







## **OLD MASTERS EVENING SALE**

### **THURSDAY4 JULY 2019**

### **PROPERTIES FROM**

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The 7th Earl of Harewood's Will Trust, Sold by Order of The Trustees

The Collection of Drue Heinz

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### **AUCTION**

Thursday 4 July 2019 at 7.00 pm

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

### VIEWING

Saturday	29 June	12.00 pm – 5.00 pm
Sunday	30 June	12.00 pm – 5.00 pm
Monday	1 July	9.00 am – 4.30 pm
Tuesday	2 July	9.00 am – 8.00 pm
Wednesday	3 July	9.00 am – 4.30 pm
Thursday	4 July	9.00 am – 3.00 pm

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Jussi Pylkkänen

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Front cover: Lot 11 (detail) Inside front cover: Lot 40 (detail)

Opposite: Lot 50 (detail) Pages 6-7: Lot 21 (detail)

Inside back cover: Lot 9 (detail) Back cover: Lot 19 (detail)

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## ADRIAEN ISENBRANT

(? Antwerp c. 1500-1551 Bruges)

Portrait of a lady, half-length, with a dog

oil on panel, laid down on panel 19% x 15% in. (49.2 x 38.4 cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

Princes of Ysenburg-Büdingen, Germany. with Rosenbaum, Frankfurt, by 1932. (Possibly) with Schaeffer, Berlin 1933 (according to information found in the Witt Archive, The Courtauld Institute, London).

Baron Heinrich Thyssen-Bornemisza (1875-1947), Schloss Rohoncz, by 1934, and by inheritance to the present owner.

#### LITEDATURE

M.J. Friedländer, *Die Altniederländische Malerei*, Berlin, 1933, XI, p. 140, no. 230, pl. 80. R. Heinemann, *Stiftung Sammlung Schloss Rohoncz, Verzeichnis der Gemälde*, Lugano, 1937, I, p. 77, no. 207; II, fig. 83.

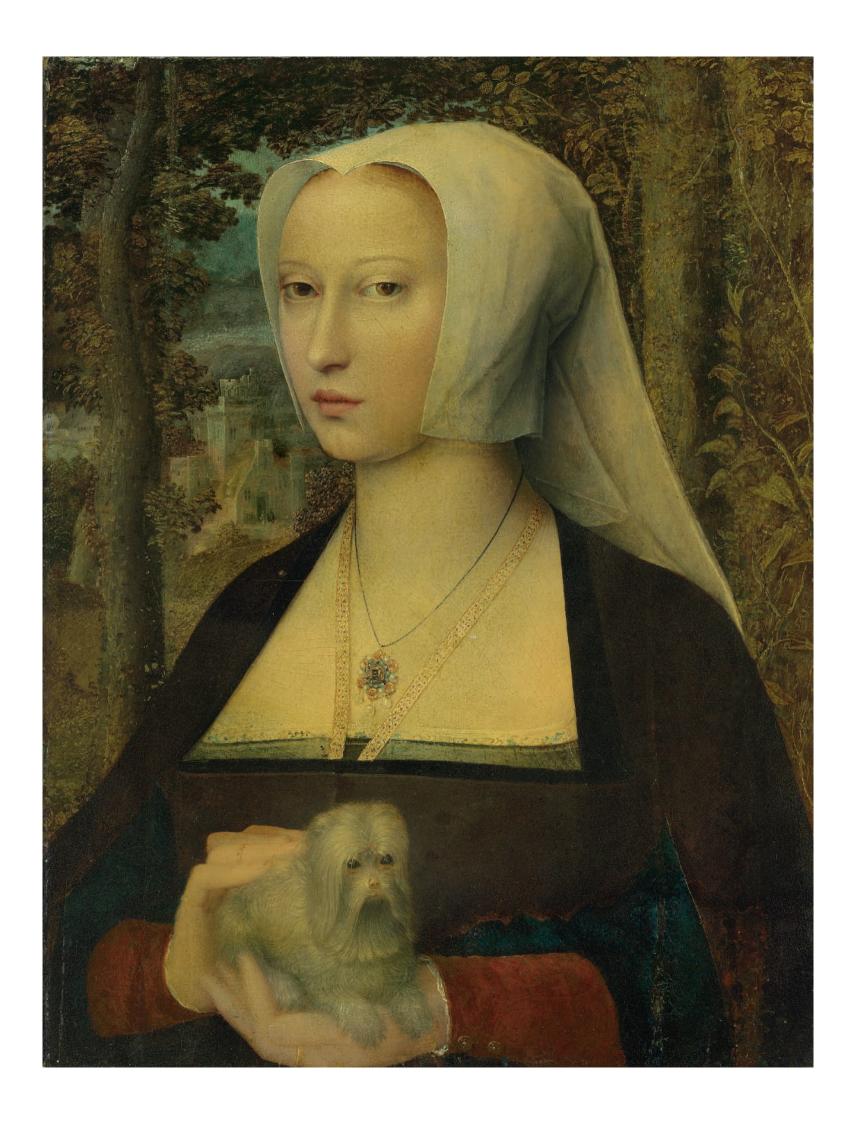
M.J. Friedländer, *Early Netherlandish Painting: The Antwerp Mannerists: Adriaen Ysenbrant*, New York and Washington, 1974, XI, p. 93, no. 230, pl. 153.

This is one of only two secular portraits of a female sitter by Isenbrant recorded by Friedländer (*op. cit.*, 1974). Along with his contemporary Ambrosius Benson, Isenbrant stands as the principal representative of Bruges painting during the first half of the sixteenth century, building on the legacy of Gerard David. Isenbrant purchased his citizenship in Bruges in 1510, having already completed his artistic training elsewhere, and rapidly became a prolific and successful painter in the city. Despite his evident importance and popularity, no documented or signed works by the artist are known today. The master ran a thriving workshop in Bruges, painting not only for private patrons but also for the open market, for which he appears to have produced works for sale at the Bruges *Pand* (art market) as well as its larger, more prestigious equivalent in Antwerp. This painting's markedly smooth and firmly modelled flesh tones, along with the softly blended *sfumato* effect in place of strong outlines are characteristic hallmarks of Isenbrant's style.

The artist painted only a small handful of independent portraits during his career, usually depicting his sitters in three-quarter-profile, looking away from the viewer. This sitter's identity remains anonymous, but her clothes indicate that she was a member of the wealthy elite. She is dressed in the fashionable style of the affluent bourgeoisie of the late 1520s and 1530s, in a dark green, square-necked gown, cut to reveal the edge of her under-dress and the embroidered top edge of her chemise, with a sheer partlet, edged with gold and black embroidery, covering her décolletage. Her hair is decorously covered by a close-fitting linen hood with a descending veil behind. The sleeves of her dress are fashionably turned back to display closer-fitting undersleeves of figured red velvet. One of the most striking aspects of the sitter's appearance is her richly jewelled necklace, comprising a large pendant with a central table-cut stone, set in an ornate double mount of gold and silver, surrounded by

alternating rubies and pearls, suspended from a simple black ribbon. This type of jewel was highly fashionable during the first-half of the sixteenth century and Isenbrant's pendant is consistent with similar jewels designed, for example, by the French goldsmith Étienne Delaune (1518/19-1583) and those included in a *Jewellery Book* by Hans Holbein the Younger (London, British Museum). The ostentation of the sitter's pendant necklace is offset by the simplicity and relative sobriety of her dress. Despite this, dark clothing was in fact extremely expensive during the late Middle Ages, and therefore an indication of wealth, since it required large amounts of dye to achieve such a rich, deep colour.

The beautifully rendered lapdog is also indicative of the sitter's elevated status as a wealthy woman of leisure. Though the breed of the dog is not entirely clear, it is probably identifiable as a Löwchen (lion dog), a breed which traditionally had its back legs shaved in a so-called 'lion cut', though this custom is not visible here. The breed was immensely fashionable throughout the late fifteenth and sixteenth centuries. Animals with white coats were highly prized during this period and commanded high prices, since white, along with gold, was placed at the top of the hierarchy of colours, being associated with morality, truth and purity (H. Klemettilä, Animals and Hunters in the Late Middle Ages: Evidence from the BnF MS fr. 616 of the Livre de chasse by Gaston Fébus. New York, 2015, p. 114, note 40). It is possible that this picture once formed a pendant to a portrait of the sitter's husband, in which context her lap dog would have served as the traditional attribute of fidelity and loyalty. The sitter's direct gaze out of the panel may counter this suggestion, however, as had her portrait been intended to be displayed alongside that of her husband's, it is more likely that her gaze would have been directed toward him, rather out toward the viewer.



## STUDIO OF PETER PAUL RUBENS

(Siegen 1577-1640 Antwerp)

The Penitent Magdalene

oil on canvas  $69\frac{1}{2} \times 46$  in. (176.5  $\times$  116.8 cm.) in a seventeenth century, Florentine frame

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

Hermann Linde, Bridgeport, Connecticut.
Rudolf Mosse, Berlin, by 1912; forced sale, Lepke, Berlin, 29 May 1934, lot 180c.
Dr. Moritz Julius Binder (1877-1947), Berlin, acquired in 1943 and bequeathed to, Kunstmuseum, Düsseldorf (inv. no. M164), from where
Restituted to the heirs of Rudolf Mosse.

#### LITERATURE

M. Rooses, L'Oeuvre de P.P. Rubens, histoire et description de ses tableaux et dessins, Antwerp, 1888, II, pp. 324-5, no. 472, as 'Rubens'.

Kunstsammlungen der Stadt Düsseldorf. Sammlung Binder. Vermächtniss

Jernberg-Lindgens-Fedler, Düsseldorf, 1949, p. 8, fig. 30.

H. Vlieghe, Corpus Rubenianum Ludwig Burchard. Part VIII: Saints II, London and New York, 1973, p. 119, under no. 130, copy 2, as 'after' the painting formerly in the Kaiser-Friedrich Museum. Berlin.

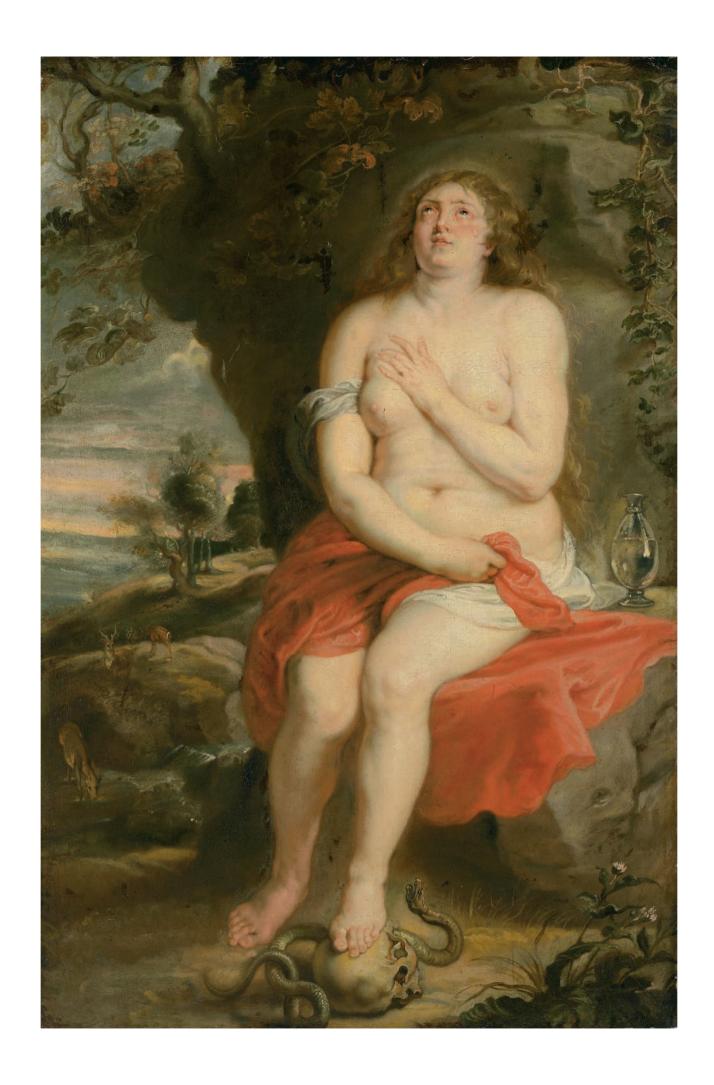
This monumental rendition of the *Penitent Magdalene* is based on an even larger canvas formerly in the Kaiser Friederich-Wilhelm Museum in Berlin (destroyed, Second World War). This lost painting would probably originally have been the same format as the present work, but was enlarged, presumably at the request of the patron, and extended by the master and his workshop to incorporate a broad landscape, with *putti* and angels attending the penitent saint. On the basis of photographs, Vlieghe attributed these extensions to Rubens himself, rather than to his workshop or a later hand (*op. cit.*, p. 120), which suggests that this *Penitent Magdalene* was executed in the master's studio, following the design of the enlarged Berlin picture and thus certainly during the master's lifetime and probably under his supervision.

The pose of the Magdalene shows the plethora of models to which Rubens constantly returned throughout his career. This depiction of the penitent saint ultimately derives from Classical antiquity and the Venus pudica type, exemplified by celebrated sculptures like the Medici Venus in the Uffizi, Florence. Rubens would certainly have been aware of these classical precedents, but his Magdalene also shows his knowledge of later interpretations of these Antique models. For example, the manner in which the saint attempts to cover her body is clearly informed by Titian's Venus before a Mirror, of which Rubens made a faithful copy (Madrid, Museo Nacional Thyssen-Bornemisza), either from a now-lost version of the painting he had seen in Antwerp, during his time in Italy, or from the painting in the Spanish Royal collections in Madrid (now lost, but known through an autograph version in Washington, D.C., National Gallery of Art). Characteristically, however, rather than slavishly copying his sources, he invested his Magdalene with a new vitality and power. The soft, plumpness of her figure and the delicately painted gradations of light and shadow are typical of the work produced by Rubens and his

workshop during the 1630s. In 1638, Rubens adapted the figure's pose, again referring to the *Venus pudica* model, for his famous portrait of his second wife, Helena Fourment, *Het Pelsken* (Vienna, Kunsthistorisches Museum).

Aspects of the iconography of this painting are consistent with many depictions of the Magdalene in penitence. The skull on which she rests her foot and the jar of ointment on the rock at her left are the saint's most traditional attributes. Other elements of the composition are more unusual, however, for instance, the spring flowing from the rock behind the saint at which two deer can be seen drinking, which refers to a miracle that took place during her life at Sainte-Baume, the remote cave in southern France to which the Magdalene withdrew in her final years. The inclusion of the snake is also somewhat uncommon in depictions of the Magdalene. Following in the established pictorial traditions codified in Cesare Ripa's influential Iconographia, serpents represented the Devil and this may be the case here, as the Magdalene turns her eyes away from it (and thus away from sin) to look heavenward. The snake's inclusion may also be a reference to the Fall of Man in the Garden of Eden and the redemption of sin through Christ's Resurrection: by disobeying God's order and being tempted by the serpent to eat from the Tree of Life, Eve was the first person to bring human separation from God, while the Magdalene, following her encounter with the Risen Christ outside the tomb, became the first to bring news of reconciliation to mankind (B. Dykema in, Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque, M. Erhardt and A. Morris eds., Leiden, 2012, p. 260).

We are grateful to David Jaffé for endorsing the attribution, after examining the painting at first hand.



## JAN VAN DEN HECKE, THE ELDER

(Kwaremont 1619/1620-1684 Antwerp)

Flowers in a glass roemer on a ledge

oil on copper 26¾ x 21 in. (67.9 x 53.3 cm.)

£80,000-120,000

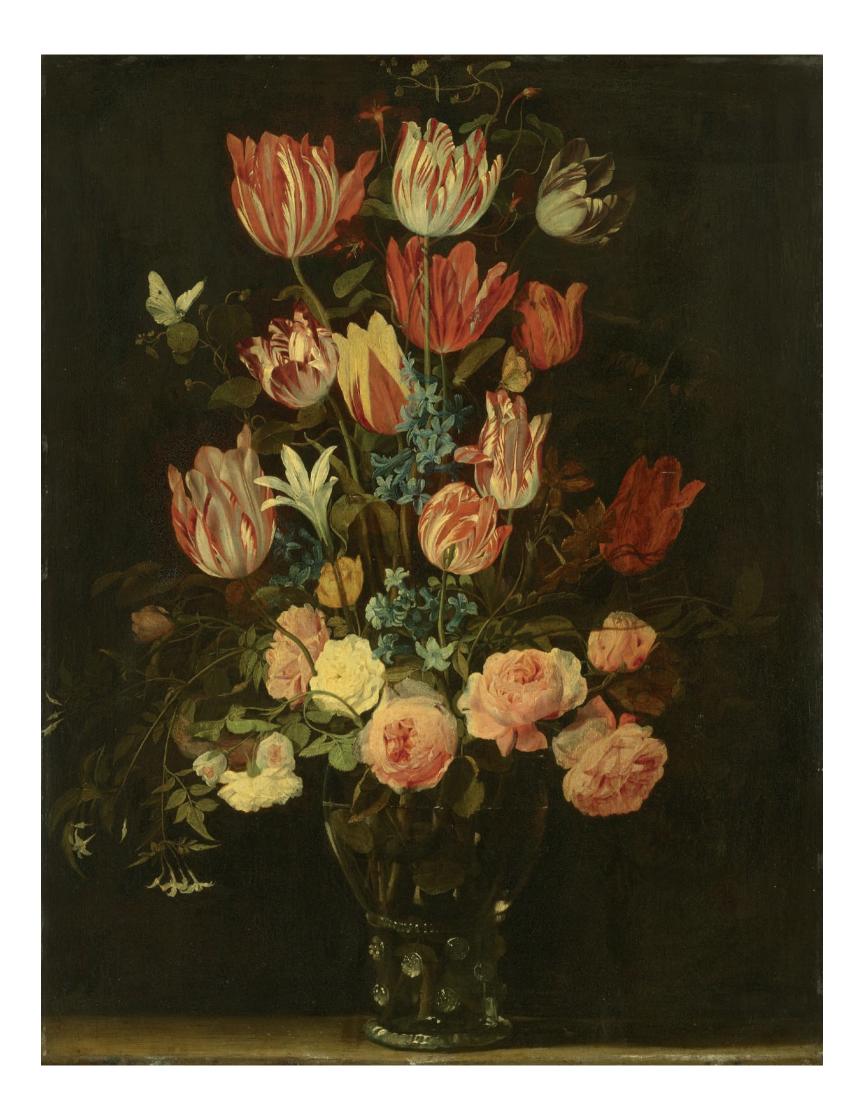
US\$110,000-150,000 €91,000-140,000

#### PROVENANCE:

In the collection of the present owner's family for at least four generations.

