautical power of the United Provinces and its perceived (or desired) monopoly over the sea. In many cases this patriotic taste was satisfied by large-scale paintings of naval victories and ceremonial events commissioned by civic authorities for public buildings. Though Ruisdael did not paint such a picture, nor

chose to focus on the ports of Holland's major cities, his ubiquitous inclusion of ships, many of which prominently fly the Dutch flag, still demonstrates an awareness and desire to present the nation's maritime power.

The seascape in Holland during the seventeenth century, however, was not solely used as a virtuoso display of artistic talent, or as a means of emphasising Dutch maritime power. It became, as so often the case in the emblematically rich and intellectually vibrant Netherlands, imbued with symbolic connotations. Marine paintings were frequently included in genre paintings as a means of commenting on the state of mind of the protagonists and, usually, their affairs of the heart. This likening of human emotions to the changeability of the sea was popularised in the Netherlands by the poet Jan Hermansz. Krul in his *Minne-beelden*, published in Amsterdam in 1640, which included a well-known illustration of Cupid guiding the rudder of a ship in full-sail under the motto 'Als aijt hij vert, noyt uyt het hert' ('Although

you are faraway, you are in my heart'; P. Sutton (ed.), *Love Letters: Dutch Genre Paintings in the Age of Vermeer*, exhibition catalogue, Dublin, 2003, p. 82). The accompanying verses beneath furthered this idea, explaining that, like the sea, love might 'one hour cause hope / the next fear' through its mutability (*ibid.*, p. 45).

Ruisdael's significant impact on the landscape genre continued to be felt centuries after his death, in particular on the work of J.M.W. Turner, whose interest in Ruisdael's work appears to have begun as early as his first visit to the Louvre in 1802. Here he made sketches of the earlier master's *Storm on the Dutch Coast* and his celebrated *Le Coup de Soleil*, noting his appreciation of the former for its contrasting play of light and dark. The artist's enthusiasm for Ruisdael's seascapes eventually led to the creation of his *Port Ruysdael* (New Haven, Yale Center for British Art, fig. 1), an imagined view from a port, characterised by typically Ruisdael-esque features, like the frothy waves, large clouds and strongly articulated contrasts of light.



Fig. 1 Joseph Mallord William Turner, *Port Ruysdael* © Yale Center for British Art, Paul Mellon Collection, USA / Bridgeman Images



* 10

REMBRANDT HARMENSZ. VAN RIJN

(Leiden 1606-1669 Amsterdam)

Portrait of Petronella Buys (1610-1670), bust-length, in a brocaded black gown, bobin lace-trimmed double cartwheel ruff and pearled diadem cap

signed and dated 'Rembrandt f: / 1635' (lower left)
oil on panel, oval
31¼ x 23¾ in. (79.5 x 59.3 cm.)

£1,500,000–2,500,000

\$2,000,000–3,300,000
€1,700,000–2,800,000

PROVENANCE:

(Probably) Commissioned by the sitter's brother-in-law, Jacques Specx (1588/89-1652), by 1635, and by descent to his daughter, Maria de Gruijter, née Specx (1636-1704), Amsterdam.
Anonymous sale; C. S. Roos, Amsterdam, 28 August 1820, lot 85 (180 florins to Engelberts).
Christiaan Everhard Vaillant (1746-1829) or Jacobus Sargenton; (†), J. de Vries, Amsterdam, 19 April 1830, lot 74 (550 florins to Roos).
Adrian Hope; his sale (†), Christie's, London, 30 June 1894, lot 56 (1,300 gns. to Weilheim).
with C. Sedelmeyer, Paris, 1898.
with Knoedler, New York.
Joseph Jefferson (1829-1905), New York.
with A. Preyer, The Hague.
with F. Kleinberger, Paris.
August Cornelius de Ridder (1837-1911), Schönberg, near Cronberg, Frankfurt-am-Main.
Michel van Gelder, Château Zeecrabbe, Uccle, Brussels, by 1914.
with D. Katz, Amsterdam, 1948.
André Mayer, New York, by 1970; Sotheby's, New York, 23 October 1980, lot 12, sold for \$900,000.
with Wildenstein, London and New York, where acquired by the present owner.

LITERATURE:

Listed in the posthumous inventory of the sitter's brother-in-law, Jacques Specx, 13 January 1653, with the pendant *Portrait of Philips Lucasz.*, nos. 17 and 18.
Listed with the *Portrait of Philips Lucasz.* in papers relating to the division of Jacques Specx's estate, 31 August 1655, as '2 d.o [contrefeijsels] van den Hr Placa salr. en zijn huisvrouw ao 1635 door rembrant'.
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1836, VII, p. 160, no. 497.
W. Bode, *Studien zur Geschichte der holländischen Malerei*, Braunschweig, 1883, pp. 405 and 587, no. 216.

E. Dutuit, *L'oeuvre complet de Rembrandt*, Paris, 1883, p. 45.
A. von Wurzbach, *Rembrandt*, Stuttgart, 1886, p. 62, no. 200.
E. Michel, *Rembrandt: His Life, His Work, and His Time*, New York, 1894, II, p. 236.
W. Bode and C. Hofstede de Groot, *The Complete Work of Rembrandt*, Paris, 1897, II, pp. 11, 115 and 116, no. 118.
J. Veth, 'Rembrantiana', *L'Art flamande et hollandaise*, October 1906, no. 118, illustrated.
W.R. Valentiner, *Rembrandt: Der Meister Gemälde (Klassiker der Kunst)*, Berlin, 1908, p. 206, illustrated.
A. Rosenberg, *Rembrandt: Des Mesiters Gemälde*, Stuttgart and Berlin, 1909, pp. 206 and 555, illustrated.
C. Hofstede de Groot, 'Rembrandts portretten van Philips Lucasse en Petronella Buys', *Oud Holland*, XXXI, no. 4, 1913, pp. 236-240.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1916, VI, pp. 315-6, no. 661.
D.S. Meldrum, *Rembrandt's Paintings with an essay on his life and work*, New York, 1923, no. 107.
O. Benesch, *Rembrandt Werk und Forschung*, Vienna, 1935, pp. 19-20.
A. Bredius (ed.), *The Paintings of Rembrandt*, Vienna and London, 1936, p. 14, no. 349, under 'Notes'.
P.A. Voren Kamp, 'Masterpieces of Dutch Painting', *Art News*, 10 December 1938, pl. 349.
A.M. Frankfurter, '17 Pictures of the XVII Century', *Art News*, 4 February 1938, p. 10, illustrated.
L.H. van Eeghen, 'De Portretten van Philips Lucas en Petronella Buys', *Maandblad Amstelodamum*, 43, 1956, pp. 144-6.

N. MacLaren, *National Gallery Catalogues: The Dutch School*, London, 1960, pp. 325-6, under no. 850.
C.R. Marx, *Rembrandt*, Paris, 1960, pp. 167-8, fig. 48.
K. Bauch, *Rembrandt Gemälde*, Berlin, 1966, no. 486.
A. Bredius, *Rembrandt: The Complete Edition of the Paintings*, revised by H. Gerson, London, 1969, pp. 274 and 577, no. 349.
The National Gallery: Illustrated General Catalogue, London, 1973, p. 600, under no. 850.
W. Strauss and M. van der Meulen, *The Rembrandt Documents*, New York, 1979, pp. 296-7 and 327-8, nos. 1653/54 and 1655/5, illustrated.
G. Schwartz, *Rembrandt: his life, his paintings*, London and New York, 1985, pp. 101, 162 and 164, no. 163.
The National Gallery: Illustrated General Catalogue, 2nd revised edition, London, 1986, under no. 850.
N. MacLaren and C. Brown, *National Gallery Catalogues: The Dutch School 1600-1900*, London, 1991, I, pp. 344-6, under no. 850, fig. 80, as 'an assistant of Rembrandt'.
C. Tümpel, *Rembrandt - All paintings in colour*, Antwerp, 1993, no. 237.
L.J. Slatkes, *Rembrandt: catalogo completo dei dipinti*, Florence, 1992, no. 135.
D. Bomford, J. Kirby, A. Roy, A. Rüger and R. White, *Art in the Making: Rembrandt*, London, 2006, pp. 82, 84 and 88, note 2, fig. 56.
E. van de Wetering et. al., *A Corpus of Rembrandt Paintings*, III, Dordrecht, Boston and London, 1989, pp. 31, 34, 181-2 and 695-8, no. C111; VI, 2015, pp. 217 and 544, no. 132b, illustrated, as 'Rembrandt and studio'.





Fig. 1 Rembrandt van Rijn, *Portrait of Philips Lucasz.* © The National Gallery, London

Petronella Buys sat to Rembrandt in early 1635 along with her husband Philips Lucasz. (d. 1641) whose corresponding portrait is in the National Gallery, London (fig. 1). The couple had met a few years earlier in Batavia (the former name of Jakarta, capital of Indonesia) where Philip was based with the Dutch East India Company, rising to become Commissioner

Extraordinary of the Indies in 1631. Petronella had travelled there in 1629 with her sister Maria Odilia Buys (fig. 2) and her husband Jacques Specx (1588/9-1652), who was himself in the service of the V.O.C. In 1633, Philips commanded a trading fleet on its return journey to the Netherlands, bringing Petronella with him, and they married shortly after their arrival

back in Holland on 4 August 1634 at The Hague. They returned together to the East Indies less than a year later on 2 May 1635, their marriage commemorated *ad infinitum* by the portraits they left behind. Petronella was widowed six years later when Philips died of a fever on 5 March 1641 on board his ship, the *Santvoort*, while commanding an expedition to Ceylon. She immediately



The present lot

returned to the Netherlands and made a home on the Keizersgracht in Amsterdam. In 1646 she married her second husband Joan Cardon in Vlissingen and died there in 1670.

This portrait and its pendant were first documented in the collection of Petronella's brother-in-law Jacques Specx in an

inventory drawn up after his death in 1653. Specx was an important early patron of Rembrandt and the same inventory lists three other paintings by the artist, each major early religious works: *Saint Paul in Prison*, 1627 (Stuttgart, Staatsgalerie); *The Abduction of Europa*, 1632 (Los Angeles, J. Paul Getty Museum); and *Saint Peter's Boat*, probably *Christ on the Sea of Galilee*

of 1633 (Boston, Isabella Stewart Gardner Museum; missing, stolen). Given Specx's close association with Rembrandt and the fact that he owned the pair already during Petronella's lifetime and left them to his own heir, it has been deduced that Specx commissioned them himself (see *Corpus*, III, p. 181, under no. 115). On his death, they were inherited by his daughter



Maria (1636-1704), who was married to Bartolomeus de Gruyter of Utrecht. Nothing is known about their whereabouts during the eighteenth century, but by 1820 the two pictures had become separated from each other and it wasn't until 1913 that they were again recognised as a pair. An old inscription on the back of the present work (now indecipherable), which not only identified the sitter as Petronella Buys, but also implied there was a companion portrait of her husband, was discovered by Hofstede de Groot, who found in the National Gallery picture a portrait that corresponded in terms of shape, size and support, as well as in composition, style and obviously date. He also noted that the gold chain worn by Philips (echoed by that worn by Petronella) alluded to his role in the East India Company, as they used to make gifts of this kind to commanders of its returning convoys when they docked safely. Hofstede de Groot's identification has never been questioned.

While the status of the pair of portraits was never doubted by Rembrandt scholars for over a century, the Rembrandt Research Project suggested in 1989 that substantial parts of both pictures had been delegated by Rembrandt to an assistant, thereby opening a debate as to the possibility and extent of studio participation in them and, more broadly, Rembrandt's working practice during one of the busiest and most prolific phases of his career (*op. cit.*). Petronella was adjudged on the basis of Bob Haak's examination of the picture in 1971 'under moderate lighting, in the frame and on the wall'. Although cited as having been party to that inspection, Professor Ernst van der Wetering has recently confirmed that he has never actually seen the picture before. Haak perceived a difference in execution between the two portraits and claimed that Petronella was largely by an assistant - a pronouncement that was basically adhered to by Professor Ernst van der Wetering in 2015 (*op. cit.*). Neither Haak, nor any members of the Project, had the benefit of seeing the pair alongside each other in the flesh, nor can they have been helped in their judgement by the lack of any decent photographic record of the picture; an old grainy black and white photograph is all that has been available until now. Comparison between the two pictures, which has been

conducted at the National Gallery in the past and again in recent months, counters any claim of a discrepancy or 'difference in execution' between the two portraits. On the contrary, notwithstanding the slightly better state of preservation of the London picture, the two are entirely compatible in terms of style and execution. This led the scholars in 2006 to refute altogether the claim of studio participation in either work: 'Both paintings in their entirety appear to be by Rembrandt. Any weaknesses in the paintings can be paralleled in other portraits from these hectic years of portrait painting in Amsterdam and explained by the speed at which these and other portraits were painted' (*loc. cit.*).

The years between 1631 and 1635, usually referred to as 'Rembrandt's first Amsterdam period', were a time of extraordinarily intensive activity for the

artist. Operating out of the Amsterdam workshop of Hendrick Uylenburgh, Rembrandt quickly cornered the market in portraiture using his experience as a history painter to produce portraits that were much livelier and more dynamic than those of his rivals. Rembrandt produced approximately 65 extant portraits during these years, far more than at any other stage of his career, largely it seems for financial reasons so that he could set himself up independently. As was the custom in any portrait studio, he may have occasionally used others to assist him to varying degrees, at different times, and the possibility of studio intervention with this portrait - and indeed most others from this period - will always be a subject of debate.

The majority of portraits from the early to mid-1630s, as in this case, were conceived as pendant pairs. For his portrait of



Fig. 1 Jan Anthonisz. van Ravesteyn, *Portrait of Maria Odilia Buys* © Sinebrychoff Art Museum, Finnish National Gallery, Helsinki, Finland / Bridgeman Images

Petronella, it seems Rembrandt must have been aware of the portrait of her sister Maria, painted seven years earlier by Jan van Ravesteyn (fig. 2; Helsinki, Sinebrychoff Art Museum, inv. no. S 103). Like her sister, Maria sat for her portrait in the year of her marriage, and from her inward pose it can be assumed that she must originally have been paired with a pendant portrait of Specx, her husband. The two sisters do bear a striking resemblance to each other and both are shown richly attired, wearing their hair in the same fashion. Maria also wears a gold chain prominently around her shoulders, which must similarly have alluded to her connection with the East India Company, and this may have given a direct prompt to Rembrandt to include the same. Ravesteyn was the leading portraitist in Amsterdam before Rembrandt arrived on the scene and this provides a telling instance of how the younger artist responded directly to prevailing taste, producing a much more energetic and life-like painting of his subject. The formality and laborious painting method employed by Ravesteyn is abandoned here in favour of a much more spontaneous, bravura likeness.

It should be stressed that while portraiture provided Rembrandt with a healthy income during this period, his artistic energy was primarily focused on highly ambitious, large-scale history paintings. In 1635 alone he produced an astonishing number of signal masterpieces in quick succession, including the *Sacrifice of Isaac* (St. Petersburg, Hermitage), *Rape of Ganymede* (Dresden, Staatliche Kunstsammlungen), *Minerva* (Leiden Collection), *Flora* and *Belshazzar's Feast* (both London, National Gallery). Given this relentless activity it is hardly surprising to observe the apparent rapidity with which the present portrait was painted. Rembrandt clearly took certain shortcuts with the execution, working in

a hurry also perhaps because the picture had to be finished before Petronella set sail back to Batavia at the beginning of May 1635. The blacks in her costume have largely been blocked in, giving a vague sense of the pattern of the cloth, but little suggestion of texture and form. The strands of her gold chain have also been painted in an abbreviated manner, as if applied as an afterthought over her black dress to echo the chain worn by her husband. The painting of her ruff, made up of broad sweeps of white and grey paint with pastose highlights, while quickly applied, is remarkably effective, each of the folds individually delineated giving a tangible sense of volume and lightness. In the lower registers of the lace, rather than painting the individual lace pattern over her black dress, it has been laid in with black detailing painted on top, very much in the same way as Lucasz.'s collar is rendered in the pendant. The reflected light from the ruff is beautifully picked up in the shadowed part of the face and along the jawline. The painting of the flesh, though paler and more delicately applied, is markedly similar to the pendant. A variety of colours are blended wet-in-wet to form the main part of the face, with the use of raised brushwork for the lighter areas, such as in the forehead, while the shadows are smoother and seem to recede.

Working under time pressure to complete a commission, the same question posed in the 2006 catalogue concerning the National Gallery picture can also be applied to Petronella, as to whether Rembrandt would have resorted to assistants for the costume or simply speeded up his painting process. There is no question that Rembrandt painted finer and more controlled costumes in other portraits, but that does not necessarily exclude his authorship of both parts. In the 2006 exhibition catalogue the conclusion

was drawn that flourishes in Lucasz.'s costume were still beyond the capability of a pedestrian assistant and that Rembrandt had employed a kind of 'brilliant shorthand' in the picture, evidence of 'a great painter working at speed'.

During the first Amsterdam period, Rembrandt frequently used oval format panels for his portraits, particularly pendant pairs, such as in this example. However, it has been suggested that the shape of Petronella and the pendant is not original and that at some stage they have both been cut down from rectangles. There is substantive evidence in the London picture to suggest this. The panel has straight bevelling on the back and sides as one would expect in a rectangular panel. Furthermore an x-ray image of Lucasz. reveals that an early stage of the composition included his left hand, apparently touching the gold chain across this chest, a feature that would not sit well within an oval. It is thought that the panel must have been cut early on because there are scraps of seventeenth century paper still attached to its reverse. The case for Petronella is not so clear-cut. Both pictures are painted on thick, single oak panels (this panel has been planed and cradled) so their heights cannot have been much greater. An x-ray of Petronella reveals no alterations to a composition which seems designed with an oval specifically in mind (fig. 3). Her form is actually constructed using a series of prominent oval lines: the gold chain which echoes exactly the shape of the bottom of the panel, her ruff which forms a distinct oval horizontally across the centre, and her diadem cap, the contour of which follows the cut of the top of the panel. The possibility that the Lucasz. panel was adapted during painting and that the shape of the present panel is original has not been suggested before, but does not seem inconceivable.



Fig. 3 X-ray of the present lot © Art Analysis & Research Ltd.

FRANÇOIS CLOUET and STUDIO

(?Tours c. 1516-1572 Paris)

Portrait of Hercule-François, Duke of Alençon and of Anjou
(1555-1584)

dated '1561' (upper right)
oil on panel
12% x 9¼ in. (31.4 x 23.5 cm.)

£70,000–100,000

\$92,000–130,000
€78,000–110,000

PROVENANCE:

with Knoedler, London, 1930, as 'François Clouet'
of 'François, Duke of Alençon'.
(Probably) with Galerie Charpentier, Paris, 1945.

This sensitively painted portrait of Hercule-François, Duke of Alençon and of Anjou (1555-1584) is a fine example of the works produced by the celebrated French Renaissance portrait painter and miniaturist, François Clouet and his workshop. Trained under his father Jean, whom he succeeded as 'peintre et varlet de chambre' to Francis I in 1540, Clouet continued to work for the Valois monarchy after his patron's death in 1547, remaining at the French court until the end of his life.

Portrayed at the age of six, the sitter was the youngest son of Henri II of France (1519-1559) and his wife Catherine de' Medici (1519-1589). Originally named Hercule, the prince was given his second name, François, in honour of his grandfather, François I (1494-1547) during the Grand Tour of Charles IX in 1564. As part of the negotiations between France and England to counter the power of Spain in 1572, he was proposed as a prospective husband for Elizabeth I of England, despite their disparate ages (the duke was seventeen, and Elizabeth thirty-nine). In 1576, he was rumoured to have been planning to ally with the Protestant German and Swiss against his Catholic brother Henri III (1551-1589). The 'Paix de Monsieur' (Edict of Beaulieu) was concluded that year following the duke's alliance with Henri de Navarre (the future Henri IV, 1553-1610). In 1583, he joined with William of Orange to lead a dramatic failed attempt to lay siege to Antwerp.

Dated 1561, the portrait was painted in the year of the coronation of Charles IX (1550-1574), the sitter's elder brother. In the same year, Clouet also painted a likeness of the

new king (a version of which was recently sold in these Rooms on 8th December 2016, lot 11) and a number of other family likenesses. Commissioned by Catherine de' Medici, Clouet produced five paintings all of comparable scale and treatment depicting each of the dowager queen's youngest children. Each bear the date 1561 and would likely have existed in a number of versions as demonstrated with Clouet's *Portrait of Charles IX*. The group thus included official likenesses of the king; Henri d'Anjou, later Henri III (then named Alexandre-Édouard), for which Clouet's original drawing survives in Berlin along with a painting from the workshop (Private collection); Hercule-François; and Marguerite de France (1553-1615) for which the original drawing is preserved at Chantilly, and of which a number different painted versions exist. Clouet's studio also painted a large-scale group portrait of the queen and the four children, formerly in the collection of Horace Walpole at Strawberry Hill. Clouet and his workshop often painted series of versions following the established, official portrait type. Three such versions of the portrait of Hercule-François survive: the present work, that in the Royal Collection (inv. no. RCIN 403434) and a painting recently sold at Tajan, Paris (13 December 2005, lot 32). The Royal Collection picture, probably sent to England by Catherine de' Medici, is generally accepted as the first in this group and entirely by the hand of Clouet. The head of the sitter in the present portrait was likewise certainly painted by Clouet himself and displays all the subtlety of modelling

and smooth refinement which typify his hand. The body of the sitter, however, was more likely the work of a workshop assistant. This practice of collaboration was by no means unusual in a workshop which, like that of Clouet, would have been in high demand from the French court. The master would frequently paint the most important elements of a picture himself, in this case evidently the portrait head, and leave the rest to be completed by the studio.

Clouet usually made a detailed portrait drawing, *ad vivum*, of his sitters which could then be worked up into a finished painting and retained in the workshop if later versions were required. This not only saved the patron from lengthy sittings, but also ensured that the quality of a likeness could always be maintained. Such a drawing for the *Portrait of Hercule-François, Duke of Alençon and Anjou* is fortunately known and is kept at the Bibliothèque nationale de France. Though certainly a workshop copy after a lost original, the chalk sketch demonstrates perfectly the techniques with which Clouet operated his practice. The slightly freer style of the drawing and the close focus on the head and features of the sitter (leaving details of the costume only summarily defined) seems to have been typical of the painter's *ad vivum* sketches which sought only to accurately document his sitter's portrait to ensure that later, painted works would resemble them as faithfully as possible.

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



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

*** 12**

MASTER OF THE DINKELSBÜHL ALTAR

(active Swabia and Franconia,
late 15th century-early 16th century)

The Massacre of the Innocents

oil and gold on panel
29 $\frac{3}{8}$ x 32 $\frac{1}{4}$ in. (74.8 x 81.7 cm.)

£300,000–500,000

\$400,000–650,000
€340,000–550,000

PROVENANCE:

(Possibly) Commissioned by the Berlin family for parish church of Saint George, Dinkelsbühl, *circa* 1500.

Private collection, Vienna.

Anonymous sale; Dorotheum, Vienna, 22

September 1964, lot 66, 40,000 ATS, as the
'Meister von Drachenkampfes', *circa* 1460-70.

LITERATURE:

A. Strange, *Kritisches Verzeichnis der deutschen Tafelbilder vor Dürer*, Munich, 1967, II, p. 59, no.

218, as the 'Meister von Drachenkampfes'.

O. Benesch, 'Zur österreichischen

Handzeichnung der Gothik und Renaissance', in

E. Bensch (ed.), *Otto Benesch. Collected Writings.*

Volume III. German and Austrian Art of the 15th and 16th Centuries, London, 1972, pp. 394 and

450, note 14, pl. 417, as 'Follower of the Schotten Masters c. 1490'.

C. Heck, 'La Vie du Christ et les Quatorze

Intercesseurs sur les volets du retable de

Dinkelsbühl', *Aus Albrecht Dürers Welt: Festschrift*

für Fedja Anzelewsky, Turnhout, 1991, pp. 25-31,

as 'Middle Rheinisch School, circa 1500'.



This exceptional panel depicting one of the most dramatic and violent events of the New Testament is a remarkable example of late Medieval painting in Germany. It combines the traditions of the fifteenth century with the artistic advances that would go on to reach their apogee in the work of painters like Albrecht Dürer, Lucas Cranach and the Holbein family.

The picture has been associated by Christian Heck with a further three scenes from the Life of Christ, which together can be grouped as the lateral panels of a large retable, which would originally have flanked a sculpted interior, typical for altarpieces across Germany during the fifteenth century (C. Heck, *op. cit.*). These panels, showing *The Marriage at Cana* (fig. 1; Colmar, Musée d'Unterlinden), *Christ and the Woman taken in Adultery* (fig. 2; formerly Philadelphia, Geiger collection) and *The Baptism of Christ* (fig. 3; whereabouts unknown), all share near identical dimensions and a consistency of style which convincingly supports their grouping. In reconstructing the altarpiece, Heck made the further association of three panels: *Saints Leonard, Guy, Pantaleon and Giles* (fig. 4; Frankfurt, Dompfarrhaus); *Saints Christopher, Eustace and George* (fig. 5; Stuttgart, Stattdgalerie); *Saints Margaret, Catherine and Barbara* (fig. 6; Nuremberg, Germanischen

Nationalmuseums). These saints were venerated as the Fourteen Holy Helpers, particularly effective intercessors against disease and misfortune. The cult of the Holy Helpers emerged as a response to the Black Death in the Rhineland and by the late fifteenth century had become a regular trope in German art, appearing, for example, in the wings of Matthias Grünewald's 1503 eponymous altarpiece in Lindenhart. The missing outer panel would thus presumably have shown the remaining four saints (in order to bring the total to fourteen), depicting either Saints Erasmus, Cyriacus, Denis, Blaise or Agathius.

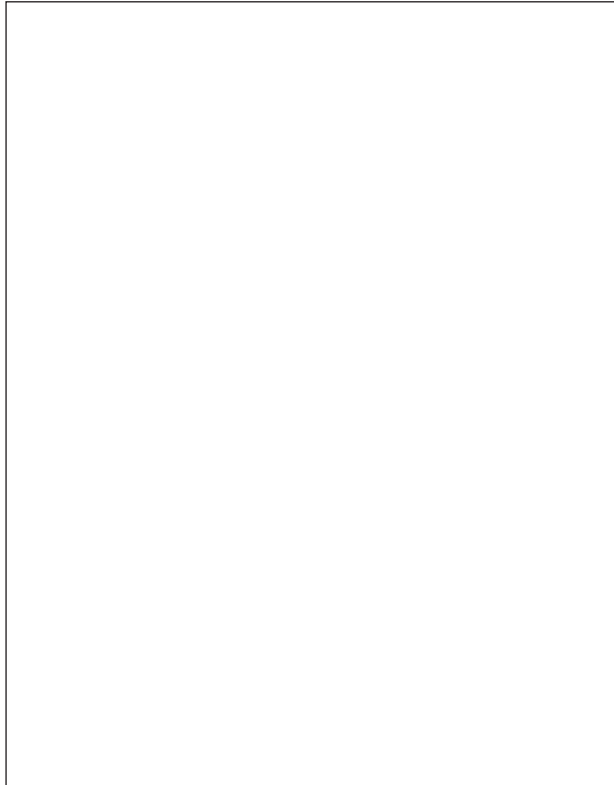
Heck's reconstruction was confirmed by careful technical examination of the component panels. Accordingly, the *Marriage at Cana* panel and the Stuttgart *Saints Christopher, Eustace and George* were found to have been painted on the same panel, subsequently divided during the nineteenth century. Further details of the dispersed altarpiece have been proposed by Kurt Löcher who associated the wings of the altarpiece with a predella panel which has subsequently been attached to a neo-Gothic altarpiece in the parochial church of St. George in the town of Dinkelsbühl, on the Franconian and Swabian borders (K. Löcher, 'Drei heilige Jungfrauen – von einem Nothelferaltar aus

Dinkelsbühl', *Monats Anzeiger: Museen und Ausstellungen in Nürnberg*, 208, July 1998, pp. 2-3). This panel, depicting *Saint Anna with the Virgin and Child flanked by Saints Lawrence, Leonard, Agatha and Florian* and decorated with the emblems of the Berlin family, who were resident in the town, is of comparable dimensions with the wings. Furthermore, he associates two statues of Saint Agatha and Saint Florian, re-used in another altarpiece in the church, with the retable, arguing that these would have formed the centre of the altarpiece. Large single statues of saints, placed in the central compartment of a retable were common features of altarpieces made across Germany, typically covered by painted or sculpted low-relief wings. The central saints and relatively small-scale wing panels would indicate that the altarpiece was destined for a side altar, perhaps dedicated to Saints Agatha and Florian, and not the high altar of the church.

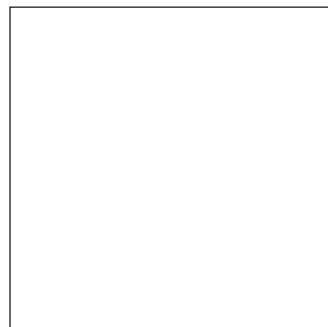
The Massacre of the Innocents has had a varied history of attribution. It was sold at the Dorotheum in 1964, with expertise from Professor Stange, as a *circa* 1460-70 panel by the so-called 'Meister von Drachenkampfes' ('Master of the Munich Dragon Fights'), a painter active during the second half of the fifteenth century. The other panels from the altarpiece



RECONSTRUCTION OF THE DINKELSBÜHL ALTAR



Clockwise (from top left): The present lot; fig. 1 Master of the Dinkelsbühl Altar, *The Marriage at Cana* © Musée d'Unterlinden, Colmar, France / Bridgeman Images; fig. 2 Master of the Dinkelsbühl Altar, *Christ and the Woman Taken in Adultery*, formerly Geiger collection, Philadelphia; fig. 3 Master of the Dinkelsbühl Altar, *The Baptism of Christ*, whereabouts unknown



Clockwise (from top left): fig. 4 Master of the Dinkelsbühl Altar, *Saint Leonard, Guy, Pantaleon and Giles*, Dompfarrhaus, Frankfurt; fig. 5 Master of the Dinkelsbühl Altar, *Saints Christopher, Eustace and George* © Staatsgalerie Stuttgart; fig. 6 Master of the Dinkelsbühl Altar, *Saints Margaret, Catherine and Barbara* © Germanisches Nationalmuseum, Nuremberg

have most recently been attributed to an artist working in the Middle Rhine region of Germany. Another group of panels, attributed to the anonymous, so-called Master of the Dinkelsbühl Life of the Virgin should be referenced in discussion of the present attribution (fig. 7). These depict standard scenes of Marian iconography and were painted in around 1500 for an altarpiece in the Spitalkirche in Dinkelsbühl. These panels would not appear to be by a different hand, displaying a more intimate knowledge of Netherlandish prototypes. Thus, the present work, and the group of associated panels should remain attributed to another anonymous master who was active in Dinkelsbühl and the surrounding region. Both painters, however, were likely part of a group of artists active between Augsburg, through the borders of the Franconia and Swabia, and into the lower parts of the Middle Rhine. These painters appear to have been predominantly influenced by key figures such as the Housebook Master and the Master of 1477 who worked mainly in Augsburg. The gilded backgrounds of both the *Life of Christ* and the *Life of the Virgin* panels are similar, with the tooled and modelled gilding following a similar pattern. Though relatively uncommon in the Netherlands, such extensive gilding was a common feature of German painting throughout the fifteenth century (though by the sixteenth century, its use had begun to wane). As one of the most costly elements of an altarpiece, gilding was tightly monitored by painters' guilds across Northern Europe. The 1371 statutes of the Cologne painters' guild paid close attention to controlling and regulating the techniques and short-cuts which painters appear to have been taking, explicitly banning the use of cheaper metal foil coloured with saffron or a cheap pigment to resemble gold.



Fig. 7 Master of the Dinkelsbühl Life of the Virgin, Four Panels from the Altarpiece of the Life of the Virgin
© Germanisches Nationalmuseum, Nuremberg

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

13

BARTHOLOMÄUS SPRANGER

(Antwerp 1546-1611 Prague)

Mercury carrying Psyche to Mount Olympus

oil on canvas
37½ x 53¼ in. (95.3 x 135.4 cm.)

£400,000–600,000

\$530,000–790,000
€450,000–660,000

PROVENANCE:

(Probably) Given by the artist to Rudolf II, Holy Roman Emperor (1552-1612), in 1576, inv. no. 879. Anonymous sale; International Kunst und Auktionshaus, Berlin, 9 May 1933, lot 231. with Wolfgang Gurlitt Galerie, Munich, 1962. Anonymous sale; Lempertz, Cologne, 18 November 1965, lot 201. Acquired at the above sale by the family of the present owner and restituted to the heirs of Dr. Curt Glaser, October 2017

EXHIBITED:

Munich, Galerie Wolfgang Gurlitt, *Meister des Mannerismus: Gemälde, Handzeichnungen, Druckgraphik*, 1962, no. 61.

LITERATURE:

(Probably) K. van Mander, *Het schilder-boeck*, Haarlem, 1604, f. 272r.
(Probably) Recorded in the 1621 inventory of the *Kunstammer* of Rudolf II, Holy Roman Emperor, no. 879.
E. Diez, 'Der Hofmaler Bartholomäus Spranger', *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, XXVIII, 1909, p. 125.
K. Oberhuber, 'Die stilistische Entwicklung im Werk Bartholomäus Sprangers', PhD thesis, University of Vienna, 1958, pp. 78-80, 223-4, no. 18.
M. Henning, *Die Tafelbilder Bartholomäus Sprangers (1546-1611): Höfische Malerei zwischen "Manierismus" und "Barok"*, Essen, 1987, p. 178, no. A8.
T. Kaufmann, *The School of Prague: Painting at the Court of Rudolf II*, Chicago, 1988, p. 250, no. 20.3.
M. Hollander, *An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art*, California, 2002, pp. 8 and 203.
S. Metzler, *Bartholomeus Spranger: Splendour and Eroticism in Imperial Prague. The Complete Works*, New Haven and London, 2014, pp. 89-90, no. 19.

One of the first major paintings produced by Bartholomäus Spranger after being summoned to the Imperial Court in Vienna in 1575, *Mercury carrying Psyche to Mount Olympus* is a seminal work by the most important Northern Mannerist painter of his generation. With this picture Spranger announced himself in the Austrian capital with a dazzling display of his technical brio and dynamic, sensuous style which he had honed over the course of the previous decade working in Italy. Considered lost for more than half a century, the re-emergence of this picture - unfortunately just two years too late to be included in the 2015 monographic exhibition on the artist - cements its pivotal place within Spranger's painted *oeuvre*. It remains arguably the most significant painting by the artist still in private hands.







The picture illustrates one of the penultimate events in the story of Cupid and Psyche, as recounted in the third, fifth and sixth books of the Roman writer and philosopher Apuleius's *Metamorphoses*, referred to by Saint Augustine as *The Golden Ass*, the only complete surviving Classical Roman novel. The story of Cupid's love for the mortal woman Psyche and the overwhelming obstacles they had to overcome before their eventual marriage in Olympus gained great popularity during the Renaissance and became a widespread subject for painters across Europe. Spranger's picture shows the climactic moment when Jupiter 'ordered Psyche to be brought by Mercury and introduced into heaven. Handing her a cup of Ambrosia, he said 'Take this, Psyche, and be immortal. Never shall Cupid leave the tie that binds you, but this marriage shall be perpetual to you both'. Spranger handles this episode with spectacular verve. Mercury and Psyche are shown intertwined, surrounded by billowing yellow drapery, soaring up diagonally across the composition to where the gods assemble, and where Psyche's bridegroom stands, one hand outstretched, one resting on his bow, waiting to greet her.

Karel van Mander records Spranger working on a painting of this subject in Vienna in 1576 - 'Mercurius in den Raedt der Goden Psyche brengt' ('Mercury bringing Psyche to the Council of the Gods'), which must almost certainly be a description of the present work (K. van Mander, *Het schilder-boeck*, Haarlem, 1604, f. 272r). Spranger had been summoned to Vienna by the Emperor, Maximilian II (1527-1576) on the recommendation of Giambologna who could not himself be tempted to leave the Medici court in Florence. Unfortunately, Maximilian died less than a year after the painter's arrival and the imperial court moved to Prague with the ascension of Maximilian's son and heir, Rudolf II. Despite the lack of a formal relationship between the painter and the new emperor, Rudolf must have been aware of Spranger's work. Though no contemporary documentary evidence from the mid-1570s associates the emperor with *Mercury carrying Psyche to Olympus*, that the painting was designed to attract Rudolf and his patronage is perhaps made clear by the picture's iconographic content. While

the ambitious composition of dynamic, intertwined bodies and the multi-figural groups represent the painter's already considerable talents in creating sensuous drama and vibrant movement within his canvases, the subject of the painting itself seems pitched specifically to attract the attention of the Emperor. Indeed, as Metzler has demonstrated, the conception of the subject and the treatment of the figures is suggestive of a political allegory 'symbolizing Rudolf's induction into the imperial pantheon of power' (S. Metzler, *op. cit.*). The picture later appears as number 879 in the 1621 inventory of Rudolf's celebrated *Kunstammer*.

While the subject of Spranger's picture appears to have followed closely the details set out in *The Golden Ass*, the compositional and stylistic treatment of the subject demonstrate the pervading influence of the painter's time in Italy and his careful reconstruction of earlier compositional types shortly after his return north. Indeed, it can be suggested that, in many cases, these quotations and therefore the more 'conventional' aspect of

these works were designed 'to please the new emperor and garner his patronage' (*ibid.*, p. 40). Spranger had trained initially in Antwerp as a landscape painter, serving successive apprenticeships under Jan Mandyn, Frans Mostaert and Cornelis van Dalem. The landscape element in the lower right corner of the present work certainly recalls his Antwerp beginnings. He left Flanders as a nineteen year old, first travelling to Paris and then on to Milan where he arrived towards the end of 1565. He moved to Parma in 1566 – the work of Parmigianino was to have a lasting impact on him – before arriving in Rome where he was to remain for most of the next decade. One of the most important influences for Spranger, which likewise appear to have directly informed the present work, were Raphael's frescoes at the Villa Farnesina. Taken from the Stanze by the poet Angelo Poliziano, a member of the circle of Lorenzo de' Medici, these depict classical and secular myths and among them the story of Cupid and Psyche. Spranger's treatment of Psyche's ascension to Olympus, and predominantly the figure of

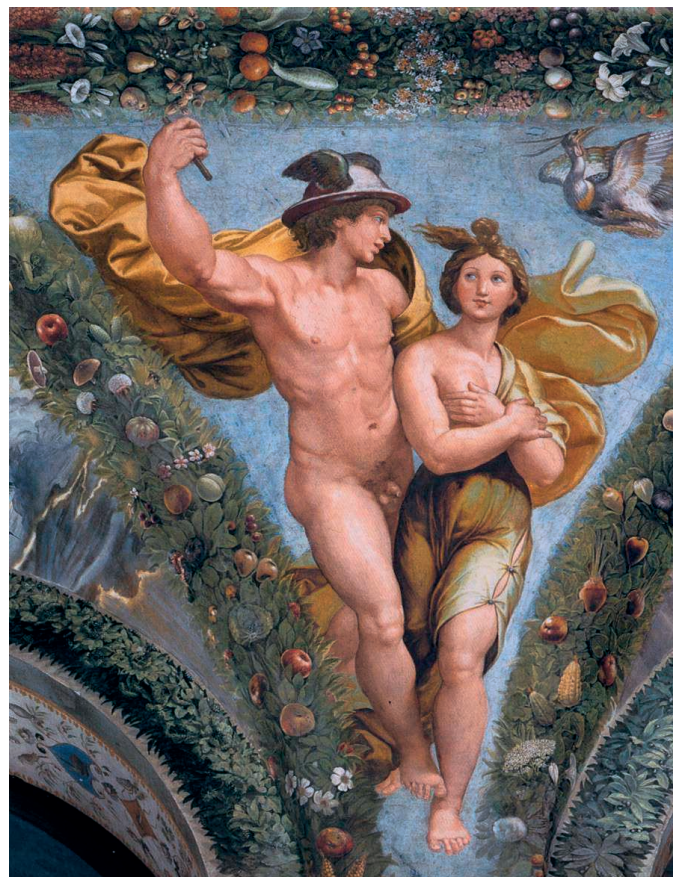


Fig. 1 Raphael, *Mercury Brings Psyche up to Olympus*, detail of the fresco in the Loggia di Psyche © Rome, Villa Farnesina



Fig. 2 Giovanni Battista Scultori, *Mars and Venus as lovers*
 © Metropolitan Museum of Art, New York / Harris Brisbane Dick Fund, 1927

originally depict Venus. Spranger's interest in the seductive nude seems to have led him to ignore the more demure Psyche of Raphael's frescoes and to follow the more overtly sexualised Venuses depicted by Caraglio and Scultori. The fashion for this type of posed figure, popularly termed *figura serpentinata*, became a popular trope of Mannerist art, ultimately deriving from the famous Laöcoon group which had been discovered in Rome in 1506 and popularised by Michelangelo. Caraglio and Scultori's languidly reclining nudes, with one leg tucked up and the other extended, also seems to have influenced sculptural compositions, like Giambologna's *Allegory of Architecture* (Florence, Museo del Bargello) and *Female Figure* (fig. 3; Los Angeles, J. Paul Getty Museum). While the sculptor's *Allegory* takes a more vertical pose, the figure again shares the basic traits of the Venuses in the earlier engravings. Indeed, the close connection between Giambologna, who evidently knew and even worked with Spranger in Italy, and the shared knowledge of the composition gives credence to the possibility of Spranger's knowledge of the prints and his adaptation of the design for his Psyche.

Mercury (fig. 1), is particularly close to the same figures occupying one of the vaults of Raphael's frescoes. Likewise, Spranger's gathering of gods at the right of the canvas can be seen to owe something to the classicising features of Raphael's *Council and Feast of the Gods*.

Spranger's design for the figures Mercury and Psyche, however, can further be traced through a number of other visual sources. The seductive pose of Psyche, almost recumbent in the arms of the more energetic Mercury, appears to have been adapted from an engraving of Venus and Cupid, part of the famed *Loves of the Gods*, a series of prints made by Jacopo Caraglio (1501-1547) after drawings by Perino del Vaga (1494-1540) and Rosso Fiorentino (1495-1540). This print was also adapted by Giovanni Battista Scultori in his circa 1539 engraving of *Venus and Mars* (fig. 2), which Spranger likewise seems to have known and to have used for his depiction of Psyche. It may be significant, and is certainly indicative of the painter's own particularly sensual treatment of the female nude, that Spranger's sources for Psyche all



Fig. 3 Giambologna, *Female Figure* (possibly Venus, formerly titled Bathsheba)
 © The J. Paul Getty Museum, Los Angeles



Fig. 4 Bartholomäus Spranger, *Mercury and Psyche* © Hamburger Kunsthalle / bpk Photo: Christoph Irrgang

reminiscent of Spranger's earlier painting and a variety of facial types and poses are shared between the two, suggesting perhaps that he turned back to his earlier work for inspiration. Whether the Rijksmuseum drawing was intended as a design for a complimentary painting to the *Mercury carrying Psyche* remains undetermined, but it is certainly significant that his initial depiction of the tale of Cupid and Psyche warranted the later production of numerous elaborations and re-visitations of different elements of the story.

Indeed, while Spranger himself appears to have made use of *Mercury carrying Psyche to Olympus* for later works, the picture also seems to have quickly proved important

and influential at the Prague court of Rudolf II, where Spranger eventually arrived in 1580. The specific influence of this picture can be felt most significantly perhaps in the monumental sculptural group of *Mercury abducting Psyche*, a masterpiece cast in bronze in 1593 in Prague by the sculptor Adriaen de Vries, which suggests in its composition that the great Dutch sculptor knew the present work at first hand. (fig. 5; Paris, Musée du Louvre, inv. no. M.R. 3270).

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Dr. Curt Glaser. This resolves any dispute over ownership of the work and title will pass to the buyer.

Spranger's initial design for his *Mercury carrying Psyche to Olympus* are preserved in two drawings, one now in Hamburg (fig. 4; Kunsthalle, inv. no. 22540) and another in Budapest (Szépművészeti Múzeum, inv. no. 58.420; though this may in fact be a copy of an original, lost preparatory drawing). Both show slight variations for the left-hand portion of the final painting, and show the artist's concern about the most effective way to capture the movement of the final composition. The painter also seems to have reused elements of his final painting when working on the slightly later circa 1579 *Mystic Marriage of Saint Catherine with Saint John the Baptist and Saint John the Evangelist* (Private collection), where the figure of the Virgin follows the *figura serpentinata* composition of Psyche. The features of Saint Catherine too can be recognised in those of the goddess at the far right of Spranger's earlier painting.

The painter returned to the subject of Cupid and Psyche a number of times throughout his career. Most significantly for the present work is, as van Mander described it, a 'grand and astonishingly well-designed' drawing of 1583-1585 depicting *The Wedding of Cupid and Psyche* (Amsterdam, Rijksmuseum, inv. no. RP-T-1890-A-2339), which was later used to create a large-scale engraving by Hendrick Goltzius in 1587. The complex grouping of Olympians is naturally



Fig. 5 Adriaen de Vries, *Mercury Abducting Psyche* © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier



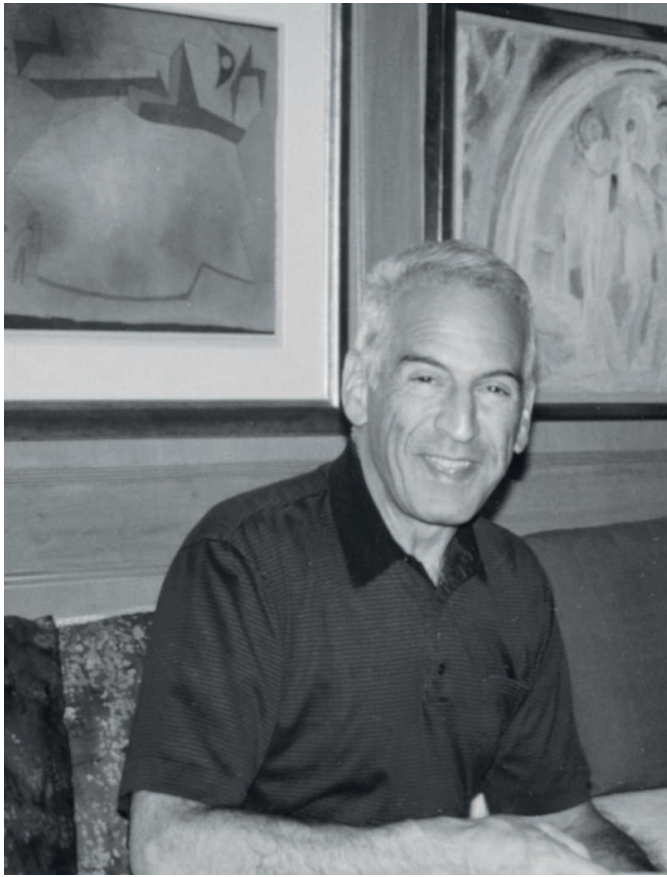
A 40 YEAR JOURNEY

Property from the
ROTHSCHILD
ART FOUNDATION



Marie L. Rothschild and her son Stanford Z. Rothschild, Jr.

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Stanford Z. Rothschild, Jr. at home.

For the investor, philanthropist, and collector Stanford Z. Rothschild, Jr., life was a never-ending opportunity for exploration and discovery. Across his ninety-one years, Stan cultivated a reputation as a fiercely intellectual and generous man with a passion for culture and community.

Stanford Z. Rothschild, Jr. was the son of prominent Baltimore insurance executive Stanford Z. Rothschild, Sr. and his wife, the philanthropist, Marie Rothschild. Since the late nineteenth century, the family has championed civic leadership in their Maryland community. Marie Rothschild, in particular, was known as a stalwart supporter of causes such as the Baltimore Symphony Orchestra, Sinai Hospital—where she was the first woman to serve on the board of directors—the Jewish Community Federation of Baltimore, and the American Red Cross—where Marie spearheaded the de-segregation of blood donation during the Second World War. “My grandma was a primary inspiration for our interest in making the world a better place,” noted David Rothschild, son of Stanford Z. Rothschild, Jr. “She made it clear that when you are privileged enough to not have to worry about providing for yourself or your family, there is a fundamental responsibility to ‘make the world a better place.’”

Marie Rothschild would pass on her dedication to helping others to her son, who utilized his success in business and his love of fine art for the public good. A graduate of City College and the University of Pennsylvania’s Wharton School of Business, Stan served as an officer in the United States Navy before joining his family’s Sun Life Insurance Company, where he rose to President and CEO. After selling Sun Life in 1971, the collector founded The Rothschild Company to focus his energies on investing, a field that had always captured his imagination. At his investment management firm, the collector was known for his keen intelligence and commitment to innovation—qualities that earned him not only prodigious success, but also the respect of his colleagues.

In recounting her father’s progressive mentality towards investing and collecting, his daughter, Ellen Rothschild Dame, recalls Stan “pouring over the book *Art as Investment* in the late 1960s, which acted as a catalyst for some of his earliest purchases, such as the Kandinsky and the Monets. As he developed his understanding of art as an asset, his passion for learning about the origin and historical significance of the work itself blossomed.”

Enthralled with artists and the creative process, Stan assembled a striking collection of paintings, sculpture, and works on paper by master figures of the art historical canon. He was especially drawn to artists whose work was both intellectually rigorous and historically provocative, namely El Greco, Claude Monet, Robert Delaunay, Camille Pissarro, and Russian artists of the twentieth century. During his lifetime, Stan amassed one of the largest, privately owned collections of Russian avant-garde art in the United States. Through personal scholarship and in conversation with art historians and curators, he honed his unique connoisseurial vision, and could speak at length about the fascinating philosophical and social histories behind each work. For Stan, art was a rich, challenging source of inspiration—a means of interacting with the ideas and individuals that shaped the world. “He would have people come to the house to talk about the art,” David said of his father. “He loved to give tours and talk about the art. It was not only about the beauty—it was about the purpose, the political meaning, and the intent. It was beyond the aesthetic.”

Stan approached philanthropy in the same way that he approached collecting: with energy, dedication, and a desire to foster and acquire inspiration. For him, giving was an opportunity to think more broadly about improving communities through bold thinking; his philanthropic reach extended across the arts, education, political advocacy, and Jewish causes. To this end, he sold major works of art to fund his eponymous charitable foundations and gifted pieces to institutions, including the Baltimore Museum of Art. In recent years, a meaningful portion of proceeds from The Rothschild Art Foundation’s sale of Russian artworks expanded its annual giving capability and has supported major gifts to charities such as Central Scholarship, enabling greater college and vocational access in Maryland and beyond. With the proceeds from some of his most beloved works, including major pictures by Redon, Monet, and Delaunay, the Rothschild Art Foundation is poised to significantly expand its impact throughout the United States and catalyze major change in areas of education, entrepreneurship, and civic activism. As David explained of his family’s philosophy toward giving, “one of the greatest joys in life is being generous and working to make the world better for others.”

Today, his children David Rothschild and Ellen Rothschild Dame, together with the extended Rothschild family, continue to champion the art and causes that shaped the life of Stanford Z. Rothschild, Jr. Benevolent, innovative, and intellectual, Stan represents the best in American philanthropy and entrepreneurship. Like the artwork he collected and cherished deeply, the legacy of Stanford Z. Rothschild, Jr., will leave a lasting impression on and enrich the lives of those who benefit from his philanthropic spirit for many years to come.

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Property from the
**STANFORD Z
ROTHSCHILD, JR.
COLLECTION**

♦♦* 14

**DOMÉNIKOS THEOTOKÓPOULOS,
CALLED EL GRECO**

(Crete 1541-1614 Toledo)

Saint Francis and Brother Leo in Meditation

signed (?) 'doménikos theotokópolos e'poíei' (in cursive Greek, lower right, on the cartellino)
oil on canvas
43¼ x 25½ in. (110 x 64.5 cm.)

£5,000,000–7,000,000

\$6,600,000–9,200,000
€5,600,000–7,800,000

PROVENANCE:

Conde de Adanero, mid-19th century.
Marqués de Castro Serna, 1902-8.
Conde de Campo Giro, 1927.
Marqués de Albayda.
Anonymous sale [Property of a Family]; Christie's,
London, 13 December 1996, lot 129, where
acquired by the present owner.

EXHIBITED:

Madrid, Museo Nacional de Pintura, *Exposición
de las obras del Greco*, 1902, no. 52.

LITERATURE:

M.B. Cossío, *El Greco*, Madrid, 1908, no. 99, as
'De caracteres dudosos'.
J. Camón Aznar, *Dominico Greco*, Madrid, 1950,
no. 638.
H. Soehner, 'Greco in Spanien', II, *Münchener
Jahrbuch der bildenden Kunst*, IX-X, 1958-9, p. 159,
and III, no. 196, fig. 44, as 'workshop'.
H.E. Wethey, *El Greco and his School*, Princeton,
1962, II, pp. 234-5, no. X-334, as 'workshop'.
T. Frati, *L'opera completa del Greco*, Milan, 1969,
no. 132w.
J. Camón Aznar, *Dominico Greco*, 2nd ed., Madrid,
1970, II, p. 1373, no. 631.



El Greco's *Saint Francis and Brother Leo in Meditation* is one of the artist's greatest and most celebrated compositions, known in several versions and copies. With its dazzling and spontaneous brushwork and richly-worked paint surface, the present canvas is among the finest and best preserved examples of the subject, a mature work by this seminal Spanish painter of a sort rarely found in today's market.

El Greco was born around 1541 in Crete, then a Venetian territory. After training there as an icon painter in the Byzantine tradition, he moved to Venice, where he became a disciple of Titian and an avid student of Veronese, Jacopo Bassano and especially the Mannerist art of Tintoretto, whose expressive treatment of subjects was to have a lasting impact. Rejecting the archaic conventions of Byzantine art, El Greco quickly mastered key aspects of Venetian Renaissance painting, including the Venetian predilection for glowing colour and bravura brushwork. After a sojourn in Rome, El Greco travelled to Spain, settling in Toledo in 1577. There he created some of his greatest visionary masterpieces, such as the celebrated *View of Toledo* (New York, Metropolitan Museum of Art), and the monumental *Burial of Count Orgaz*, still preserved in Santo Tomé, the church in Toledo for which it was originally commissioned.

Like these paintings, *Saint Francis and Brother Leo in Meditation* has the arresting power of a hallucinatory vision, in which elements inspired by Italian Mannerist art - elongated figures, irrational space, flashing, supernatural light and surreal colour - powerfully evoke the spiritual realm. Although El Greco died in 1614 - after Caravaggio had ushered in the new naturalism of the early Baroque - his art is fundamentally tied to the precepts of Mannerism, with its reliance on the artist's imagination rather than the world of visible reality. It was El Greco's anti-naturalistic palette and the emotionally resonant distortions of his figures that so profoundly influenced modernist masters such as Manet (fig.1), Delacroix, Van Gogh, Cézanne, Picasso and Schiele (fig.2), all of whom copied or quoted El Greco's works in an effort to understand his uniquely expressive power.



Fig. 1 Édouard Manet, *Monk in Prayer*, 1865 © Anna Mitchell Richards Fund, Museum of Fine Arts, Boston



Fig. 2 Egon Schiele, *The Hermits*, 1912 © Leopold Museum, Vienna





The profound humanity of St. Francis – a rich merchant’s son who renounced worldly possessions and founded a Catholic order that venerated poverty and believed that Nature itself was the mirror of God – held a particular appeal in the age of the Counter-Reformation, and by the time El Greco settled in Toledo, the city had no fewer than seven Franciscan convents and three friaries, the most important of which was near the artist’s house. He displayed his affinity for the saint in at least ten distinct compositions, in which he evolved a new iconography in accordance with the dictates of the Council of Trent. Francisco Pacheco, the distinguished painter and influential art theorist, who visited El Greco at his home in 1611, called him the greatest interpreter of Saint Francis of his time, a view that has never been disputed.

In the present painting, El Greco refrains from depicting the saint at the moment of his stigmatisation, as he is most often portrayed. Instead, he shows Saint Francis with his faithful companion, Brother Leo, at the entrance to a cave on Mount La Verna, where, towards the end of his life, he retired for fasting and prayer. Intended to serve a devotional function to stimulate prayer and pious reflection, this painting reveals Saint Francis musing over a skull, with Brother Leo kneeling in prayer by his side; it is of a type understandably, but misleadingly, known as the ‘Hamlet’ Saint Francis, since Shakespeare’s play, written in 1598-1602, was almost exactly contemporaneous. The stark simplicity of the composition and restrained palette emphasize the saint’s asceticism and humility, while the placement of the skull in the centre of the foreground provides a focus for the viewer’s own spiritual devotions.