Traditionally attributed to Jan Philips van Thielen (1618-1667), Dr. Fred G. Meijer has recently given this unrecorded picture to Jan van den Hecke I, an eclectic still-life artist who worked in Antwerp his whole life. Beautifully preserved on its copper support, this work counts amongst van den Hecke's finest achievements, drawing heavily on the influence of Daniel Seghers, who by the 1640s was widely recognised as the leading specialist painter of flowers in Antwerp. Van den Hecke may have come into contact with the older artist through van Thielen who held a unique position as Seghers' only pupil. The two younger artists were exact contemporaries and both joined the Antwerp guild in the same year, 1642. This ambitious work may have been painted shortly after - a dazzling display of van den Hecke's own technical virtuosity to challenge that of his rivals.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after first hand inspection.



## DANIEL SEGHERS

(Antwerp 1590-1661)

Flowers in a glass vase with a red admiral butterfly

signed 'D. Seghers. Soc<sup>tis</sup>. JESV' (lower right) oil on copper 15 x 10½ in. (38.1 x 26.7 cm.)

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

Wahlberg, Sweden.
Lind, Sweden, by 1886.
Olof Wijk (1833-1901), Gothenburg, Sweden, after 1886, and by descent to the present owner.

#### LITERATURE:

O. Granberg, Catalogue Raisonné de Tableax Anciens inconnu jusqu'ici dans Les Collections Privées de la Suede, Stockholm, 1886, p. 153, no. 279, as a 'Chef d'oeuvre'.
O. Granberg, Inventaire Général des Trésors d'Art en Suede, Stockholm, 1912, II, p. 103, no. 374.

Daniel Seghers' 'pure' flower bouquets, of which only about thirty are known to exist, have been described as 'among the most serenely beautiful things in the history of flower painting' (P. Mitchell, *European Flower Painters*, London, 1973, p. 234) and 'la part la plus belle de son œuvre' (M.-L. Hairs, *Les peintres flamands de fleurs au XVIIe siècle*, Brussels, 1985, p. 134). This little-known work, in almost flawless condition, is a spectacular example.

Seghers was born in Antwerp, but after his father's death he was taken by his mother to live in Utrecht, where his artistic training began. In 1609, or 1610, he returned to Antwerp where he completed his training under Jan Breughel the Elder, with whom he developed his unmistakable sureness of touch and purity of colour. In 1614, perhaps encouraged by Jan Breughel, Seghers joined the Jesuit Order, taking his final vows in 1625. After then, Seghers, as in this case, used a signature to denote his allegiance to the Jesuits who received all payments for his work.

Known to his contemporaries as 'Pater Seghers', he achieved considerable fame in his own lifetime, securing the patronage of many of the most important collectors of the day, such as Scipione Borghese (1577-1633), patron of Caravaggio and Bernini; the Dutch stadholder Frederik Hendrik (1584-1647) and his court; Queen Christina of Sweden (1626-1689); the Antwerp collector and patron of Anthony van Dyck, Cornelis van der Geest (1575-1638); and the Dutch polymath Constantijn Huygens (1596-1687), who eulogised about Seghers, writing that 'his painted flowers appeared so lifelike that he could almost smell them'

(see W. Couvreur, 'Daniël Seghers' inventaris van door hem geschilderde bloemstukken', *Gentse bijdragen tot de kunstgeschiedenis en de oudheidkunde*, XX, 1967, pp. 95, 104, 107, 119, nos. 15, 88, 93, 104, 190).

The extent of Seghers's artistic success is made clear by the existence of a list of works drawn up by the artist that numbers 239 pictures (*ibid.*, pp. 87-158). While the inventory attests to an extensive output, his range was largely limited to cartouches and flower garlands, often surrounding religious images executed in collaboration with other artists. Small-scale, 'pure' flower paintings like the present work are comparatively rare. A similar one, also on copper, was sold recently in Paris: Drouot, 14 December 2018, lot 55 (€650,000).

These pictures are remarkable for their simplicity and their jewel-like, luminous clarity. In the same way that his garlands were perceived as a stimulus for religious contemplation, it seems likely - particularly in view of the artist's own religious convictions - that these small works were also intended for meditation, albeit on a more intimate and less overtly religious level. Lawrence Nichols has discussed the possibility that these 'pure' still-lifes were actually full of symbolic meaning (see L.W. Nichols, in *The Age of Rubens*, exhibition catalogue, Ghent, 1994, p. 509). Thus, the metaphoric associations of the flowers in the present work may be seen to allude directly to those religious virtues associated with the Virgin: the white rose symbolic of purity, the pink rose of love, and the tulips, in this context, as symbols of virginity.



PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST, SOLD BY ORDER OF THE TRUSTEES (LOTS 5, 21 & 33)

# PIETER BRUEGHEL, THE YOUNGER (Brussels c. 1564-1638 Antwerp)

The Bird Trap

signed '.P·BREVGHEL' (lower right) oil on panel, stamped on the reverse with clover leaf panel-maker's mark of Michiel Claessens (active Antwerp 1590-1637) 14% x 22¼ in. (37.7 x 56.5 cm.)

£600,000-800,000

US\$770,000-1,000,000 €680,000-900,000

Anonymous sale [Felix Gade, Edinburgh]; Christie's, London, 8 July 1910, lot 76, as 'P. Brueghel' (70 gns. to Charles Davis). Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.







## STUDIO OF REMBRANDT HARMENSZ. VAN RIJN

(Leiden 1606-1669 Amsterdam)

The Archangel Raphael taking leave of Tobit and his family

oil on panel 26 x 19½ in. (66 x 49.5 cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

(Possibly) John Blackwood (1696-1777); his sale, Langford, London, 1749, lot 4, as 'Manner of Rembrandt' (2 gns. to Greathead).

Nathaniel Hone (1718-1784); (probably) his sale (†), Hutchins, London, 7-14 February 1785.

(Possibly) Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham and Chandos (1776-1839), Avington Park, Hampshire, by 1805 and then at Stowe House, Buckinghamshire, by 1838.

(Possibly) John Calvert Wombwell (d. 1891); his sale, Christie's, London, 29 June 1854, lot 89, as 'Rembrandt' (with erroneous provenance from the collection of the late Prince Michael Radziwill, Warsaw).

Anonymous sale [Sir George Douglas Clerk of Penicuik, 8th Bt. (1852-1911), London and Penicuik House, Midlothian]; Christie's, London, 7 May 1904, lot 101, as 'Rembrandt' (useold)

Acquired by the family of the present owner, after 1950.

### LITERATURE:

E.W. Brayley and J. Britton, *The Beauties of England and Wales...*, London, 1805, VI, p. 106, as 'Rembrandt'.

J. Smith, A Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French Painters, London, 1836, VII, pp. 20-21, no. 54, as 'Rembrandt van Rhyn'. Stowe: A description of the house and gardens of His Grace the Duke of Buckingham and Chandos, London, 1838, p. 63, no. 256, as 'Rembrandt'.

G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 308, as 'Rembrandt' 'The Angel of the Lord announcing the birth of Samson to his parents'.

C. Vosmaer, *Rembrandt. Sa vie et ses oeuvres*, The Hague, 1877, p. 514, as 'Rembrandt'. M. Foster Sweetser, *Rembrandt*, Boston, 1878, pp. 61 and 153.

J.W. Mollett, Rembrandt, London, 1879, p. 89, as 'Rembrandt'.

W. Bode, *The Complete Work of Rembrandt*, Paris, 1897, p. 180, under no. 249, as 'a later replica'.

C. Hofstede de Groot, A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century, London, 1916, VI, p. 61, under no. 70, as 'a later replica'.

C. White, D. Alexander and E. d'Oench, *Rembrandt in Eighteenth Century England*, Yale, 1983, p. 111, no. 87.

C. Brown, J. Kelch, P. van Thiel, *Rembrandt- Der Meister und seine Werkstatt- Gemälde*, Munich, 1992, pp. 76-77 and 88, no. 60, fig. 89, as 'workshop of Rembrandt'.

### ENGRAVED:

Anthony Walker, 1765, as 'Rembrandt'.



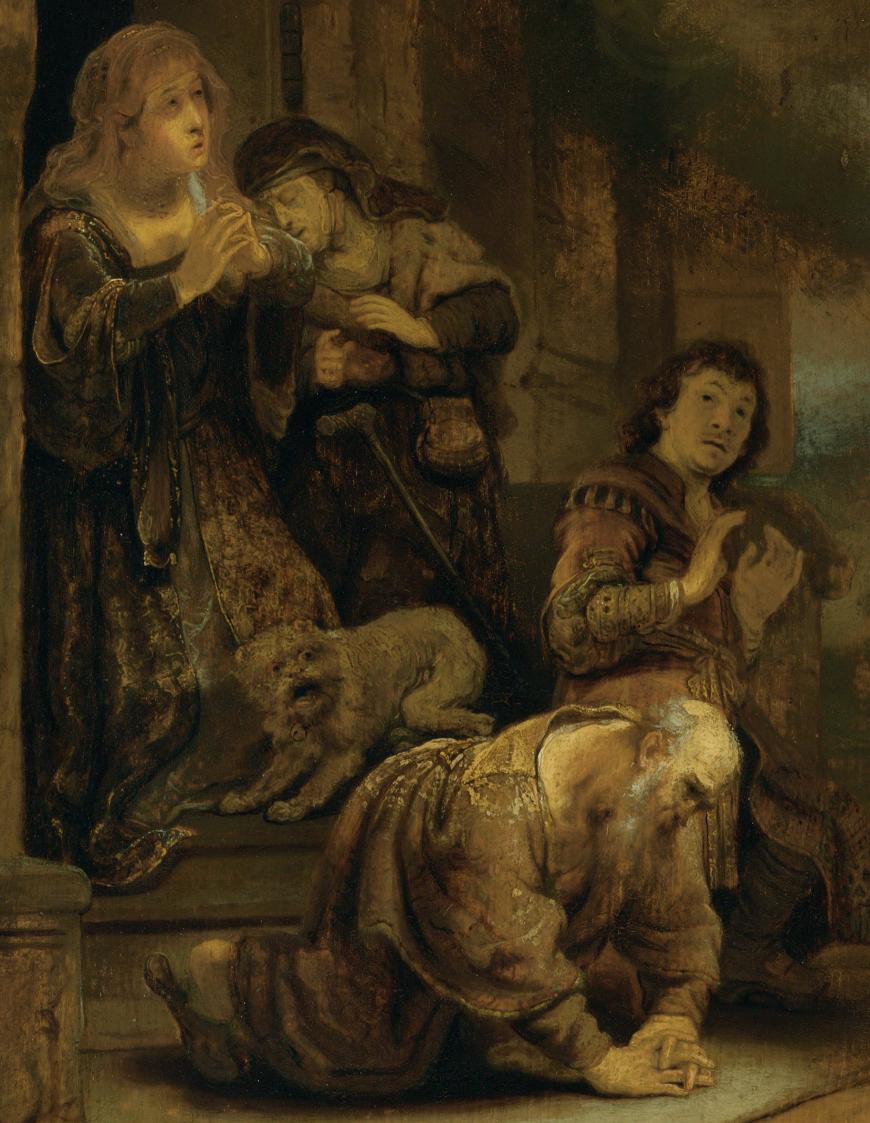




Fig. 1 Rembrandt van Rijn, *The Archangel Raphael taking leave of Tobit and his family*, 1637 © Musee du Louvre, Paris / De Agostini Picture Library / Bridgeman Images

This fascinating picture, which vividly illustrates a passage from the Apocryphal Book of Tobit (12:21-2), is based on a painting by Rembrandt of 1637 now in the Louvre, Paris (fig. 1). Having guided the young Tobias, son of Tobit, on his journey to Rages in Media, the disguised Archangel Raphael returned with his young charge to Nineveh, where he helped cure Tobit's blindness, before revealing his true identity and departing to heaven, as depicted here. The Louvre picture appears to have remained in the master's workshop for a number of years after its completion and consequently to have become a valuable tool in the instruction of Rembrandt's pupils. This painting is one of three known versions of the Louvre picture: the other known variants have been attributed to Ferdinand Bol and dated to circa 1637-38 (Private collection); and to an unidentified painter, active in either Rembrandt, or Bol's workshop, likewise dated to the late 1630s (Germany, Private collection; see E. van de Wetering, Corpus of Rembrandt Paintings: Small-Scale History Paintings, Dordrecht, 2011, V, p. 279, fig. 3). Unlike other more faithful workshop copies after Rembrandt's original works, such as Bol's copy in the Rembrandthuis, Amsterdam, of Rembrandt's Christ appearing to the Magdalene (London, Royal Collection), these three copies after Rembrandt's Raphael taking leave of Tobit differ from the master's prime composition in one important and consistent aspect: the attitude of the figure of Archangel Raphael. In Rembrandt's painting, the angel is shown elevated with his back to the viewer, following a composition established by Marten van Heemskerk in a woodcut of the same subject, published in circa 1548. In the present picture and the other two versions, however, Raphael is shown facing the viewer. This significant divergence from the original offers a certain insight into seventeenth century workshop practice, which encouraged students not only to copy successful designs by the master, but also to create their own individualised treatments of these compositions.

Invention was deemed a crucial aspect of a painter's training and practice, with van Hoogstraten commenting that 'success or failure of the entire work hangs on skilled invention in composition' (quoted in D. de Witt and L. van Sloten, 'Ferdinand Bol: Rembrandt's Pupil', Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils, exhibition catalogue, 2017, p. 47). In a studio copy now in the Alte Pinakothek, Munich, after Rembrandt's The Sacrifice of Abraham (St. Petersburg, State Hermitage Museum), the positioning of the figures of Abraham and Isaac remain unchanged, while the angel approaches from a completely different angle. The existence of a drawing of this changed composition by Rembrandt himself (London, British Museum), dated to shortly after the completion of the St Petersburg picture, suggests that the master

rethought the figure after executing his painting, and then requested a talented pupil to execute a second version reflecting the new design. Similarly, it would appear that after Rembrandt had painted his own treatment of *Raphael taking leave of Tobit* in 1637, the painting was used as a starting point from which his pupils and assistants could produce their own interpretations of the subject. The Louvre painting also provided patterns, or designs for later paintings: for example, the figures of Sarah and Tobit are reworked into Bol's *Holy Women at the Sepulchre* of 1644 (Copenhagen, Statens Museum for Kunst). Arnold Houbraken commented, in his famed *De groote schouburgh der Nederlantsche konstschilders* (Amsterdam, 1718-21), that in addition to borrowing and learning from Rembrandt's designs, it was important for pupils to emulate his particular manner of painting. The virtuoso application of the paint in the present picture displays many of the traits of Rembrandt's own painterly technique, in particular his thick impasto brushwork.

In addition to its design and stylistic affinities with Rembrandt's work, technical evidence further confirms the picture's genesis in the master's workshop. Dendrochronological analysis of the panel dates its use to around the late 1630s at the earliest. The panel has in fact been identified as coming from the same tree as two other works from Rembrandt's studio: one by the master himself, his *Landscape with the Good Samaritan* of 1638 (Warsaw, Muzeum Narodowe); and a second painting by an unidentified artist of a *Still life with dead game* dated to *circa* 1636-40 (Ithaca, Herbert F. Johnson Museum of Art). This *Raphael taking leave of Tobit* can therefore be placed, with relative certainty, not only within Rembrandt's workshop but, given the dates of the other paintings, dated convincingly to the late 1630s, likely between 1637 and 1640

The history of this painting has been consistently confused with that of the other two versions of the subject by Bol and another Rembrandt pupil. All three works have been identified as that engraved by Anthony Walker in 1765 (fig. 2) after a work in the collection of the Irish painter Nathaniel Hone. The present painting differs from the other two works in an important detail: in the presentation of the figure of Tobit's wife Anna. Following Rembrandt's original more closely, Anna is shown here with her eyes closed, while in the other two versions she is depicted with her eyes open. This small, but significant detail, helps establish this picture as that copied by Anthony Walker in 1765 and thus places it in the Hone collection. Given this evidence, it seems logical that the work can also be regarded as that remaining in the possession of English collectors during the nineteenth century.



Fig. 2 Anthony Walker, after Rembrandt, Raphael taking leave of Tobit and his family, 1765, engraving © Wellcome Collection, London





## JAN JOSEPHSZ. VAN GOYEN

(Leiden 1596-1656 The Hague)

## The Ferry

signed and dated 'I V: GO...EN 1625' (lower centre, on the hillock) oil on panel  $17\% \times 36\%$  in. (45.1 x 93 cm.)

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

H. Charles Erhardt, 151 Clapham Road, London; his sale (†), Christie's, London,

19 June 1931, lot 29 (130 gns. to the following),

with Julius Singer, Prague.

Dr. Erwin Langweil (1880-1954), Prague, from whom confiscated in 1943 as

Reichseigentum and presented to,

Böhmisch-Mährische Landegalerie, Prague, from where recovered in 1950 and placed in the following,

Strahov Refectory Collecting Point.

Národní Galerie, Prague, 1961 (inv. no. D0-6031).

Restituted to the heirs of Dr. Erwin Langweil, represented by Mondex Corporation of Toronto, Canada, 29 October 2018.

#### EXHIBITED

Prague, The National Gallery, Sbírka starého umění, 1960, no. 277.

Prague, The National Gallery, Sbírka starého umění. Seznam vystavených děl, 1971, no. 266.

Bratislava, 1981, no. 13.

Tokyo, Metropolitan Art Museum; Kyoto, Municipal Museum of Art, *Bruegel and Netherlandish Painting from the National Gallery, Prague*, 20 March-7 May 1990, no. 48.

### LITERATURE:

H. van de Waal, Jan van Goyen, Amsterdam, 1941, p. 11, illustrated.

A. Bengtsson, Studies on the Rise of Realistic Landscape Painting in Holland 1610-1625, Stockholm, 1952, p. 72.

E. Filla, Jan van Goyen, Prague, 1959, illustrated.

J. Šíp, Dutch Painting, Prague, 1961, no. 45.

J. Šíp, 'Úvaha o realism v krajinářství tvorbě Nizozemí', *Výtvarné umění*, XIV, 1964, p. 175.

J. Šíp, Holandské krajinářské 17. století, Prague, 1965, no. 44.

A. Dobrzycka, Jan van Goyen, Posen, 1966, pp. 29, 87 and 153, no. 18, illustrated.

H.-U. Beck, *Jan van Goyen 1596-1656: Ein Oeuvreverzeichnis*, Amsterdam, 1973, II, p. 113, no. 235, illustrated.