Saint Francis and Brother Leo in Meditation is El Greco’s most celebrated depiction of the saint. Popularised in part by a reproductive print which El Greco commissioned in 1606, the composition is known in various versions, many of which were executed wholly or in part by

studio assistants, or later imitators. The slightly larger composition of this popular subject in the National Gallery of Canada, Ottawa (fig. 3; 168.5 x 103 cm.) is generally considered to be the prime version and dated to the early 1600s. Prior to the 1996 London sale, the present picture had last been on the market in the mid-nineteenth century, and remained largely hidden from public view. Although some scholars suggested studio participation in its creation shortly before the 1996 sale, the picture was cleaned of much nineteenth century overpaint, and subsequently

endorsed by Dr. William B. Jordan as the only autograph replica of the Ottawa canvas to have survived.

The picture was acquired in the mid-nineteenth century by the Conde de Adanero, a Spanish collector with a legendary eye for quality who also owned the prime version of another of El Greco’s compositions of Saint Francis in Meditation (showing the saint alone, in profile to the left) now in a private collection, Barcelona.



Fig. 3 El Greco, *Saint Francis and Brother Leo in Meditation*
© National Gallery of Canada, Ottawa

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

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JUAN DE SEVILLA

(active Seville c. 1400-30)

A triptych: the central panel: The Crucifixion; the right wing: The Betrayal of Christ and the Flagellation; the left wing: The Deposition and The Resurrection

on gold ground panel, in an integral frame
open: 36¼ x 41½ in. (92 x 105.3 cm.); closed: 36¼ x 10½ in. (92 x 52 cm.)

£200,000–300,000

\$270,000–390,000

€230,000–330,000

PROVENANCE:

Palazzo Pallavicini, Florence.
Oertel collection, Munich.
Paul Bottenwieser, Berlin, by 1925, as 'Italian Triptych'.
with R. Ederheimer, New York, 1936, as 'Attributed to Bernardo Daddi'.
Chancellor Konrad Adenauer; his sale (†),
Christie's, London, 26 June 1970, lot 34, as 'Paduan School, circa 1380'.

EXHIBITED:

Kreuzlingen, Evangelical Church of Kreuzlingen,
Meisterwerke aus der Sammlung Heinz Kisters,
17 July–8 August 1971, no. 3, as 'Paduan Master, 1370/80'.

LITERATURE:

H. Kisters, *Adenauer als Kunstsammler*, Munich, 1970, pp. 26–7, as 'Italian Master, 1370–1380'.
M. Boskovits, *Pittura fiorentina alla vigilia del rinascimento*, Florence, 1975, p. 254, note 291, fig. 562.

The identity of Juan de Sevilla has long been the subject of debate and some confusion in scholarly publications. Initially named as the anonymous Master of Sigüenza by C.R. Post in his seminal *History of Spanish Painting*, originally published from 1930, the identity of the master was found with the appearance of the signature Johannes Hispalensis ('johns ispaletis', the Latinised 'Juan de Sevilla') on a small, portable triptych showing the Virgin and Child enthroned with angels, flanked by Saints Peter and Paul in the wings (Madrid, Museo Lázaro Galdiano, inv. no. 2798). In 1955, this painter was equated with another, Juan de Peralta, the painter of Saint Andrew in a private collection in Paris, signed 'johns peraltis' (J. Guidol, 'Juan de Sevilla - Juan de Peralta', *Goya*:

Revista de arte, V, 1955, pp. 258–266). Thus, it was proposed that the painter, Juan de Perlata, had originally come from Seville adopting his native city when signing his paintings in the early stages of his career. In 1981 however, this merging of the two personalities was rejected by Eric Young who emphasised stylistic discrepancies between the respective works by Juan de Sevilla and Juan de Peralta (E. Young, 'Juan de Sevilla, Juan de Peralta and Juan de Burgos', *Apollo Magazine*, CXIII, 1981, no. 221). The varying debates as to the artist's true biography remain somewhat fractured, though several pieces of firm evidence have emerged which provide crucial information on the painter's, or painters', patrons and where the surviving, known paintings were made.



One of the works associated with the Sevilla/Peralta group is the so-called Grajal Altarpiece, fragments of which were formerly with Matthiesen Galleries, London. These panels are in two cases emblazoned with coats-of-arms which provide important evidence surrounding its commission and original location. The arms are those of Juan González de Grajal, bishop of Sigüenza between 1415 and 1416. The retable was probably originally dedicated to Saint Michael and commissioned for the altar of that saint's chapel at Sigüenza cathedral. While the date of the commission is not certain, the scale and quality of the surviving pieces of the retable suggest that it came during Grajal's reign. Thus, the painter is known to have been active in Sigüenza and his skill held in high regard amongst prominent patrons.

The *Retable of Saint Andrew and Saint Antonin of Pamiers*, now in the Toledo Museum of Art, Ohio (fig. 1; inv. no. 1955.213A-J) is also linked to the artist and again provides useful evidence for establishing information of the master's

workshop and patrons. Before the painting's acquisition by the museum, it was housed in the sacristy of the Cathedral of Sigüenza following the destruction of its original location, of a hermitage-chapel beside the fortress-tower of Sēñigo outside the city walls, sometime before the nineteenth century. Though the precise circumstances of the commission are unclear, the escutcheons at the top of the retable again give valuable information about its facture. These have been identified as those of Alonso de Argüello, de Grajal's successor as bishop of Sigüenza, who served in the position from 1417, again showing the import of the painter's work and his fruitful workshop in the city which appears to have worked regularly and busily for the clergy there.

Prior to the unification of the kingdoms of Spain under Isabelle of Castile and Ferdinand of Aragon in 1469, the city of Sigüenza was situated within the Kingdom of Castile and León, encompassing most of northern and north-western Spain. During the fourteenth and fifteenth centuries, the Castillian kingdom was troubled by

political and dynastic feuds amongst the ruling classes and a poor economy which relied heavily on the export of wool (which saw great competition from English and Netherlandish markets). This consequently led to a relative dearth in patronage during the early decades of the fifteenth century, especially in comparison to the more prosperous Kingdom of Aragon, which maintained a much richer artistic output. The present triptych, therefore, represents what must have been a significant commission at the time. Given what is known about the artist from the other works associated with him, it is likely that the *Triptych of the Passion of Christ* was indeed made in Sigüenza and, since both of the identified patrons for Juan de Sevilla's were bishops of the city, that it may also have been commissioned by a prominent member of the city's ecclesiastical circle.

The relatively small-scale of the work suggests that the painting would have been intended for private devotion. The movable wing panels too suggest a purpose other than that of an altar retable. The majority of Spanish pictures of the fifteenth century tended to be fixed, without any moving elements (though sometimes a cupboard or tabernacle was incorporated into the banco or predella). The fashion for devotional objects which could be opened and closed was more typical in northern Europe, predominantly France and the Netherlands. While the influence of Netherlandish painting only really began to be felt in Spain during the second half of the fifteenth century (though in some cities, like Barcelona and Valencia, the influence was felt as early as the 1430s) the movable wings of the present triptych suggests some knowledge of a northern design and prototype. The style of the painting, however, shows the clear influence of Italian painting and, indeed, the triptych was long believed to be by an Italian hand. The framing elements, however, betray its Spanish origin and comparison to other works in the Sevilla/Peralta group show a homogeneity of style, particularly, for example, in the Crucifixion which surmounts the Toledo Museum of Art Retable of Saint Andrew where the figure of Christ, crowds gathering beneath the Cross and grieving Magdalene at its base can be recognised from the present triptych.



Fig. 1 Juan de Sevilla, *Retable of Saints Andrew and Antonin of Pamiers* © Toledo Museum of Art, Ohio, Museum Purchase, 1955.213A-J / Photo credit: Eric Zeigler



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MASTER OF THE CAPPELLA RINUCCINI, POSSIBLY MATTEO DI PACINO OR PACINI

(active Florence 1359-1394)

The Madonna and Child with God the Father above

on gold ground panel, pointed top, in an integral frame
45 $\frac{5}{8}$ x 22 $\frac{1}{8}$ in. (115.2 x 56.3 cm.)

£200,000–300,000

\$270,000–390,000
€230,000–330,000

PROVENANCE:

(Possibly) Commissioned by the Rinuccini family, Florence.

In the family of the present owner since at least the early 20th century.

This fine devotional panel belongs to a select group of works given to the Master of the Cappella Rinuccini, possibly known as Matteo di Pacino. The identification of this master is owed to Richard Offner (*Studies in Florentine Painting*, New York, 1927, pp. 109-126) who first recognised his participation in the execution of the frescoes in the Cappella Rinuccini in the church of Santa Croce in Florence. The iron gate to the chapel bears the name Rinuccini and the date 1371, and inside a cycle of frescoes is dedicated to the Birth of the Virgin and to Mary Magdalene. The upper register was executed by Giovanni da Milano, who is last documented in Florence in 1366. Offner proposed that the cycle was then subsequently completed by an artist who was, unlike Giovanni, 'formed on indigenous Florentine traditions.' (*ibid.*, p. 120).

In 1973, the Master of the Cappella Rinuccini was identified with the Florentine Matteo di Pacino by Luciano Bellosi ('Due note per la pittura fiorentina del trecento' *Mitteilungen des Kunsthistorischen Institute in Florenz*, 1973, XVIII, p. 189), who compared the former's work to the signed and dated triptych by Matteo di Pacino, *Coronation of the Virgin and Saints Martin and John the Baptist* (formerly Rome, Stroganoff collection); another triptych by the artist, showing the *Madonna and Child Enthroned*, is in the Metropolitan Museum, New York (fig. 1). Matteo di Pacino was registered with the *Arte dei Medici e Speziali* from 1359 to 1394, and it is likely that he trained in the workshop of Andrea di Cione, called Orcagna. Together with his brothers Jacopo and Nardo, Orcagna was the dominant force in Florence in the mid-fourteenth century, and his influence can be felt in this *Madonna and Child*.



Fig. 1 Matteo di Pacino, *Madonna and Child Enthroned with Saints*
© Metropolitan Museum of Art, New York / Robert Lehman Collection, 1975



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

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BARTHOLOMÄUS BRUYN I

(Wesel or Cologne 1493-1555 Cologne)

The Brauweiler Triptych: the central panel: The Adoration of Christ; the left wing: Saint Gereon with the donor Arnold von Brauweiler (1468-1552), Bürgermeister of Cologne, with the Brauweiler coat-of-arms; the right wing: Saint Barbara with the donor's wife, Helena, with the coat-of-arms of Bruges

oil on panel, shaped top
open: 39½ x 48⅞ in. (99.2 x 124.2 cm.); closed: 39½ x 24½ in. (99.2 x 62 cm.)
inscribed 'D. ARNOLD A BRVEILWER ÆTATIS ANNORVM' (lower centre, on the frame of the left panel); '78 CIVITATIS COLONIËN . 12. COS.' (lower centre, on the frame of the central panel); 'D. HELENA EIVS VXOR ÆTATIS. 55' (lower centre, on the frame of the right panel)

£500,000–800,000

\$660,000–1,000,000
€560,000–890,000

PROVENANCE:

Wallraf-Richartz-Museum, Cologne, 1925, no. 271.

W. Strenger, Cologne, 1937.

Heinz Pferdenges, North Rhine-Westphalia, 1960.

EXHIBITED:

Cologne, Wallraf-Richartz-Museum, *Das Bildnis in Köln vom 15. bis zum 18. Jahrhundert*, July–October 1921.

Cologne, Wallraf-Richartz Museum, *Collection Heinz Kisters: Die Niederländischen, französischen, italienischen und spanischen gemälde*, 1941, no. 11.

Cologne, Wallraf-Richartz Museum, *Barthel Bruyn 1493-1555, Gesamtverzeichnis seiner Bildnisse und Alter Werke. Gedächtnisausstellung*, June–August 1955, no. 208.

Wesel, Städt Galerie im Centrum, *Spätmittelaltliche Maler aus Wesel*, 26 January–23 February 1975, no. 11.

LITERATURE:

H. Püttmann, *Kunstschätze und Baudenkmäler am Rhein*, Mainz, 1843, pp. 419–420.

J.J. Merlo, *Nachrichten von dem Leben und den Werken Kölnischer Künstler*, Cologne, 1850, p. 70.

E. Weyden, 'Der Kölner Maler Bartholomäus de Bruyn', *Deutsches Kunstblatt*, II, 1851, p. 268 ff.

G.F. Waagen, *Handbuch der deutschen und niederländischen Malerschulen*, Stuttgart, 1862, p. 324.

G. Parthey, *Deutscher Bildersaal*, II, Berlin, 1863–64, p. 211, no. 24.

E. Firmenich-Richartz, *Bartholomäus Bruyn und Seine Schule: Eine kunsthistorische Studie*, Leipzig, 1891, p. 97, no. 395.

H.-J. Tümmers, *Die Altarbilder des Älteren Bartholomäus Bruyn : mit einem kritischen Katalog*, Cologne, 1964, pp. 99–100 and 211, nos. 139–141, illustrated.

H. Westhoff-Krummacher, *Barthel Bruyn der Ältere als Bildnismaler*, Munich, 1965, p. 23.

I. Lübbeke, *Early German painting, 1350-1550: In The Thyssen-Bornemisza Collection*, London, 2001, p. 165.

Bartholomäus Bruyn the Elder was one of the most important painters working in early sixteenth century Cologne. This beautifully preserved triptych, dating to circa 1535-1540, was painted when Bruyn was working at the height of his powers; it is one of a very small group of his large religious works to include the painter's self-portrait and remains one of the only complete triptychs by the painter to remain in private hands.

One of the most remarkable elements of the Brauweiler Triptych is the figure in the background of the central panel who looks directly out towards the viewer. This





D. ARNOLD. A. BRVWEILER AETATIS ANNORVM

78. CIVITATIS COLONIEN. 12. COS.





Fig. 1 Bartholomäus Bruyn the Elder, *Self-Portrait* © University of Michigan Museum of Art

has long been cited as a self-portrait of the artist and comparison to other known pictures of Bruyn can be seen to confirm this hypothesis. A medal made by Friederich Hagenauer in 1539 represents the only securely known portrait of Bruyn to survive, however given that this shows the painter in strict profile, it makes a somewhat awkward comparison to the present portrait of the artist. The shape of the nose, mouth and chin, however, are undeniably comparable. A portrait by Bruyn in the University of Michigan Museum of Art has also now been recognised as a self-portrait, showing the painter as a relatively young man in *circa* 1525, possibly on the occasion of his marriage (fig. 1). This thus forms the basis of subsequent identifications of the artist in his other works.

James Collier, in an article on the Michigan *Self-Portrait*, suggested that a further five putative self-portraits were included in

larger altarpiece compositions between 1522 and 1555 (J. Collier, 'A Self-Portrait by Barhtel Bruyn the Elder', *Bulletin of the University of Michigan Museums of Art and Archaeology*, VI, 1986, pp. 58-60). Though these are not recorded in contemporary documentary sources, the similarity of the features across the group, and the direct gaze of four of them present a convincing case for the likelihood that some, if not all, were portraits of the artist. Collier includes in his discussion of the self-portraits the figure for Saint Arnold in Bruyn's *Resurrection* (*circa* 1525-1530, Cologne, St. Kunibert; Tümmers no. A62); a background figure in the Crucifixion panel of the Essen Altarpiece (*circa* 1522-1525, Essen, Münsterkirche; Tümmers no. A42); a figure standing in the portico in the *Legend of Saint Victor* (1529, Cologne, Wallraf-Richartz Museum; Tümmers no. A92); the figure looking directly out of the crowd in the panel of the parting of Saint Helena in the Xantener Altarpiece

(*circa* 1529-1534, Xanten, Stiftskirche, St Victor; Tümmers, no. A98); and in the meeting of Abraham and Melchizedek in the triptych of the *Last Supper* (*circa* 1550-1555, Cologne, St Severin; Tümmers, no. A180). Some of these do not appear to be convincingly similar enough to the Michigan portrait to be counted as true self-portraits. Given, however, what can be seen of the painter's physiognomy from the other examples, it seems highly likely that the figure in the reverse of the central Nativity in the present triptych can be securely regarded as a rare self-portrait of the painter, making it one of only a very few occurrences in the master's *oeuvre*.

Including self-portraits in this way was not uncommon and had a relatively long tradition in the Netherlands and Germany during the fifteenth and early sixteenth centuries. Rogier van der Weyden, for example, famously included his own likeness in his monumental panels of the



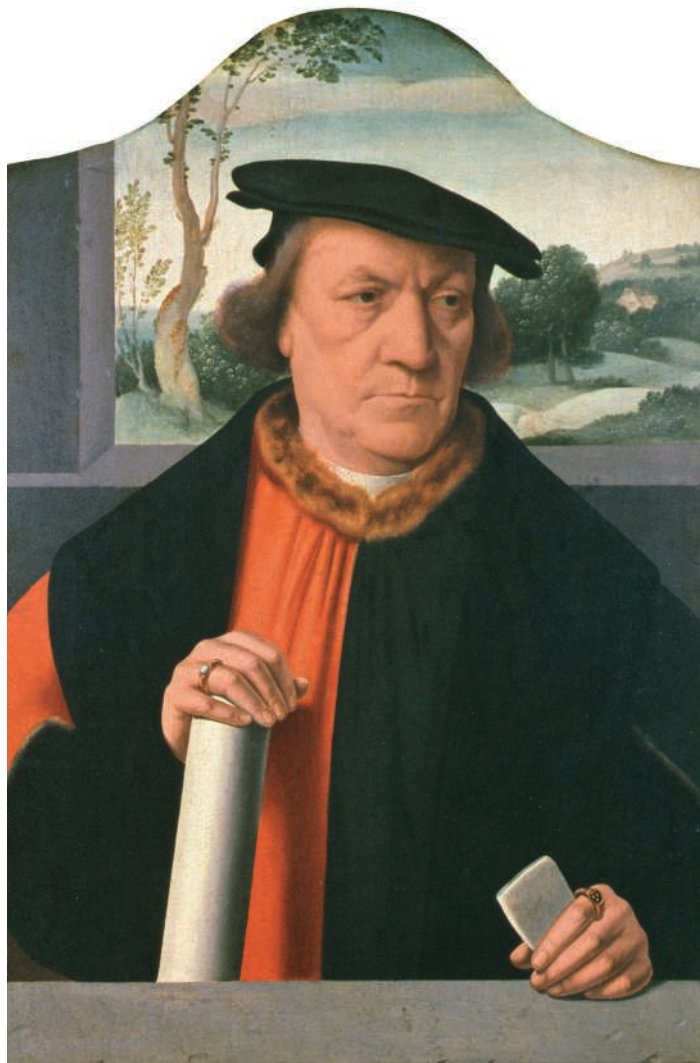


Fig. 2 Bartholomäus Bruyn the Elder, *Counsellor Arnold Von Brauweiler*
© Wallraf-Richartz Museum, Cologne, Germany / Bridgeman Images

Justice of Trajan and Herkinbald, which hung in the Council chambers of the Town Hall in Brussels until their destruction during the bombardment of the city in 1695 (the composition is though recorded in an early tapestry copy in the Historisches Museum, Bern). Joos van Cleve, who like Bruyn trained in the workshop of Jan Joest in Kalkar, included a number of self-portraits in paintings throughout his career, including pictures made in the workshop of his master, like that included in the left background of the panel of the Raising of Lazarus from the Kalkar Altarpiece (Kalkar, Sankt Nikolai Kirche). Van Cleve also used his own features in, among others, the figure of Saint Reinhold in his Saint Rheinhold Altarpiece (1516, Warsaw, Muzeum Narodowe w Warszawie, inv. no. 1855007); in both paintings of the Adoration of the Magi of *circa* 1517-1518 (Dresden, Gemäldegalerie, inv. nos. 809

and 809A) and in the Santa Maria della Pace Altarpiece (*circa* 1526, Paris, Musée du Louvre, inv. no. 1996). The knowledge that van Cleve and Bruyn must have had of each other's work, and their shared apprenticeship with Joest, must have served to augment this practice in their work and to have encouraged the painters to use this idea.

The circumstances of the commission of the Brauweiler Triptych are not known. Given that it dates to *circa* 1535-1540, it was perhaps commissioned in celebration of the patron Arnold von Brauweiler's mayoral election in 1537. The relatively small, intimate scale of the triptych suggests that it was intended for a private chapel of the Brauweiler family, though the inclusion of their coats-of-arms indicates at least a semi-public location, presumably in a familial chapel in a Cologne church.

Arnold von Brauweiler was a prominent citizen of Cologne. Born the son of an ironmonger, he worked as a merchant in the city, rapidly establishing himself as a wealthy, respected member of civic society. His great wealth is testified to by his purchase of 37,000 florins worth of jewellery in 1508, which had originally been commissioned by the Holy Roman Emperor Friedrich III but remained with the goldsmiths Wilhelm and Reinbold Kessel after his death in 1493. As a prominent member of the city council, Brauweiler served as mayor of Cologne thirteen times from his election in 1517 or 1518 until his death in 1552.

Brauweiler had been painted previously by Bruyn in a secular portrait, depicting him in the robes of the Burgomaster of Cologne (fig. 2). Holding a letter in his left hand and resting his right on the mayoral

staff, the sitter is placed before a low stone wall, and dated on the frame to 1535, the year Brauweiler held the office of mayor for the seventh time. In both the 1535 portrait and this triptych, Brauweiler is dressed in a robe of black and red trimmed with brown fur at the collar, the ceremonial costume and colours worn by the mayors of Cologne. The black cap, a rather more ubiquitous garment, was worn by all members of the city council.

Rather than wearing official or ceremonial costume, his wife Helena (or Hilgin) Bruggen, is here dressed at the height of fashion for the mid- to late-1530s in Cologne. Her high-waisted dark green dress, trimmed at the sleeves and hem with wide bands of black, are typical of the clothes worn by many of Bruyn's wealthy patrons. She likewise wears a black, fur-lined partlet over a white chemise with a heavy gold chain around her neck. Her hair is covered by a black and gold cap with a short veil and winged edges, which turn up at her cheeks. The profusion of rings which adorn her hands and the fur lining of her gown attest to her high status and position of wealth as the wife of a high-ranking city official.

Both donors are presented to the Holy Family in the central panel of Bruyn's triptych by saints. Brauweiler is accompanied by Saint Gereon, one of the patron saints of Cologne and widely depicted in the city with the other patrons Saint Ursula and the three Magi. He was famously depicted in Stefan Lochner's Dombild Altarpiece with his company of soldiers in the 1440s. Though not associated with Brauweiler by name, as patronal saints often were in devotional portraits, his position as a patron saint of the city and Brauweiler's position as mayor serves to explain his inclusion. Hilgin Bruggen is presented by Saint Barbara, who is shown in a regal dress of figured cloth-of-gold with sleeves of pink silk shot with blue, and a red mantle draped over her arm. She stands before the tower in which she was imprisoned and holds a book and peacock feather in her hand. The feather was not a typical inclusion during the early to mid-fifteenth century and only truly began to develop as a standard iconographic trope for the saint during the beginning of the sixteenth century.



JAN BRUEGHEL II

(Antwerp 1601-1678)

The Temptation of Saint Anthony

oil on panel
12¼ x 17¼ in. (31.2 x 45 cm.)

£80,000–120,000

\$110,000–160,000
€89,000–130,000

PROVENANCE:

Acquired by Franz Urbig (1864-1944), Villa Urbig, Babelsberg, circa 1915, and thence by descent.

This atmospheric, brilliantly rendered nocturnal landscape is a fine elucidation of one of the most popular hagiographic subjects in art history. The story of the temptation of Saint Anthony had been disseminated throughout Europe by Jacobus da Voragine's *The Golden Legend* and served as a continuous source of imagination and invention for generations of artists. This small work combines Jan Brueghel the Younger's technical assurance and inventive capabilities with his skill in creating impressive, panoramic *Weltlandschaft* views.

The composition of *The Temptation of Saint Anthony* is based on a drawing by Jan Brueghel the Elder, the painter's father, now in the Kunsthalle, Hamburg (fig. 1).

The drawing focuses on the lower left of the composition and the host of demons and devils clamouring around the saint and appears to have established the precedent for the subject for both Jan Brueghel the Elder and his son. The Elder produced six variations of the subject: the closest version to the present work, and the Hamburg drawing, is a painting now in a private collection (K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625)*, Lingen, 2008-10, II, pp. 616-20, no. 293), which likewise focuses the scenes of temptation at the lower left of the composition, allowing the rest of the picture surface to be filled by a vividly rendered nocturnal landscape, enlivened by the light of burning buildings (one clearly identifiable as the famed ruins of the Temple of the Sibyl at Tivoli which had been carefully studied by both Jan Brueghel the Elder and Younger during their respective journeys to Italy). The greatest departure from these

prototypes in the present panel is in the figure of the richly attired young woman reaching out to touch the saint. In Jan Brueghel the Younger's panel, she appears to more actively pursue her temptation of the saint; her features are softened and her face turned towards him, in a way the same figure does in Jan Brueghel the Elder's *Temptation of Saint Anthony* in the Kunsthistorisches Museum, Vienna (inv. no. 667), shown seated beside the saint who diligently ignores her advances. In line with the precedents established by his father, the present woman is dressed in clothes fashionable for the end of the sixteenth century with a high standing ruff, loose over dress and tight bodice. The fantastic creatures which fill Saint Anthony's lean-to hut are, for the most part, faithfully transferred from the Hamburg drawing, from the winged creature (standing just behind the saint's temptress) holding a charger on which sit two frogs, to the horned devil who holds a lavish gold chain and covered cup to distract the saint's attention from his Holy book.

The picture was acquired by Franz Urbig, a German banker and entrepreneur, who in 1915 commissioned Mies van der Rohe to design his home in Potsdam-Babelsberg, the so-called Villa Urbig. The villa, where this panel was displayed until circa 1943, served as a salon for the Berlin art world in the 1920s, frequented by writers and artists including Carl Zuckmayer and Max Liebermann. During the Potsdam conference Winston Churchill and Clement Atlee stayed in the villa; it was restituted to the family after the fall of the Berlin Wall in 1989.

We are grateful to Professor Klaus Ertz for confirming the attribution after inspection of the original.



Fig. 1 Jan Brueghel the Elder, *The Temptation of Saint Anthony*, Kupferstichkabinett © Hamburger Kunsthalle / bpk
Photo: Christoph Irrgang



DAVID TENIERS II

(Antwerp 1610-1690 Brussels)

A festival of monkeys

signed 'D. TENIER fe' (lower left) and dated '1633' (upper left, on the coat-of-arms)
oil on copper
13 x 16 $\frac{5}{8}$ in. (33 x 42 cm.)
inscribed 'BON VIN DAY' (upper left, on the sign)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

Lord Charles Townshend (1769-1796), London;
his sale (t), Christie's, London, 11 April 1835, lot 20
(6.45 gns. to Yates).
Adrian Hope (d. 1863); his sale (t), Christie's,
London, 30 June 1894, lot 18, as 'Brueghel de
Velours and David Teniers' (6 gns. to Davis).
Karel Ooms-Van Eersel, Antwerp; her sale,
Antwerp, May 1922, lot 193.
J.F. Leitner; Sotheby's, Château de Cleydael,
Aartselaar, Belgium, 13-14 October 1987, lot 478,
as 'Abraham Teniers', where acquired by,
with Johnny van Haeften, London.
Anonymous sale [Property of a Private Collector];
Sotheby's, New York, 28 January 1999, lot 264
(\$250,000), where acquired by,
Saul and Gayfryd Steinberg collection; Sotheby's,
London, 22 January 2004, lot 63, where acquired
by the present owner.

EXHIBITED:

Antwerp, Koninklijk Museum voor Schone
Kunsten, *David Teniers the Younger; Paintings and
Drawings*, 11 May-1 September 1991, pp. 34-7, no.
5, illustrated (catalogue by Margret Klinge).

LITERATURE:

P. Bautier, 'Les tableaux de singeries attribués
à Teniers', *Annales de la Société Royale d'
Archéologie de Bruxelles*, XXXII, 1926, p. 88.

Ripe with symbolism, moralising intent
and a playful sense of humour, this picture
belongs to the small group of monkey
scenes that Teniers painted early in his
long and prolific career. Signed and dated
1633, when he was 23 years old, it was
made the year after which Teniers was
admitted to the Guild of Saint Luke in

Antwerp. He saw fit to include the picture
together with another monkey scene
(which was sold at Christie's, New York,
19 April 2007, lot 23) in his wonderful
self-portrait, *The Artist in his Studio*, dated
1635 (fig. 1; Private collection). Teniers
shows himself on the left at his easel,
and the edge of this present lot can be
seen on the floor to the right, propped
up against a work showing *The Holy
Spirit before Saint Teresa*, which relates
to Rubens's composition of circa 1614-15
in the Boijmans van Beuningen Museum,
Rotterdam. Its prominent placement
indicates the importance that Teniers
himself attached to it, giving it visibility
in a work that served to showcase his
talent and interest in a range of genres
at a moment when his career began to
blossom.

Klinge (*op. cit.*, p. 34) suggests the picture
may be a parody of soldierly behaviour,
with a warning to guard against the
excesses of drinking and eating. This
message is made unmistakably clear by
the drawing (or print) above the entrance
to the tent: the motto reads 'Bon Vin Day',
which is being celebrated with gusto all
around, while above is a tethered owl, with
a pair of spectacles and a candle. This is
a clear allusion to the proverb 'Wat beaten
kaers of bril, als den uijl niet sien en wil'
(‘What good are spectacles and a candle,
when the owl does not want to see’),
which guards against overrating sensual
pleasures. Klinge further suggests that the
gallows in the distance may relate to the
deadly sins of pride and gluttony, as many
drunkards ended their days on the gallows.



Fig. 1 David Teniers II, *The Artist in his Studio*, Private collection



20

MARTEN VAN CLEVE I

(Antwerp c. 1527-1581)

The Wedding Dance

oil on panel
28 3/4 x 42 1/2 in. (72.5 x 106.5 cm)

£200,000–300,000

\$270,000–390,000
€230,000–330,000

PROVENANCE:

Private collection, Italy.

LITERATURE:

K. Ertz and C. Nitzte-Ertz, *Marten van Cleve (1524-1581): Kritischer katalog der Gemälde und Zeichnungen*, Lingen, 2014, pp. 68 and 206, no. 169, as 'a self-contained version of the composition'.

The theme of wedding feasts and dances became 'one of the most popular of all subjects in Flemish painting at the beginning of the seventeenth century' (G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 188), regularly featuring in the work of some of the leading artists from the mid-sixteenth century onwards. Though the biographical details of his life remain scarce, Marten van Cleve remains, along with his near contemporary Pieter Bruegel the Elder, one of the most significant of these painters and an enduring influence on succeeding generations of artists.

Primarily painting scenes of contemporary life, van Cleve's *oeuvre* has been steadily reconstructed over the last few decades. This not only allows for a greater understanding of van Cleve's artistic personality, but also allows his influence to be appreciated. Several features of his work bear conspicuous stylistic similarities with the hand of Pieter Brueghel the Younger, exemplified by the formal parallels which can be identified in many of the faces of the dancing revellers in the present *Wedding Dance*.

The composition ultimately derives from a composition by Pieter Bruegel the Elder, surviving in an engraving by Pieter van der Heyden (c. 1525-1569), published after 1570 by Hieronymous Cock, and in a painting at the Detroit Institute of Arts, attributed to Bruegel himself (fig. 1). While the attribution of the once universally

accepted Detroit panel has recently been questioned by Klaus Ertz, who suggested that it may be a contemporary copy of a lost original, both it and the print are recognisable as the prototypes for van Cleve's composition. Van Cleve paid particular attention to the engraving, it appears, when composing the present work and each of the key figure groups, along with the construction of space, finds a close comparison with van der Heyden's engraving.

While the focus of van Cleve's picture, and that of the prototypes, remains on the dancing revellers in the foreground, the centre of *The Wedding Dance* is the bridal group which in both is moved towards the background of the composition. In line with van der Heyden's engraving, however, it remains somewhat more conspicuous in van Cleve's painting. The bride is seated before a precariously raised curtain with a bridal crown, or coronal, hung above her head. On a table before her, a pile of coins, presumably her dowry, are laid out and the marriage contract is being signed. As so often the case with contemporary genre scenes of the period, the painting also contains a moralising element, in this case made clear by the comic verses inscribed along the bottom of van der Heyden's engraving. The bride, the lines inform the viewer, remains seated at her table because she is pregnant ('sij ghaet vole n soete', 'she's full and sweet') and therefore cannot join in the revelry.



Fig. 1 Pieter Bruegel the Elder, *The Wedding Dance* © Detroit Institute of Arts, Detroit / Bridgeman Images



PROPERTY FROM A PRIVATE COLLECTION

* 21

AMBROSIUS BOSSCHAERT I

(Antwerp 1573-1621 The Hague)

Flowers in a berkemeyer with shells in a stone niche

oil on panel
24¾ x 17½ in. (63 x 43.4 cm.)

£300,000–500,000

\$400,000–650,000
€340,000–550,000

PROVENANCE:

with Wolf, Amsterdam, before 1928.
with Curt Benedict, Paris, 1928.
with Julius Böhler, Munich, 1929.
with Eugene Slatter, London, 1951.
Private collection, Egypt, by 1951, until 1984.
Anonymous sale; Hôtel Drouot, Paris, 12
December 1984, lot 13.

EXHIBITED:

Brussels, Palais des Beaux-Arts, *La nature morte
hollandaise: Les Principaux Représentants, Ses
Origines, Son Influence*, 1929, p. X, no. 15.

LITERATURE:

E. Zarnowska, *La Nature-morte hollandaise.
Les principaux représentants, ses origines, son
influence*, Maastricht, 1929, p. 7, no. 17, illustrated.
L.J. Bol, *The Bosschaert Dynasty: Painters of
Flowers and Fruit*, Leigh-on-Sea, 1960, p. 64, no.
32, pl. 20.

Ambrosius Bosschaert's career coincided with two of the most significant developments of his time: the emergence of the scientific age, characterised by an increasing curiosity in the natural world, and the discovery of the Americas, allowing for the opening of new trade routes and the sudden import of exotic objects and products, including new plants, from the New World. The city of Middelburg, where the Bosschaert family settled in *circa* 1587 following the religious persecutions they had faced in Antwerp, was an important centre for this new botanic field. The city's gardens boasted the most comprehensive collections of flora in Holland, and before 1587, Middelburg had been the home of the physician and botanist Mattias de l'Obel, whose *Icones stirpium, seu, Plantarum tam exoticarum, quam indigenarum (Images of plants, both exotic and native, for students of botany)* consisting of a vast series of scientifically recorded engravings of plants, was published in 1591, probably constituting the first attempt to classify plants according to their natural affinities rather than medicinal use.





Such types of image were invaluable not only to the scientifically minded, but also to artists like Bosschaert, allowing study of rare and desirable plants even when the live specimen was not available. Indeed, it has been suggested that Bosschaert himself worked to produce individual watercolour 'portraits' of flowers soon after his registration with the Middelburg Guild of Saint Luke in 1593. This certainly goes some way in explaining the extraordinary accuracy which characterises the flora of his oil paintings and suggests that he may also have had privileged access to the collections of leading botanists in Middelburg in order to study their specimens first hand. Bosschaert, along with his contemporaries Jan Brueghel the Elder, Jacques de Gheyn the Younger and Roelandt Savery, pioneered the still life and flower piece genres in the Netherlands during the first years of the seventeenth century. The 'flower piece' (pure flower still life) was typically created through the careful selection and compilation of individual studies arranged into a harmonious composition, presenting the viewer with an ideal combination of perfect specimens. Frequently the blooms, depicted with almost scientific exactitude, were grouped and arranged artificially, into horticulturally impossible bouquets since each blossom flowered during a different season. They served therefore not only as a record of the beauty of the flower, but also a substitute to an actual bulb, which not only became increasingly expensive as the early seventeenth century progressed, but which also lasted only fleetingly. These paintings thus catered to the new interest in the natural world and can be seen to eschew the overtly religious symbolism which frequently characterised other genres of still life. Nature itself, however, was often imbued with Christian connotations. As Erasmus of Rotterdam had written in his *Convivium Religiosum* of 1552 'we are twice pleased when we see a

painted flower competing with a living one. In one we admire the artifice of nature, in the other the genius of the painter, in each the goodness of God' (M. Westermann, *A Worldly Art: The Dutch Republic, 1585-1718*, New Haven and London, 1996, p. 90).

Dr. Fred Meijer has dated the *Flowers in a berkemeyer with shells* late in Bosschaert's career, to circa 1618, comparing the painting to the *Bouquet of Flowers* in Copenhagen (fig. 1; Statens Museum for Kunst, inv. no. KMSsp211) also dated to that year. Indeed, the artist's use of a niche to frame the glass and flowers and the shell's place on the ledge are highly similar. The shells used in both pictures evidently come from the same preparatory drawing. The present composition however, unlike

the somewhat larger and more ambitious grouping of flowers in the Copenhagen picture, consists almost exclusively of roses. Again, these were likely based on Bosschaert's stock of carefully observed preparatory drawings and thus can be identified in other works by the painter. The large pinkish white rose at the bottom of the bouquet (closest to the edge of the glass) can, for example, be recognised in the *Bouquet of Flowers* in Paris (Musée du Louvre, inv. no. R.F. 1984-150) which also shows the glass jutting out over the edge of the shelf on which it stands.

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



Fig. 1 Ambrosius Bosschaert I, *Bouquet of Flowers in a Stone Niche*
©Statens Museum for Kunst, Copenhagen





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

22

PIETER BRUEGHEL II

(Brussels 1564/5-1637/8 Antwerp)

The Wedding Procession

signed and dated 'P-BREVGHEL:1626' (lower right)
oil on panel
29¼ x 46⅝ in. (74 x 118.5 cm.)

£300,000–500,000

\$400,000–650,000

€340,000–550,000

PROVENANCE:

In the family of the present owner for at least 60 years.

This is a hitherto unknown treatment of one of Pieter Brueghel the Younger's most charming subjects, representing a notable addition to seven versions which have been firmly attributed to the artist. Of these, only five are signed and dated: two from 1623, one from 1627 and two from 1630, making this the only version from 1626 (see K. Ertz, *Pieter Brueghel der Jüngere*, Lingen, 2000, II, nos. E818-E824).

In these popular works the bagpipe player leads a wedding procession towards the village church. He is followed by the

bridegroom and his male relatives, while the bride, together with her family and friends, follow another bagpipe player behind. In the distance on the right the wedding feast is being prepared. The composition is thought to be based on a lost prototype by the artist's father, Pieter Bruegel the Elder (c. 1528-1569). A painting in the Musée Communale de la ville de Bruxelles, which was once considered to be the original, is now convincingly given to Pieter Brueghel the Younger's brother, Jan Breughel the Elder (see K. Ertz, *Pieter Breughel der Jüngere-Jan Brueghel der Ältere. Flämische Malerei um 1600. Tradition und Fortschritt*, exhibition catalogue, Villa Hügel, Essen, 1997, p. 122).



DAVID TENIERS II

(Antwerp 1610-1690 Brussels)

A guardroom interior with a page among armour and drums, soldiers seated at a table beyond

signed 'D-TENIERS· fecit' (lower right)

oil on canvas

17½ x 22⅞ in. (44.3 x 58.2 cm.)

with brushmark on the reverse 'Soy De Farinelo'

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

Carlo Maria Broschi, called Farinelli (1705-1782),
Bologna, inv. no. 83.

LITERATURE:

F. Boris and G. Cammarota, 'La collezione di Carlo Broschi detto Farinelli', *Accademia Clementina. Atti e Memorie*, XXVII, 1990, p. 211, inv. no. 83.

We are grateful to Dr. Margret Klinge for confirming this as a hitherto unknown and notable addition to the extensive *oeuvre* of David Teniers. In the eighteenth century it belonged to Carlo Maria Broschi, called Farinelli (1705-1782), whose ownership is established by the inscription

on the reverse of the canvas. Farinelli was the most celebrated and financially successful of the *castrati* who were the star performers of his age. His collection has been comprehensively studied by Boris and Cammarota (*loc. cit.*), who published the posthumous inventory of 1783, which records the contents of the singer's villa at Bologna, which passed to his nephew but was to be sold in 1798. Farinelli owned some 260 pictures, excluding works on paper, and clearly arranged these with some care. The inventory started in the 'Sala Grande' of the 'Appartamento Superiore', where Farinelli is known to have kept a billiards table: there was a portrait of Pope Benedict X and twenty-one portraits of sovereigns at whose courts he had sung, including the Emperors Charles VI and Francis; Kings Louis XV of France; Philip V; Ferdinand VI and Charles III of Spain; Carlo Emanuele and Vittorio Amadeo of Sardinia and two of Ferdinand IV of Naples, their wives and children. Portraits of Farinelli himself by Jacopo Amigoni and Corrado Giaquinto, valued respectively at 1,000 and 600 lire respectively, were placed in the first of two antechambers, with 57 other pictures, including two valued at 1,000 lire a piece given to 'Bowermanz' (Wouwerman) and works of lesser value by Amigoni, de Mura, Nogari and others, as well as a pastel by a daughter of Amigoni. The most highly valued of Farinelli's pictures, an unidentified Murillo at 3,000 lire, was in the 'Secondo Gabinetto', next to it was this Teniers, valued at 1,500 lire, the second highest price for a picture in the inventory. There were twenty-two other

pictures in the room, including works given to Velázquez, Ribera, Stanzione, Preti, Giordano, de Mura and Giaquinto, the most highly priced of which was Preti's untraced *Judith* at 1,000 lire.

While the overwhelming majority of Farinelli's pictures were by Italian and more specifically – for he came from Andria – Neapolitan artists, it is not surprising in view of the pattern of his own career that many of those by contemporaries were by artists who worked outside Italy, like Amigoni and Giaquinto, or were substantially dependent on foreign patronage like Nogari. Of the more than twenty Dutch and Flemish pictures Farinelli acquired, this Teniers was to judge from its relatively high valuation the most distinguished. The inscription in Spanish on the reverse established that he owned it when in Madrid, and thus prior to his return to Italy in 1761; it may well have been acquired there. One other picture given to Teniers is listed in the inventory, no. 187, a small panel of 'Fiamminghi che studiano la Musica'. This was presumably the 'Boors singing', which was bought by James Irvine in Italy in 1804 and, according to William Buchanan (*Memoirs of Painting*, London, 1824, II, p. 148), had been 'given by the King of Spain' to Farinelli; despite this provenance it was only valued at 100 lire in 1783. Given the very considerable number of works by Teniers in the Spanish royal collection, it seems not unlikely that the picture under discussion was also a royal gift.



Corrado Giaquinto, *Portrait of Carlo Broschi, Il Farinelli (1705-1782)*
© Civico Museo Bibliografico Musicale, Bologna, Italy / Bridgeman Images



PROPERTY OF A LADY

24

HENDRICK GOLTZIUS

(Mülbracht 1558-1617 Haarlem)

Mars and Venus

signed with monogram and dated 'HG. / 1616'
(centre right, on the buckle of the strap)
oil on canvas
37 x 30 in. (93.9 x 76.2 cm.)

£300,000–500,000

\$400,000–650,000
€340,000–550,000

PROVENANCE:

(Possibly) Herman Becker, listed in an inventory of
19 October 1678, inv. no. 9: 'In de sael naest het
voorhuijs: no. 9 een Mars en Venus van Goltzius'.
In the family of the present owner since the early 20th
century.

LITERATURE:

(Possibly) L.W. Nichols, *The Paintings of Hendrick
Goltzius 1558-1617. A Monograph and Catalogue
Raisonné*, Doornspijk, 2013, pp. 212 and 353, no. B-52.



Sensual and provocative, this hitherto unrecorded picture, depicting a famous tale of Olympian adultery, is an important addition to Hendrick Goltzius's late *oeuvre*. A pivotal figure in the transition from Dutch Mannerism to Classicism, Goltzius started his career as one of the most influential engravers of late sixteenth-century Europe. Working in the prosperous city of Haarlem, Goltzius's exuberant and widely-disseminated designs set the tone for Mannerism across Northern Europe. In 1600, Goltzius turned to painting, rapidly reaching the same level of accomplishment that he had attained with his graphic work.

The story of the illicit liaison between Venus and Mars was told by Homer in the *Odyssey* (8:226-367) and later recounted in Ovid's *Metamorphoses* (4:171-189). Venus, goddess of love, married to Vulcan, the god of fire, betrayed her husband with Mars, the god of war, laying with him in her palace. Upon learning of his wife's infidelity from the sun god Apollo, Vulcan decided to punish the adulterous couple by trapping them in an invisible bronze net and exposing their shameful act to an assembly of other gods. A popular subject in early seventeenth-century Netherlands, due to its moralistic connotations and erotic potential, Goltzius had treated this amorous theme previously in a famous engraving of 1585 (fig. 1; Hollstein 137.1). Brimming with energy and with a mannerist flourish indebted to Bartholomäus Spranger (see lot 13), this print depicts the climactic moment of the lovers' exposure, surprised by the sudden interruption of the celestial court. He treated the same dramatic moment in another print of 1590 (Hollstein 223). By contrast, this picture depicts the beginning of the amorous liaison, the moment when Mars, his face flushed with desire, his eyes gleaming with anticipation, eagerly embraces the goddess, who gently tempers his advances while turning to confront the viewer. A picture of the same subject, possibly the present lot, is recorded in the inventory of Herman Becker in 1678, see Nichols (*op. cit.*).



Fig. 1 Hendrick Goltzius, *Venus and Mars*



Fig. 2 After Hendrick Goltzius, *Allegory of Touch*





Fig. 3 Hendrick Goltzius, *Jupiter and Juno*, Private collection

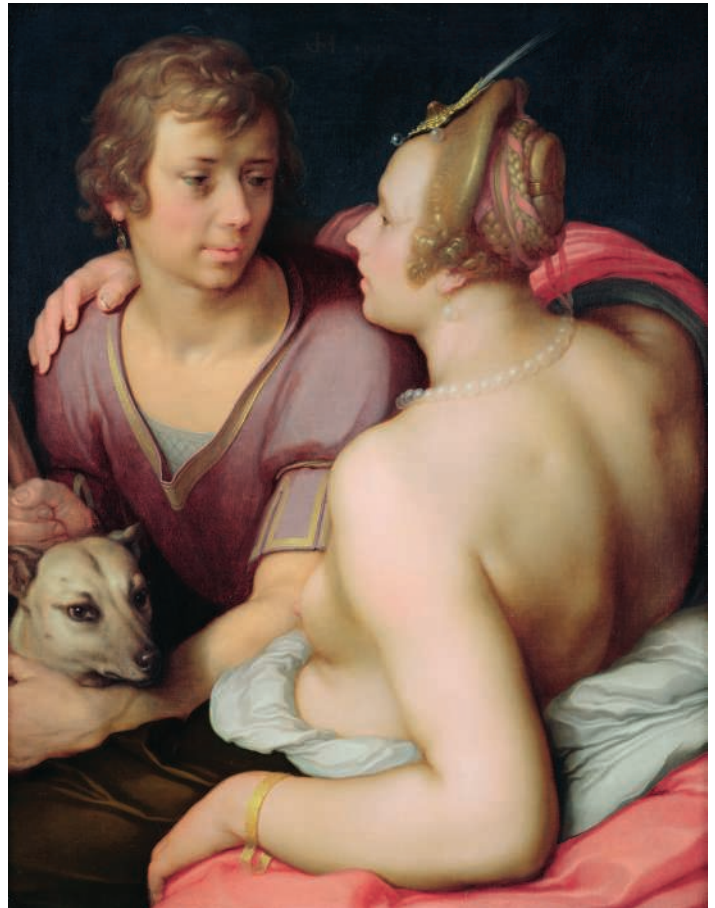


Fig. 4 Cornelisz. van Haarlem, *Venus and Adonis*
© Musée des Beaux-Arts, Caen, France / Bridgeman Images

The half-length format is reminiscent of Goltzius's graphic series on the Five Senses, which depict similarly flirtatious couples each engaged in activities alluding to one of the senses (fig. 2). If originally part of such a cycle, the present picture may have represented the sense of Touch. More likely, however, is the possibility that *Mars and Venus* was originally paired

with another depiction of divine desire, for example Goltzius's *Jupiter and Juno* (fig. 3; Private collection). The two pictures not only share the same distinctive half-length format and are of nearly identical dimensions, but they are also stylistically consistent, and together their compositions offer remarkable symmetry, both presenting a self-confident goddess

gazing out to the viewer while being embraced by their partner.

There seems to have been a trend for half-length depictions of mythological couples in Haarlem in the mid-1610s. A canvas of roughly equal dimensions depicting *Venus and Adonis* (fig. 4; Caen, Musée des Beaux-Arts) was painted two years earlier (1614)



Fig. 5 Cornelisz. van Haarlem, *Venus and Mars*, whereabouts unknown



The present work

by Goltzius's friend Cornelisz. van Haarlem. A second picture by Cornelisz. of *Mars and Venus* (fig. 5; present location unknown), painted in the same year and again on a similar scale, bears an even more striking comparison with Goltzius's image. The two compositions are extremely similar: the two figures are in a nondescript, shallow space, with the female shown pressing her

left hand against her insistent companion's chest, whose right hand in turn rests on her shoulder. Given their friendship and close artistic collaboration - Goltzius engraved a large number of Cornelisz.'s paintings earlier in his career - this link can hardly be coincidental and Cornelisz.'s composition is therefore likely to have provided an important pictorial source for

the present work. In his rendition of *Mars and Venus*, Goltzius has replaced the old man with a youthful Mars, identified by his plumed helmet, breastplate and crimson cape. Goltzius's goddess, however, is more akin to Cornelisz.'s courtesan; gazing immodestly and defiantly at the viewer in contemporary dress, her identity is only discreetly indicated by the rose wreath - Venus's emblematic flower - which adorns her braids.

25

NICOLAES BERCHEM

(Haarlem 1621 -1683 Amsterdam)

Crossing the ford

dated and signed '1654 / Bergem(?)' (lower left, on the rock)
oil on panel
15 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. (39.1 x 50.2 cm.)

£70,000–100,000

\$92,000–130,000
€78,000–110,000

PROVENANCE:

The Duke of Hamilton, Hamilton Palace Collection, by 1830, and by descent to, William-Douglas Hamilton, 12th Duke of Hamilton, 9th Duke of Brandon, 2nd Duke of Châtelherault (1845-1859); his sale (†), Christie's, London, 17 June 1882 (=1st day), lot 38 (700 gns. to J.H. Pollen).
with Thos. Agnew & Sons, London.
Hon. P.E. Brassey, and by descent.
with Johnny van Haeften, London, by 2005, where acquired by the present owner.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.*, London, 1830, V, p. 93, no. 292.

This highly-accomplished picture, in fine condition and dated 1654, belongs to a particularly productive and fertile period in Berchem's artistic career when memories of his presumed Italian journey were still fresh in his mind. Although there is no documentary proof that he travelled to Italy, such a journey seems almost certain given the character of his work. Arnold Houbraken claimed that Berchem went to Italy on at least two occasions: the first, in 1642 with Jan Baptist Weenix and secondly, between 1651 and 1653. While there is no evidence to support his statement regarding the former but there is convincing circumstantial proof of the latter. The very few dated works from 1651-52 are significant as they may offer a clue to a more precise dating of his putative journey, especially since there are dated works from almost every other year of his artistic career. This hypothesis is further supported by the discovery of a picture, an *Italianate Landscape with Shepherds and Flock near a Bridge*, signed and dated 1651, (Milan, Castello Sforzesco, Museo d'Arte Antica) painted on a coarse type of Italian linen never used in the Netherlands.

The fluid brushwork and elegant evocation of bucolic life of this picture can be compared with other paintings from the same year of 1654 including, for instance, *Landscape with Ruins and Travellers* in the Los Angeles County Museum of Art

and *Italian Landscape with Figures* in the Wallace Collection, London. These landscapes share the same pronounced Italianate character, with a brilliant southern light, clear blue skies and distant views of mountains.

Berchem was remarkably prolific and his popularity endured after his death. It is notable that there were more engravings made in the eighteenth century after Berchem's work than any other Dutch artist, and he was highly sought after by collectors, including Alexander Douglas Hamilton (1767-1852), 10th Duke of Hamilton, to whom this picture belonged. He was educated at Harrow and Christ Church before making his Grand Tour to Italy where he acquired a taste for the fine arts. On returning to England, he pursued a successful career in politics and, in 1806, was sent as ambassador to the court of St. Petersburg. He became a trustee of the British Museum and President of the Royal Institution for the Encouragement of the Fine Arts in Scotland. He showed great connoisseurship in the large collection of pictures and objects with which he adorned Hamilton Palace. This Berchem hung in the Old State Rooms in the company of a number of Italian and Dutch pictures, including works listed as by Giorgione, Guercino, Correggio, Titian, Pontormo, Salvator Rosa, Ostade, van de Velde and van Goyen.



PROPERTY OF A PRIVATE COLLECTOR

* 26

JAN LIEVENS

(Leiden 1607-1674 Amsterdam)

The Liberation of Saint Peter

oil on canvas
37¾ x 40¼ in. (95 x 102 cm.)

£80,000–120,000

\$110,000–160,000
€89,000–130,000

PROVENANCE:

Private collection, Israel, by whom purchased before 1999.

Anonymous sale [Property of a Private Collector]; Sotheby's, New York, 27 January 2011, lot 175.

EXHIBITED:

Tel Aviv, Israel, Tel Aviv Museum of Art, 2010 (on loan).

Washington, D.C., National Gallery of Art; Milwaukee, Wisconsin, Milwaukee Art Museum; Amsterdam, Rembrandthuis, *Jan Lievens: A Dutch Master Rediscovered*, 26 October 2008–2 August 2009, no. 5.

LITERATURE:

L. DeWitt, *Evolution and Ambition in the Career of Jan Lievens (1607-1674)*, Ph.D. dissertation, 2006, p. 109, note 300.

The story of the Liberation of Saint Peter is found in the Acts of the Apostles, 12:6-10. Saint Peter had been sentenced to death and cast into prison by King Herod. On the night before his execution, he was awoken by an angel, who released him from his chains and commanded Peter to follow him to freedom; until the departure of the angel Saint Peter believed that it was no more than a vision. The story held particular significance in Christian theology where a connection was made between Peter's liberation and man's desire to be freed from the chains of original sin. It proved to be a popular subject during the Dutch Golden Age, from the Utrecht Caravaggisti to Rembrandt, and Jan Lievens here takes his cue from verse nine: 'So he went out and followed him, and did not know that what was done by the angel was real, but thought he was seeing a vision.'

As Constantijn Huygens, secretary to Stadholder Frederik Hendrik, Prince of Orange, noted in his journal-cum-autobiography of 1641, Lievens had a grandeur of invention and boldness in his early Leiden period that his close friend Rembrandt had yet to achieve (see

G. Schwartz, *Rembrandt, his Life and Paintings*, New York, 1985, pp. 73-6). This same confident gravitas can be observed in the slightly later series *The Four Evangelists*, in which the figure of John the Evangelist closely resembles that of the angel in *The Liberation of Saint Peter*. In his 2008 catalogue entry for the work, Arthur Wheelock speculates that the model for both may even have been Lievens himself (see *op. cit.*, p. 90).

As well as holding a significant position in the trajectory of Lievens's career, *The Liberation of Saint Peter* has a subsequent history of its own. The canvas support was at one point cut into twelve rectangular sections. According to Doron J. Lurie, curator at the Tel Aviv Museum of Art, who communicated the story at the time of the 2008 exhibition, this occurred when a former owner, a Russian living in the Ukraine, was forced to flee from the Red army. Loathe to leave such an important painting to the mercy of the oncoming hoard, he cut the work into pieces to fit it into his saddlebag. The picture was restored at the Tel Aviv Museum of Art.



STUDIO OF FRANS HALS

(Antwerp 1581/5-1666 Haarlem)

Laughing man with a jug, probably 'Pekelharing'

with indistinct signature 'Hals F.' and 'Hals' (upper left)
oil on canvas
26½ x 21¼ in. (67.3 x 55.3 cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

(Possibly) Anonymous sale [Baker]; Edward Foster, London, 25 April 1827 (=1st day), lot 8, as 'F. Hals' (2 gns. to Wright).
Mr. A.R. Severn.
Sir Guy Francis Laking, 2nd Bt. (1875-1919), London.
Sir George Donaldson (1845-1925), London.
M. van Gelder, Belgium.
H. van Hochem, Paris and New York.
Sir William van Horne (d. 1915), Montreal.
with Rob Smeets, Milan, by *circa* 1991, as 'Harmen Hals', where acquired by the present owner in 2007.

EXHIBITED:

Pittsburgh, Pennsylvania, Carnegie Institute, *Pictures of everyday life: genre painting in Europe, 1500-1900*, October-December 1954, no. 15, illustrated.