J. Šip, Holandské malířství 17. století v pražské Národní galerii, Prague, 1976, p. 226, illustrated.



Painted in 1625, this lively panel is an early work from van Goyen's Leiden period (1618-32). The young artist had returned to his native Leiden in 1618 following a year-long apprenticeship in the Haarlem studio of his sixth master, Esaias van de Velde, under whose instruction he made remarkable progress. Van de Velde was six years his senior and had been the first Dutch painter to abandon the mannerisms of the Flemish style in favour of more naturalistic landscape views. His tuition had a lasting impact on van Goyen; his influence pervaded the younger artist's work into the second half of the 1620s, and is principally felt in his treatment of space and atmosphere, and in his fluid handling of paint.

Van de Velde's celebrated painting of The Cattle Ferry of 1622 (Amsterdam, Rijksmuseum) was long believed to be the model for this picture (A. van de Waal, op. cit., p. 10; A. Bengtsson, op. cit., p. 72; J. Šip, *op. cit.*, 1965, p. 29; A. Dobrzycka, *op. cit.*, pp. 29-30). However, his black chalk and grey wash drawing of a River landscape with a ferry of circa 1625 (fig. 1; Chantilly, Musée Condé) is in fact more comparable, incorporating both the ferry on the left and the bank on the right (G.S. Keyes, Esaias van den Velde 1587-1630, Doornspijk, 1984, p. 246, no. D 103, pl. 144). Yet, while both of these works by van de Velde display strong compositional accents, van Goyen chose instead to emulate the softer landscapes of artists of the preceding generation, like Jan Breughel the Elder and Hendrick Avercamp, in this work. His composition also demonstrates a more marked interest in his figures, which are characterful and prominent, and painted on top of the finished landscape, which he deliberately structured to act a stage to be filled with staffage (J. Šip, op. cit., 1976, p. 226). Infrared reflectography completed on 9 October 2006 reveals the presence of underdrawing, which deftly maps out the landscape in sparse strokes. Even at this early stage in his career, his work is possessed of a facility of handling, the figures and buildings are depicted with fluid strokes that belie the carefully constructed composition beneath.

Van Goyen revisited the motif of the ferry on several occasions throughout 1625 and Beck lists five dated ferry paintings from that year (H.-U. Beck, *op. cit.*, pp. 112-115, nos. 233-235, 237 and 239). Several examples are also known from 1623-1624 (*ibid.*, pp. 105 and 107, nos. 215a and 219; H.-U. Beck, *Jan van Goyen 1596-1656: Ein Oeuvreverzeichnis*, Doornspijk, 1987, III, pp. 168, 229 and 170, nos. 224, 229 and 244A), and one from 1626 (H.-U. Beck, *op. cit.*, 1987, p. 117, no. 243). This early interest in water transport presages the significant role that river landscapes would play in the artist's later *oeuvre*.

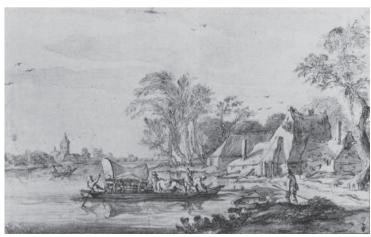


Fig. 1 Esaias van de Velde, *River landscape with a ferry*, black chalk and grey wash drawing, c. 1625 ©Musée Condé, Chantilly





## JAN STEEN

(Leiden 1625/1626-1679)

A peasant couple carousing in an inn

signed with artist's monogram 'JS an  $^{\circ}$ n.' (lower right, 'JS' and 'an' in ligature) oil on canvas 22% x 19% in.  $(58 \times 49.9$  cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

Charles T.D. Crews (1839-1915), 41 Portman Square, London, and Billingbear Park, Berkshire, by 1890; his sale (†), Christie's, London, 1 July 1915 (=1st day), lot 68 (380 gns. to Clark).

Adolph Hirsch (b. 1862), 10 Upper Brook Street, London, and by descent to his grandson,

Adolph Hirsch (b. 1862), 10 Upper Brook Street, London, and by descent to his grandson, George Pinto (1929-2018).

#### **EXHIBITED**

London, Royal Academy, Exhibition of Works by the Old Masters, January-March 1890, no. 105 (lent by C.T.D. Crews).

#### LITEDATURE

C. Hofstede de Groot, A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century, London, 1908, I, p. 225, no. 833.

Steen painted tavern interiors throughout his career, using them as settings for various scenes of indulgence, dissipation and seduction. Given that Steen's second career was as a brewer and an innkeeper (one who, according to his biographer Arnold Houbraken, was 'his own best customer'), Steen was on very familiar territory in the tavern. As Chapman remarked: 'the tavern is Steen's quintessential realm of transgression and temptation' (cited in *Jan Steen Painter and Storyteller*, A.K. Wheelock, ed., exhibition catalogue, New Haven and London, 1996, p. 19). This picture of a couple making merry in an inn is exemplary of the raucous figure types so familiar in the master's work.

Holding a large *roemer* aloft, the male protagonist turns towards a young woman carrying a jug and a pipe. She is dressed in an expensive silk, fur-lined coat, which is open to reveal the lacing of her bodice beneath, conveying both a sense of disarray and loose morals. The coal burner with the pipe resting against it in the centre foreground may refer to the saying 'de pijp uitkloppen' (to knock out the pipe), a widespread sexual euphemism. The musician in the background would have further added

to the sense of debauchery, since musicians in taverns in Holland during the seventeenth century typically played tunes accompanied by lewd or bawdy lyrics, in contrast to the genteel music of wealthy households depicted by painters like Jan Vermeer or Gerard ter Borch.

It is possible that Steen cast himself as the central male figure in this scene, as he did in a number of other works. Comparison with known depictions of the artist, for instance in his *As the Old Sing, So Pipe the Young* (c. 1663-5; The Hague, Mauritshuis) and his *'The Broken Eggs' Interior of an Inn* (c. 1664-8; London, National Gallery), shows some consistency in the physiognomy with this male sitter. In some instances, these self-portraits were included to engage directly with the viewer, playing a rhetorical role as a commentator or intermediary between the event depicted and Steen's audience. Rather than acting as a link with the viewer here, however, the jovial man, dressed in bright red with a loose-fitting grey coat – the slashes at the knees suggestive not of contemporary dress, but rather of theatrical costume – plays the role of the picture's leading character.



## PROPERTY FROM THE NORTHBROOK COLLECTION (LOTS 9-14)

With the exception of the Rothschilds, no banking family in Britain can claim a more remarkable history as collectors of pictures than the Barings, whose founder, John Baring, set up as a clothmaker at Exeter in 1717. The financial house of Baring Brothers was founded in 1762 by his son, Francis (1740-1810), who was created a baronet in 1793, and in 1802 purchased the Stratton estate in Hampshire, calling in George Dance the Younger to remodel the existing house. Sir Francis's architectural taste was neo-classical, but his pictures ranged widely, from Reni's Ecce Homo (Cambridge, Fitzwilliam Museum), to canvases from Boydell's Shakespeare Gallery and historical compositions by two west-country painters Northcote and Opie. His interest in portraiture was demonstrated by major commissions to Reynolds, also a Devonian, and to Lawrence. But his predilection was for Dutch pictures of the seventeenth century. He benefited from the dispersal of many continental collections as a result of the wars triggered by the French Revolution, helped not least by a long business association with the banking house of Hope & Co. in Amsterdam. Sir Francis's collection of Dutch works was arguably the most distinguished of its generation in England, with outstanding holdings of works by Italianate masters, by the major genre painters and by both Cuyp and Rembrandt.

Sir Francis was succeeded by his elder son, Sir Thomas Baring, 2nd Bt. (1772-1848): he inherited Stratton and its collection, but sold his father's Dutch pictures *en bloc* to the Prince Regent in 1812, so it is in the Royal Collection that Sir Francis's acuity as a connoisseur in the field must now be experienced. Sir Thomas concentrated instead on buying Italian works, including a substantial group from the Le Brun collection which had been unsuccessfully exhibited for sale in Paris in 1810. He acquired significant pictures by the Carracci and their contemporaries, and earlier pictures such as Antonello da Messina's *Saint Jerome in his Study* (fig. 1; London, National Gallery), the *Madonna della Tenda* by Raphael (Munich, Alte Pinakothek) and Sebastiano del Piombo's *Holy Family with a Donor* (fig. 2; London, National Gallery). He also acquired three Claudes, including the magical late *Ascanius* (Oxford, Ashmolean Museum), five Murillos and van Dyck's *Abbé Scaglia* (London, National Gallery). A number of the masterpieces he bought were sold by him in the 1840s.

Fig. 1. Antonello da Messina, Saint Jerome in his Study © The National Gallery, London / Bridgeman Images

Sir Thomas's younger brother, Alexander (1774-1848), who in 1835 was created Lord Ashburton, bought the Grange, Northington in 1816, and employed Charles Robert Cockerell to enlarge this already substantial mansion in 1823-5. He was an equally remarkable collector, acquiring numerous Italian pictures, four major Murillos, works by Rubens and van Dyck, as well as a very comprehensive holding of Dutch pictures, including no fewer than five portraits given to Rembrandt and fine examples by such masters as Cuyp, de Hooch, Hobbema, Metsu, the Ostades, Potter, Ruisdael, van de Velde and Wouwerman. The collection was inherited by Ashburton's son, William, 2nd Lord Ashburton, on whose death in 1864 the pictures in his London residence, Bath House, passed to his widow, Louisa, Lady Ashburton, while those at the Grange were inherited by his brother, Francis, 3rd Lord Ashburton.

Where pictures were concerned, the will of Sir Thomas Baring was less conventional than that of his younger brother. His collection did not pass with Stratton to his elder son, Francis, who would be created Lord Northbrook in 1866: Baring had left instructions that it was to be sold. The Dutch and English pictures were sent to Christie's, fetching a total of £11,776. 1s. While the Italian, French and Spanish works were purchased en bloc at an agreed valuation by Sir Thomas's second son, Thomas Baring (1799-1873), M.P. for Huntingdon and an active partner in the bank (fig. 3). Thomas Baring had, as his nephew Thomas George, 1st Earl of Northbrook (1826-1904) recorded in the introduction to the catalogue of the collection issued in 1889, begun to collect pictures in 1835: he 'constantly added' to his collection until 1871, two years before his death. Although not, like his uncle Ashburton, a trustee of the National Gallery, Baring clearly knew many of the key figures in the art world, and it was on his introduction that Dr. Waagen had access to his father's collection. An acquisition of 1846 helps to explain why he considered he did not need his father's Dutch works: in association with the banker, Samuel Loyd Jones, later 1st Lord Overstone, with his partner in the bank, Humphrey Bingham Mildmay, M.P., whose mother was Ashburton's eldest daughter, and the dealer Chaplin who took the pictures they did not wish to keep, Baring bought the substantial collection of pictures formed by the diplomat Baron Jan Gijsbert Verstolk van Soelen (1776-1845) for £26,231. He himself retained fortythree pictures at a cost of £12,472, including for example the distinguished Wouwerman (lot 11) and the exceptional Asselijn (lot 10). Individual pictures were carefully selected from distinguished collections in England, including those of Lord Charles Townshend (the van der Cappelle, lot 13) and George Percy, 2nd Earl of Beverley (van Goyen, lot 14). He also went to leading



Fig. 2. Sebastiano del Piombo, Holy Family with a Donor © The National Gallery, London / Bridgeman Images

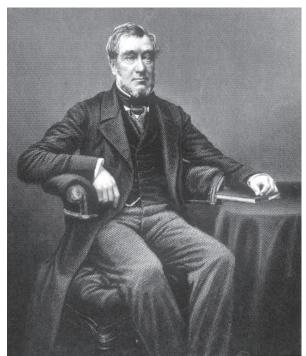


Fig. 3. Thomas Baring, M.P. (1799-1873), engraving by Daniel John Pound after a photograph by John and Charles Watkins © Briddeman Images

dealers of the time such as Nieuwenhuys and Chaplin, buying from the former the refined Frans van Mieris (lot 12), in 1850, when he secured a work by the artist's son from the latter.

His Dutch pictures, including those catalogued below, constituted the core of Thomas Baring's collection. He clearly had a close knowledge and understanding of the great Dutch masters which matched that of his grandfather and uncle. That his taste was sharpened by a sense of dynastic piety is suggested by his recovery of three pictures his father had sold, the Antonello, a *Madonna* then given to Bellini and the Sebastiano from the Brighton collector, William Coningham; at the same time, he bought another signal masterpiece, Mantegna's *Agony in the Garden* (London, National Gallery). The sale of King Louis-Phillipe I's collection at Christie's in 1853 enabled Baring to complement the fine Ribera bought from his father's collection with pictures by Cano, Coello, Morales and Murillo. Later individual acquisitions included the *Saint Giles and the Hind* by the Master of St. Giles and a portrait by Petrus Christus, secured in 1854 and 1863 respectively (both, London, National Gallery).

Thomas Baring left the collection to his nephew, Thomas George, 2nd Lord Northbrook (1826-1904), who served as Viceroy of India in 1872-6 and was elevated as 1st Earl of Northbrook in 1876. As Viceroy, Northbrook was an understanding patron to Edward Lear, and he clearly took a serious interest in the collection. Conscious perhaps of his family's long association with the city, he bought Claude de Jongh's view of Old London Bridge in 1878 (lot 9); and added two masterpieces to the collection, receiving by exchange from the Earl of Portarlington in 1881 van Dyck's celebrated portrait of Queen Henrietta Maria with her dwarf (Washington, National Gallery of Art) and his Earl of Newport (New Haven, Yale Center for British Art). Weale and Richter's monumental catalogue of 1889 marked the zenith of the collection. Baring incurred heavy debts in South America in the early 1890s: Lord Northbrook, although not active in the bank, contributed no less than £250,000 to settle these, and as a result had to sell several of the greatest treasures of the collection, including the Antonello, the Mantegna and the Sebastiano del Piombo, all of which were acquired by the National Gallery, as well as the Christus, which would pass to it with the collection of George Salting. The 1st Earl died in 1904 and was succeeded by Francis George, 2nd Earl of Northbrook, on whose death in 1929 the collection was inherited by his cousin, Francis Arthur, 4th Lord Northbrook.







# **CLAUDE DE JONGH**

(Utrecht c. 1600-1663)

### Old London Bridge

signed and dated 'C.d. Jonghe / 1650.' (lower left, on the wall) oil on panel, unframed  $17\% \times 40$  in.  $(43.4 \times 101.5$  cm.)

£400,000-600,000

US\$510,000-760,000 €460,000-680,000

#### PROVENANCE:

Wynn Ellis (1790-1875), London; his sale ( $^{\dagger}$ ), Christie's, London, 27 May 1876, lot 17 (500 gns. to Agnews).

John Heugh, Upper Brook Street, London; his sale, Christie's, London, 11 May 1878, lot 252, erroneously catalogued as 'signed and dated 1630' (750 gns. to Bentley on behalf of the following).

Thomas George Baring, 1st Earl of Northbrook (1826-1904), and by descent to his son, Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin,

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

#### EXHIBITED:

London, Whitechapel Art Gallery, *Old London*, 1 November-10 December 1911, no. 46. Winchester, Winchester College, *Catalogue of an exhibition of pictures from Hampshire houses*, 23 June-13 July, 1938, no. 63.

London, Barbican Art Gallery, The Image of London, 6 August-18 October 1987, no. 5.

### LITERATURE

W.H. James Weale and J.P. Richter, *A Descriptive Catalogue of the Collection of the Pictures Belonging to the Earl of Northbrook*, London, 1889, p. 41, no. 49.

Dr. A. von Wurzbach, *Niederländisches Künstler-Lexikon*, Leipzig and Vienna, 1904, I, p, 761, incorrectly described as distinct from that sold in the Ellis and Heugh sales.

H.F. Finberg, 'Canaletto in England', *Walpole Society*, IX, 1920-1921, p. 48, incorrectly described as distinct from that sold in the Ellis and Heugh sales.

H. Gerson, *Ausbreitung und Nachwirkung der Holländischen Malerei des 17. Jahrhunderts*, Haarlem, 1942, p. 400.

J. Hayes. Claude de Jongh', *The Burlington Magazine*, XCVIII, 1956, p. 11. C.M. Kauffmann, *Victoria and Albert Museum: Catalogue of Foreign Paintings Before* 1800, London, 1973, I, p. 161, under no. 197.



## 'His [de Jongh's] London views are far and away the most distinguished before those of Canaletto'

John Hayes, 1956

This superb panoramic view of Old London Bridge by Claude de Jongh is a rare contemporary record of the first stone bridge across the River Thames, and the only thoroughfare over the water until Westminster Bridge opened in 1750. In the variety and splendour of its buildings, Old London Bridge rivalled the Ponte Vecchio in Florence and the Pont au-Change in Paris. De Jongh was active as a landscape painter in both Utrecht and Haarlem, however, it is his paintings of London, which were based on topographical drawings executed during short sketching tours in England, that are considered his finest works and his most significant achievements as an artist. The composition of this painting relates to what is widely considered to be de Jongh's masterpiece his monumental View of Old London Bridge in the Iveagh Bequest at Kenwood, which is signed and dated 1630 (fig. 1). The present painting is one of only two renditions of the subject by de Jongh to remain in private hands. Two further variants are in the Yale Center for British Art, New Haven, and in the Victoria and Albert Museum, London. In each instance, working from his original pen drawing of 1627 (fig. 2; London, Guildhall Library), de Jongh approached the subject afresh, varying the tone, sky and overall atmosphere of the painting, reflecting the latest developments in Dutch landscape painting.