LITERATURE:

W. von Bode and M.J. Binder, *Frans Hals, sein Leben und seine Werke*, Berlin, 1914, no. 15, as 'Frans Hals'.
W.R. Valentiner, *Frans Hals. Des Meisters Gemälde in 318 Abbildungen. Mit einer Vorrede von Karl Voll*, Stuttgart, 1921, p. 61, as 'Frans Hals', with incorrect dimensions.
W.R. Valentiner, 'Frans Hals', *Abbildungen mit einer Vorrede von Karl Voll (Klassiker der Kunst)*, XXVIII, Stuttgart, Berlin and Leipzig, 1923, no. 65 as 'Frans Hals'.
W.R. Valentiner, *Frans Hals Paintings in America*, Westport, 1936, no. 11 as 'Frans Hals'.
G. Gratama, *Frans Hals*, The Hague, 1943, p. 54, fig. 31, as 'Frans Hals'.
R.H. Hubbard, *European Paintings in Canadian Collections: Earlier Schools*, Oxford, 1956, p. 150, as 'Frans Hals' and 'perhaps Judith Leyster'.
S. Slive, *Frans Hals*, London, 1974, III, p. 134, no. D17, fig. 131, under 'doubtful and wrongly attributed paintings'.
E.C. Montagni, *L'opera completa di Frans Hals*, Milan, 1974, pp. 89 and 91, no. 28g, illustrated, as a version of *The Rommelpot Player*.

This energetic figure epitomises the joviality of Frans Hals's genre works of the early 1630s. Using the central figure of *The Rommelpot Player* as a point of departure (Fort Worth, Kimbell Art Museum, inv. no. ACF 1951.01), the artist borrows the red beret of the winking boy behind him, suggesting that this studio variant of the composition was most closely referenced for the present work (see E.C. Montagni, *L'opera completa di Frans Hals*, Milan, 1974, pp. 89 and 91, no. 28). Professor Claus Grimm, after first-hand inspection, believes this picture to be an independent composition by an artist in Hals's studio, noting the free movement of the brushwork in the left sleeve and the brave rendering of the face.

Hals had many apprentices, which, according to Arnold Houbraken, included his younger brother Dirck, his sons, and his son-in-law Pieter Roestraten, along with Adriaen van Ostade, Adriaen Brouwer and possibly Judith Leyster, to whom the present work has previously been attributed (Hubbard, *op. cit.*). While *The Rommelpot Player* was supposedly completed in the early 1620s, the spirited, spontaneous strokes, intelligent tonal distinctions and tightly knit composition of the present picture is that of an artist fully absorbed in Hals's techniques and figures of the early 1630s, particularly comparable to his *Man with a beer jug* (Private collection, Holland; see S. Slive, *Frans Hals*, London, 1974, III, pp. 44-5, no. 74) in the treatment of the hands, pose and facial expression. Infrared examination (available upon request) reveals no underdrawing and

the brushwork consistent with the final composition, both positive indications that it originated in Hals's studio.

Merry and intoxicated, this figure's floppy red beret decorated with a spoon identifies him as a reveller at Shrovetide (called *Vastenavond* or 'Fasting Eve'), a carnival celebration on the eve of Lent, when public drinking and foolish behaviour was the norm. The detail appears in one of Hals's earliest known genre scenes, *Merrymakers at Shrovetide* (dated to 1615; New York, Metropolitan Museum of Art, inv. no. 14.40.605), with a spoon adorning the hat of a figure on the far left, and a beret comparable to our sitter's worn by the familiar character of the seventeenth-century comic stage, Hans Worst (John Sausage). The jug may further allude to the satirical character Pekelharing (Pickled Herring), seen centre left in the same composition, who was also treated by Hals in *Laughing man with a jug, known as the 'Peeckelhaeringh'* in 1628-30 (Kassel, Museum Schloss Wilhelmshöhe, inv. no. GK 216) and engraved by the local Haarlem engraver Jonas Suyderhoef (1613-1686), who annotated it with a poem declaring: 'Siet Monsieur Peeckelhaering an. En hout het met de vogte baek. Hy pryst een frisse volle kan. Dat doet syn keel is altyt braek' ('Mr. Pekelharing's wet lips show how he enjoys a fresh mug of beer because his throat is always dry'); the jug in this picture and the tally of drinks on the wall are likely symbolic of the figure.

We are grateful to Professor Claus Grimm for proposing the attribution after inspection of the original.



28

GERRIT VAN HONTHORST

(Utrecht 1592-1656)

Portrait of a gentleman, bust-length

signed and dated 'GHonthorst 1631' (upper left, 'GH' linked)
oil on canvas
27 $\frac{5}{8}$ x 23 in. (70 x 58.2 cm.)

£150,000–200,000

\$200,000–260,000
€170,000–220,000

PROVENANCE:

with Arthur Tooth and Sons, London, 1945.
Anonymous sale [The Property of a Gentleman];
Christie's, London, 9 December 1994, lot 284.
with Richard Green, London, where acquired by
the present owner.

LITERATURE:

J.R. Judson and R.E.O. Ekkart, *Gerrit van
Honthorst 1592-1656*, Doornspijk, 1999, p. 314, no.
469, pl. 356.

Following a sojourn in Italy from 1616 to 1620 and a highly successful period working for the royal family in England, Honthorst had returned to his native Holland by December 1628. He brought with him copies of his portraits of Charles I and Henrietta Maria as shepherd and shepherdess, gifts from the king to his sister Elizabeth Stuart and her husband Frederick V of Bohemia (the so-called 'Winter King'). The delivery of these pictures served to reintroduce the painter to the Bohemian court where he had been working as a drawing-master for the royal children before his introduction to Elizabeth's brother had been made and his subsequent invitation to London. His return to the continent led to a renewed flurry of commissions both from the Bohemian court and, at the same moment, from the Dutch Stadholder Frederick Hendrik (1584-1647) and his wife, Amelia van Solms (1602-1675), for whom Honthorst had likewise already worked, producing a series of decorative paintings.

Honthorst's portraits of the early 1630s are amongst the best in his *oeuvre*. In the same year that this *Portrait of a gentleman* was painted, he also began a pair of probable pendant portraits of the Stadholder and his wife, who would become perhaps his most frequent sitters and most important patrons. Dated 1631, the *Portrait of Frederick Hendrick* (The Hague, Mauritshuis, inv. no. L155) demonstrates the painter's keen ability to capture likeness as well as to represent his sitters in the most complimentary manner. It was probably in the same, or following year, that Honthorst painted his *Portrait of Amalia von Solms in profile* (The Hague, Mauritshuis, inv. no. L156) which can surely be regarded as one of the artist's finest. The sitter's features are delicately modelled and the position of her head angled just slightly away from a total profile so that the far eye is made visible and the features flatteringly softened.

The careful negotiation between refinement and likeness can again be appreciated in Honthorst's approach to his *Portrait of a gentleman*. The sitter, evidently one of high status and wealth, has yet to be identified, but his black silk doublet and striking lace collar clearly denote his position amongst the higher echelons of society. The date, 1631, suggests that the portrait may have been made in The Hague, when the artist was working for the Stadholder, at around the moment he was engaged in painting the Mauritshuis

portraits. If this indeed were the case, it is perhaps likely that the sitter was a member of the Stadholder's court. His expertly foreshortened hand suggests something of a rhetorical gesture and perhaps alludes to the courtly attributes of a diplomat and advocate. Throughout the 1630s, the courts of both Frederick Hendrik and the exiled king of Bohemia maintained a consistent demand for Honthorst's portraits, and the artist had by 1637 become so popular at the former that he had ousted the older Michiel van Mierevelt as official court painter of choice. The popularity of the painter's style, and of the patrons it attracted, naturally led to demand from outside court circles, from the urban elite seeking to imitate their fashions and patronage. It is, therefore, equally possible that the present sitter may have been a member of this latter group of patrons.

The sitter's broad brimmed black hat is something of a scarcity in Honthorst's known portrait oeuvre and very few of his male sitters are shown wearing them. Aside for the present portrait, the only notable exception is Honthorst's *circa* 1635 portrait of *Rupert, Prince Palatine, half-length* (Wilton House, Earl of Pembroke) which utilises a remarkably similar composition. The sitter's framing within the picture, treatment of the light falling across the sitter's face from the left along with elements of the costume all find resonance in the present lot.



PROPERTY OF A FAMILY TRUST

29

SIR PETER LELY

(Westphalia 1618-1680 London)

Portrait of a lady, traditionally identified as Barbara Palmer, née Villiers (1640-1709), Countess of Castlemaine and 1st Duchess of Cleveland, three-quarter-length, in a yellow dress, a coastal landscape beyond

oil on canvas
50¼ x 40½ in. (127.6 x 103.2 cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

Acquired by Arthur Nall-Cain (1904-1967), 2nd Baron Brocket, for Bramshill Park, Hampshire and later at Carton House, County Kildare, Ireland and by descent to the present owner.



Carton House, County Kildare, Ireland © geograph.org.uk



This sumptuous and beautifully preserved portrait is an outstanding example of Lely's work from the 1660s, the decade in which the artist firmly established his position as the pre-eminent portraitist of King Charles II's reign. The sitter's languorous pose, her direct gaze and rich satin dress, which is handled with consummate skill, display all the quintessential hallmarks of Lely's mature Baroque style.

Born to Dutch parents in the garrison town of Soest in Westphalia, Lely moved to England in the early 1640s. He initially specialised in landscapes with small figures and historical compositions of which his *Sleeping Nymphs* (London, Dulwich Picture Gallery) is the finest surviving example. However, such subject pictures did not lead to commercial success and by the late 1640s he had increasingly turned to portraiture. As Sir Anthony van Dyck and William Dobson, the most gifted native artist, had died in 1641 and 1646 respectively, and Cornelis Johnson had returned to Holland, Lely's precocious talent shone. He found patronage among a closely related group of families, the 'noble defectors', Northumberland, Leicester, Salisbury and Pembroke, who had all remained in London during the Civil War, united in political

sympathy and interest, and by a puritan dislike of Laudianism.

By the time of the Restoration of the Monarchy in England in 1660, which heralded a new artistic age with the pleasure-loving court of Charles II at its epicentre, Lely had established himself as the pre-eminent portrait painter 'in large' in the country, with the most prosperous business and the most influential patrons. Reflecting this reputation, in October 1661, King Charles II was to grant him an annual pension of £200 as the King's Principal Painter 'as formerly to Van Dyck', as well as naturalisation. The portraits which he executed over the following decades of the king, his family, his mistresses and many of the other central figures at court have allowed later generations an insight into this glamorous world. Of these characters it is undoubtedly the Restoration women of Charles II's court that form the dominant images of the reign. Sir Roy Strong wrote of these portraits: 'These are no longer beauties of the sunset but bawds who welcome oncoming night and its sports. They are voluptuous fleshy ladies, less often found in movement across a garden than slumped in a hollow in a landscape, exhausted from nameless exertions. Their eyelids droop, their bosoms are full and

expansive, and their dresses reveal more than they should. These goddesses are celebrated neither for virtue nor chastity. For a moment beauty and sex are aligned in a triumph of unashamed sensuality' (R. Strong, *The Masque of Beauty*, exhibition catalogue, London, 1972, p. 7).

That the sitter for this portrait had been traditionally identified as the King's most notorious mistress, Barbara Villiers, Duchess of Cleveland, should come as no surprise. A contemporary noted that after Lely had painted the most beautiful and powerful lady at court, the artist 'put something of Cleverlands face or her Languishing eyes into every one Picture, so that all his pictures had an Air one of another, all Eyes were Sleepy alike' (see C. MacLeod and J. Marciari Alexander, *Painted Ladies, Women at the Court of Charles II*, exhibition catalogue, London, 2001, p. 50).

We are grateful to Catharine MacLeod and Diana Dethloff for their assistance with this catalogue entry. They date the picture to the early 1660s and compare the yellow satin dress to that worn by Anne Hyde, Duchess of York, in Lely's portrait, now in the Scottish National Portrait Gallery, Edinburgh.



WILLIAM VAN DER HAGEN

(active The Hague c. 1720-1745 Ireland)

*An extensive view of Carton House, County Kildare, with
Maynooth in the distance*

oil on canvas, unlined
42% x 52% in. (107.6 x 133.6 cm.)
inscribed 'A view of Carton House / about the year 1730' (on the reverse)

£200,000–300,000

\$270,000–390,000
€230,000–330,000

PROVENANCE:

(Probably) Commissioned by Henry Ingoldsby (d. 1731), Carton House, County Kildare, and acquired with Carton House in 1739 by, Robert FitzGerald, 19th Earl of Kildare (1675-1743), Carton House, County Kildare, and by descent to his son, James FitzGerald, 20th Earl of Kildare, and later 1st Duke of Leinster (1722-1773), and by descent to, Edward FitzGerald, 7th Duke of Leinster (1892-1976), from whom acquired with Carton House in 1949 by, Arthur Nall-Cain (1904-1967), 2nd Baron Brocket, and by descent.

EXHIBITED:

Belfast, Ulster Museum; and Dublin, Municipal Gallery of Modern Art, *Irish Houses and Landscapes*, 27 June-22 September 1963, no. 26, as 'Attributed to Johann van der Hagen', lent by Lord Brocket.

LITERATURE:

A. Crookshank, 'Lord Cork and his Monuments', *Country Life Magazine*, CXLIX, no. 3859, May 1971, p. 1290, fig. 7.
D. Guinness and W. Ryan, *Irish Houses and Castles*, London, 1971, pp. 182-3, illustrated.
H.A.W., 'Review: Irish Houses and Castles by Desmond Guinness; William Ryan', *The Journal of the Royal Society of Antiquaries of Ireland*, CIII, 1973, p. 228.
C.A. Lewis, *Hunting in Ireland: An Historical and Geographical Analysis*, London, 1975, p. 49, pl. 16.
E. Malins and D. FitzGerald, *Lost Demesnes: Irish landscape gardening, 1660-1845*, London, 1976, pp. 9 and 12, fig. 8, as 'attributed to Johann van der Hagen'.

E.E. Evans and B. de Breffny, *The Irish world: the art and cultural achievements of the Irish people*, New York, 1977, p. 166.

A. Crookshank and D. Fitzgerald, *The Painters of Ireland c. 1660-1920*, London, 1978, p. 57.

J. Harris, *The Artist and the Country House*, London, 1979, p. 151, no. 166.

B. de Breffny, *Ireland: A Cultural Encyclopaedia*, New York, 1983, p. 111, illustrated.

V. Packenham, *The Big House in Ireland*, London, 2000, p. 25, illustrated.

N. Figgins and B. Rooney, *Irish Paintings in the National Gallery of Ireland*, I, Dublin, 2001, p. 456.

W. Laffan (ed.), *The Sublime and the Beautiful: Irish Art 1700-1830*, exhibition catalogue, Pym's Gallery, London, 2001, p. 47.

A. Crookshank and D. Fitzgerald, *Ireland's Painters, 1600-1940*, New Haven and London, 2002, p. 69.

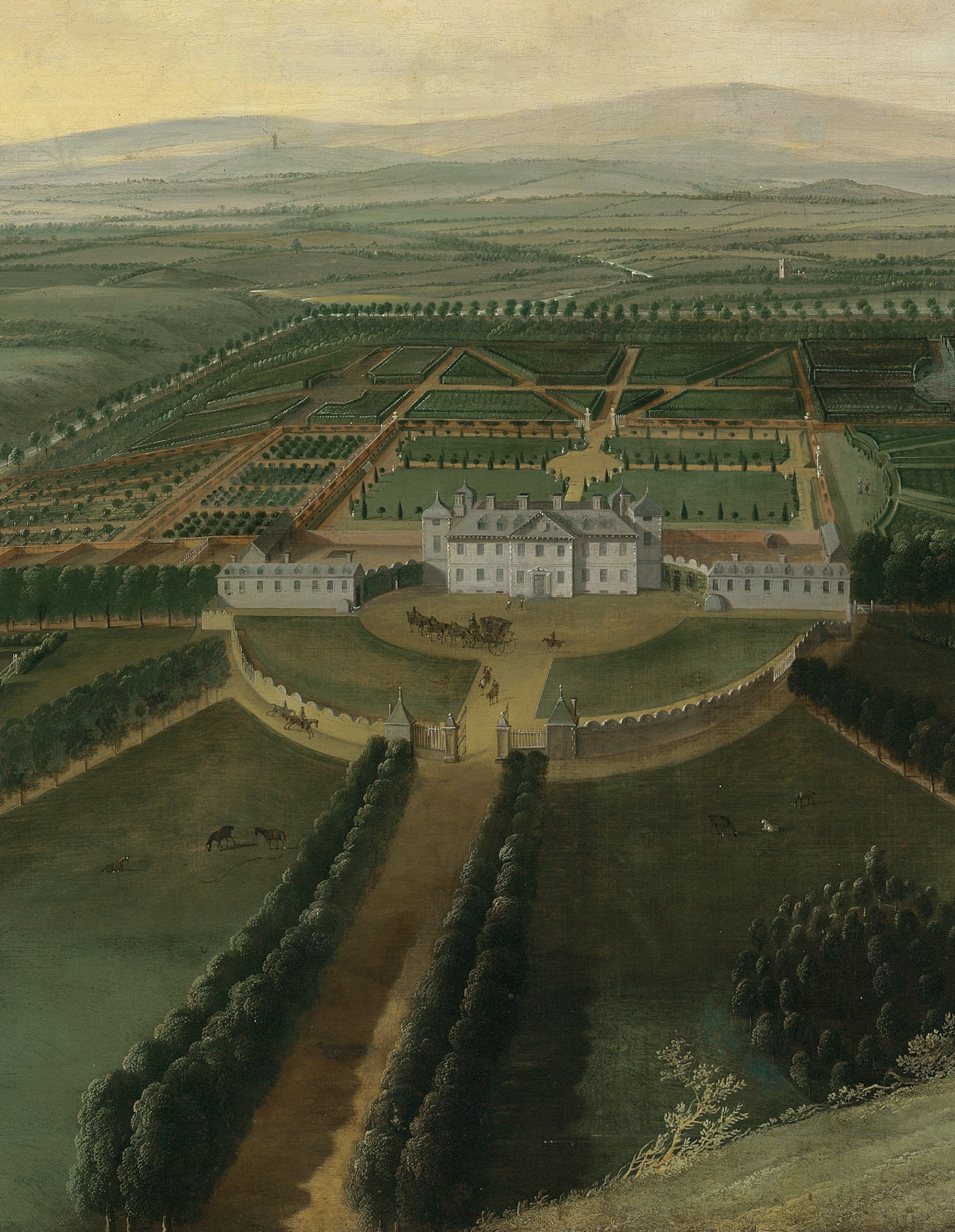
T. Barnard, *Making the Grand Figure: Lives and Possessions in Ireland, 1641-1770*, New Haven and London, 2004, p. 70, fig. 17.

F. O'Kane, *Landscape Design in Eighteenth-Century Ireland, Mixing Foreign Trees with the Natives*, Cork, 2004, pp. 92-4, fig. 49.

W. Laffan, *Thomas Roberts: Landscape and Patronage in Eighteenth-century Ireland*, Dublin, 2009, pp. 272-3, fig. 225.

W. Laffan, 'Landscape Painting in Ireland 1600-1900', *Art and Architecture in Ireland*, II, Dublin, New Haven and London, 2014, pp. 71-2, fig. 7.

P. McCarthy, *Life in the Country House in Georgian Ireland*, New Haven and London, 2016, p. 14, fig. 11.







This magnificent bird's-eye view shows Carton and its demesne before the house was re-cast as a grand Palladian mansion by the architect Richard Castle for the 19th Earl of Kildare, from 1739, and its gardens and demesne transformed to reflect mid eighteenth-century taste.

The Fitzgerald family, one of the oldest Norman families in Ireland, had long been the dominant family in the area around Carton, Maynooth Manor having been granted to Maurice Fitzgerald, Lord of Maynooth, in 1176. However, FitzGerald control of the site of Carton House was not continuous. In 1603 Gerald FitzGerald, 14th Earl of Kildare, had granted the lease of Carton to Sir William Talbot (d. 1634), the scion of another prominent Norman family, in whose family's ownership it remained for nearly a century. The fortunes of the Talbot family, however, suffered a reversal when Sir William's son Richard, 1st Earl of Tyrconnell, James II's Lord Lieutenant of Ireland and Commander-in-Chief of the King's army, was attainted following the Battle of the Boyne. In 1703 Carton was sold to Sir Richard Ingoldsby, Master-General of Ordnance, and later a Lord Justice of Ireland, whose son Henry inherited it in 1712. After the death of Henry Ingoldsby in 1731 the house was sold by his cousin and heir Thomas Ingoldsby to Robert, 19th Earl of Kildare in 1739, thereby returning to the resurgent FitzGerald family.

Commissioned when the house was owned by the Ingoldsby family, this view shows Carton at the centre of an elaborate formal garden and its wider demesne. In the foreground, on the southern side of the house, formal prospect avenues of lime trees radiate outward into the countryside from the enclosed entrance courtyard, which was entered by carriage from the north-east via the Dunboyne avenue. On the northern side of the house can be seen a stepped series of walled gardens and terraced walks. In the distance to the far left is Maynooth, dominated by the ruins of the keep of the ancient FitzGerald castle, a potent symbol of the family's power in the area, while the foreground of the composition is anchored by the imposing Prospect Tower built by the

Earl of Tyrconnell. The scene is animated with numerous figures; mounted figures and a pack of hounds are seen beside Tyrconnell's Prospect Tower, and a carriage is shown turning in the courtyard of the house. Only a short distance away, sandwiched between the western two prospect avenues, is the home farm with a barn and haystacks.

Sir William Talbot had built a house on the site in the early seventeenth century, which formed the nucleus of the house shown. In the Civil Survey of 1654 Carton was described as 'one Stone House [...] being now ruined and decayed', but by the time it was included in the *Book of Forfeited Estates* following the Earl of Tyrconnell's attainder it was described as 'a very fine House' with 'all manner of convenient offices and fine gardens'. An anonymous late seventeenth century plan

entitled 'A Resemblance of the Improvment of Cartowne [sic]' (fig. 1) is informative about the nature of the 'fine gardens' that surrounded Tyrconnell's house, its key indicating that alongside the 'walled pleasure garden' on the northern side of the house there was an orchard, a terrace walk, a canal, a flower-garden, and plum, cherry and 'sparagrass [sic]' gardens, among other notable features.

Henry Ingoldsby, who inherited the house from his father in 1712, spent much of his time in London, but maintained a keen interest in the gardens and farm at Carton as his letters to his uncle William Smythe, who looked after Carton in his absence, make clear. Van der Hagen's view, which is thought to date from circa 1720-38, gives a good idea of how the house, garden and demesne would have appeared during Henry Ingoldsby's tenure. *A Map of the*

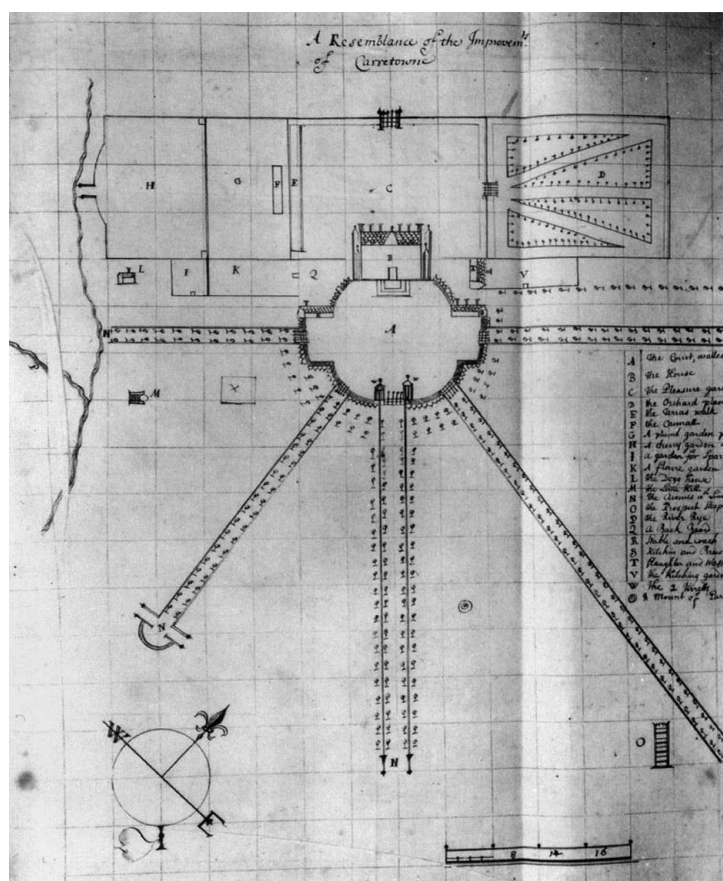


Fig. 1 A Resemblance of the Improvment of Cartowne, c. 1680, Private collection

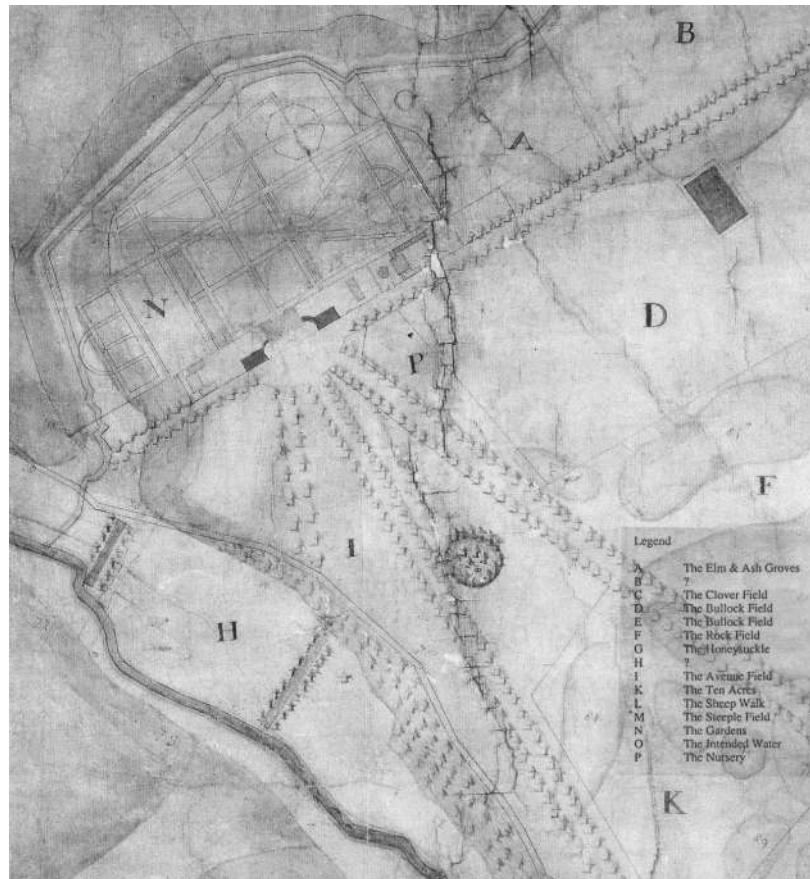


Fig. 2 C. Baylie and J. Mooney, *A Map of the Demesne of Carton together with the Adjacent lands intended for a Deer Park*, 1744

Demesne of Carton together with the Adjacent lands intended for a Deer Park by Charlie Baylie and John Mooney of 1744 (fig. 2), presumably commissioned by the 19th Earl of Kildare after his acquisition of Carton in 1739 shows the landscape painted by van der Hagen. Both the map and the plan suggest that Richard and Henry Ingoldsby do not appear to have altered greatly what they had inherited from the Talbot era. Carton's garden remained that of a typical provincial nobleman at the turn of the seventeenth century, who favoured an Anglo-Dutch style of garden in preference to a more French-Italianate continental model (F. O'Kane, *op. cit.*, p.95). Among the most identifiable changes made to the gardens by the Ingoldsbys the brick walls of the walled gardens were decorated with espaliered fruit trees and the pleasure garden's four grass *plats* were ornamented with cones and spheres of topiary and some decorative statuary, while the canal is no longer apparent in either the painting or the 1744 map. Both the painting and the

1744 map also show the extension of the 17th Century formal gardens to the north, in a more complex geometrical form than the original gardens with bosquets of trees, wildernesses and tree-lined allées directing the viewer towards chosen features in the northern countryside.