The earliest mention of de Jonah occurs in 1627, when he is recorded as a member of in the Painters' Guild at Utrecht. He worked in Haarlem for a short but crucial period, in the years around 1630, when a new style of landscape painting was being developed under the influence of Esaias van de Velde, before returning to Utrecht where he is believed to have practiced until his death in 1663. His activity in England is documented through his topographical drawings, which indicate that he made several short sketching tours in search of popular subjects and motifs suitable for working up later as paintings: the earliest dated drawing, of 1615, depicts St Augustine's Monastery, Canterbury (Utrecht, Central Museum); with sketches of Westminster from 1625 (The Royal Collection, Windsor Castle); a panoramic drawing of Old London Bridge spread over two sheets dated 1627 (London, Guildhall Library), which formed the basis for this painting; and further sheets dated 1628. Other surviving oils worked up from his drawings include two views of the Thames at Westminster in the Yale Center for British Art. De Jongh's views of London are important topographically, since they bridge the gap between Claes Visscher's panoramic engraved view of London from the south bank of the Thames, first published in 1616 (fig. 3), and the drawings and prints of Wenceslaus Hollar, who died in London in 1677.

In his account of The Thames about 1750, Hugo Phillips described Old London bridge as: 'that beautiful old relic...unquestionably the most picturesque and romantic feature of early London...with overhanging houses supported on brackets - a veritable street upon the water' (London, 1951, pp. 31 and 49). It was commissioned by King Henry II after the murder of Thomas Becket, Archbishop of Canterbury, and had a chapel at its centre dedicated to Becket, which became the official starting point of pilgrimage to his Canterbury shrine. Begun in 1176, under the supervision of architect Peter, Chaplain of St Mary Colechurch, its appearance evolved over the centuries. As fires swept across the bridge (the most serious in 1212, 1633 and 1725), the buildings were consequently re-modelled in the current architectural style. In 1666, the houses on London Bridge were saved from the Great Fire because an earlier fire of 1633 had destroyed the houses near the north bank, creating a fire-break. The bridge was 8 meters wide and about 255 meters long, supported by 19 irregularly spaced arches. By the Tudor period, it supported around 200 buildings, some of which stood seven storeys high, while others overhung the river by up to two meters.

From north (left) to south (right), the painting incorporates: The Tower of London: the tower of St. Magnus: the bridge with Nonesuch House (a five storey Renaissance building imported from Holland in 1577) featured prominently at its centre, immediately followed by the drawbridge (which was inserted to accommodate Nonesuch House and had the added benefit of increasing the City of London's defences and allowing larger vessels access to the upper part of the Thames for the first time in hundreds of years); Southwark Gate (where the heads of traitors were exhibited on spikes until 1660, including William Wallace in 1305, Thomas More in 1535 and Thomas Cromwell in 1540) is obscured from view; but the tower of St. Olave's Southwark; and Southwark Cathedral are clearly visible on the south bank. Southwark Cathedral does not feature in either the 1627 pen drawing, or two early paintings at Kenwood (dated 1630) and Yale (dated 1632), but is introduced here and in the variant in the Victoria & Albert Museum (dated 1650).

De Jongh employed a degree of artistic licence in the original pen drawing, which was clearly always intended to serve as a design for paintings, rather than to be used by an engraver of maps or prospects: for example, the arches under the bridge are shown as



Fig. 1 Claude de Jongh, London Bridge, 1630 © The Iveagh Bequest, Kenwood House, London / Historic England, Bridgeman Images



Fig. 2 Claude de Jongh, View of London Bridge from the west, 1627, pen and wash on paper © Guildhall Library, London / Collage, The London Picture Archive

being rounded and fairly regular in character, whereas in reality they were pointed and uneven both in height and width. Further artistic liberties were taken in the finished painting to increase its overall pictorial effect: namely, the drawbridge is moved from the 7th to the 9th arch, which balances the composition and has the added advantage of centralising the magnificent building of Nonesuch House. De Jongh also introduced a building in the left foreground of the painting to frame the composition and increase the illusion of depth. It is clear that de Jongh was still working from the same 1627 drawing in the later renditions of the subject, here and in the Victoria & Albert Museum, without further reference to the actual site, since they contain the block of houses on the north side of the bridge that was destroyed in the fire of February 1633. In his 1956 Burlington Magazine article, Hayes suggested that these inaccuracies not only suggested that de Jongh's aims were primarily pictorial, rather than topographical, but also indicated that his patrons were not English, but Dutch, for whom 'the suggestion of picturesque qualities or interesting historical associations was sufficient' (op. cit., p. 7). Hollar's productions for the English market, by contrast, tended to possess a greater fidelity to detail.

De Jongh imbued his painting with a silvery tone and atmosphere, which show the impact of the work of his Dutch contemporaries, notably Jan van Goyen. Hayes commented that de Jongh 'brought with him a feeling for atmosphere and for the grey skies of the north which

Fig. 3 Nicolaes (Claes) Jansz Visscher, *Panorama of London*, 1616, engraving (detail) © Private Collection / Bridgeman Images

hint at his Haarlem origins, and that were equalled by few of the later Anglo-Dutch painters' (*ibid.*, p. 3). In his earliest painting of the subject in oil, the picture now at Kenwood, de Jongh employed a cooler, more monochromatic palette, with strongly defined reflections of the bridge and buildings in the glassy still waters of the Thames. The clouds are thick and heavy, and hang low in the sky. In this later rendition, the palette is more luminous and varied, and the reflections of the bridge and buildings have been softened. The clouds, which are lighter and more feathery, appear to dance across the sky and are reflected in the shimmering waters below, enlivening the whole composition. These changes echo stylistic developments in the work of Jan van Goyen, especially in the move from a monochromatic to a more luminous palette.

By the eighteenth century Old London Bridge was acting more like a dam than a modern bridge, and the pent up current roaring through the narrow spaces was gradually tearing up the river bed and making the structure unstable. Between 1758 and 1762, work began to remove its houses and enlarge its central arch. The debate surrounding the bridge's future sparked an artistic response, as painters set about preserving a record of this picturesque old relic. Canaletto, who was in London during this period (1746-1755), made a pen and ink and wash drawing of the bridge in the 1750s (British Museum, London), while Samuel Scott executed eleven paintings of the bridge from 1747 (R. Kingzett, 'A Catalogue of the works of Samuel Scott', *The Walpole Society*, XXXXVIII, 1982, pp. 43-48, A-K). Despite extensive attempts to preserve the bridge, however, it was eventually demolished in 1831. This painting constitutes an important historic document by an artist who achieved a place both in the history of English topographical art and of Dutch landscape painting.

Wynn Ellis (1790-1875), who owned this painting before it entered the Northbrook collection, was an entrepreneurial silk merchant, politician and collector. He amassed a sizable collection of pictures, totalling 402 Old Masters, which he left to the nation on his death in 1875. The Trustees of the National Gallery selected 44 works, predominantly by seventeenth century Dutch artists, including Ruisdael, Jan van de Cappelle, Willem van der Velde and Jan van der Heyden, which considerably strengthened this area of the Collection. The remainder of the Old Masters, together with his modern pictures, watercolours, porcelain, furniture and decorative arts were sold at Christie's in a five day sale in 1876. The sale included other notable paintings, including Gainsborough's portrait of Georgina, Duchess of Devonshire, which was bought by Agnews for the staggering sum of £10,605 (Derbyshire, Chatsworth).

## JAN ASSELIJN

(Dieppe after 1610-1652 Amsterdam)

An Italianate landscape with travellers by a stream with cattle

signed with monogram 'JA' (lower right) oil on canvas, unframed 22 x 261/8 in. (55.8 x 66.3 cm.)

£200,000-300,000

US\$260,000-380,000 €230,000-340,000

#### PROVENANCE:

Prince Galitzin (1770-1840), Paris; M. Lebrun, Paris, 28 February 1825,

lot 8 (3,200 francs).

Baron Johan Gijsbert Verstolk van Soelen (1776-1845), The Hague, from whom acquired *en bloc* by the following in 1846,

Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, and by inheritance to his nephew,

 $Thomas\ George\ Baring, 2nd\ Baron\ Northbrook, later\ 1st\ Earl\ of\ Northbrook\ (1826-1904), and\ by\ descent\ to\ his\ son,$ 

Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin.

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

#### LITERATURE

J. Smith, A Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French painters, London, 1834, V, p. 276.

F.T. Kugler, Handbuch der Geschichte Der Malerei, Berlin, 1847, II, p. 446. G.F. Waagen, Treasures of Art in Great Britain, London, 1854, II, p. 186.

W.H. James Weale and J.P. Richter, A Descriptive Catalogue of the Collection of Pictures

Belonging to the Earl of Northbrook, London, 1889, p. 27, no. 28.

A.C. Steland-Stief, Jan Asselijn: nach 1610 bis 1652, Amsterdam, 1971, pp. 90-91 and 136, no. 79, pl. LXII.



'In harmonious coolness, firmly treated chiaroscuro, and truth of detail, this picture rivals Dujardin' (G.F. Waagen, 1854). While Waagen's comment betrays his nineteenth-century sensibilities, in which the work of Karel Dujardin (1626-1678) was held in particularly high esteem, one might equally argue that the works by Dujardin that Waagen had in mind instead rival those by Asselijn. Indeed, Anne Charlotte Steland-Stief has pointed out that the present painting, which dates to around 1650, anticipates Dujardin's paintings of the second half of the 1650s by several years and may well have served as inspiration for the younger artist's paintings (*op. cit.*, p. 91). Typical of Asselijn's late style, a period in which he was at the peak of his abilities, is the painting's clear palette with refined, smooth brushwork that evokes the fashionable approach of contemporary artists like Jan Baptist Weenix (1621-1660).

Among Asseliin's many accomplishments was his ability to imbue his Italianate landscapes with the character of a genre painting. Somewhat curiously, no earlier commentator appears to have remarked upon the present painting's thinly veiled erotic narrative. In the lower left foreground, Asselijn included two plants - thistle and ivy. In the early modern period, thistle had a reputation as a 'thirsty' plant and was seen as an aphrodisiac that could be associated with either male or female sexuality. It was, however, commonly known as Männertreu, which likely explains its proximity to the young man pulling up his sock. Ivy, on the other hand, was viewed as an exclusively feminine symbol in light of its 'clinging' character (for further information on the iconography of these two plants, see D.R. Smith, 'Courtesy and its discontents: Frans Hals's Portrait of Isaac Massa and Beatrix van der Laen', Oud Holland, C, 1986, p. 6). Moreover, the young woman dangling the bird before the leaping decidedly male - dog no doubt would have elicited sexual connotations in the minds of contemporary viewers, for the Dutch word vogelen (birding) also means to engage in sex. Taken together, these symbols leave little room to doubt that Asselijn intended to draw an explicit comparison between the dog's appetite for the bird and the young man's interest in his female companion.









## PHILIPS WOUWERMAN

(Haarlem 1619-1668)

### A Horse Fair

signed with monogram 'PHiLS W' (lower left) oil on panel, unframed 21% x 18 in. (54.3 x 45.6 cm.), including an addition to the upper edge of 1.8 cm.

£500,000-800,000

US\$640,000-1,000,000 €570,000-900,000

#### PROVENANCE:

Monsieur le chevalier Hallée, Paris, by 1737.

Marc René, Marquis de Voyer de Paulmy d'Argenson (1722-1782), Paris. Etienne François de Choiseul-Stainville, duc de Choiseul (1719-1785), Château de Chanteloup, Touraine; his sale, J.F. Boileau, Paris, 6 April 1772 (=1st day), lot 57, sold with a pendant (20,000 livres to Letellier).

Louis-François de Bourbon, prince de Conti (1717-1776); his sale (†), Remy, Paris, 15 May 1777 (=38th day), lot 342, sold with a pendant (19,800 livres to Feuillet). Louis Antoine Auguste de Rohan-Chabot, prince de Léon (1733-1807), Paris; his sale, 10 December 1787, lot 30, sold with a pendant (15,101 livres to LeRouge). Anonymous sale; Maison de Bullion, Paris, 10 May 1793, lot 53 (9,060 livres to Desmarets)

Joseph Duruey (1741-1794), Paris; his sale (†), Vallet, Paris, 21 June 1797 (=1st day), lot 5 (4,601 francs to Coquelaire).

Josephus Augustinus Brentano (1753-1821); his sale (†), de Vries, Amsterdam, 13 May 1822, lot 372 (4,010 florins to the following),

with Albertus Brondgeest (by whom inscribed on the reverse).

Baron Johan Gijsbert Verstolk van Soelen (1776-1845), The Hague, from whom acquired *en bloc* by the following in 1846,

Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, and by inheritance to his nephew.

Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), and by descent to his son,

Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

#### EXHIBITED:

London, British Institution, 1850, no. 6. London, Thos. Agnew & Sons, *European Pictures from an English County*, 28 June - 27 July 1957, no. 8.

#### ITERATURE

J. Moyreau, Oeuvres de Philips Wouwerman Hollandais, Gravées d'après ses Meilleurs Tableaux qui sont dans les plus Beaux Cabinets de Paris et Ailleurs, Paris, 1737, pl. 9. Recueil d'estampes gravées d'après les tableaux du cabinet de Monseigneur le duc de Choiseul, Paris, 1771, no. 72, pl. 72.

J. Smith, A Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French painters..., London, 1829, I, p. 232, no. 106.

G.F. Waagen, Kunstwerke und Künstler in England und Paris, Berlin, 1838, II, p. 189. G.F. Waagen, Treasures of Art in Great Britain, London, 1854, II, p. 186.

C. Blanc, Histoire des peintres de toutes les écoles: École Hollandaise, Paris, 1861, I, pp. 11-12

W.H. James Weale and J.P. Richter, A Descriptive Catalogue of the Collection of Pictures Belongning to the Earl of Northbrook, London, 1889, p. 103, no. 147.

C. Hofstede de Groot, A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century, London, 1909, II, pp. 313-14, no. 182.

B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, Doornspijk, 2006, I, p. 211, no. A107.

### ENGRAVED:

Jean Moyreau, 1737. Choiseul Gallery, 1771.





Fig. 1 Philips Wouwerman, *A Riding School* © Städtische Kunstsammlungen, Augsburg

Described as a 'precious painting' when it was sold together with its pendant, now in the Städtische Kunstsammlungen, Augsburg (fig. 1), from the unrivalled collection of Dutch paintings formed by Étienne-François, duc de Choiseul, this richly detailed and beautifully preserved painting is among the finest of Wouwerman's depictions of horse fairs. In her 2006 catalogue raisonné, Birgit Schumacher identified only seven autograph examples of this subject, two of which are today in the Royal Collection, with further examples in the Wallace Collection, London, and Musée Fabre, Montpellier (op. cit., pp. 208-210, nos. A102-A105). The present painting is unique as the only one of the group executed in an upright format, an orientation that freed the artist from the largely friezelike arrangement of figures found in his other depictions of the subject.

Unlike food markets, which opened daily, livestock fairs like the one depicted here constituted rare occasions where attendees would often travel great distances, either to engage in commercial activity or simply be a part of the fair's festive atmosphere. As such, they functioned



The present lot

similarly to the *kermis*, a fair that occurred in towns and cities typically once or twice a year. As with the kermis, horse fairs were held across a broad spectrum of towns and cities in the Lowlands from the fifteenth century on, with privileges granted to cities as diverse as Schiedam, Haarlem, Gouda, Voorschoten and Vlaardingen (see J. Dijkman, Shaping Medieval Markets: The Organisation of Commodity Markets in Holland, c. 1200-c. 1450, Leiden, 2011, p. 60). The most well-known, however, was the Valkenburg horse fair, an annual event held in September, which, according to a 1612 complaint from the States of Holland, served as a meeting ground for all kinds of scoundrels 'to practice thievery and other nuisances' (quoted in A. Th. van Deursen, Plain Lives in a Golden Age: Popular Culture, Religion and Society in Seventeenth-century Holland, Cambridge, New York and Melbourne, 1991, p. 106). The foot traffic generated by the thousands of horses traded at Valkenburg each year ensured that merchants and innkeepers from as far afield as Amsterdam travelled south to pitch their tents in hope of enjoying a share of the fair's



Fig. 2 Adriaen van de Venne, Princes Maurice and Frederick Henry at the Valkenburg Horse Fair, 1618 © Rijksmuseum, Amsterdam

The wide appeal of horse fairs may have played a critical role in the subject's popularity among Dutch painters of the seventeenth century. As early as 1618, Adriaen van de Venne painted his Princes Maurice and Frederick Henry at the Valkenburg Horse Fair, now in the collection of the Rijksmuseum, Amsterdam (fig. 2). Van de Venne's painting would largely come to define the approach of subsequent artists – including not only Wouwerman but Salomon van Ruysdael, Jan van Goyen and Hendrick Verschuring, among others - to this subject. Like van de Venne. Wouwerman and his contemporaries took particular interest in depicting the broad cross section of Dutch society that attended these fairs. In the central foreground of the present painting, two cavaliers - one dressed in a leather jerkin and riding pants - discuss a grey horse ridden by a dashingly dressed cavalier wearing riding gloves and a slashed doublet. Behind and to the left a groom leads a brown horse watched by two further cavaliers, while at right a mounted lady and cavalier have halted before an inn where several peasants drink and gamble around a table. Perhaps the painting's most charming detail is Wouwerman's inclusion of the young peasant family walking together with their dog in the left middle ground. Too poor to acquire a live horse - though not as destitute as the two figures in the left foreground, one of whom extends his hat in search of alms - the young boy instead rides a hobby horse in imitation of his social superiors.

Though an exact chronology of Wouwerman's paintings is difficult to establish on account of the comparative lack of dated works from the final decade of his career, Schumacher has dated the present painting to the first half of the 1660s (op. cit.). Works from this period are characterised by the elegant refinement of the figures and the delicate, radiant colour palette, freed from Wouwerman's earlier preference for a suffusing monochromatic tonality. Moreover, as Schumacher has pointed out, his works of this period reflect contemporary changes in Dutch taste for specific breeds of horses. While Dutchmen of all types had previously favoured the small-statured kladruber horse, identified by its characteristic ram's head, by around 1660 the Spanish horse, defined by its tall stature, narrow head and long mane, rapidly became the horse of choice (op. cit., p. 125). As elsewhere in Europe, white or grey horses were more prized than their counterparts with darker coloured coats.

In the eighteenth century, and particularly in France, Wouwerman's works were among the costliest of any seventeenth-century Dutch painter. The present painting and its pendant continuously fetched extraordinary sums at auction until they were separated following the 1787 sale of the collection formed by Louis-Antoine-Auguste de Rohan-Chabot, prince de Léon. At the 1772 sale of the exceptional collection formed by the duc de Choiseul, only two lots by Dutch artists fetched higher sums than the 20,000 livres paid for this pair – Paulus Potter's *Departure for the hunt* (Berlin, Gemäldegalerie) and Wouwerman's own large *Deer hunt* (St. Petersburg, The State Hermitage Museum). The pair obtained nearly fifty percent more than a pair of paintings depicting scholars in their studies by Rembrandt, one of which has today been reattributed to Salomon Koninck (both Paris, Musée du Louvre). Five years later, the pair of Wouwermans brought the nearly identical sum of 19,800 livres at the prince de Conti's sale.

By the nineteenth century, the present painting was a cornerstone in the collections of two of the most discerning *amateurs* of the period – Baron Johan Gijsbert Verstolk van Soelen, whose collection was bought *en bloc* and divided between Humphrey Bingham Mildmay, Samuel Jones Lloyd (later Lord Overstone) and Thomas Baring, who acquired this painting and in whose family it has remained until the present day. Coincidentally, Baring had previously owned the finer of the two horse fair paintings by Wouwerman in the Royal Collection, selling it in 1814 with 85 other Dutch and Flemish paintings to George IV.



## FRANS VAN MIERIS

(Leiden 1635-1681)

An interior with a woman reading music at a partially draped table with a double-headed lute

signed and dated 'F van. Mieris 1671' (upper left) oil on panel, unframed 8<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>8</sub> in. (22.2 x 18.1 cm.)

£500,000-800,000

US\$640,000-1,000,000 €570,000-900,000

#### PROVENANCE:

(Probably) Philipp Joseph von Jariges (1706-1770), Berlin; his sale (†), De Winter and

Yver, Amsterdam, 14 October 1772, lot 16 (205 florins to Fouquet).

(Probably) Sébastien Érard (1752-1831), Paris; his sale (†), Paris, Lacoste and Coutelier, 23 April 1832, lot 95, where unsold and reoffered.

Sébastien Érard (1752-1831), Paris; his sale (†), Paris, Lacoste and Henry, 7 August 1832, lot 95 (1,725 francs).

with C.J. Nieuwenhuys, London and Brussels, from whom acquired in 1850 by, Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, and by inheritance to

Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), and by descent to his son,

Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin,

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

### LITERATURE:

J. Smith, A Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French Painters, London, 1829, I, p. 71, no. 35.

G.F. Waagen, Treasures of Art in Great Britain, London, 1854, II, p. 183.

J.D. Champlin and C.C. Perkins, Cyclopedia of Painters and Paintings, New York, 1887, III, p. 265.

W.H. James Weale and J.P. Richter, A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook, London, 1889, p. 54, no. 72.

C. Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts..., Esslingen, 1928, X, pp. 45-6, no. 175.

E. Plietzsch, Holländische und Flämische Maler des XVII. Jahrh., Leipzig, 1960, pp. 54-5. O. Naumann, Frans van Mieris (1635-1681) the Elder, Doornspijk, 1981, I, p. 78; and II, pp. 98-9. no. 86.

O. Ydema, Carpets and their datings in Netherlandish paintings 1540-1700, Zutphen, 1991, p. 165, no. 531.

P. Sutton et al., Love Letters: Dutch Genre Paintings in the Age of Vermeer, exhibition catalogue, Greenwich Connecticut, 2003, p. 145.

Q. Buvelot, Frans van Mieris 1635-1681, exhibition catalogue, Zwolle, 2005, p. 236, no. 86.



(actual size)

Van Mieris, with his master, Gerrit Dou, was a founder and leading member of a group of Leiden painters who came to be known collectively as the fijnschilders on account of their exceptionally refined handling of paint. Praised by the eighteenth-century French theorist Jean-Baptiste Descamps as an artist whose works surpassed those of his master because 'he drew better and had more finesse; his touch is more spirited, his colours fresher and less tortured, and his paintings more forceful' (Vie des peintres flamands, allemands et hollandais..., Paris, 1760, III, p. 19), van Mieris enjoyed a degree of fame in his own lifetime and among subsequent generations of collectors that was virtually unrivalled by his contemporaries. Interest in van Mieris was at such a fever pitch among English collectors of the mid-nineteenth century and his works so rare on the market that in 1857 Northbrook's contemporary, the famed connoisseur Richard Seymour-Conway, 4th Marquess of Hertford (1800-1870), succinctly conveyed his pent-up frustrations in a letter to his agent, Samuel Mawson: 'You know how anxious I am to have a good F. Mieris' (J. Ingamells, The Hertford Mawson Letters: The 4th Marquess of Hertford to his agent Samuel Mawson, London, 1981, Letter 77, p. 98). The anxiety would only be relieved a few years before Lord Hertford's death, when he finally succeeded in acquiring his first and only painting by the artist, the small Venus and Cupid at the famed Schönborn sale held in Paris in 1867 (London, Wallace Collection).

More than anything else, collectors appear to have appreciated van Mieris' peerless abilities at capture light effects and their play against the varied textures of the sumptuous materials he depicted. Here, the artist seems to have taken particular pleasure in rendering the detailed knotwork and design of the Oriental carpet casually draped over the table, employing a traditional Persian 'S' stem pattern around the border (see O. Ydema, *op. cit.*). He likewise carefully modelled the subtle gradations of tone created by light falling across the pale pink, slashed satin dress that envelopes the young woman's form. As is typical of works painted later in his career, van Mieris strives less to emulate reality than to create an engaging, if artificial image, in which the rhythm of the drapery folds brings energy, colour and a degree of sensuality to his paintings, while the young woman's slightly exaggerated expression enlivens her face.

Signed and dated 1671, this painting belongs to a series of works that treat the thematically similar subjects of singing and reading and writing letters. Van Mieris may have devised his basic compositional schema from a work depicting a young woman reading a letter and dating to nearly a decade earlier by Gerard ter Borch, today in the Wallace Collection, London (fig. 1). Like the Wallace Collection painting, whose subject matter can be deduced from the prominent canopy bed in the painting's background, the present painting deals with the themes of love and courtship. In the seventeenth century, images of music-making were commonly seen as the visual manifestation of harmonious marriage. Through his depiction of the singing woman, combined with the overturned lute resting on the table, van Mieris alludes to the one with whom the woman intends to 'make music'.

The present painting has long been associated with the example published by John Smith from the Truart collection sold Paillet, Paris, 22 February 1779, lot 117 (op. cit.). In his catalogue raisonné on van Mieris, Otto Naumann recognised that the early auction records called for the existence of several versions of the composition, at least two of which were signed (op. cit., p. 98, nos. 86, 86a). Following the provenance published in the 1889 Northbrook collection catalogue (op. cit.), he published the present painting as the ex-Truart version. Comparison of the published dimensions in the Jariges (Naumann, no. 86a; 'hoog 8 ½, br. 7 duim., approximately 21.9 x 18 cm.) and Erard (Naumann, no. 86a; 'hauteur huit pouces, largeur six pouces huit lignes,' approximately 21.7 x 18.1 cm.) sale catalogues with lot 12 in the anonymous sale held Paris, Basan, 11 January 1773 (Naumann, no. 86c; '8 pouc. Sur 7 de large.,' approximately 21.7 x 19 cm.) and the version in the Trouart sale (Naumann, no. 86; 'Haut. 8 pouces, largeur 7.,' approximately 21.7 x 19 cm.) suggests the Northbrook painting was instead the version previously in the Jariges and Erard collections. By contrast, the paintings in the 1773 anonymous and Trouart sales, almost certainly the same work, are of the same height as the Northbrook painting but measure approximately 1 cm. wider. These dimensions are, however, nearly identical to those given for the painting that last appeared at the 1891 Vicomte de Buisseret sale (Naumann, no. 86a) - 22 x 19 cm.



Fig. 1 Gerard ter Borch, *A Lady Reading a Letter*, early 1660s © Wallace Collection, London / Bridgeman Images



## JAN VAN DE CAPPELLE

(Amsterdam 1626-1679)

## The mouth of an estuary (the Brill?)

signed 'J V Capelle' (lower right, on the stake) oil on canvas, unframed  $29 \times 37\%$  in. (73.6 x 95.8 cm.)

£400,000-600,000

US\$510,000-760,000 €460,000-680,000

#### PROVENANCE:

Lord Charles Townshend (1785–1853), London, by 1834; his sale, Christie's, London, 11 April 1835, lot 45, 'An admirable chef d'œuvre' (110 guineas to Thorpe). Thomas Baring, M.P. (1799–1873), Stratton Park, Hampshire, and by inheritance to

Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), and by descent to his son,

Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin,

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

#### EXHIBITED:

London, New Gallery, 1898, no. 136.

Greenwich, National Maritime Museum; and Southampton, Civic Centre, *Marine painting of the Netherlands: From Vroom to Van de Velde*, 14 July-25 September 1949, no. 8.

### LITERATURE:

C.J. Nieuwenhuys, A Review of the Lives and Works of some of the most Eminent Painters: With Remarks on the opinions and statements of former writers, London, 1834, p. 88, as 'one of his best paintings'.

G.F. Waagen, Treasures of Art in Great Britain, London, 1854, II, p. 188.

W.H. James Weale and J.P. Richter, *A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook*, London, 1889, p. 82, no. 115, as 'painted in his master's best manner'.

C. Hofstede de Groot, A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century, London, 1923, VII, p. 171, no. 48.

M. Russell, Jan van de Cappelle: 1624/6-1679, Leigh-on-Sea, 1975, p. 67, no. 48, fig. 21.





First recorded in 1834, when described as 'one of the artist's best paintings' (Nieuwenhuys, *op. cit.*), this is a spectacular example of van de Cappelle's marine subjects painted at his zenith in the early 1650s. The picture has remained in the same collection since 1835 (when it last changed hands at Christie's) and it has not been seen in public since 1949 when lent to an exhibition of Dutch marine paintings at Greenwich and Southampton. Margarita Russell, the only scholar to have put together a comprehensive *œuvre* catalogue raisonné for the artist, remarked already in 1975 that 'the picture has yellowed and is in need of cleaning' (*op. cit*). While this remains the case, the picture's remarkable qualities are still plain to see.

The Northbrook picture is datable to the years around 1650-52, when the artist, then in his mid-twenties, was producing many of the masterpieces by which he is best known today. It compares closely with a *River Scene*, dated 1651, which is on the same scale and employs the same compositional structure and similar motifs (Zurich, Kunsthaus). This dating is also supported by the configuration of the signature. The picture is signed on a post in the lower right corner with the spelling: 'IVCapelle'. According to Wolfgang Stechow, the artist only employed this in 1650/51 before changing to 'IVCappelle', although a dated work of 1653, now in the collection of Rose-Marie and Eijk van Otterloo, is signed in the same manner.

By this stage in his career, van de Cappelle's individual style was fully evolved, having emerged from the influence of Simon de Vlieger who is thought to have helped him with his earliest forays in painting. From de Vlieger the younger artist developed a fascination with rendering light and atmosphere and, as is evinced by the present work, his mastery of these natural effects was unrivalled. The silvery de Vlieger light developed a more golden tone in these years (which is exaggerated here by the discoloured varnish) and his compositions became more monumental. In this case, from a slightly elevated viewpoint, van de Cappelle shows a busy river estuary with a sailing boat and a rowing boat, both carrying passengers, occupying the central foreground. His prime concern is the natural evocation of the river on a sunny day, under a cloud-filled sky with a breeze blowing across the water. Van de Cappelle delights in the interplay of luminous sky and reflective water, using strong diagonal shadows in the foreground, presumably cast from a bridge, to lead the eye into the scene.

Van de Cappelle's achievements as an artist are all the more remarkable given that he was largely self-taught. His friend and fellow-artist Gerbrand van den Eeckhout described him as an artist who 'taught himself to paint out of his own desire'. Certainly, van de Cappelle never had to rely on painting for his livelihood and consequently his *oeuvre*, consisting of around 150 works, is relatively small. He was wealthy in his own right, the heir to a highly successful cloth dyeing business, which increasingly became his prime concern. There are only a few dated works from the later 1650s and only one from the 1660s (London, National Gallery, where the last digit is unreadable), indicating that the artist gradually wound down his activity as a painter to concentrate on business. This made him a vast fortune, which allowed him to indulge his passion for collecting. He formed one of the largest art collections of his day, with over 7,000 drawings and 192 paintings listed in the inventory drawn up after his death. The paintings, mostly Dutch and Flemish, included works by Goltzius, Rubens, van Dyck, Pieter Bruegel the Elder, Philips Koninck, Hendrick Avercamp, Hercules Seghers and Jan Lievens, as well as a huge holding of marine drawings and paintings by the likes of de Vlieger, Porcellis, van Goyen and van de Velde. He was one of the biggest buyers at the two insolvency sales held for Rembrandt in 1656 and 1658, amassing a collection of over 500 of his drawings and 7 paintings. He holds the singular distinction of having sat for portraits by both Frans Hals and Rembrandt, although unfortunately neither have ever been identified with certainty.





## JAN JOSEFSZ. VAN GOYEN

(Leiden 1596-1656 The Hague)

### A river landscape with a tower and a church

signed with monogram and dated 'VG 1647' (lower centre, on the boat) oil on panel, unframed 25% x 38% in. (65.8 x 97.2 cm.)

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

(Possibly) Lucien Bonaparte (1775-1840); his sale, George Stanley, London, 14 May 1816 (=1st day), lot 9, with incorrect dimensions (12 gns.).

George Percy, 2nd Earl of Beverley, later 5th Duke of Northumberland (1778-1867), from whom acquired in 1851 by the following,

Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, and by inheritance to his nephew,

Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), and by descent to his son,

Francis George Baring, 2nd Earl of Northbrook (1850-1929), and by inheritance through his cousin,

Francis Arthur Baring, 4th Lord Northbrook (1882-1947).

#### **EXHIBITED**

London, Thos. Agnew & Sons, European Pictures from an English County, 28 June-27 July 1957, no. 2.

### LITERATURE:

(Possibly) W. Buchanan, Memoirs of Painting, London, 1824, II, p. 293, no. 181. W.H. James Weale and J.P. Richter, A Descriptive Catalogue of the Collection of the Pictures Belonging to the Earl of Northbrook, London, 1889, p. 93, no. 132. C. Hofstede de Groot, A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century, London, 1927, VIII, p. 212, no. 838. H.-U. Beck, Jan van Goyen, Amsterdam, 1973, II, p. 347, no. 770.







This serene river landscape is exemplary of van Goyen's subject matter, execution and his mastery of composition during the 1640s. The chronology of van Goyen's *oeuvre* can be traced through changes of tone and colour in his palette. His early works of the 1620s were heavily influenced by the strong colours and closely defined details of his teacher, Esaias van de Velde (1587-1630). During the 1630s and early 1640s, he moved away from this aesthetic, deploying an innovative tonality that was to be his trademark; his palette became almost monochromatic, first using silver and grey combinations, and later incorporating greens, yellows and browns. The late 1640s saw yet another shift in van Goyen's palette, as he slowly began to move towards a more luminous, colourful and realistic vision of nature. The beginnings of this transition are evident in this painting: the greens of the trees are cool and unsuppressed, while the glassy river reflects subtle pink tones from the sky, with its small areas of un-modulated blue alongside van Goyen's typical mottled grey clouds. His use of an oak panel as a support enhances the freshness of his palette, while showcasing his painterly brushwork. The composition is similarly characteristic of the period, based around the strong wedge shape frequently employed by van Goyen in his river landscapes, the receding banks and craft on the river emphasising the three-dimensional recession towards the horizon; he used a similar composition in another panel of the same size and date in the Metropolitan Museum of Art.

Hofstede de Groot suggested in 1927 (*op. cit.*) that this painting may be identical with a work in the collection of Lucien Bonaparte (1775-1840), which was listed by Buchanan as a 'Landscape' by the artist, and which was subsequently sold in London in 1816, where it was described in the sale catalogue as 'Landscape and View on a River, with Ferry-Boat. Painted with freedom and vigour: on Panel, 30 inches by 35 ½'. Weale and Richter, working almost forty years earlier in 1889, made no mention of this potential provenance in their catalogue of the Northbrook collection, and Beck's 1973 catalogue raisonné omits it. Lucien Bonaparte amassed an impressive and extensive collection of Old Masters, part of which came to auction after he fell into financial difficulties. The collection included paintings by Fra Angelico, Titian, Poussin, and a *Waterfall in a Hilly Landscape* by Jacob van Ruisdael (private collection), a Dutch landscape artist working shortly after van Goyen.

## SANO DI PIETRO

(Siena 1406-1481)

The Madonna and Child with Saints Anthony Abbot and Bernardino of Siena, with attendant angels

on gold ground panel, in an engaged frame 25% x 18¾ in. (64.3 x 47.6 cm.)

£120,000-180,000

US\$160,000-230,000 €140,000-200,000

#### PROVENANCE:

Anonymous sale; Sotheby's, London, 17 December 1998, lot 56, when acquired by the present owner.

This painting, which is datable to between 1460 and 1470, is comparable to a group of similar compositions published by Wolfgang Loseries in 2008 (W. Loseries in M. Boskovits *et al.*, *Maestri senesi e toscani nel Lindenau-Museum di Altenburg*, Siena, 2008, pp. 135-137). The group includes a painting of the same subject in the Kress Collection at the National Gallery, Washington, another in the Lindenau-Museum di Altenburg and a third, which includes only two attendant angels, in the Smith College Museum of Art, Northampton MA.

The iconography of this painting and the three published by Loseries is almost identical: Saint Jerome occupies the preferential position to the right of the Madonna, with Saint Bernardino to her left and two pairs of angels above them. Here, as in the Northampton panel, the Christ Child clutches an apple, while in the Washington painting He holds a goldfinch and in the Altenburg panel He grasps his mother's mantle. The uppermost angels in the present painting wear crowns of laurel or perhaps olive leaves, while those below wear crowns composed of flowers. In each of the three panels in public collections, the Virgin's halo is inscribed AVE GRATIA PLENA and the artist employed a leaf-shaped tool for the decoration of halos of Christ, the saints and the angels. While in this painting he used a six-petaled flower tool for the Virgin's halo and a quatrefoil tool with a circular centre for that of the Christ Child.

Sano di Pietro was an entrepreneurial painter and, despite his prolific output, the quality of his work remained unvaryingly high. His employment by the commune of Siena was a constant in his career and he painted numerous frescoes for the Palazzo Pubblico between 1443 and 1460, as well as an *Annunciation* altarpiece in 1459 and the *predella* to another in the Cappella de' Signori (K. Christiansen, L.B. Kanter and

C.B. Strehlke, *Paintings in Renaissance Siena, 1420-1500*, New York, 1988, p. 138). In addition to his work for the city, Sano enjoyed substantial patronage from convents and confraternities of the Franciscan order across southern Tuscany. His obituary notice in the church of San Domenico, where the artist is buried, describes him as *'Pictor famosius et homo totus deditus Deo'*, ('a famous painter and completely dedicated to God'), a reputation likely gained from the vast number of devotional paintings he produced for religious institutions throughout his long career.