By 1740, as Finola O'Kane has observed 'Carton's late adherence to the Dutch tradition [...] was regarded as thoroughly provincial' and 'the demesne and gardens of Carton were entirely too small, modest and unfashionable for the great aristocratic family of Fitzgerald'. Robert, 19th Earl of Kildare, set about improving Carton house and its demesne as a fitting seat for a nobleman of his standing soon after its acquisition, employing the architect Richard Castle to alter and expand the house and the La Francini brothers to decorate its interior. After his death in 1744 his wife Mary, Countess of Kildare continued the work until 1747 the year in which her son James Fitzgerald, 20th Earl of Kildare, later Duke of Leinster (1766),

married Emily Lennox, daughter of the Duke of Richmond, who came to Ireland in 1747. The young earl and countess immediately began making alterations to the demesne to create a landscape comparable to those that they admired in England and Ireland. Land was acquired in the valley of the Ryewater river to the north, south and west of the house and the demesne expanded to some one thousand acres. Keen to celebrate the family's feudal connection with the town of Maynooth, an avenue of lime trees linked the town with its demesne. By 1756, when the cartographer John Rocque produced a volume of estate maps for the Duke, few of the avenues described in the late seventeenth century plan of the estate or van der Hagen's view remained. The celebrated 'Capability' Brown-inspired remodelling of the landscape at Carton by the Duke and Duchess of Leinster was immortalised in the celebrated series of views of the demesne by William Ashford and Thomas Roberts commissioned by William, 2nd Duke of Leinster.





JAKOB PHILIPP HACKERT

(Prenzlau 1737-1807 San Pietro di Careggi)

Vesuvius, 12 January 1774

oil on canvas
28 x 36 in. (71.2 x 91.5 cm.)

£50,000–80,000

\$66,000–100,000
€56,000–89,000

PROVENANCE:

with J.S. Maas & Co. Ltd., London, *circa* 1960,
where acquired by the father of the present
owner.

This undocumented picture is a key addition to Hackert's known views of Mount Vesuvius, recording an eruption that took place on 12 January 1774. Hackert visited Naples for the first time in 1770, when he met Sir William Hamilton (1730-1803), British ambassador at the court of Naples and a passionate observer of Mount Vesuvius. Hamilton reached the crater of the volcano a remarkable fifty-eight times, recording his observations in letters sent to the Royal Society of London and engaging Pietro Fabris to illustrate his major work, *Campi Phlegraei, Observations on the Volcanoes of the Two Sicilies*, published in 1776. Hackert was also commissioned to provide illustrations for the text; although his designs remained unpublished, Hackert and Hamilton became close friends, sharing a common interest in the meticulous documenting of nature. Hackert wrote, in a short treatise in 1790, that 'the painter has to pay attention [...] lime rocks can be very different one from the other, and volcanic rocks have a very special character, in their form as well as in colour' (cited in N. Miller and C. Nordhoff (eds.), *Lehrreiche Nähe. Goethe und Hackert. Bestandsverzeichnis der Gemälde und Graphik Jakob Philipp Hackerts in den Sammlungen des Goethe-Nationalmuseums Weimar*.

Briefwechsel zwischen Goethe und Hackert. Kunsttheoretische Aufzeichnungen aus Hackerts Nachlass, Munich and Vienna, 1997, p. 113).

Many of Hackert's pictures and drawings bear detailed inscriptions recording the name and date of the depicted site. One such picture, in the Gemäldegalerie Alte Meister, Kassel, dated 12 January 1774, shows the same composition as this canvas. Goethe, in his biography of the artist, confirmed that Hackert has witnessed the eruption of that month: 'There he had the opportunity in January 1774 to execute various studies of an eruption that took place right at this moment, using them repeatedly after his return to Rome for bigger paintings' (J.W. von Goethe, *Werke. Winckelmann. Philipp Hackert*, XLVI, Weimar, 1891, pp. 139-40). This picture, then, was no doubt also painted in Rome; it has slight differences to the Kassel version in the way the figures are arranged.

Showing an eruption at such close proximity was unusual in the eighteenth century, breaking with a tradition that favoured more panoramic views of Vesuvius. The influence of Hamilton and his insistence in close observation of

nature must have prompted this innovative way of representing the volcano and its history. The picture is executed with great realism, as flames burst out of the crater and pieces of lava erupt into the air: it shows only a part of the volcano that is formed by a huge lower base, the Monte Somma, with the inner cone rising from this base, Mount Vesuvius itself. Between the two areas lies a high valley on the eastern side called the *valle d'inferno*, and on the northern side, the *atrio del cavallo*, from where this view is taken.

The figures in the foreground here are most likely Grand Tourists, accompanied by local guides that used to pull visitors up the slopes of Vesuvius by making them grasp their belts; a guide and a man climbing up the left side of the cone illustrate the procedure in this picture. It is tempting to identify the central figure that appears to be explaining the natural phenomenon with Sir William Hamilton, who could well have accompanied Hackert on this excursion.

We are grateful to Dr. Claudia Nordhoff for confirming the attribution and for her kind assistance in preparing this catalogue entry.



MARCANTONIO FRANCESCHINI

(Bologna 1648-1729)

Lot and his daughters

oil on canvas, unframed
60¼ x 84 in. (153.3 x 213.4 cm.)

£70,000–100,000

\$92,000–130,000
€78,000–110,000

PROVENANCE:

(Possibly) Commissioned from the artist by Cavaliere Quaresimini di Bergamo, 1692. Art Market, Greece, by 1978, where acquired by the present owner.

A favourite pupil of Carlo Cignani, Franceschini was one of the most celebrated artists in Bologna in the early eighteenth century. During his lifetime and beyond, he was admired for his graceful classicism, which built on the city's esteemed tradition and continued the pioneering work of the Carracci and the revolutionary Accademia degli Incamminati. Percy Shelley no less had great words of praise for him, after seeing his work in Bologna, saying that his 'colouring is less warm than that of Guido but nothing can be more clear and delicate; it is as if he could have dipped his pencil in the hues of some serenest and star-shining twilight. His forms have the same delicacy and aerial loveliness; his eyes are

all bright with innocence and love; their lips scarce divided by some gentle and sweet emotion.' (Shelly, letter from Bologna to Thomas Love Peacock, 9 November 1818, cited in D.C. Miller, *Marcantonio Franceschini*, Turin, 2001, p. 408).

This newly discovered, unpublished work dates to his early maturity, circa 1690, when Franceschini began to move away from Cignani's influence and develop his own classical idiom, giving more articulated poses to his figures and making sharper folds in his drapery. His burgeoning reputation at this moment brought commissions from key patrons, both close to home and from further afield. He enjoyed remarkable success from the 1690s onwards, marked most notably by an extended period of patronage from Prince Johann Adam Andreas of Liechtenstein, for whom he supplied pictures for nearly twenty years to decorate the Garten Palast in Rossau-Vienna. Fabio Chiodini notes

that this picture could likely be the one listed in the *Libro dei Conti* (16r and 16v), which records two payments, in 1692, of a total of 750 lire for a work of this subject for Cavaliere Quaresimini di Bergamo:

Adì 1 Agosto (1692) Dal Sig.r Paolo Scipione Pelloni doppie dieci per caparra d'un quadro con Loth, da farsi per un Cavalliero di Bergamo d'accordo in doppie 50 dico.....L 150

Adì 15 Ott.bre 1692 Dal Sig.r Paolo Scipione Pelloni doppie quaranta per il Cav.e Quaresimini di Bergamo per residuo del quadro del Loth, dico...600

The price paid for the commission is consistent with a large-scale work such as the picture under discussion, and the date of payment tallies with a plausible date of execution for this fine staging of *Lot and his daughters*.

Franceschini tackled this subject on at least three previous occasions, including one canvas now in Reggio Emilia (Collezione Credito Emiliano; Miller, *ibid.*, no. 148a) and two versions of the same composition, one in Bologna (Collezione Motta; *ibid.*, no. 24) and the other, slightly later, in the Dulwich Picture Gallery (fig. 1; *ibid.*, no. 79). The Bologna and Dulwich pictures are of smaller dimensions (180 x 140 cm. and 106 x 89 cm. respectively) but share the same tight pyramidal grouping of the figures used here.

We are grateful to Fabio Chiodini for confirming the attribution to Franceschini on the basis of photographs and for his kind assistance in cataloguing this lot.



Fig. 1 Marcantonio Franceschini, *Lot and his daughters*
© Dulwich Picture Gallery







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*** 33**

CARLO MARATTI

(Camerano 1625-1713 Rome)

Bathsheba at the Bath; and The Angel appearing to Hagar in the Wilderness

oil on canvas

53½ x 40½ in. (135 cm x 102 cm.)

In the original giltwood frames apparently designed by Maratti.

a pair (2)

£400,000–600,000

\$66,000–100,000

€56,000–89,000

PROVENANCE:

Executed for Marchese Niccolò Maria Pallavicini (1650-1714), Rome.

Marchese Arnaldi, Florence, from whom acquired in 1758 by Richard Dalton on behalf of, Sir Richard Grosvenor, 7th Bt. (1731-1802) created Baron Grosvenor in 1761, and Viscount Belgrave and Earl Grosvenor in 1784, and thence by descent to,

Hugh Grosvenor, 2nd Duke of Westminster; Christie's, London, 4 July 1924, lot 16 (62 gns. to Vicars).

with Galerie Charles Brunner, Paris, nos. 2619 and 2620.

Don Lorenzo Pellerano; his sale, Guerrico and Williams, Buenos Aires, October 1933, lots 1049 and 1050.

Anonymous sale; Christie's, London, 9 April 1990, Lot 66A, where acquired for £330,000 by the present owner.

LITERATURE:

J. Young, *A Catalogue of the Pictures at Grosvenor House, London*, London, 1821, nos. 19 and 31.

A. Blunt and H.L. Cooke, *The Roman Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1960, p. 55 (Hagar).

A. Sutherland Harris and E. Schaar, *Die Handzeichnungen von Andrea Sacchi und Carlo Maratti*, Düsseldorf, 1967, p. 150, under no. 437 (Hagar).

ENGRAVED:

J. Young, 1821.







This splendid pair of canvases, in their original frames, were painted at the height of Carlo Maratti's career, epitomising the grand Baroque manner that had elevated him to a position of unrivalled power and influence in late seventeenth century Rome. After Bernini's death in 1680, Maratti was not only the uncontested leader of the Roman school but one of the most famous Italian artists in Europe. Blessed with natural talent and a flair for creating compositions that were as elegant as they were innovative, his reputation spread through the innumerable engravings made after his pictures. He worked for no fewer than eight successive popes, for foreign dignitaries and for the wealthiest patrons of his day, none more important than the Genoese banker Marchese Niccolò Maria Pallavicini (1650-1714) who commissioned this pair of pictures. Pallavicini was a connoisseur of discriminating taste who set about forming probably the most important private collection of contemporary art in Rome, employing Maratti, whom Pascoli describes as 'suo grande amico' (*Vite de Pittori*, etc., I, 1730, p. 141), and many of his Roman contemporaries. He became

Maratti's most valuable private patron and these works are testament to the superb quality he demanded.

A remarkably vivid account exists of their acquisition by Richard Dalton in Rome in the mid-eighteenth century. Dalton visited Italy in summer of 1758, charged by Lord Bute to collect drawings and other material for the Prince of Wales, later King George III, and on his own behalf, and by Sir Richard Grosvenor to purchase pictures. His progress is graphically documented in correspondence with both Bute and Grosvenor. On 8 July 1758 Dalton reported to the latter from Florence that he had seen pictures being offered by Marchese Arnaldi which had been in the collection of Marchese Niccolò Maria Pallavicini. Sir Horace Mann had already secured, for Henry Hoare, Maratti's portrait of Pallavicini now at Stourhead (fig. 1; S. Rudolph, *La pittura del '700 a Roma*, Rome, 1983, pl. 436). Dalton continued:

'there are two very fine Carlo Maratti's Ovals about four feet four inches long & 3-3-broad, fine well preserv'd pictures which are also finely engrav'd and in Frey's collection of

prints, one is Bethsheba a bathing & her maids, one holds a glass as she is combing her hair/David at a distance, the other is Hagar & Ismael, She comforted by the Angel, These pictures they ask 4 hundred crowns for each, ye is a hundred pounds a piece, and I imagine will take seventy each, then they will be vastly cheap/for I'm certain they wou'd sell for two hundred in England, a piece I mean. These shall secure for you.'

In a further letter of 16 September 1758, Dalton reported on the frames of these canvases and his other Arnaldi purchases:

'The frames are good and truly C. Maratti frames, which are much the fashion in England. They are about seven inches broad. He made the designs of all the furniture of the House as well as the frames for the Prince of Palavacini at Rome, to whom the collections belonged formerly.'

The two pictures, with a Susannah of the same format, cost 410 *zecchini*, the equivalent of £212. Blunt and Cooke (*op. cit.*) connect *The Angel appearing to Hagar* with two Maratti drawings at Windsor, pointing out that both 'differ substantially from the [present] composition [...] and must be either preliminary versions, or later variants'. Another drawing at Chatsworth is of a same composition as the second Windsor drawing. The Frey engravings by Robert van Audenaerd mentioned by Dalton are also of different compositions, the *Bathsheba* being after the picture painted by Maratti in 1693 for the Prince of Liechtenstein (H. Voss, *Die Malerei des Barock im Rom*, 1924, illustrated p. 345).

The Pallavicini *Bathsheba* was clearly held in high regard: it provided the prototype for at least two variants by Giuseppe Bartolomeo Chiari (1654-1727), Maratti's closest associate from 1666 until the latter's death in 1713. One is now in the Metropolitan Museum of Art, New York, and another was sold at Sotheby's, London, 4 December 2014, lot 205. The former was long thought to have followed Maratti's picture made for the Prince of Liechtenstein; when the present lot came to light in 1990, however, it was recognised as the prototype, as the catalogue entry for the Chiari on the Metropolitan Museum website now makes clear (<https://www.metmuseum.org/art/collection/search/435894>).



Fig. 1 Carlo Maratti, *Marchese Niccolò Maria Pallavicini guided to the Temple of Virtù by Apollo with a Self-portrait of the Artist*, Stourhead, Wiltshire © National Trust Photographic Library / Bridgeman Images



34

ANTONIO JOLI

(Modena c. 1700-1777 Naples)

The Campo Vaccino, Rome

oil on canvas, unframed
47¼ x 59% in. (120.1 x 150.7 cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

Signor Bianchi, Milan, by 1834.
Lt. Colonel T.G. Taylor, Hendersyde Park, Kelso,
Scotland; Christie's, London, 5 July 1935, lot 9, as
'Panini' (22 gns. to Bode).

This splendid, unpublished view of the Campo Vaccino in Rome was among Joli's most successful and popular compositions. All of his known views of the Campo are anchored on the right by the corner of the Temple of Saturn. Some take in the arch of Septimius Severus on the left, but four canvases, including this picture, adopt a more advanced viewpoint, moving the arch out of sight. Joli frames the composition here on the far left instead with the Temple of Antoninus and Faustina, converted into the church of San Lorenzo in Miranda, with the three apses of the Basilica of Maxentius visible above. At the far end of the Campo, straight ahead, is the church of Santa Francesca Romana, with the Colosseum looming in the evening light behind. To the right are the arches of Titus and Constantine, and on the right-hand side are the three columns of the Temple of Castor and Pollux; seen behind is the church of Santa Maria Liberatrice, destroyed in 1899. This exact viewpoint is most similar to the picture given to Joli, of smaller dimensions and with fewer figures, offered for sale in these Rooms, 10 July 2002, lot 166 (see R. Toledano, *Antonio*

Joli, Turin, 2006, p. 138, no. R.II.3). It is probable that this canvas was made during Joli's trip to England in 1744-49, and shows the enduring popularity of this particular *veduta*. To satisfy the demands of his patrons, Ralph Toledano suggests that Joli would have kept a drawing of the Campo Vaccino in his portfolio, perhaps made when he was in Panini's studio, that he could use and re-use when commissioned (*ibid.*, p. 126).

Joli's composition shows a bucolic Rome, quite removed from the view encountered by the modern visitor to the city. After Rome was declared capital of Italy in 1870, following the breach of Porta Pia, this vision of the Campo Vaccino as a pastoral idyll was lost forever. The birth of 'Roma capitale' witnessed a rapid, sometimes destructive process of urbanisation as the population multiplied, roads were built and the city was transformed to cope with the demands of its new role.

We are grateful to Ralph Toledano for confirming the attribution to Joli on the basis of a photograph.



* 35

JOSEPH WRIGHT OF DERBY, A.R.A.

(Derby 1734-1797)

Portrait of Old John, Head Waiter at the King's Head Inn in Derby, half-length, in a painted oval

oil on canvas
30¼ x 25¼ in. (77 x 64.2 cm.)

£50,000–80,000

\$66,000–100,000
€56,000–89,000

PROVENANCE:

Commissioned from the artist, probably by the sitter, and listed in the artist's Account Book as 'Old John at the King's Head Ruffled for & paid £12.12'. Sold in a raffle at Derby Town Hall, where acquired by, Daniel Parker Coke, MP (d. 1825). Joseph Strutt (1765-1844), Derby, by 1835, and by descent through, Edward Strutt, 1st Baron Belper (1801-1880), Kingston Hall, Northamptonshire, The Hon. Henry Strutt, 2nd Baron Belper (1840-1914), Kingston Hall, Northamptonshire, Algernon Strutt, 3rd Baron Belper (1883-1956), Kingston Hall, Northamptonshire, The Hon. Peter Algernon Strutt (1924-2007), Kingston Hall, Northamptonshire. with Agnew's, London, 1985-6. Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 19 November 1986, lot 54 (£19,800). Zankel/West collection, New York.

EXHIBITED:

Derby, Derby Art Gallery, *Midland Counties Exhibition*, May 1870, no. 800.
Derby, Derby Corporation Art Gallery, *Paintings by Joseph Wright...with some Original Drawings and a complete Collection of Prints*, 1883, no. 106.
Derby, Derby Corporation Art Gallery, *Bi-Centenary Exhibition of the Works of Wright of Derby*, 1934, no. 91.

LITERATURE:

J. Strutt, *A Catalogue of the Paintings and Drawings...in the collection of Joseph Strutt*, Derby, 1835, no. 66.
W. Bemrose, *The Life and Works of Joseph Wright A.R.A.*, London, 1885, pp. 10 and 120.
B. Nicholson, *Joseph Wright of Derby: Painter of Light*, Paul Mellon Foundation for British Art, London, 1968, I, p. 233, no. 182.
J. Egerton (ed.), *Wright of Derby*, exhibition catalogue, London, 1990, p. 215, no. 140.
E.E. Barker, 'Documents relating to Joseph Wright 'of Derby' (1734-97)', *The Volume of the Walpole Society*, LXXI, 2009, pp. 15, 53 and 195.
G. Waterhouse and A. French (eds.), *Below Stairs, 400 years of servants' portraits*, London, 2004, pp. 50 and 78.

In 1780, Wright of Derby's account book records the commission for 'Old John at the King's Head Ruffled for & paid £12.12'. It is likely that the proceeds of the raffle would have gone to support Old John after a lifetime of faithful service as the head waiter at the King's Head, one of Derby's two main coaching inns. This makes the work an incredibly rare instance of a servant's portrait being commissioned for the benefit of the sitter. The only other notable example being Thomas Gainsborough's 1768 *Portrait of Ignatius Sancho*, commissioned by the Duchess of Montague and, it seems, offered as a gift to Sancho, in whose possession it remained.

Old John's engaging portrait perfectly demonstrates Wright's celebrated ability to manipulate light, bringing the character of his sitter to the fore. The warm glow highlights the sitter's face, emphasising his intelligent, kindly expression, and picks out the brightness of the rose in his buttonhole, perhaps hinting at certain more poetic leanings in his personality. It was often the case that servant portraiture would depict a type rather than an individual. Servants were marked by the inclusion of the tools of their trade: the groom leading the horse, the maid wielding her broom. These were commissioned to celebrate loyalty and dedication to service, reducing the sitter to an idealised image of the archetypal trusty servant. However, as this work testifies, Wright and the other leading artists of his day such as Hogarth, Stubbs, Gainsborough and Romney treated servants as true subjects.

Stubbs's *Portrait of Thomas Smith* (fig. 1; sold in these Rooms, 8 July 1998, lot 21), banksman to the 2nd Marquis of

Rockingham, displays the same gift for perceptive portraiture as Wright's *Old John*. The work is recorded as hanging in the antechamber to Lord Rockingham's bedroom at Wentworth Woodhouse alongside Van Dyck's double portrait of *Thomas Wentworth, Earl of Strafford and his Secretary, Sir Philip Mainwaring*. By employing the traditions associated with upper-class portraiture for more lowly subjects, artists ensured that these paintings could hold their own beside the grandest of works on the walls of Britain's elite. In the case of *Old John*, the portrait was acquired at the raffle by Daniel Parker Coke, M.P., who in 1782 became the Commissioner for Settling American Claims, supporting loyalist Americans in the wake of the War of Independence. Coke himself sat for Wright, appearing in a triple portrait alongside his cousin Reverend D'Ewes Coke and the latter's wife Hannah.



Fig. 1 George Stubbs, A.R.A., *Portrait of Thomas Smith the Banksman*, Private Collection



PROPERTY FROM AN IMPORTANT COLLECTION

*** 36**

SIR EDWIN HENRY LANDSEER, R.A.

(London, 1802-1873)

Alpine Mastiffs Reanimating a Distressed Traveller

oil on canvas

74½ x 93¾ in. (189 x 237 cm.)

inscribed 'On original canvas, signed and painted in 1820' (on the reverse)

£500,000–800,000

\$660,000–1,000,000

€560,000–890,000

PROVENANCE:

Jesse Watts Russell; his sale (t), Christie's, London, 3 July 1875, lot 29.
Richard Peacock; his sale (t), Christie's, London, 4 May 1889, lot 65, and 26 March 1892, lot 118.
Col. Ralph Peacock; his sale, Knight, Frank and Rutley, London, 31 October 1928.
with Wildenstein & Co., New York.
Geraldine Rockefeller Dodge; her sale (t), Sotheby Parke Bernet, New York, 5 December 1975, lot 54.
Anonymous sale; Sotheby's, New York, 4 June 1993, lot 61 (\$525,000).

EXHIBITED:

London, British Institution, 1820, no. 277.
Birmingham, Society of Artists, 1842, no. 250.
Manchester, *Catalogue of the Art Treasures of the United Kingdom*, 1857, no. 391.
Philadelphia, Museum of Art; and London, Tate Gallery, *Sir Edwin Landseer*, 25 October 1981-23 January 1982, no. 13.

LITERATURE:

J. Landseer, 'Some Account of the Dogs and of the Pass of the Great Saint Bernard, Intended to Accompany an Engraving after a Picture by Edwin Landseer, R.A. Elect (in the Collection of Jesse Watts Russell, Esq.) of Alpine Mastiffs Extricating an Overwhelmed Traveller from the Snow', London, 1831.
F.G. Stephens, *The Early Works of Sir Edwin Landseer...*, London, 1869, p. 39.
F.G. Stephens, *Memoirs of Sir Edwin Landseer: A Sketch of the Life of the Artist...*, London, 1874, pp. 59-60.
C.S. Mann, *The Works of the Late Sir Edwin Landseer*, interleaved copy of 1874 Royal Academy Exhibition with extensive annotations and photographic reproductions of many Landseer prints, 1874-7, II, p. 31.
A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer, R.A.*, London, 1876, p. 6, no. 42.
W.C. Monkhouse, *The Works of Sir Edwin Landseer...*, London, 1879, pp. 38-9.
J.A. Manson, *Sir Edwin Landseer, R.A.*, London, 1902, pp. 41-2 and 44.
Letters of Sir Walter Scott. Edited by H. J. C. Grierson, London, 1932-37, VI, p. 286.
J. Maas, 'Rosa Bonheur and Sir Edwin Landseer: a Study in Mutual Admiration,' *Art at Auction, the Year at Sotheby Parke Bernet*, London, 1976, pp. 68-9, illustrated.
C. Lennie, *Landseer: The Victorian Paragon*, London, 1976, pp. 24-5.

ENGRAVED:

J. Landseer.
W. Greatbach.







Painted in 1820, this monumental canvas of *Alpine Mastiffs Reanimating a Distressed Traveller* is an important early work by Edwin Landseer, the most celebrated British artist of his generation and, along with George Stubbs, the greatest animal painter from the golden age of British Art.

The dangers of crossing the Saint Bernard Pass, which linked Switzerland and Italy, were a perfect source of inspiration for romantic artists and writers in the first half of the nineteenth century. The Pass was the backdrop to Jacques-Louis David's celebrated equestrian portrait of Napoleon Bonaparte crossing the Alps in 1801, and Turner made drawings of the summit in his Grenoble sketchbook (now at Tate Britain) when he undertook the crossing the following year. When the artist's father, John Landseer, published a pamphlet to accompany the engraving after the present picture, he quoted extensively from William Brockedon's *Illustrations of Passes of the*

Alps and from Samuel Rogers's poem *The Pass of the Saint Bernard*.

The subject of this remarkable picture is inspired by the Alpine mastiffs, sent out to rescue travellers by monks from the Hospice situated near the summit of Saint Bernard. In the 1981 exhibition catalogue, Richard Ormond noted that, 'The idea of serving God and man in such a remote setting held a strong appeal for the romantic imagination. And the enormous dogs, whose courage and tenacity in the service of man were proverbial, appeared as sublime philanthropists, 'living lifeboats', as John Landseer called them 'of those dreadful, desolate and tempestuous regions' (R. Ormond, *Sir Edwin Landseer*, exhibition catalogue, London, 1981, p. 50).

The dramatic composition is dominated by the two magnificent mastiffs, who tower over the partially buried figure in the snow. In his pamphlet, John Landseer suggests

that this elegantly attired young man is a student of science, possibly a mineralogist, who was trapped by an avalanche while walking in the mountains. As the dog carrying a small keg of brandy around its neck attempts to revive the stricken figure by licking his hand, the other paws the snow away and barks to alert his masters of their discovery. Landseer's sparkling technique, that would later secure the artist's reputation as the pre-eminent painter of his age, is beautifully displayed here. The protagonists in the foreground are captured with wonderfully full-blooded brushstrokes, while the rich green of the young man's fur-lined coat and the red blanket, carried by the barking dog, are set off by masterfully textured layers of lead white that describe the mass of snow.

This highly romantic picture was the young artist's largest and most ambitious work and received considerable praise when shown at the British Institution in 1820.



Fig. 1 Sir Edwin Landseer, *A study for 'Alpine Mastiffs Reanimating a Distressed Traveller'*, to be offered in the Old Master & British Drawings & Watercolours sale, Christie's, London, 8 December 2017, lot 297

Writing in the *Annals of the Fine Arts* for 1820, the reviewer of the exhibition compared Landseer's work to that of the great Flemish artist Frans Snyders, 'who never painted better than the heads of these dogs, could not have painted the dying traveller near so well, and never gave half the historical interest and elaboration to any of his pictures, unassisted by Rubens, as this possesses.'

Trained by his father, Landseer 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. Landseer's

success and popularity was partly attained through the engravings of his work, which spread his fame throughout the world. The artist'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, *op. cit.*, p. 31). He was one of the very few foreigners awarded a gold medal in the exhibition.

Ormond notes of Landseer's unrivalled position as the greatest animal painter of the nineteenth Century, 'As an animal painter Landseer stands on his own. Landseer's links are with the genre and literary painters of the period in his ability

as a storyteller; like theirs, his pictures are concerned with moralities and feelings. The image of the dog that Landseer presents has parallels in contemporary literature; dogs figure largely in the novels of Sir Walter Scott and Charles Dickens, for example, as creatures of feeling and intelligence... Landseer's detailed anatomical knowledge - his wonderful feeling for the character and texture of animal life - satisfied the quasi-scientific outlook of his audience, while his visual stories allowed uninhibited enjoyment of loving and faithful dogs in a wide range of dramatic situations.' (*ibid.*, p. 94).

A smaller version of this composition, considered to be a finished preparatory study for the present canvas, was sold at Christie's New York, 6 December 1996, lot 68. A preparatory drawing, showing the standing dog with his back to the viewer, will be offered at Christie's, London, 8 December 2017, lot 297 (fig. 1).



EUGÈNE DELACROIX (FRENCH, 1798-1863)

Le 28 juillet – la liberté guidant le peuple, 1830

stamped 'VENTE/ANDRIEU/E. DELACROIX' (lower right)

oil on canvas

25 $\frac{3}{8}$ x 32 in. (64.5 x 81.3 cm.)

Painted *circa* 1830.