Following the death of Saint Bernardino in 1444, Sano devised the saint's iconography and proved to be a major proponent of the dissemination of images featuring him. He produced numerous representations of the Franciscan missionary preaching or performing miracles, such as those in the saint's eponymous predella, now in a private collection (op. cit., pp. 164-166, nos. 24 a and b, illustrated p. 165). In 1448, still two years prior to Bernardino's canonization, the saint's friend, Giovanni da Capistrano, turned to Sano for a portrait of the late preacher. Saint Bernardino's characteristically lean face, with sunken cheeks and thin lips, is a regular presence in Sano's devotional paintings, appearing often, as is the case here, at the shoulder of the Madonna. In this painting, as well as the aforementioned versions in public collections, Saint Jerome is represented not in the red robes of a cardinal, as he is traditionally depicted, but in the grey-brown habit of the Gesuati. Miklós Boskovits proposed that this detail, along with the saint's 'prime' position in the composition, might signify that these works were destined for patrons of the Gesuati, a lay fraternity of followers of Saint Jerome (op. cit., p. 136).

We are grateful to Wolfgang Loseries for endorsing the attribution and proposing a date between 1460 and 1470.



# THE MASTER OF TEPLICE

(active Venice and the Adriatic area, c. 1370-1400)

The Madonna and Child enthroned with a kneeling donor, with Saints John the Baptist and Bartholomew (upper left and right respectively), and Saints Mary Magdalene and Lucy (lower left and right respectively)

on gold ground panel, in an engaged frame, laid down on panel  $40\% \times 42$  in. (102.6 x 106.6 cm.) inscribed 'lOhES ...AT' (upper left), "ECCE / AGNU / DEI / ECCE / QVIT / OLIT / PECCA / TA' (upper left, on the banderole), 'MARIA MAGA / LENA' (lower left), 'VIRGO MARIA' (centre), 'BAR TOL / O MES' (upper right), and 'LUCI IA' (lower right)

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### **PROVENANCE**

with Sestieri, Rome, by 1956, as 'Venetian School, 14th century'. Private collection, Rome.

Anonymous sale; Sotheby's, London, 26 February 1960, lot 82, as 'Venetian School, 14th century'.

Anonymous sale; Semenzato, Venice, 21 September 2003, lot 62. Private collection, Italy.

### LITERATURE:

C. Guarnieri, 'Per un Corpus della pittura veneziana del Trecento al tempo di Lorenzo', *Saggi e memorie di storia dell' arte*, XXX, 2006, pp. 13 and 51.

M. Procaccini, 'Il polittico involato dalla chiesa di Santa Susanna in Villagrande di Mombaroccio', *Arte Veneta*, 2016, pp. 129-139.





Saint John the Baptist (detail of present lot)



Saint Lucy (detail of present lot)

This notable altarpiece, complete and still in its original engaged frame, surfaced in Rome in 1956, and was recognised by the late Federico Zeri as being by a later-fourteenth-century Venetian master akin to Jacobello di Bonomo, Guglielmo Veneziano and their contemporary, Giovanni da Bologna. When the picture was sold in 2003, Andrea de Marchi correctly recognised that it was by the Master of Teplice, so named from an altarpiece of Venetian provenance bought for the church at Dubl, near Teplice (Teplitz), now in the Diocesan Museum at Litoměřice, Czech Republic, which was formerly attributed to Jacobello di Bonomo. The oeuvre of the artist has been expanded also by the late Miklòs Boskovits, Robert Gibbs, Cristina Guarnieri and Matteo Proccacini, who recognised in 2016 that he was the painter of a major polyptych, now known only from a photograph, which was stolen from the church of S. Susanna at Villagrande di Mombaroccio in the Marche. As Gaudenz Freuler points out in an unpublished report on this picture, the lost altarpiece must have revealed a close affinity with the work of Jacobello, as exemplified by his altarpiece of 1385 at Sant'Arcangelo di Romagna (Museo Storico Archeologico), which in turn is related in structure to the rather earlier altarpiece by Lorenzo Veneziano, the most lyrical of the painters of late trecento Venice, at Lecce (Museo Provinciale

Sigismondo Castromediano). Freuler fairly argues that the Teplice Master's style developed under the influence of works of about 1366-72 by the mature Lorenzo Veneziano. He notes, however, in this altarpiece and the *Madonna of Humility* at Avignon (Musée du Petit Palais, M.I.664), in which the face of the Virgin is strikingly similar, a response to works by Giotto and his earlier followers in the *terrafirma*. He proposes a dating of between 1385 and 1395.

Like other Venetian masters of his generation, as the evidence of the Mombaroccio altarpiece indicates, the Teplice Master received commissions from outside Venice. This may in part explain his affinity with Giovanni da Bologna, himself an immigrant to the city. That hill-top castles are shown on either side of the Madonna's throne and in three of the panels of saints might suggest that the kneeling patron in this altarpiece commissioned it for a church on the frontier of Venetian territory, the fortresses protecting which were a major preoccupation of the Venetian authorities. Few pictures are thus more eloquent of both the artistic complexion and the political-cum-military realities of late fourteenth-century Venice.



AN AMERICAN PLACE | The Barney A. Ebsworth Collection

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## RAFFAELLINO DEL GARBO

(Florence ?1466-1524)

The Madonna and Child with the Infant Saint John the Baptist, Saints Jerome and Francis beyond

tempera and gold on panel, *tondo* 34% in. (87.3 cm.) diameter

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

Private collection, Italy.

Anonymous sale; Sotheby's, Milan, 20 November 2007, lot 17, where acquired by the following,

Anonymous sale [Private collection]; Sotheby's, London, 9 July 2014, lot 25 (£662,500), when acquired.

Painted late in his career, this engaging depiction of *The Madonna and Child with the Infant Saint John the Baptist* is a beautiful example of Raffaellino del Garbo's mature style. Raffaellino was a pupil of Filippino Lippi and while his master's influence remained apparent throughout his career, he was also inspired by the elegant, linear styles of the celebrated Florentine painters, Ghirlandaio, Botticelli and Piero di Cosimo.

The Christ Child strides animatedly across His mother's lap, reaching His left arm around her neck and steadying Himself with His right, and the Madonna bends her head affectionately towards Him, pulling Him closer to her. The arrangement of these central figures recalls that employed repeatedly by Botticelli, perhaps to best effect in his *tondo* dating to the 1490s in the Cleveland Museum of Art (R. Lightbown, *Sandro Botticelli*, London, 1978, II, pp. 124–25, no. C19, illustrated). In Botticelli's design, the Christ Child gazes at his mother and the Madonna looks downward with a melancholic expression. In Raffaellino's rendering, however, both Mother and Child look outward, directly toward the viewer. This more engaging pose is associated with designs commonly given to Piero di Cosimo, such as that formerly on the London art market, published by Anna Forlani Tempesti and Elena Capretti in 1996 (*Piero di Cosimo*,

Florence, 1996, p. 95, no. 5, illustrated). Like a number of similar compositions, the London *tondo* was considered by some scholars, Everett Fahy among them, to in fact be the work of Raffaellino del Garbo. The pose appears in at least nine versions, attributed variously to Piero, Francesco and Raffaello Botticini and Botticelli, and listed by Forlani Tempesti and Capretti (*ibid.*, p. 150, nos. B1-B9). The landscape included in the background of the present *tondo* does not feature in any of the other versions, however, and is thus an aspect unique to this painting.

The *tondo* format was popularised in the 1440s, rising from the Renaissance fascination with the circular form. Having no beginning and no end, circles were associated with divine infinity and were incorporated into designs of both art and architecture. In paintings, the *tondo* format challenged the artist to create a harmonious composition within the confines of the shape. Here, for example, Raffaellino expertly balances the composition, leaning the Madonna downward in a convincing gesture of intimacy, which simultaneously accommodates the curve of the panel. Her seated form and crooked elbow are offset by the figure of the Infant Saint John the Baptist at left and the contemplative figures of Saints Jerome and Francis appear almost above her shoulders in dialogue in the background.



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## THE MONOGRAMMIST I.W.

(active Bohemia 1530s)

Portrait of a bride and groom dancing, small full-length

oil on panel 24% x 17½ in. (62.6 x 44.5 cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

(Probably) Lucien Félix Claude-Lafontaine (1840-1909), Paris, and by inheritance until 1962.

Anonymous sale; Musée Galliera, Paris, 10 April 1962, lot 4, illustrated, when acquired by the late owner.



Fig. 1 Heinrich Aldegrever, *Dancing couple* from *Small Wedding Dancers*, 1538, engraving © The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966, The Metropolitan Museum, New York

The artist of this unique wedding portrait has long eluded identification. Painted with an idiosyncrasy reminiscent of Lucas Cranach the Elder (1472-1553), it was most recently suggested by Dr. Dieter Koepplin, to whom we are grateful, that the picture belongs to the obscure *oeuvre* of an anonymous master known as the Monogrammist I.W., active in Bohemia in the 1530s, when he most likely trained in Cranach's workshop (on the basis of photographs; private communication, March 2019). The artist was first associated with a group of five or six works bearing the same monogram (see Thieme-Becker, Allgemeines Lexikon der bildenden Künstler, Leipzig, 1950, XXXVII, pp. 425-26), characterised by their distinctive stylistic similarity to Cranach's figures, and painted with the fine detail and curvilinear forms of a confident and highly skilled draughtsman. While Cranach's studio practice was carefully organised to produce a precise, homogenous style across its output, the Monogrammist I.W. demonstrates a unique creativity that has set him apart from his contemporaries.

While paintings of couples would have been more familiar to sixteenthcentury viewers in the moralising context of the 'ill-matched lovers' - which warned against the folly of old men being fooled by younger women - informal betrothal or marriage portraits of Saxon nobility such as this would have been extremely rare during this period. Indeed, no doubt at the patron's request for joviality, the author of this picture took inspiration from the popular series of genre prints entitled Small Wedding Dancers by the German engraver Heinrich Aldegrever (1502-c. 1561), basing the present animated poses on an etching of a dancing couple dated 1538 (fig. 1; New York, The Metropolitan Museum of Art). This painting was probably conceived around a similar date and was perhaps even inspired by the series, with Aldegraver's dancing couple recast in the stylistic idiom of Cranach's slender figures, dressed in the fashionable attire of patricians of the Wittenberg Court. Shown standing on a balcony behind a curtain, drawn partially to reveal a distant landscape, the viewer is made privy to a moment of intimacy between the couple. The artist accentuates its significance by altering Aldegrever's design and lowering the bride's right hand to tenderly touch her lover's, bringing attention to their wedding rings and their unity in marriage. The picture's clear emanation from the Cranach workshop would have signified the prestige of the commission and the nobility of its patrons.



## HANS MEMLING

(?Selingenstadt-am-Main, near Frankfurt 1430/40-1494 Bruges)

The wing of a triptych: Portrait of a member of the De Rojas family, kneeling, full-length

oil on panel, marouflaged 41% x 19% in. (105.5 x 50.5 cm.)

£1,500,000-2,500,000

US\$2,000,000-3,200,000 €1,700,000-2,800,000

#### PROVENANCE:

with Juan Lafora y Calatayud (1865-1936), Madrid, probably until 1931. with Leo Blumenreich (1884-1932) and after his death by inheritance to his second wife, Hanna Blumenreich-Sotscheck (1890-1973), Berlin, between 1931 and 1932/33 (expertise from M.J. Friedländer, March 12, 1932 and November 1932). Mrs Helene (Lenchen) Jandorf-Lehman (1902-1961), Berlin, 1932/33-1949. (Probably) on consignment to Franz Zatzenstein, Galerie Matthiesen, Berlin, 1934. (Possibly) on consignment to Knoedler & Co., London & New York, 1934 until 1937 (on loan to the Museum Boijmans van Beuningen, Rotterdam, between 1935 and 1937). On consignment with British Revisa Ltd., London, probably from 1937 onwards and most certainly in 1939 and 1940.

On consignment with Herbert Tannenbaum, from British Revisa Ltd., London, 1939. Mrs Helene Jandorf-Lehman, Amsterdam; (†) Sotheby's, London, 29 November 1961, lot  $106 \, (£17,000 \, to \, the \, following)$ ,

with P. de Boer, Amsterdam & Newhouse Galleries, New York, from whom acquired in 1964 or early 1964 by the following,

Frederic W. Ziv (1905-2001), Cincinnati, Ohio; (†) Sotheby's, London, 10 July 2002, lot 8, acquired after the sale by the present owner.

#### EXHIBITED:

Rotterdam, Museum Boijmans van Beuningen, 1935-1937, on loan.

Bruges, Groeningemuseum, *Exposition Memling*, 22 June-1 October 1939, no 38. The Hague, Mauritshuis, 1949-1951, on loan (lent by Mrs. Helene Jandorf, Amsterdam, inv. no. 882).

Amsterdam, Rijksmuseum, Bourgondische Pracht van Philips de Stoute tot Philips de Schone. 1951, no. 23.

Dijon, Musée Municipal; and Brussels, Musée royaux des Beaux-Arts, *Le grand siècle des ducs de Bourgogne*, 1951, no. 24.

Florence, Palazzo Strozzi, Mostra Mercato Internazionale dell' Antiquariato,

14 September-14 October 1963, no. 132 (illustrated in reverse).

Bruges, Groeningemuseum, *The Age of Van Eyck: The Mediterranean World and Early Netherlandish Painting*, 1430-1530, 15 March-30 June 2002, no. 47.

Rome, Scuderie del Quirinale, Memling. Rinascimento fiammingo,

11 October 2014-18 January 2015, no. 8.

#### LITERATURE

Beknopte Catalogus: schilderijen en beeldhouwwerken, Rotterdam, 1937, p. 31, no. 280b. M.J. Friedländer, Die altniederländische Malerei, Leiden, 1937, XIV, p. 103.

`De Memling-expositie te Brugge. Festijn van geestelijke bezonkenheid', *De Telegraaf*, 23 June 1939.

M.J. Friedländer, `The Memling exhibition at Bruges', *The Burlington Magazine*, LXXV, 1939, pp. 123-4.

W. Schöne, 'Hans Memling: Zur Ausstellung seines Lebenswerkes in Brügge', *Pantheon*, XII, 1939, p. 294.

L. von Baldass, Hans Memling, Vienna, 1942, pp. 29 and 46, no. 94.

M.J. Friedländer, 'Noch etwas über das Verhältnis Roger van der Weydens zu Memling', *Oud Holland*, LXI, 1946, p. 18, fig. 7.

M.J. Friedländer, Hans Memling, Amsterdam, 1949, p. 7, illustrated.

Ministerie van Onderwijs, Kunsten en Wetenschappen. Verslagen 's Rijks verzamelingen van geschiedenis en kunst 1949 - Deel LXXI (Annual Report 1949), The Hague, 1950, p. 65. K.G. Boon, 'Bourgondische pracht. Een imposante tentoonstelling in het Rijksmuseum,' De Groene Amsterdammer, 28 July 1951, p. 9.

Emil K.J. Reznicek et al., Abridged Catalogue of the Pictures and Sculptures: Royal Picture Gallery Mauritshuis The Hague, The Hague, 1952, p. 52, no. 882.

A.B. de Vries et al., Beknopte Catalogus der Schilderijen en Beeldhouwwerken: Koninklijk Kabinet van Schilderijen Mauritshuis 's-Gravenhage, The Hague, 1954, p. 50, no. 882. 'International Saleroom,' The Connoisseur, LVI, 12, January 1962, illustrated. 3a Biennale Mostra Mercato Internazionale dell'Antiquariato: Firenze, Palazzo Strozzi,

Florence, 1963, p. 132, illustrated in reverse.
P. De Boer Gallery, *Collezione 1963: appendice*, Palazzo Strozzi, Florence, 1963, no. 53.
B. Heynold-von Graefe, `III. Internationale Antiquitätenmesse in Florenz,' *Die Weltkunst*, XXXIII, 19, 1 October 1963, pp. 21, 23, illustrated.

'Antiquités choisies à Florence', Connaissance des Arts, October 1963, p. 60, no. 8, illustrated

G.T. Faggin, *L'Opera completa di Hans Memling*, Milan, 1969, p. 108, no. 85, illustrated. M.J. Friedländer, *Early Netherlandish Painting*, Leiden and Brussels, 1971, VII, p. 109, supplement 228, pl. 228, VIa, p. 36.

B.G. Lane, *Hans Memling, Werkverzeichnis: Die grossen Meister der Malerei,* Frankfurt, Berlin and Vienna, 1980, p. 82, no. 84a.

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H.J. van Miegroet, *Gerard David*, Antwerp, 1989, pp. 80-83 and 92, note 103. T.M. Abatemarco, et al., *The Thyssen-Bornemisza Collection. Early Netherlandish painting*, London, 1989, p. 112.

D. de Vos, *Hans Memling: The Complete Works*, Ghent and Antwerp, 1994, pp. 78-9, no. 2.

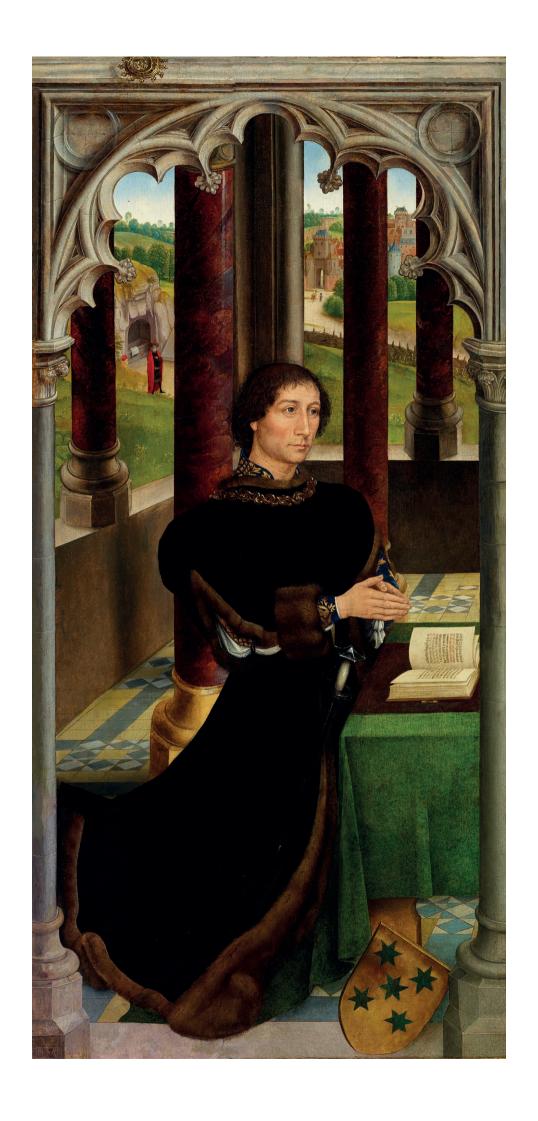
M.P.J. Martens, 'De opdrachtgevers van Hans Memling', in D. De Vos *et al., Hans Memling, Vol. II: Essays*, Bruges, 1994, pp. 26 and 27, fig. 20.

B. Brinkmann, *Die flämische Buchmalerei am Ende des Burgunderreichs Der Meister des Dresdener Gebetbuchs und die Miniaturisten seiner Zeit*, Turnhout, 1997, I, p. 131, note 3. M.P.J. Martens, 'Hans Memling and his patrons: a cliometrical approach', *Memling Studies. Proceedings of the International Colloquium: Bruges, 10-12 November 1994*, eds. H. Verougstraete, R. Van Schoute, M. Smeyers, Leuven, 1997, p. 39, note 15. M. Faries, 'The Underdrawing of Memling's *Last Judgement Altarpiece'*, *Memling Studies: Proceedings of the International Colloquium: Bruges, 10-12 November 1994*, eds. H. Verougstraete, R. van Schoute and M. Smeyers, Leuven, 1997, p. 248. J.P. Filedt Kok, 'Exhibition review: Memling's portraits. Madrid, Bruges and New York', *The Burlington Magazine*, CXLVII, 2005, pp. 573, 575, note 7.

C. Eisler, `Memling: major Master, minor imagination', *Apollo*, December 2005, p. 70. J.-L. Pypaert, 'Early Netherlandish painting XV?: Joseph Van der Veken', *Autour de la 'Madeleine Renders'*, ed., D. Vanwijnsberghe, Brussels, 2008, p. 264.

B.G. Lane, *Hans Memling: Master Painter in Fifteenth-Century Bruges*, London and Turnhout, 2009, pp. 322-323, no. B2a, fig. 259A, as 'Hans Memling(?)'.

A. Muntada Torrellas, 'Sant Isabel de Hungría, San Francisco de Asis, San Bernardino de Siena, San Pedro', in *Paisaje interior*, exhibition catalogue, Soria, 2009, pp. 436-37.





This refined and sensitively observed portrait of a praying nobleman in a sunlit loggia overlooking a hilly landscape is not only one of the last autograph works left in private hands by the great Netherlandish painter, Hans Memling, but also one of the artist's earliest known paintings. An artist of seminal importance in the development of Early Netherlandish painting, Hans Memling was born in the German city of Seligenstadt on the river Main, near Frankfurt and Aschaffenburg. He is first recorded in 1465, when he registered as a citizen of Bruges under the name Jan van Mimnelinghe. Though nothing is known with certainty of his early training, Rogier van der Weyden's influence permeates much of Memling's art. This, combined with the fact that the young artist arrived in Bruges shortly after van der Weyden's death in 1464, seems to corroborate Giorgio Vasari's assertion in his Lives of the Artists that Memling began his career as an assistant in Rogier's Brussels studio. In Bruges, which at the time was one of the wealthiest and most economically important cities in Europe, and the commercial centre of the Burgundian Netherlands, Memling guickly became one of the most successful painters of altarpieces, portraits and devotional works of his time, winning commissions from the city's wealthy burghers and clergymen, as well as foreign bankers and businessmen.

This panel appears to have originally formed the left wing of a triptych. Max J. Friedländer was the first scholar to identify the richly attired gentleman who kneels at the prie-dieu as Francisco de Rojas (1446-1523), the Spanish ambassador to the Burgundian Court under King Ferdinand and Queen Isabella (op. cit., 1937). This identification was made on the basis of the prominently displayed coat-of-arms that leans against the column at lower right - five six-pointed azure stars on a gold field - and corresponds to that of the Castilian family De Rojas. Francisco de Rojas served as ambassador beginning in 1492, and subsequently made several voyages to the Low Countries as he worked to orchestrate the historic double weddings of 1496 and 1497 between Philip the Fair of Burgundy and Juana, the daughter of Ferdinand and Isabella, together with that of Philip's sister Margaret of Austria and Juana's brother Juan, the heir to the Spanish throne. Yet the identification of Memling's sitter as Francesco de Rojas has been questioned in some of the more recent scholarly literature. In 1497, Francisco presented Queen Isabella with a magnificent illuminated breviary, today kept in the British Library, London, known as the Breviary of Isabella of Castile. Notably, folio 437r is



Fig. 1 Rogier van der Weyden, The Annunciation © Louvre Museum, Paris / Bridgeman Images



Fig. 2 Rogier van der Weyden, *The Bladelin Triptych*, c. 1450 © Staatliche Museen, Berlin / Bridgeman Images

illuminated with a miniature of the *Coronation of the Virgin* by the Master of James IV of Scotland at the top of the page, while at the bottom, alongside an inscription identifying Francisco as the presenter of the book, appears De Rojas' personal coat-of-arms. As several scholars have noted, in the breviary illumination, De Rojas's coat-of arms presents five eight-pointed azure stars on a gold field, rather than the six-pointed stars seen in the present work. This discrepancy may be due to an artistic error, either on the part of Memling or the illuminator (which seems unlikely), or perhaps due to a change to Francisco's arms between the time that Memling painted the altarpiece in the 1460s and the mid-1490s. Another theory that must be considered, however, is that the donor of Memling's altarpiece was not Francisco, who would have been in his late teens or early twenties in the 1460s, but rather another yet-to-be-identified member of the De Rojas family.

A few scholars have sought to situate this panel as a late work in Memling's *oeuvre*, largely based on the identification of the sitter as Francisco de Rojas (see L. von Baldass, op. cit.; and T.-H. Borchert, op. cit., 2002, although the latter has more recently revised his opinion), however, current scholarship generally recognise the painting to be one of Memling's earliest works (see D. de Vos, op. cit.; and T.-H. Borchert, op. cit., 2015). In his review of the 1939 Memling exhibition, Friedländer underscored the painting's strong debt to Rogier van der Weyden's Annunciation in the Louvre (fig. 1; op. cit., 1946, p. 16). Most notably, the intricate pattern of the loggia's stone tile floor is a precise quotation from his master's painting. Accordingly, Friedländer suggested that Memling's panel dates to around 1470, although Peter van den Brink notes (in an unpublished study generously shared with this compiler) that this argument on its own is not conclusive, since Memling employed the same floor pattern again in his Enthroned Virgin and Child with angel in Berlin, which is a late painting dating to 1485-90. Dirk de Vos similarly argued for an early date on the basis of Memling's treatment of the landscape elements. Specifically, he compared the tree type, 'with its round crown and short, visible trunk and branches', to those found in several of van der Weyden's paintings, such as The Bladelin Triptych (fig. 2; Berlin, Staatliche Museen), noting however that Memling's trees are painted more 'loosely and softly' (D. de Vos, op. cit., p. 78). In fact, there are strong parallels between the Nativity panel from van der Weyden's altarpiece and the present lot, most notably, as van den Brink observes, the representation of the donor's hands, folded in prayer, which are here mirrored, but otherwise nearly identical, suggesting that Memling might have used one of Rogier's drawings as his model. De Vos also linked the 'thin, almost graphical character' of the buildings in the Portrait of a member of the De Rojas family's hilly landscape to similar features seen in other early works by Memling, such as the Triptych of Jan Crabbe (divided between Vicenza, New York and Bruges) and the Martyrdom of Saint Sebastian (Brussels, Musées royaux des Beaux-Arts de Belgique).

The awkward perspective of the column bases, the tight cropping of the kneeling figure within the loggia, and his fur-lined robe with a large collar and high, padded shoulders – dress consistent with the fashions of the 1460s – lend further support for a dating of *circa* 1465-67. As van den Brink notes, however, since very little variation or stylistic development is to be found in Memling's treatment of his landscapes throughout the course of his career, it is the other factors identified by de Vos that lend the most credence to an early dating of this work. Indeed, the donor's attire is remarkably similar to the clothes worn by the noblemen in Rogier van der Weyden's 1447-48 miniature *Jean Wauquelin presenting the* 'Chroniques de Hainaut' to Philip the Good, Duke of Burgundy (Brussels, Bibliothèque royale de Belgique).

The most important source of inspiration from van der Weyden's *oeuvre*, however, appears to be the donor panel from the *Beaune Altarpiece* (fig. 3; Beaune, Hospices de Beaune). Painted shortly after 1443, this exterior painting from the large polyptych depicts Nicolas Rolin kneeling at a *priedieu*, upon which rests a book. The chancellor's pose is nearly identical to that of the member of the De Rojas family here, save for the position of the hands. Moreover, the drapery folds of his fur-lined robe are a near match to those in Memling's painting. Taken together, these parallels have led van den Brink to conclude that the present lot was likely painted by Memling at the very beginning of his career, around 1465, shortly after his arrival in Bruges or possibly even earlier, when Memling was presumably working in Rogier's Brussels studio.

Like many paintings from dismantled fifteenth-century altarpieces, the *Portrait of a member of the De Rojas family* has been subjected to several restoration campaigns over the course of its lifetime, each of which has altered its appearance. The painting was most recently restored by Rhona MacBeth at the Museum of Fine Arts in Boston, between 2003 and 2009. MacBeth removed several passages that had been invented by previous restorers to compensate for damaged areas, most notably

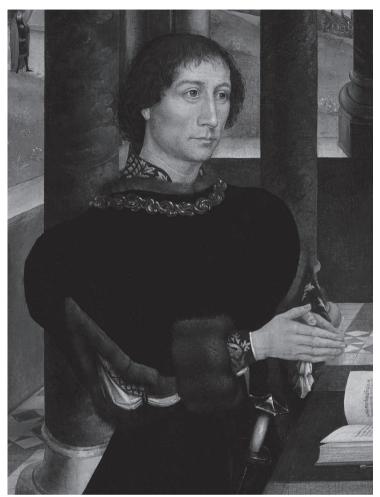


Fig. 3 Rogier van der Weyden, *The Donor, Chancellor Nicholas Rolin, Kneeling in Prayer,* from the reverse of the *Last Judgement polyptych*, c. 1445-50, oil on panel © L'Hotel Dieu Museum, Beaune / Bridgeman images

those treating the sitter's face and hands, which had been repainted to give the donor a much more youthful appearance. MacBeth's reliance, whenever possible, on the surviving passages of Memling's original paint surface in these areas resulted in the gentleman's distinguished and wizened face and wrinkled hands that are visible today. In the course of these interventions, a curious detail which had previously been overpainted emerged at upper left. There, an elaborately curved section of gilt metalwork adorned with red and blue stones in a manner reminiscent of a bishop's staff, descends from the painting's upper edge. This unexpected element is painted over the fictive stone vaulting so that it appears to occupy an intermediate space between the viewer and the kneeling donor, and likely relates to a *trompe l'oeil* element that was painted onto the original frame.

Friedländer was also the first to propose that the present painting related to another panel that today is in a private European collection (fig. 4). This smaller fragment, which was formerly in the collection of Georges Renand and was sold at Drouot Montaigne, Paris, 13 December 1988, lot 18, as 'dans le gout de Hans Memling' (see J.L. Pypaert, op. cit., p. 264, no. 232), represents a Young woman reading a book. The kneeling woman faces left and is depicted in an interior with identical columns and stone floor tiles to those seen in the present painting. Until now, these visual similarities have been the sole argument for linking the two works. Thanks again to Peter van den Brink's research, this smaller painting can now be securely associated with the present lot. Using previously overlooked documentary evidence, the van den Brink has shown that in the early twentieth century both paintings were with the art dealer Juan Lafora y Calatayud (1865-1936), who owned a gallery at Carrera de San Jerónimo, no. 51, was an erudite and successful art dealer, who spoke German and travelled extensively (see F.M. Deulovol, El mundo fascinante del coleccionismo y de las antigüedades. Memorias de la vida de un coleccionista, Barcelona, 2000, p. 247). Wolfgang Schöne had already suggested a Spanish provenance for the present lot in his 1939 review of the Bruges Memling exhibition (op. cit.), but Giorgio Faggin was the first to explicitly link the present painting to Lafora in 1969 (op. cit.). A photograph of the Portrait of a member of the De Rojas family in the Friedländer Archive, RKD in The Hague, confirms this provenance: an inscription written in the art historian's hand on the reverse records, 'Madrid Lafora / Blumenreich / 1931 / restauriert / gegenfl.[ügel] fragm. [entarisch] / Kind. Wo?'. Unfortunately, since the Lafora gallery's archives only cover a brief period between 1900 and 1910, and he likely acquired the present work in the late 1920s, the Memling is not mentioned therein. Friedländer similarly inscribed the reverse of a photograph of Memling's Young woman reading a book (also kept in his archives in The Hague), noting its former presence in the Spanish capital, as well as the painting's sale to Duveen: 'Duveen 19. III. 35 / Madrid erworben (durch / Blumenreich) / cf. Flügel m. Stifter'. These two annotated photographs not only place both panels in Madrid at the same moment, but critically, they establish that both works passed into the collection of the Berlinbased art dealer and friend of Friedländer, Leo Blumenreich (1884-1932).

Blumenreich is perhaps best known as the director of the Paul Cassirer Art Gallery in Berlin, for which he served as director until 1923, when he began working independently. Following Blumenreich's death in 1932, his wife, Hanna Sotscheck, continued working with his inventory, quickly selling the smaller Memling fragment of the *Young woman reading a book* to the Duveen Brothers, to whom she was in debt (the panel was sent to Joseph Duveen in Paris, who had it restored by Joseph van der Veken in Brussels; see J. Pypaert, *op. cit.*, p. 264, no. 232). Meanwhile, the *Portrait of a member of the De Rojas family* appears to have been consigned for sale through various agents and galleries over the course of the decade, including Galerie Matthiesen in Berlin and Knoedler & Co., in London. Despite being loaned to the Museum Boymans in Rotterdam from 1935 to 1937, and then to the 1939 Memling exhibition in Bruges (there



The present lot (detail)



Fig. 4 Hans Memling, *The wing of a triptych: A Young woman reading a book*, a fragment Private European collection

noted as belonging to a private collection), according to van den Brink's meticulous research, the painting does not appear to have changed ownership during the war.

The painting is documented in the Amsterdam collection of Helene (Lenchen) Jandorf-Lehman (1902-1961) for the first time in 1949, although it very likely entered her possession well before then. In fact, as van den Brink suggests, Jandorf may have bought the painting directly from Blumenreich's widow in November 1932, shortly after his death. Helene had fled Germany for the Netherlands in 1937, but the two women would almost certainly have known each other before then, both being non-Jewish widows in Berlin, whose prominent and wealthy Jewish husbands had recently passed away; Helene's husband, Adolf Jandorf (1870-1932), was a successful businessman, best known as one of the founders of KaDeWe (Kaufhas des Westens) warehouses in Germany. Since there is no further correspondence between Hanna Sotscheck and Duveen following the sale of the Woman reading a book, one could speculate that Sotscheck was able to settle her remaining debts to the gallery with funds gained through the sale of the present lot to Jandorf. Following the war, Helene placed her painting on long-term loan to the Mauritshuis, where it remained until 1955. It was sold at Sotheby's following her death and eventually entered the collection of Frederic W. Ziv (1905-2001) of Cincinnati, Ohio, who had made his fortune in television production and syndication. Following Ziv's death and the painting's inclusion in The Age of Van Dyck exhibition in Bruges, the painting was offered at auction and acquired by the present owner.

Recognising the shared early provenance of the Portrait of a member of the De Rojas family and the Young woman reading a book, the two panels may now be securely identified as, respectively, the left and right inner wings of a single altarpiece. Although at times the young reading woman has variously been identified as a donor, the Virgin Mary, and a female saint, as Jean-Luc Pypaert observed in 2008 (op. cit.), when one takes into account the reduction in panel's size (the lower portion has been cut down), as well as its dramatic repainting by van der Veken, it becomes evident that the reading woman was painted on a much smaller scale than the kneeling donor in the present work, and accordingly she should be recognised as a child, perhaps a relative of the donor. It remains unclear whether additional figures, perhaps her mother or a patron saint, would have accompanied her on the panel. As to the subject of the central panel of this now-dismantled triptych, the scene of Joseph of Arimathea and a second man, perhaps Nicodemus, standing before Christ's empty tomb that appears in the upper left background of the present work provides the strongest clue. Though some scholars, such as de Vos (op. cit.) have speculated that this now-lost central panel depicted the Crucifixion or Deposition, as Till-Holger Borchert (op. cit., 2015) and van den Brink have suggested, this iconography is most appropriate for a narrative centred around the Resurrection.

We are grateful to Peter van den Brink for generously sharing his unpublished research on this painting and its provenance.

## FOLLOWER OF LEONARDO DA VINCI, EARLY 16TH CENTURY

Saint John the Baptist

oil on walnut panel 23% x 17½ in. (60 x 44.4 cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

#### PROVENANCE:

Sir John Rushout, 2nd Baron Northwick (1770-1859), Thirlestaine House, Cheltenham; his sale (†), Phillips, on the premises, 9 August 1859 (=15th day), lot 1505, as 'L. da Vinci' (38 gns. to Simeon Collins (c. 1809-1893), London, on behalf of the following), Sir Thomas Phillipps (1792-1872), and by descent at Middle Hill and again at Thirlestaine House to the following,

Alan G. Fenwick; Christie's, London, 21 July 1950, lot 146, as 'L. Da Vinci' (50 ans. to Koetser).

with Fuleihan, New York, from whom acquired in 1956 by the following, Leander McCormick-Goodhart (1884-1965), and by descent to the present owners.

#### LITERATURE:

Catalogue of the Gallery of Paintings of Sir Thomas Phillipps, Bart., at Thirlestaine House, Cheltenham, 1866, no. 129.