£700,000-1,000,000

\$910,000-1,300,000

€830,000-1,200,000

PROVENANCE:

(Probably) The artist, inv. no. 102, as *1 tableau représentant une esquisse de la liberté aux barricades par [M. Delacroix], 5F*. Collection Pierre Andrieu.

Grasset, Paris.

His sale; Hotel Drouot, Paris, 19-20 March 1918, lot 153, as *Le 28 juillet 1830, 1er pensée*. Baron Hugo von Grundherr zu Althenthann und Weyerhaus, Munich and Castle Mittersill, Austria.

His sale; Galerie Fischer, Lucerne, 8 September 1924, lot 32 (unsold), as *Combat de Barricade, Le 28 juillet 1830*.

His sale (with the Hypothekenbank); Helbing, Munich 28 May 1930, lot 36 (unsold and returned).

Dr. Hans Wendland, Le Coultre Warehouse, Geneva*.

Sequestered by the Schweizerische Verrechnungsstelle, Zurich in 1945 and returned to Dr. Hans Wendland after 1945. with Gallery Beyeler, Basel, acquired from the above through his brother-in-law Hans Fritz Fankhauser, in 1956.

Acquired from the above by Collection Stürm, Basel, in 1957.

Acquired from the above by the present owner, Switzerland.

EXHIBITED:

Basel, Kunsthalle Basel, Basler Privatbesitz, 4 July-29 September 1957, no. 123, as *Esquisse pour 'Le 28 juillet'*.

Zurich, Kunsthhaus, *Eugène Delacroix*, 5 June – 23 August 1987, also Frankfurt, Städtisches Kunstinstitut und Städtische Galerie, 24 September 1987-10 January 1988, p. 235, no. 35 (illustrated).

Madrid, Prado, Palacio de Villahermosa, *Eugène Delacroix*, 2 March-20 April 1988, no. 21 (illustrated).

Bern, Kunstmuseum, *Gegen den Strich: Bilder mit Geschichten von Daumier bis heute*, 8 November 1989 - 7 January 1990 (illustrated).

Bern, Bernisches Historisches Museum and Kunstmuseum, *Zeichen der Freiheit: das Bild der Republik in der Kunst des 16. bis 20. Jahrhunderts*, 1 June - 15 September 1991, p. 557, no. 359, as *Skizze im Zusammenhang mit der 'Freiheit auf den Barrikaden'* (illustrated).

Frankfurt, Schirn Kunsthalle, *1848 Aufbruch zur Freiheit*, 18 May – 18 September 1998, pp. 41, 51, no. 29, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).

Karlsruhe, Staatliche Kunsthalle, *Eugène Delacroix*, 1 November 2003 – 1 February 2004 (hors catalogue).

LITERATURE:

H. Toussaint, *La Liberté guidant le peuple de Delacroix*, Paris, 1982, p. 25, no. 21 (illustrated).

L. Johnson, *The Paintings of Eugène Delacroix, A Critical Catalogue*, Oxford, 1989, vol. VI, p. 196, no. 143a (illustrated, plate 72).

A. Daguerre de Hureaux, *Delacroix*, Paris, 1993, p. 88, as *La Liberté ou La Grèce conduisant une insurrection* (illustrated).

M. Naumann, *Eine Sonderveröffentlichung der Schirn Kunsthalle anlässlich ihres 15-jährigen Jubiläums*, Frankfurt, 2001, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).

*The provenance of this work between 1933 and 1945 has been reviewed and a research report is available upon request.

CONTACT:

Arne Everwijn
aeverwijn@christies.com
+44 207 389 2453

For more information on this lot please contact Christie's 19th Century Paintings department in London.



The background of the image is a reproduction of Leonardo da Vinci's painting 'Salvator Mundi'. It features a large, intricate golden cross with a complex geometric pattern, set against a deep blue background. The cross is the central focus, with its arms extending towards the corners of the frame. The texture of the painting is visible, showing brushstrokes and the aged quality of the original work.

Leonardo da Vinci

SALVATOR MUNDI



TO BE OFFERED IN THE POST-WAR & CONTEMPORARY ART EVENING SALE,
CHRISTIE'S, NEW YORK, 15 NOVEMBER 2017

PROPERTY FROM
A PRIVATE EUROPEAN
COLLECTION

o ♦ 9B

LEONARDO DA VINCI (1452-1519)

Salvator Mundi

oil on panel
25 7/8 x 18 in. (65.7 x 45.7 cm.)
Painted circa 1500.

Estimate on Request

PROVENANCE

(Possibly) Commissioned after 1500 by King Louis XII of France (1462-1515) and his wife, Anne of Brittany (1477-1514), following the conquest of Milan and Genoa, and possibly by descent to Henrietta Maria of France (1609-1669), by whom possibly brought to England in 1625 upon her marriage to King Charles I of England (1600-1649), Greenwich; Commonwealth Sale, as 'A peece of Christ done by Leonardo at 30- 00- 00'; presented, 23 October 1651, as part of the Sixth Dividend to Captain John Stone (1620-1667), leader of the Sixth Dividend of creditors, until 1660, when it was returned with other works upon the Restoration to King Charles II of England (1630-1685), Whitehall, and probably by inheritance to his brother King James II of England (1633-1701), Whitehall, from which probably removed by Catherine Sedley, Countess of Dorchester (1657-1717), or her future son-in-law, John Sheffield, 1st Duke of Buckingham and Normanby (1648-1721), and probably by descent to his illegitimate son Sir Charles Herbert Sheffield, 1st Bt. (c. 1706-1774); John Prestage, London, 24 February 1763, lot 53, as 'L. Da. Vinci A head of our Saviour' (£2.10). Sir [John] Charles Robinson (1824-1913), as Bernardino Luini; by whom sold in 1900 to Sir Francis Cook, 1st Bt. (1817-1901), Doughty House, Richmond, and by descent through Sir Frederick [Lucas] Cook, 2nd Bt. (1844-1920), Doughty House, Richmond, and Sir Herbert [Frederick] Cook, 3rd Bt. (1868-1939), Doughty House, Richmond, as 'Free copy after Boltraffio' and later 'Milanese School', to Sir Francis [Ferdinand Maurice] Cook, 4th Bt. (1907-1978); his sale, Sotheby's, London, 25 June 1958, lot 40, as 'Boltraffio' (£45 to Kuntz). Private collection, United States. Robert Simon, New York. Private sale; Sotheby's, New York. Acquired from the above by the present owner

EXHIBITED

London, The National Gallery, *Leonardo da Vinci: Painter at the Court of Milan*, 9 November 2011-5 February 2012, no. 91.

LITERATURE

T. Borenius and H. Cook, *A Catalogue of the Paintings at Doughty House*, Richmond, 1913, I, p. 123, no. 106.
W. E. Suida, *Leonardo und sein Kreis*, Munich, 1929, p. 140.
M. W. Brockwell, ed., *Abridged Catalogue of the Pictures at Doughty House Richmond Surrey in the Collection of Sir Herbert Cook, Bart.*, London, 1932, p. 30, no. 106.
K. Clark, *The Drawings of Leonardo da Vinci in the collection of His Majesty the King at Windsor Castle*, New York and Cambridge, 1935, p. 80, under no. 12524.
W. R. Valentiner, ed., *Leonardo da Vinci Loan Exhibition*, Los Angeles, 1949, pp. 85-6, under no. 27.

L. H. Heydenreich, "Leonardo's 'Salvator Mundi'", *Raccolta Vinciana*, XX, 1964, p. 108, no. 6.
O. Millar, ed., "The Inventories and Valuations of the King's Goods, 1649-1651", *The Volume of the Walpole Society*, XLIII, 1972, p. 63, no. 49.
J. Snow-Smith, *The Salvator Mundi of Leonardo da Vinci*, Seattle, 1982, pp. 11-2, 15, fig. 7.
M. Kemp, *Leonardo*, Oxford, 2011, pp. 208-09, 258, pl. 19.
M. Kemp, *Christ to Coke: How Image Becomes Icon*, Oxford, 2012, pp. 35-7, fig. 1.12.
F. Zöllner, "The Measure of Sight, The Measure of Darkness. Leonardo da Vinci and the History of Blurriness", in *Leonardo da Vinci and Optics: Theory and pictorial practice*, F. Fiorani and A. Nova, eds., Venice, 2013, p. 331, as if the attribution is correct the painting must be dated later than c. 1499.
F. Zöllner, "A double Leonardo. On two exhibitions (and their catalogues) in London and Paris", *Zeitschrift für Kunstgeschichte*, 76, 2013, pp. 420-22, as the attribution and dating of c. 1499 'cannot be brought wholly into line with the existing state of Leonardo scholarship'.
D. D. Modestini, "The *Salvator Mundi* by Leonardo da Vinci rediscovered: History, technique and condition", in *Leonardo da Vinci's Technical Practice: Paintings, Drawings and Influence*, M. Menu, ed., Paris, 2014, pp. 130-51.
F. Saracino, *Il Salvatore di Leonardo: Pittura e cristologia a Milano nel Rinascimento*, Milan, 2014.
M. Kemp, "The Whole in the Parts and the Parts in the Whole: Leonardo and the Unity of Knowledge", in *Leonardo da Vinci, 1452-1519: The Design of the World*, P. C. Marani and M. T. Fiorio, eds., Milan, 2015, pp. 358-59, 361, illustrated.
M. Versiero, *Leonardo in "Chiaroscuro": Tra Savonarola e Machiavelli, c. 1494-1504*, Mantua, 2015, pp. 45, 49, fig. 32.
F. Zöllner and N. Johannes, *Leonardo da Vinci, 1452-1519: The Complete Paintings*, Cologne, 2015, pp. 8-9, 249, under no. XXXIV, as derived from a cartoon 'possibly designed by Leonardo'.
M. Versiero, *Leonardo da Vinci*, Florence, 2016, pp. 152-55, fig. 29.
C. Pedretti, "Il Salvatore, questo sconosciuto", in *Leonardo a Donnaregina: I Salvator Mundi per Napoli*, N. Barbatelli and M. Melani, eds., Poggio a Caiano, 2017, pp. 23, 35, illustrated, as 'una chimera'.
W. Isaacson, *Leonardo da Vinci*, New York, 2017, pp. 329-34, fig. 83.
M. Dalivalle, "Collecting Leonardo in Stuart Britain", in *Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts*, Oxford, to be published in 2018.
M. Kemp, "The *Salvator Mundi*", in *Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts*, Oxford, to be published in 2018.
R. B. Simon, "The Discovery of a Masterpiece", in *Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts*, Oxford, to be published in 2018.

ENGRAVED

Wenceslaus Hollar (1607-1677), 1650.

For additional cataloguing information on this lot, please visit www.christies.com.

Previous spread:
Present lot illustrated (detail).





"For him [Leonardo], the painter is the clear eye of the world, master of all visible things."

—Heinrich Wölfflin

the painting, researching and thoroughly documenting it, and cautiously vetting its authenticity with the world's leading authorities on the works and career of the Milanese master. As fascinating as any of the many best-selling thrillers that have taken Leonardo for their subject, the rehabilitation of the *Salvator Mundi* is the story of the greatest and most unexpected artistic rediscovery of the 21st century.

The newly rediscovered masterpiece, dating from around 1500, depicts a half-length figure of Christ as Savior of the World, facing frontally, holding a crystal orb in his left hand as he raises his right in benediction. Leonardo's painting of the *Salvator Mundi* was long believed to have existed but was generally presumed to have been destroyed. In 1650, the celebrated printmaker, Wenceslaus Hollar copied the painting in an etching, which he signed and dated, and inscribed 'Leonardus da Vinci pinxit', Latin for "Leonardo da Vinci painted it". Two preparatory red-chalk drawings by Leonardo for Christ's robes are in the English Royal Collection at Windsor and have long been associated with the composition, which has also been known through more than twenty painted copies by students and followers of the artist. Luke Syson, in the catalogue to the exhibition, *Leonardo da Vinci: Painter at the Court of Milan*, has speculated that Leonardo may have made the painting for the French royal family and that it was brought to England by Queen Henrietta Maria when she married King Charles I in 1625. What is known for certain is that it belonged to Charles I (1600-1649), the greatest picture collector of his age, and it is recorded in the inventory of the royal collection drawn up a year after his execution: "A peece of Christ done by Leonardo at 30:00:00" (£30). The painting appears to have hung in Henrietta Maria's private chambers at her palace in Greenwich, until she fled England in 1644. The print after the painting, made by Hollar—himself a Royalist who had also escaped England in the 1640s—and presented to the Queen a year after her husband's beheading, would therefore have held profound sentimental significance for her. An inventory records that the painting was sold at the 'Commonwealth Sale' on 23 October 1651 to John Stone, a mason (in modern terms an architect or builder) who was representative of a group of creditors who received it and other paintings in repayment of debts. Nine years later, when Charles II was restored to the throne and his late father's possessions were recalled by an act of Parliament, Stone returned the painting to the Crown. A 1666 inventory of the collection of King Charles II at Whitehall lists it among the select paintings in the King's closet, as item 311: "Leonard de Vince O.r. Savio.r w.th. a gloabe in one hand and holding up y.e other." The picture very probably remained at Whitehall in the reign of Charles II's successor, James II, passing to his mistress, Catherine Sedley, Countess of Dorchester (1657-1717), and by descent until the late 18th century.

The picture then disappeared until 1900 when—its authorship by Leonardo, origins and illustrious royal history entirely forgotten—it was acquired from Sir Charles Robinson as a work by Leonardo's follower, Bernardino

The dramatic public unveiling of *Christ as Salvator Mundi* ("Savior of the World") in the exhibition *Leonardo da Vinci: Painter at the Court of Milan* at The National Gallery, London, in 2011, caused a worldwide media sensation. Painted by one of history's greatest and most renowned artists, as well as one whose works are among the rarest—fewer than twenty paintings in existence are generally accepted as from the artist's own hand—it was the first discovery of a painting by Leonardo da Vinci since 1909, when the *Benois Madonna*, now in the Hermitage, St. Petersburg, came to light. In fact, its inclusion in the exhibition came after more than six years of painstaking research and inquiry to document the painting's authenticity, begun shortly after it was discovered—heavily veiled with overpaints, long mistaken for a copy—in a small, regional auction in the United States. The painting's new owners moved forward with admirable care and deliberation in cleaning and restoring



Luini, for the Cook Collection, Doughty House, Richmond. By this time, the walnut panel on which it is painted had been marouflaged and cradled and Christ's face and hair had been extensively, and poorly, overpainted. A photograph taken in 1912 records its compromised appearance. The 1913 catalogue of the Italian paintings in the Cook Collection by Tancred Borenius calls it a "free copy after Boltraffio" (another pupil of Leonardo's), while Sir Herbert Cook notes that he saw higher quality in it than that. In the dispersal of the Cook Collection it was ultimately consigned to auction in 1958 where it fetched £45 after which it disappeared once again for nearly 50 years, emerging only in 2005—its history still forgotten—when it was purchased from an American estate.

In 2007, a comprehensive restoration of the *Salvator Mundi* was undertaken by Dianne Dwyer Modestini, Senior Research Fellow and Conservator of the Kress Program in Paintings Conservation at the Conservation Center of the Institute of Fine Arts, New York University. She has meticulously documented the painting's state of preservation and her conservation process. To summarize her findings, she concludes that the original walnut panel on which Leonardo executed the painting had split early in its history, almost certainly resulting from a knot in the wood, and bowed. Relentlessly experimental and ever searching as he was to achieve new visual effects, Leonardo was not always cautious in the material and supports with which he worked, displaying a conscious disregard for craft traditions which has sometimes left his paintings in naturally deteriorated condition. Old attempts to restore the *Salvator Mundi* had involved inserting areas of stucco fill in the split, along which paint had flaked and been lost. The panel had been thinned, flattened, and glued to another backing, perhaps as early as the 17th century, and attempts had been made to disguise the old repairs with areas of crude overpaint. Dr. Modestini's conservation treatment has remedied these

underlying problems, but the results of wear have not been entirely concealed. The split in the wood panel can still be detected on close examination, curving around and to the left of Christ's head; the rich, dark background has survived only in irregular passages, and small local areas of abrasion are scattered throughout. Happily, the recent restoration of the painting has successfully reduced the visual impact of those areas where losses were once evident.

However, both of Christ's hands, the exquisitely rendered curls of his hair, the orb, and much of his drapery are in fact remarkably well preserved and close to their original state. The magnificently executed blessing hand, Modestini notes, "is intact." In addition, the painting retains a remarkable presence and haunting sense of mystery that is characteristic of Leonardo's finest paintings. Above the left eye (right as we look at it), are the marks that Leonardo "made with the heel of his hand to

Previous page: Leonardo da Vinci, *Portrait of a Bearded Man (Self-Portrait)*, 1512. Biblioteca Reale, Turin, Italy.

Left: *Salvator Mundi*, 1904. Cook Collection.

Below: Wenceslaus Hollar, *Salvator Mundi*, after Leonardo da Vinci, 1650. Royal Collection, Windsor. Courtesy Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017.



soften the flesh," as Martin Kemp has observed. "The face is very softly painted which is characteristic of Leonardo after 1500. And what very much connects these later Leonardo works is a sense of psychological movement, but also of mystery, of something not quite known. And he draws you in but he doesn't provide you with answers... It has the uncanny strangeness that the later Leonardo paintings manifest."



As the possibility of Leonardo's authorship became clear, the painting was shown to a group of international scholars and experts in Leonardo's works, so that an informed consensus about its attribution might be obtained. The initial phase of the conservation of the painting had been completed in the fall of 2007. At that time, the painting was viewed by Mina Gregori (University of Florence) and Sir Nicholas Penny (then, Chief Curator of Sculpture, National Gallery of Art, Washington, D.C.; subsequently Director of The National Gallery, London). In 2008, the painting was studied at The Metropolitan Museum of Art by museum curators Carmen Bambach, Andrea Bayer, Keith Christiansen, and Everett Fahy, and by Michael Gallagher, Head of the Department of Paintings Conservation. In late May 2008, the painting was taken to The National Gallery, London, where it was studied in direct comparison with *The Virgin of the Rocks*, Leonardo's painting of approximately the same date that was itself to undergo a process of cleaning and restoration. Several of the world's leading Leonardo scholars were also invited to study the two paintings together. These included Carmen Bambach of the Metropolitan Museum of Art, David Allan Brown (Curator of Italian Painting, National Gallery of Art, Washington, D.C.), Maria Teresa Fiorio (Raccolta Vinciana, Milan), Martin Kemp (University of Oxford), Pietro C.

Left:
Present lot illustrated (detail).

“There are several remarkable features, all painted with startling delicacy and precision: the curling highlights in the hair, the brilliantly irregular pleats in the tunic, the grand sweep of the cloak.”

—Luke Syson

Marani (Professor of Art History at the Politecnico di Milano) and Luke Syson, the Curator of Italian Paintings at The National Gallery, who would be the curator of the exhibition, *Leonardo da Vinci: Painter at the Court of Milan*. More recently, following the completion of conservation treatment in 2010, the painting was again examined in New York by several of the above, as well as by David Ekserdjian (University of Leicester).

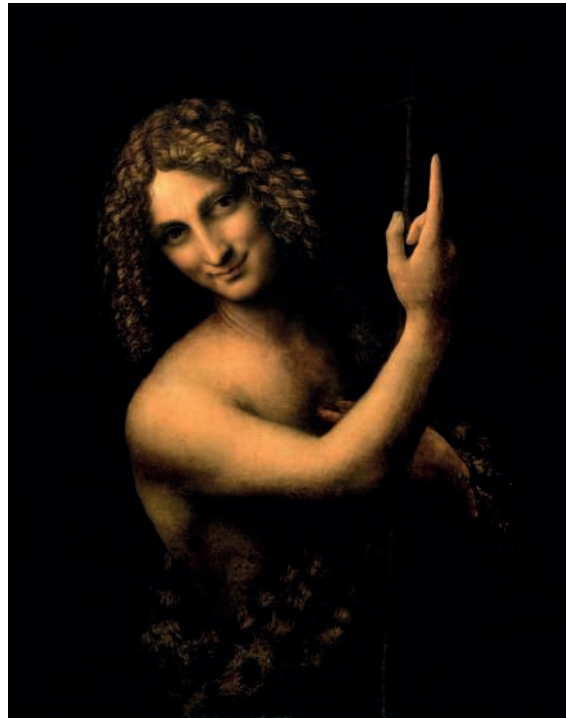
The study and examination of the painting by these scholars resulted in a broad consensus that the *Salvator Mundi* was painted by Leonardo da Vinci, and that it is the single original painting from which the many copies and student versions depend. Individual opinions vary slightly in the matter of dating. Most of the consulting experts place the painting at the end of Leonardo’s Milanese period in the later 1490s, contemporary with *The Last Supper*; almost certainly it would at least have been begun in Milan, as a walnut support was commonly used there. Others believe it to be slightly later, painted in Florence (where the artist moved in 1500), contemporary with the *Mona Lisa*. Like several of Leonardo’s later paintings, the *Salvator Mundi* was likely executed over a period of years.

The reasons for the unusually uniform scholarly consensus that the painting is an autograph work

by Leonardo are several, including the previously mentioned relationship of the painting to the two autograph preparatory drawings in Windsor Castle; its correspondence to the composition of the “*Salvator Mundi*” documented in Wenceslaus Hollar’s etching of 1650; and its manifest superiority to the more than 20 known painted versions of the composition. Furthermore, the extraordinary quality of the picture, especially evident in its best-preserved areas—notably the blessing hand and the cascading curls of hair—and its close adherence in style to Leonardo’s known paintings from circa 1500, solidified this consensus. Powerfully convincing evidence of Leonardo’s authorship was provided by the discovery of numerous *pentimenti*—preliminary compositional ideas, subsequently changed by the artist in the finished painting, but not reflected in the etching or painted copies. The most prominent of these—a first position for the thumb in the blessing hand, more upright than in the finished picture—was uncovered and photographed during the conservation process.

Other *pentimenti* have been observed through infrared imaging. Luke Syson notes several of these “lesser adjustments of the contours elsewhere (such as in the palm of the left hand seen through the transparent orb).” “Such changes of mind,” he writes, “are typical of





Previous page: Present lot illustrated (detail).

Far left: Albrecht Dürer, *Self-portrait in fur cloak*, 1500. Alte Pinakothek, Bayerische Gemäldesammlungen, Munich. Photo Credit: bpk Bildagentur / Alte Pinakothek, Bayerische Gemäldesammlungen / Art Resource, New York.

Left: Leonardo da Vinci, *Saint John the Baptist*, circa 1500. Oil on wood, 69 x 57 cm. Musée du Louvre, Paris. Photo: Scala / Art Resource.

Leonardo and would be surprising in a copy of an existing design. The head was perhaps executed with the aid of a cartoon; when the picture is examined in infrared, *spolveri*—pouncing—can be seen running along the line of the upper lip. The rest of the body has a much looser, brushy underdrawing, with further small changes of mind. This combination of careful preparation for the head and much greater improvisation for the body is characteristic of Leonardo. The painting technique is close to that of the *Mona Lisa* and the *Saint John the Baptist*, the face in particular built up with multiple, extremely thin paint layers, another technical aspect that makes Leonardo's authorship certain. Like both of these pictures, the *Salvator Mundi* may well have been painted over an extended period of time." Technical examinations and analyses have demonstrated the consistency of the pigments, media, and technique discovered in the *Salvator Mundi* with those known to have been used by Leonardo. Syson notes particularly the use of precious lapis lazuli in the Christ's celestial blue clothes, a practice that was unusual at this date, suggestive of the opulence of the commission.

Leonardo's *Christ as "Salvator Mundi"*

The present painting, although only recently rediscovered, has already been extensively studied, with a remarkable campaign of specialist research lead by Dr. Robert Simon.

The most insightful and broad-ranging examination of the painting was presented by Luke Syson in the 2011 catalogue of the Leonardo exhibition in London. The following discussion depends heavily on Syson's entry, which itself drew on the unpublished research made available to him by Robert Simon, Dianne Dwyer Modestini, Nica Gutman Rieppi, Martin Kemp and, for the picture's provenance, Margaret Dalivale. (Much of their original material will appear in a forthcoming book: Margaret Dalivale, Martin Kemp and Robert Simon, *Leonardo's 'Salvator Mundi' and the Collecting of Leonardo in the Stuart Courts*, Oxford: Oxford University Press, 2018.)

In his painting, Leonardo presents Christ as he is characterized in the Gospel of John 4:14: "And we have seen and testify that the Father has sent his Son as the Savior of the World." It is a hieratic presentation, with Christ rigidly frontal and looking fixedly at the spectator, lightly bearded with auburn ringlets, holding a crystal sphere in his left hand and offering benediction with his right. As Martin Kemp has noted (in an unpublished essay), this is a conventional format and canonically required for the depiction of the subject: "Jesus is shown as the unwavering comforter of the burdened and offering



the only true path towards salvation. The Savior literally holds the well-being of the world and its inhabitants in the palm of his hand." The format follows the precedent of the "Christ Pantocrator" ("Ruler of All" or "Sustainer of the World") from Eastern Orthodox traditions, commonplace in religious imagery dating to Byzantine mosaics, although Leonardo's Christ is portrayed as resolutely human—unusual at this time—lacking as he does a crown or even a halo.

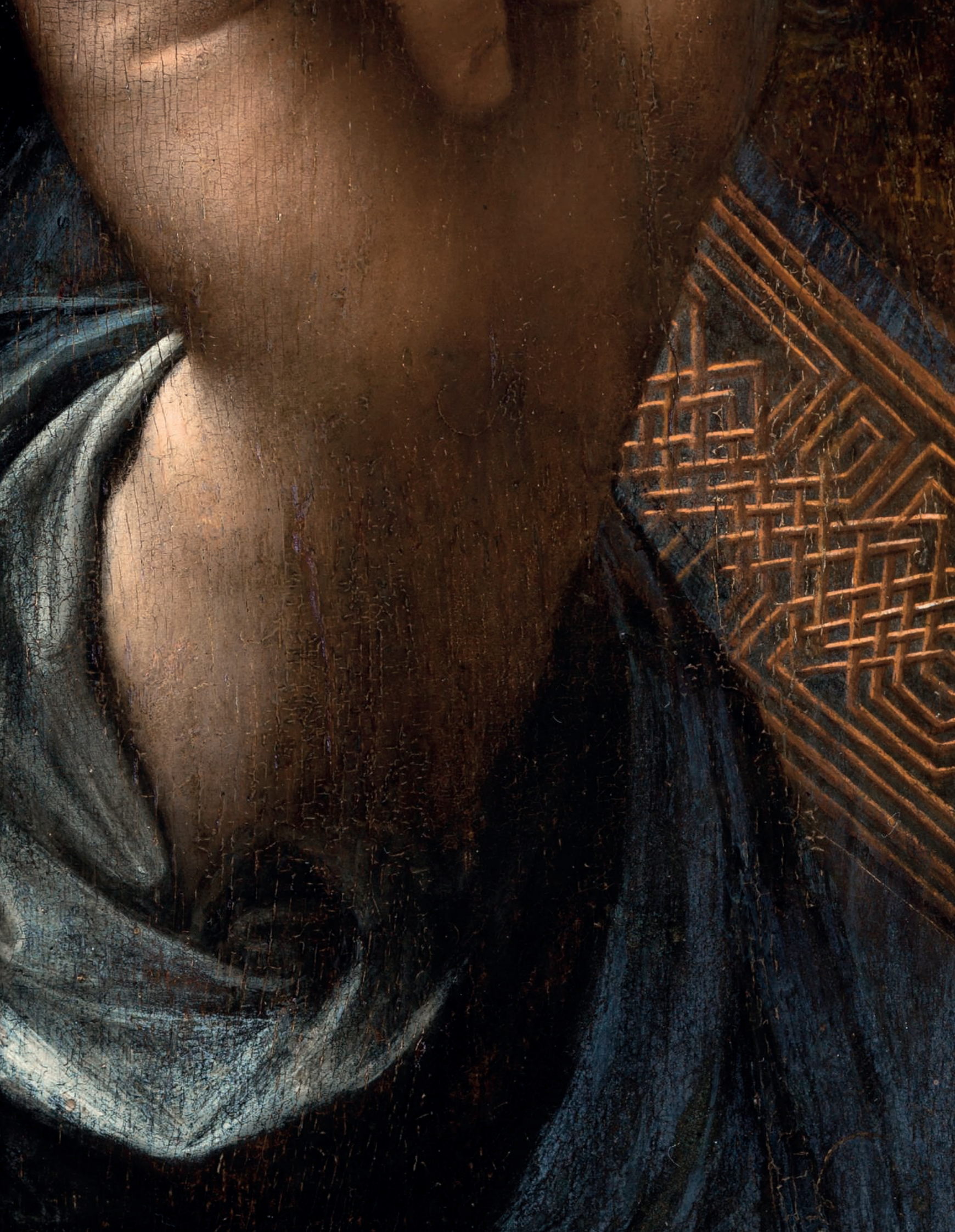
Christ does, however, carry an orb, an emblem of kingship as well as a symbol of the world itself. As several authors have observed, the tiny specks and inclusions that Leonardo has painstakingly reproduced in the orb indicate that it is meant to be made of rock crystal, the purest form of quartz, and widely believed in the Renaissance to possess formidable magical powers. Rock crystals cut in Antiquity had been set into reliquaries since the Middle Ages, giving the stone sacred associations. As Syson notes, the ancient secrets of working rock crystal were lost until the early 16th century and it was not until some years after the execution of this painting that Renaissance craftsmen rediscovered the technique. Therefore the very substance of the globe, as well as the perfection of its regular and continuous spherical form, endows it with a nearly miraculous essence. No crystal of this size was known to exist and its enormous weight would have precluded any normal man from being able to hold it in his palm so effortlessly. Thus, Leonardo would have chosen the crystal orb for theological and cosmological reasons as well as its obviously appealing optical characteristics. "The perfect sphere is seen to contain and transmit the light of the world," as Syson notes, and Leonardo here focused his unrivaled painting technique on conveying its transparency and convexity through a series of "thin glazes

Above: Leonardo da Vinci, *The Virgin of the Rocks* (*The Virgin with the Infant St. John adoring the Infant Christ accompanied by an Angel*), detail of the Angel, circa 1508. National Gallery, London. Photo: National Gallery, London, UK / Bridgeman Images.

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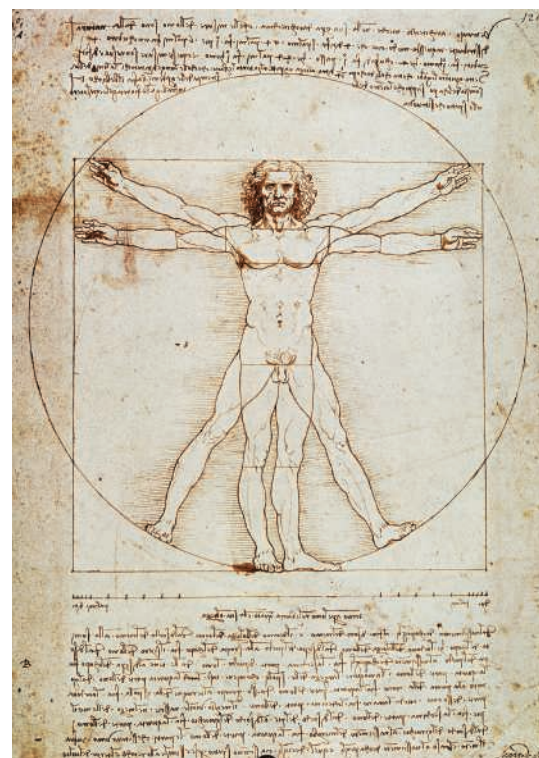
Right: Leonardo da Vinci, *Vitruvan Man*, late 15th century. Gallerie dell' Accademia, Venice. Photo: Gianni Dagli Orti / The Art Archive at Art Resource, New York.

Below: Hieronymus Bosch, *The Creation of the World from The Garden of Earthly Delights*, 1490-1500. Museo Nacional del Prado, Madrid. Photo: Prado, Madrid, Spain / Bridgeman Images.

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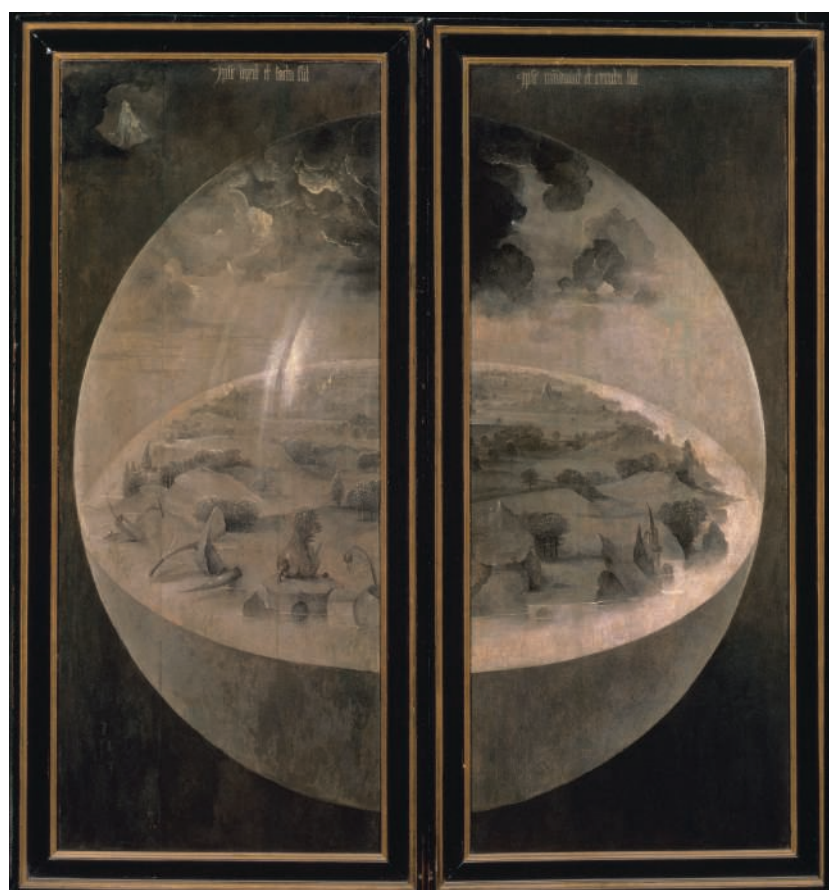
and scumbles... painted with practically nothing,” as Dianne Modestini memorably observes. Leonardo had a well-known interest in minerals that exhibited special optical properties. Francesco de Malatesta, agent for Isabella d’Este, reported that he had heard Leonardo especially praise a vase for the clarity of the crystal from which it was cut. Leonardo himself wrote in a scientific treatise that the light which passes through “diaphanous bodies” like glass or crystal produce the “same effect as though nothing intervened between the shaded object and the light that falls upon it.” Modestini notes of the inclusions in the orb that “they are astonishing under the microscope. Each has been described by an underpainted middle tone, bracketed by a curlicue of white, and a dark shadow. They vary in size and disposition and are each somewhat different depending on the fall of light. Only Leonardo, with his interest in the natural sciences, would have gone to such obsessive lengths.”


If the format of the painting is conventional and its presentation deliberately archaic in its rigid, symmetrical frontality—Syson and other authors have noted Leonardo’s dependence here on the blessing figure of Christ from the central panel of a 15th-century polyptych by Giotto and his workshop (North Carolina Museum of Art, Raleigh)—the execution of Christ’s face and hands is entirely new in the history of painting and unique to the peculiar genius of Leonardo. The flawlessly, almost divinely, beautiful face that emerges mysteriously from the deepest of shadows, the almost supernaturally penetrating eyes which convey an overwhelming psychological, emotional and spiritual profundity, have no parallels in Western painting until the creation of *Mona Lisa* and the *Saint John the Baptist* (both, Louvre), works painted by Leonardo around 1500, and the



most obvious comparisons in style and manner to the *Salvator Mundi*. The extraordinary techniques employed in the painting of Christ—many revealed in the technological and scientific analyses of the picture performed in the course of its conservation—are entirely consistent with what is known of the execution of Leonardo’s later paintings. Christ’s head may have been executed with the aid of a cartoon. The body, on the other hand, revealed a looser, brushier underdrawing; as Syson remarks, “this combination of careful preparation for the head and greater improvisation for the body is again characteristic of Leonardo.” Cross sections of paint samples reveal that the face in particular was built up with multiple, extremely thin layers of pigment, suggesting that as with the other paintings made by Leonardo around 1500, the *Salvator Mundi* may have been painted over an extended period of time. Modestini observed that the artist first laid down a pale red underpaint, then pulled over this ground at least three more lightly colored scumbles applied in as smooth, opaque and thin layers as possible. “There are no perceptible brushstrokes in the flesh tone,” she continues, “the paint looks as if it had been blown on, one element in the creation of a carefully studied effect, the *sfumato*, of which the painter frequently writes. The transitions in the flesh tones aren’t visible from up close; they are only distinguishable when the viewer is at a certain distance from the painting, as in the *Mona Lisa*.” Leonardo smoothed and blotted the paint with his palm, and distinct handprints are visible in IRR images of the painting, especially evident on the proper left side of Christ’s forehead. This kneading of the paint in order to create soft and amorphous effects of shadow and light is typical of Leonardo’s technique in the latter part of his career.

Luke Syson has proposed that in the *Salvator Mundi*, Leonardo may have been consciously trying to emulate in

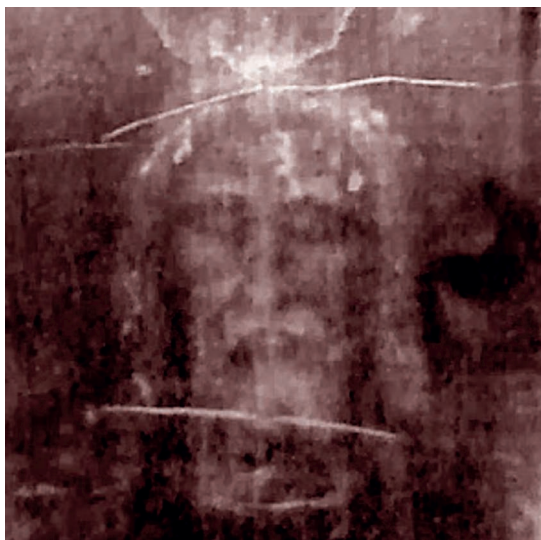




"In the whole world there is perhaps no other example of a genius so universal, so inventive, so incapable of contenting himself, so eager for infinity, so naturally intelligent, so far ahead of his century and the centuries which followed. His figures express an incredible sensibility and spirit; they overflow with unexpressed ideas and sensations."

—Hippolyte Taine





paint those images of the Holy Face believed to have been made miraculously, such as the Veil of Saint Veronica (kept until the Sack of Rome at St. Peter's), or the Mandylion of Edessa, a portrait said to be made by Christ pressing his face to a piece of cloth. (The controversial Shroud of Turin is probably the most famous such *acheiropoietos* today, an image not made by human hands and valued, therefore, as the most truthful likeness.) Magical restorative powers are often attributed to such objects and King Abgar V of Edessa was said to have been cured of a fatal disease when he touched the holy image which Jesus had sent to him. The history of the Mandylion of Edessa is obscure, but by 1500, three competing images claimed to be authentic; of these, one had long belonged to the French crown and was kept in the Sainte-Chapelle until the French Revolution, and another was (and still is) at San Bartolomeo degli Armeni near Genoa. The Italian city was a Sforza possession and when it was taken by the French in 1499, responsibility for this second claimant also fell to the French kings. If, as Syson posits, the *Salvator Mundi* was likely painted around 1500 for King Louis XII and his consort, Anne of Brittany (to be subsequently taken from the French royal collections and brought to England when the French princess Henrietta Maria married Charles I in 1625), it was likely commissioned soon after the conquests of Milan and Genoa and perhaps with an explicit connection to the recent acquisition of the second Mandylion of Edessa.

The earliest indisputable provenance for the painting securely locates it in the collection of King Charles I of England and Queen Henrietta Maria. It is recorded in the inventory of the late king compiled in fulfillment of an act of Parliament of 23 March 1649 requiring the sale of their property to meet the debts of their creditors and for the "publick uses of this Commonwealth." That it was the present painting in the collection of Charles I and not one of the twenty known copies and replicas is attested to by

"Just as God created Christ as his perfect image and likeness, so Leonardo has sought to recreate the perfect icon."

—Luke Syson

Wenceslaus Hollar's print which is signed and dated 1650 and identifies its source as an original painting by Leonardo da Vinci ("Leonardus da Vinci pinxit. Wenceslaus Hollar fecit Acua forti, secundum Originale, Ao 1650"). Although Hollar's Christ is slightly heavier and thicker, with a more pronounced beard, the two images coincide almost exactly. In particular, the knot-pattern ornamentation on Christ's crossed stole and on the border of his vestment is nearly identical, a crucial fact considering that the pattern is subject to change in the different surviving copies, and in no version apart from the present one does the pattern match the print so closely. The print itself was published in Antwerp in 1650 and proof copies sent to the queen in exile, six years after Henrietta Maria and the Royalist printmaker had fled England. It is therefore likely that the print was made (or at least completed) based on a drawing that Hollar had made of the painting in earlier years, which was a procedure he frequently followed. For example, in the late 1630s Hollar made drawings after paintings in the Arundel collection which he did not etch and publish as prints until the late 1640s, after Arundel was dead and his collection broken up. Given the extensive evidence, there is no reasonable doubt that the painting Hollar reproduced in his 1650 etching is the present, original version of the *Salvator Mundi*.

If Leonardo employed a cartoon to help him establish the precise contours of Christ's face, the cartoon appears to be long lost; however, two drawings comprising three sketches survive in which he studied the basic folds and disposition of Christ's tunic and its sleeves. The two sheets in the royal collections at Windsor are of a somewhat larger scale than the artist normally made for his drapery studies and are executed in a visually striking technique: red chalk on red prepared paper, the shadowed contours of the fabrics reinforced in brown ink, and rapidly heightened with white chalk. Drawn with superb confidence, they were almost certainly studied from draperies arranged on a lay figure (or mannequin) rather than a living model. None of

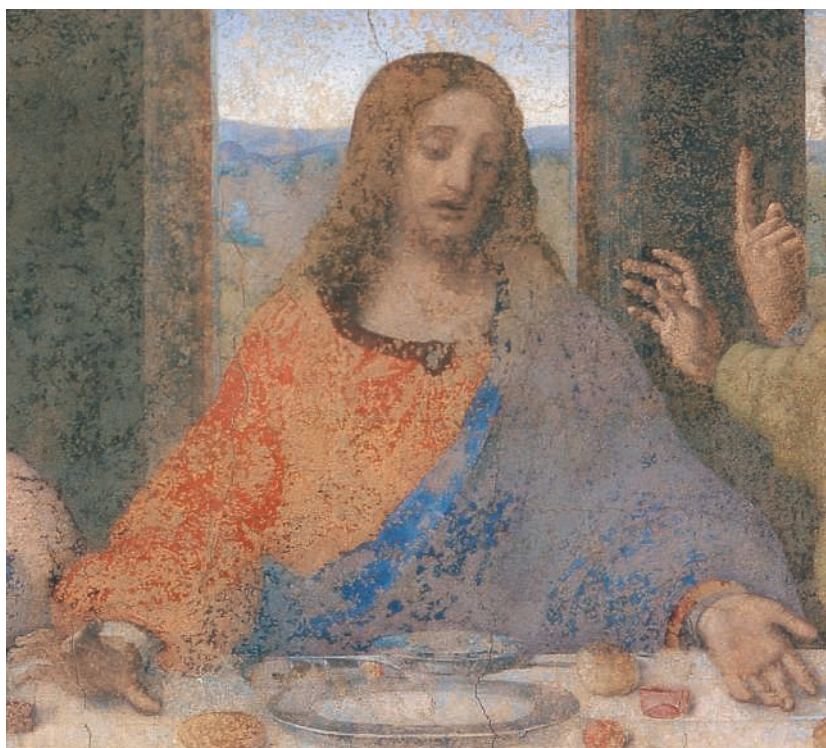
Previous page: Present lot illustrated (detail).

Left: *The Shroud of Turin*, 1754. Photo: Universal History Archive / UIG via Getty images.

Below: Leonardo da Vinci, *Last Supper*, 1498 (detail). Post-restoration. Santa Maria delle Grazie, Milan. Photo: Scala / Ministero per i Beni e le Attività culturali / Art Resource, New York.

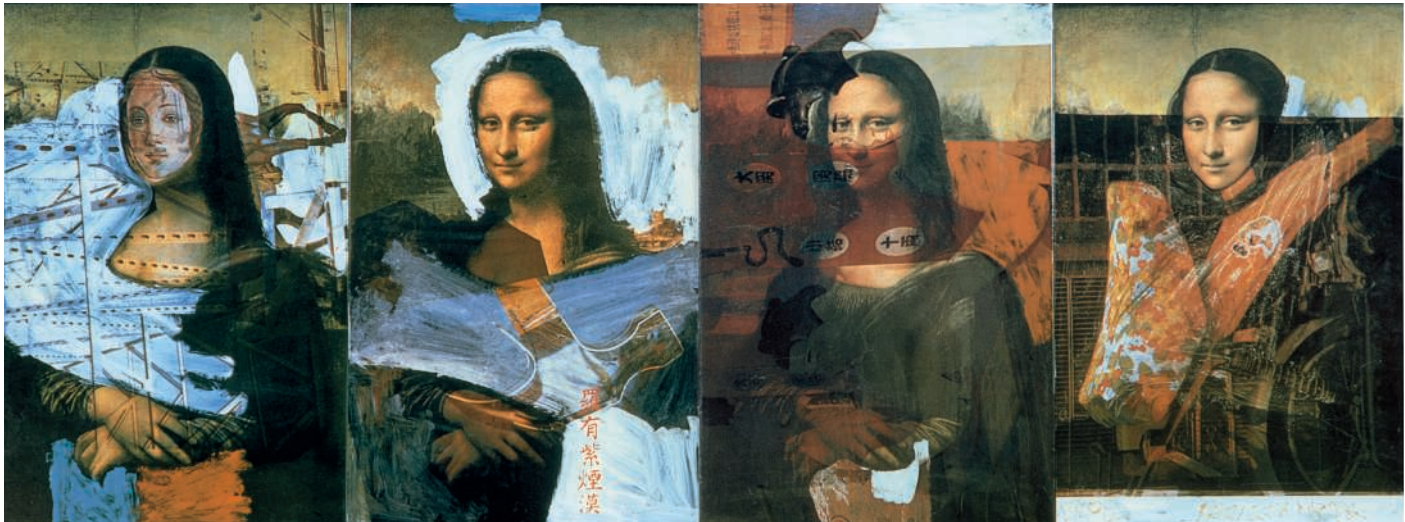
Following spread left: Present lot illustrated.

Following spread right: Leonardo da Vinci, *La Gioconda (Mona Lisa)*, circa 1502. Musée du Louvre, Paris. Photo: Scala / Art Resource.









Above: Robert Rauschenberg, *Pneumonia Lisa*, 1982.
© Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

Below: Andy Warhol, *Colored Mona Lisa*, 1963. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Following page: Andy Warhol, *Sixty Last Suppers*, 1986 (detail). © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

the three sketches are precisely replicated in the final painting and they would have merely guided the artist as he worked out the details in paint. The prominent hatching that is used to create shading in the drawings is oriented diagonally and moves from left to right, as in all drawings by the famously left-handed Leonardo. However, the separate sleeve study on the sheet with the tunic is more coarsely drawn than the other studies and the white highlights on the sleeve are clearly right-handed, indicating that they were applied by a pupil rather than the master himself. This is only one of a number of occasions around 1500 and afterward when Leonardo and a pupil can be found working side by side on the master's preparatory drawings.

Of the roughly twenty known contemporary copies of the *Salvator Mundi*, some of which are by pupils or followers of Leonardo and some almost certainly

emanating from his workshop, none is of a level of quality to support an attribution to the master himself. Prior to the rediscovery of the present painting, only one version has in recent years been advanced as a candidate for Leonardo's original, a painting formerly in the collection of Hubert, Marquis de Ganay, Paris. Carlo Pedretti (1973) first posited the Ganay panel as the finest known version of Leonardo's composition, without asserting that it was actually painted by Leonardo himself. Subsequently, Joanne Snow-Smith, in a 1978 article in *Arte Lombarda* and then in a monograph published in 1982, proclaimed it as Leonardo's lost original, commissioned by Louis XII and the source of Hollar's etching. Snow-Smith's two studies produced invaluable information about the origins and evolution of the composition, but her attribution of the Ganay painting to Leonardo never found support in the scholarly community and the painting has never since been considered to be from the master's hand. It was later sold at Sotheby's New York, 28 May 1999, lot 20, as an old copy from the 'Circle of Leonardo da Vinci'.

A more extensive and detailed discussion of the conservation process that was undertaken to return the *Salvator Mundi* to its present glory appears elsewhere in this volume, but it is worth noting the many changes, large and small, that Leonardo made in the process of its creation and emerged only in the cleaning process. The dramatic shift in the position of the thumb on Christ's blessing hand, the reposition of the palm that holds the orb, the significant movements to the bands that cross the stole, the repositioning of the jeweled ornament attached to his garment beneath the neckband all speak to the primacy and originality of the painting and to its authenticity as Leonardo's original. But they also speak to the probing nature of Leonardo's genius, the relentless experimentation, curiosity and perfectionism that led him to abandon, unsatisfied, most of the paintings he started, and resulted in a tiny body of finished masterpieces that rank among the most enigmatic and haunting works in the history of art. That the rediscovery of the *Salvator Mundi* is a once-in-a-century addition to this small but monumentally influential corpus is, in and of itself, more than enough reason to celebrate its return; that the painting is also a profoundly moving, affecting and evocative masterpiece by this towering genius of the Renaissance is almost miraculous in itself.





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

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

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international

bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. 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 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 arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African

elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† Ø	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. 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: • 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 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'.

o

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

Δ

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 CONSIGNED FOR AUCTION

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

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

o **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 o next to the **lot** number.

o◆ **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 o◆.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

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	£70.00	£35.00
Storage per day	£8.00	£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 PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Woman drinking from a stream, with red dog, 1961

oil and tempera on board

36 x 48in. (91.5 x 122cm.)

£200,000-300,000

ONE OF BOYD'S 1960'S MASTERPIECES, REFERENCING THE COMPOSITION AND ICONOGRAPHY OF PIERO DI COSIMO'S
A SATYR MOURNING OVER A NYMPH, C.1495

AUSTRALIAN ART

SIDNEY NOLAN CENTENARY SALE

London, King Street, 14 December 2017

VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Amanda Fuller

afuller@christies.com

+44 (0)20 7389 2636

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property of a Lady
 SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)
The White Canoe
 signed 'A.J. MUNNINGS' (lower left) and inscribed 'The white canoe' (on the reverse)
 oil on canvas
 17 x 36 in. (43.2 x 91.4 cm.)
 £500,000-700,000

BRITISH IMPRESSIONISM I

London, King Street, 22 November 2017

VIEWING

18-22 November 2017
 8 King Street
 London SW1Y 6QT

CONTACT

Brandon Lindberg
 blindberg@christies.com
 +44 (0)20 7389 2095

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

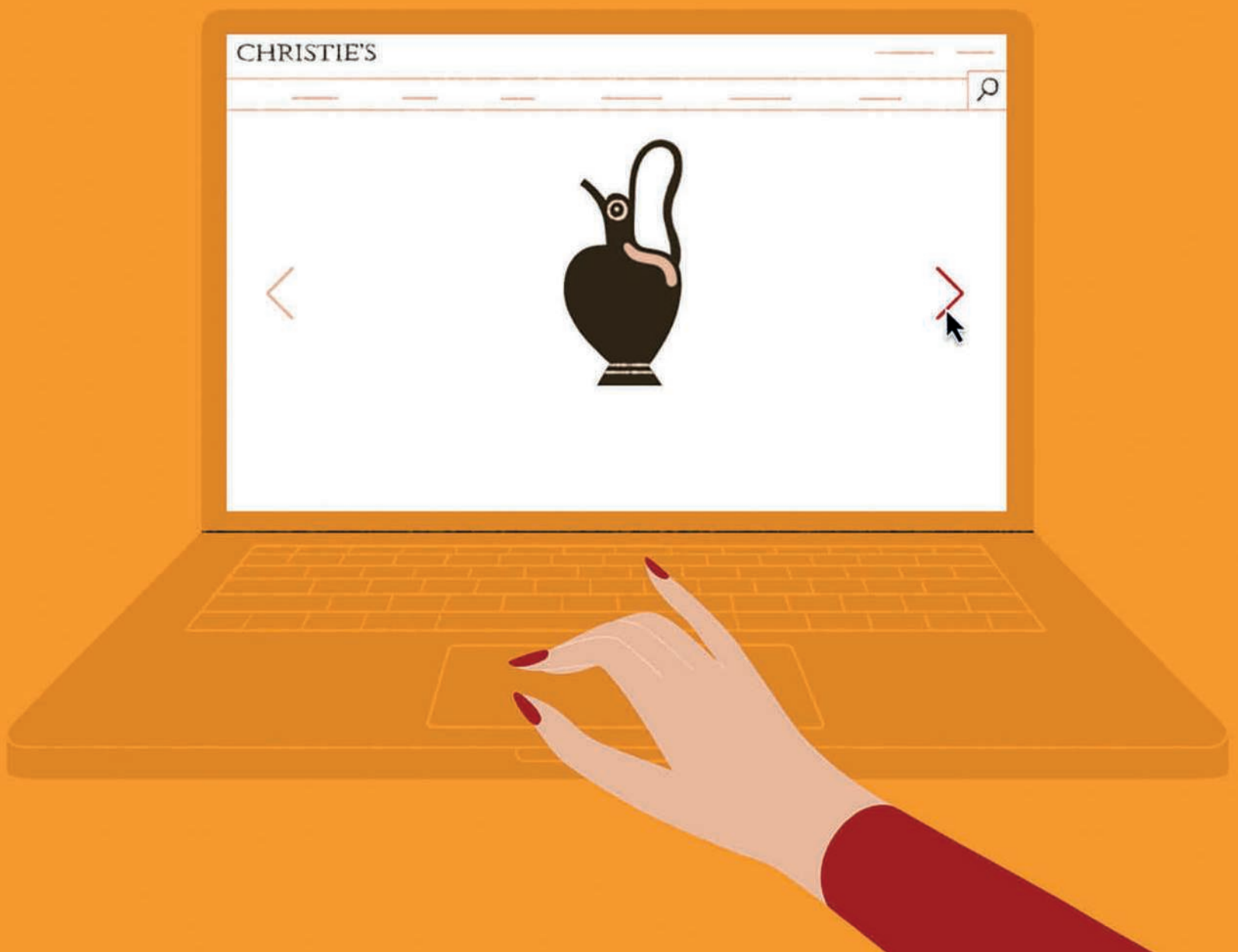
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Archibald Thorburn (1860-1935)

A pair of pheasant in snow

signed and dated 'Archibald Thorburn/ 1909' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board

14.5/8 x 21.3/4 in. (37.2 x 55.3 cm.)

£20,000-30,000

THE ASTOR COLLECTION FROM TILLYPRONIE

London, King Street, 15 December 2017

Online, 9-18 December 2017

VIEWING

9-14 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Annabel Kishor

akishor@christies.com

+44 (0)20 7389 2709

CHRISTIE'S



TUSCAN CHIANTI ESTATE SAN CASCIANO IN VAL DI PESA, ITALY

In the heart of the tranquil Italian countryside, bounded by cypresses, vineyards, and olive groves, lies this historic estate overlooking the Chianti Classico Hills. Dating from the 13th century, this property has a noble history and is located just 30 minutes' drive from Florence.

Offered at €12,700,000

CHRISTIE'S INTERNATIONAL REAL ESTATE
Georgina James · +44 20 7389 2942
gjames@christies.com

www.christiesrealestate.com
Web ID: C57181

CHRISTIE'S
INTERNATIONAL REAL ESTATE

WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

OLD MASTERS EVENING SALE
FRIDAY 8 DECEMBER 2017 AT 7.00 PM

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

CODE NAME: GREEK
SALE NUMBER: 13673

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

13673

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoﬀ de Lira

COLOMBIA

BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schumann (Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moeux

PROVENCE -

ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti Gonzaga
(Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR
+65 6735 1766
Nicole Tee

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM

+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO

+47 949 89 294
Cornelia Svedman (Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW

+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA

CAPE TOWN

+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266
Jun Lee

SPAIN

MADRID

+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM

+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA

+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY

ISTANBUL

+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI

+971 (0)4 425 5647

UNITED KINGDOM

•LONDON

+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
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LOS ANGELES

+1 310 385 2600
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+1 305 445 1487
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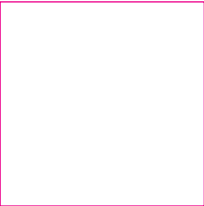
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