This picture repeats one of Leonardo's most renowned and enigmatic compositions, his *Saint John the Baptist* (Paris, Musée du Louvre). It is thought to be one of his last pictures, and is first mentioned in the diary of Antonio de Beatis, the chaplain-secretary to Cardinal Luis of Aragon, who tells of three pictures he saw at Cloux in 1517: the *Virgin and Child with Saint Anne*, a portrait of a Florentine woman, almost certainly the *Mona Lisa*, and the *Saint John the Baptist*. By then Leonardo had been appointed court painter to François I, where he was revered and rewarded as one might expect for his unique, other-worldly genius. The year before he died in 1519 - this year marks the five hundredth anniversary - a vast sum was paid for a group of pictures for the French king, almost undoubtedly including these three masterpieces, all now housed in the Louvre.

Leonardo's Saint John the Baptist is a composition that has beguiled viewers and intrigued scholars. His direct gaze and magnetic expression have made it one of his most instantly recognisable pictures. For some, it has remarkable personal resonance for the artist himself: Kenneth Clark saw it as an image of Leonardo's spiritual double, 'which stands at his shoulder and propounds unanswerable riddles' (K. Clark, Leonardo da Vinci, Harmondsworth, 1967, pp. 153-6). For many, the spiritual meaning

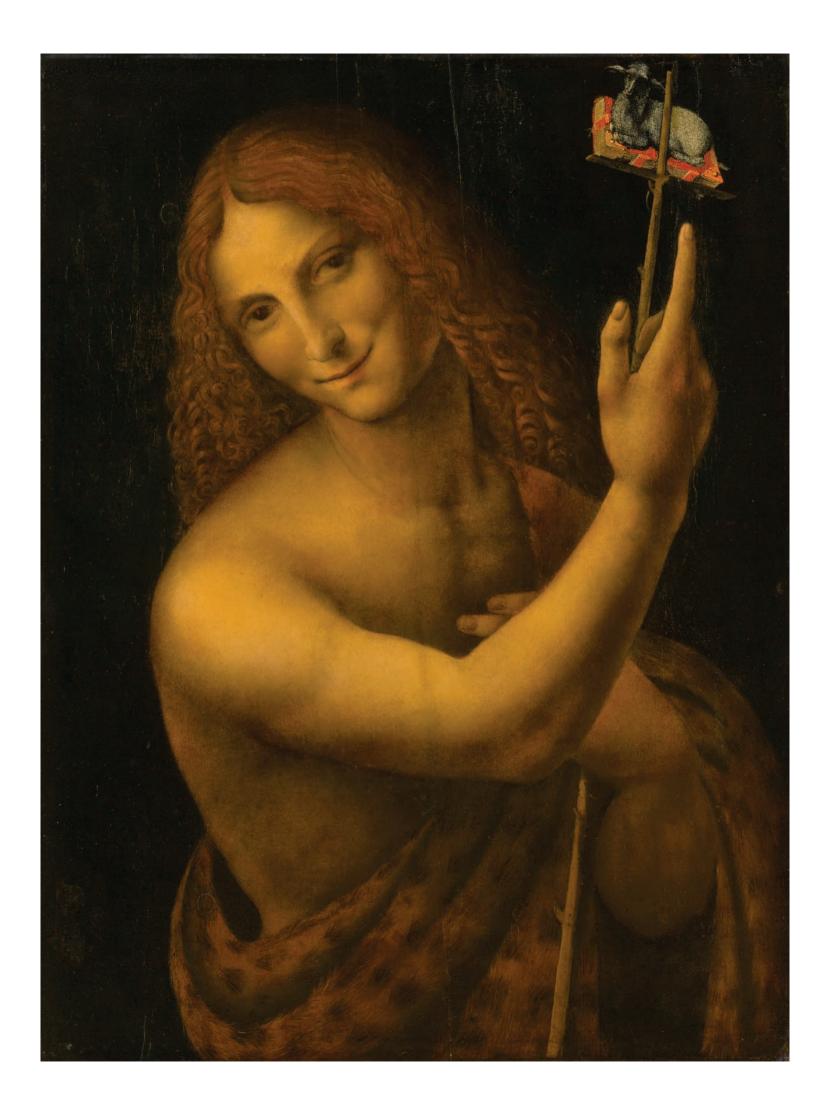


Fig. 1 The Grand Gallery, Thirlestaine House, 1866, showing the present lot in situ © The Horblit Collection, courtesy of the Houghton Library, Harvard University

of the saint's gesture is clear: this is an image of the divine messenger, emerging from the darkness to confront the viewer with his message, that 'There comes one mightier than I after me' (Mark, 1:7).

A group of early copies and variants exist, painted by pupils in an effort to emulate the master; a number of these are held in museum collections, including pictures in the Walters Art Museum, Baltimore and Palazzo Rosso, Genoa. In some instances, a landscape background was added, such as in the picture by Gian Giacomo Caprotti da Oreno, called Salaì, in the Pinacoteca Ambrosiana. One theory holds that the features of the saint were based on Salai himself, an assistant of Leonardo. The panel offered here dates to the early-sixteenth century, possibly to Leonardo's lifetime, and is painted on walnut - the same support used for the original. The Leonardesque technique is quite evident too, in the finely worked sfumato, the use of delicate glazes and the slightly 'ashen' appearance of the flesh tones, indicative of the decisive influence of Leonardo's innovative painting practices (see M. Spring et al., 'Painting Practice in Milan in the 1490s: The Influence of Leonardo', National Gallery Technical Bulletin, XXXII, 2011, pp. 78-112). The inclusion of the staff with the Bible and Lamb is an unusual change to the original composition, and was perhaps added at a later date. An Infra-Red scan is available on request, together with a report by Art Analysis & Research Ltd., which notes that the 'wood grain pattern [...] and brush-marking' are comparable to La Belle Ferronnière (Paris, Musée du Louvre).

The picture was part of the Northwick collection begun at Northwick Park by John Rushout, 1st Lord Northwick, (1738-1800) and afterwards considerably enlarged by his son the 2nd Lord Northwick (1769-1859) who embarked on a seven year Grand Tour of Italy. As Tancred Borenius wrote, the 2nd Lord Northwick was 'a collector of very high intelligence and discrimination ... he was able to avail himself of an ample fortune to buy the finest specimens of the Fine arts which came into the market.' Although he added an extensive picture gallery to his home, Northwick Park, he soon was forced to buy a second vast residence, Thirlestaine House, to accommodate his expanding collection. After his death, the collection was offered for sale at auction and Sir Thomas Phillipps, a great bibliophile and collector, bought close to 100 pictures from the sale, including this Saint John the Baptist. Sir Thomas first leased and then in 1864 purchased Thirlestaine, returning the picture to the Grand Gallery, where a photograph of 1866 showed it hanging in situ (fig. 1). In the same photograph can be seen the Holy Family by Maso da San Friano, now at the Ashmolean Museum, Oxford, while other notable works from the Northwick collection now hang in the National Gallery, London, the Metropolitan Museum, New York, and National Gallery, Washington. The Saint John the Baptist was later acquired in 1956 by Leander McCormick-Goodhart, a descendant of the McCormick family of Chicago and an heir to the McCormick International Harvesting company. He was a diplomat, who worked at the British Embassy in Washington D.C., and was the private secretary to the Ambassador, Lord Lothian, during the Second World War.



PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST, SOLD BY ORDER OF THE TRUSTEES (LOTS 5, 21 & 33)

21

## GIOVANNI BATTISTA MORONI

(Albino? 1520/1524-1578)

Saint Jerome

oil on canvas 32 x 39 in. (81.3 x 99 cm.)

£600,000-800,000

US\$770,000-1,000,000 €680,000-900,000

#### PROVENANCE:

Carlo Gritti Morlacchi, Bishop of Bergamo (1777-1852).

Dottor Giuseppe Ghidini, from whom acquired in 1864 for 400 lire by the following, Antonio Picinelli (1832-1910), from whom purchased in 1866 for 75 gold napoleons by Sir Austen Henry Layard (1817-1894), on behalf of the following,

Sir Ivor Guest, later 1st Viscount Wimborne (1873-1939), and by descent at Canford Manor, Dorset, to his son,

Ivor Guest, 2nd Viscount Wimborne (1903-1967); Christie's, London, 9 March 1923, lot 23, as 'Moretto' (80 gns. to Agnew, on behalf of the following).

Henry Lascelles, 6th Earl of Harewood (1882-1947), Chesterfield House, London, and later Harewood House, Yorkshire, and by descent to the present owner.

#### LITERATURE:

A. Piccinelli, *Zibaldone degli acquisti*, 1850-18 unpublished manuscript, formerly in the collection of G. Siffredi, as 'Moretto'.

Correspondence Between Sir A. H. Layard and G. Morelli, unpublished manuscript, 1863-1891, British Museum, London, XXXIII-XXXVIII, 11, 21 and 28 October 1965 and 3 January 1866, as 'Moretto'.

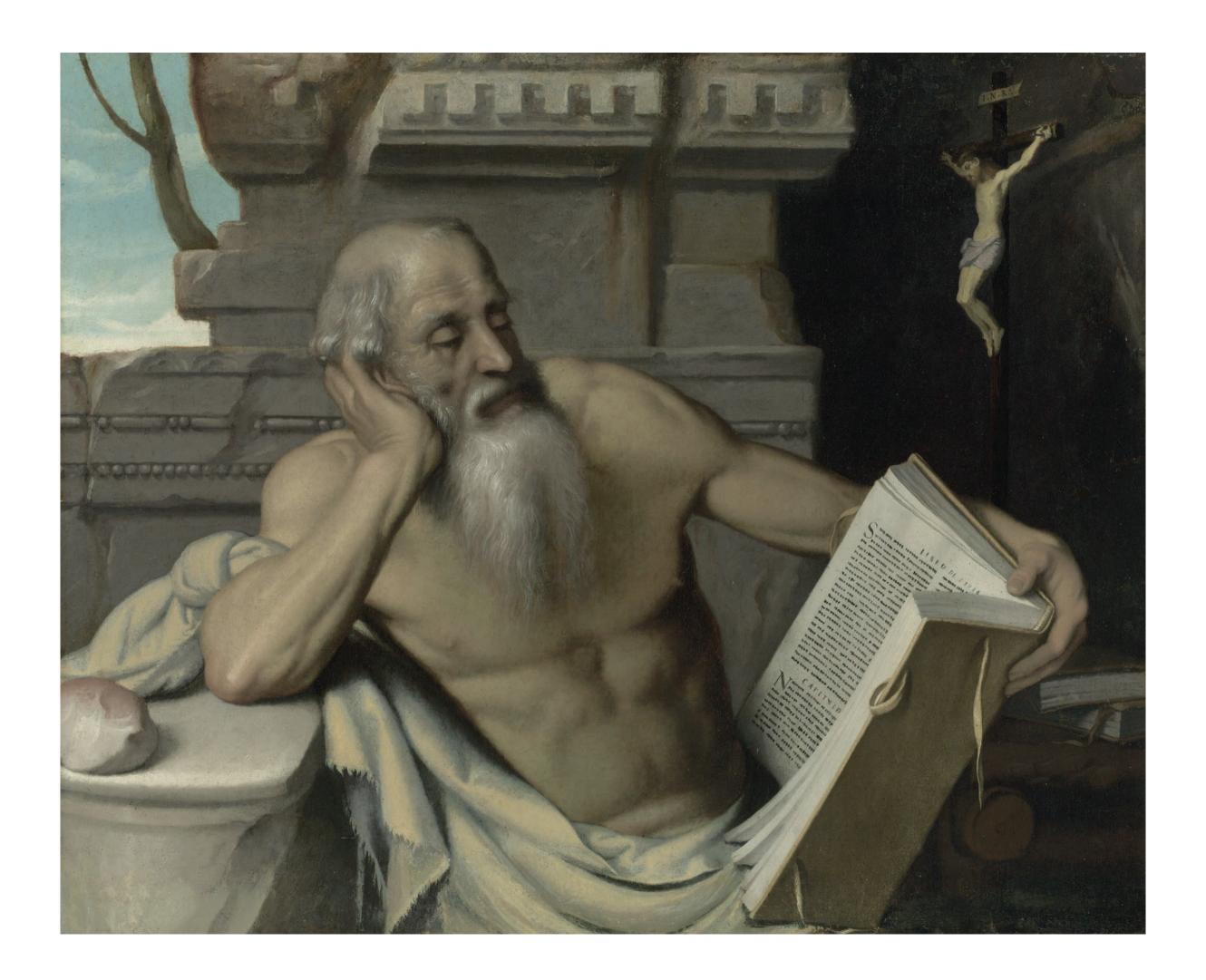
Catalogue of the Paintings at Cranford Manor in the Possession of Lord Wimborne, 1888, no. 15, as 'Moretto'.

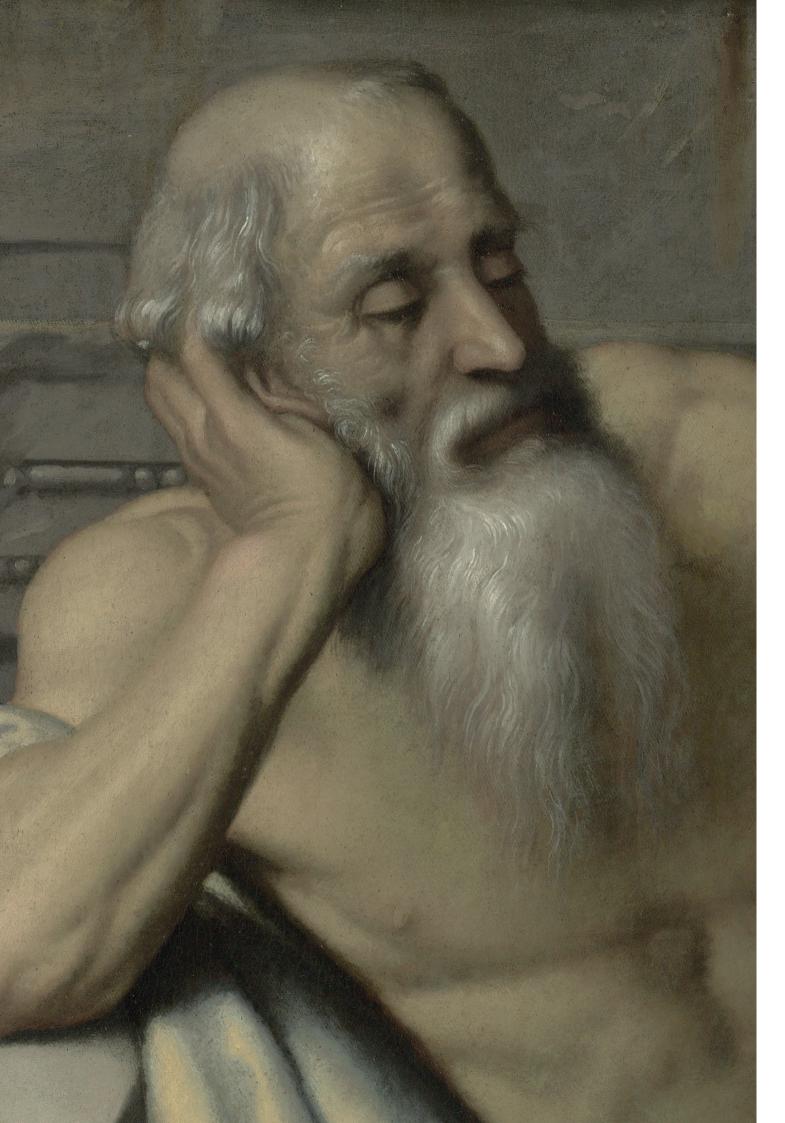
- B. Berenson, North Italian Painters of the Renaissance, London, 1907, p. 274.
- H. Merten, Giovanni Battista Moroni. Des Meisters Gemälde und Zeichnungen, Marburg, 1928, p. 92.
- A. Venturi, *Storia dell'Arte Italiana: La Pittura del Cinquecento*, Milan, 1929, IX, part 4, p. 278.
- T. Borenius, Catalogue of the Pictures and Drawings at Harewood House, and Elsewhere in the Collection of the Earl of Harewood, Oxford, 1936, pp. 21-22 and 220, no. 44, pl. XIV. D. Cugini, Moroni Pittore, Bergamo, 1939, p. 314, no. 99.
- G. Gombosi, Il Moretto da Brescia, Basel, 1943, p. 119, no. 24.

Milano, 2012-2013, p. 35, note VIII.

- B. Berenson, Italian Pictures of the Renaissance: Central Italian and North Italian Schools, London, 1968, L.p. 286.
- G. Siffredi, 'La raccolta Piccinelli a Seriate', *Bergomum*, LXVI, no. 1, 1972, pp. 95 and 96. M. Gregori, *Giovan Battista Moroni: Tutte Le Opere*, Bergamo, 1979, pp. 268 and 324, no. 117. fig. 4.
- P.V.B. Redona, *Alessandro Bonvicino, Il Moretto da Brescia*, Brescia, 1988, p. 366, no. 178. C. Giannini, *L'attimo fuggente. Storie di collezionisti e mercanti*, Bergamo, 2002, p. 37. A. Pacia, 'La collezione di Antonio Piccinelli (1816-1891). Documenti inediti sulla sua
- dispersione', *Bergomum*, CVI, 2011-2012, pp. 82-3. R. Jucker, *Il carteggio Layard-Morelli*, unpublished thesis, Università degli Studi di







A highly skilled portraitist and a key interpreter of the Counter Reformation, Giovanni Battista Moroni was a leading artist of the sixteenth century. The spotlight has been turned on Moroni during recent exhibitions in London, at the Royal Academy in 2014-15, and New York, at the Frick Collection, this year. These shows, the first in a generation dedicated to the artist, highlighted his innovative portraiture and generated renewed interest in his religious commissions, showing a painter possessed of a singular ability to produce works of art with an uncanny sense of modernity and arresting psychological depth.

Relatively little is known about Moroni's life but from the early 1540s he was employed in the workshop of Moretto da Brescia. Moretto was, with Romanino, the most important artist in sixteenth century Brescia. Praised by Vasari for his naturalism, he headed up a successful studio that developed complex iconography, tasked with producing pictures that embraced the tenets of the Counter Reformation. Moroni's time training under Moretto was more than purely formative: it was integral to his output for the rest of his career. A partially surviving book of drawings dated 1543 shows Moroni copying individual figures from Moretto compositions. This practice of copying and modifying a master's designs was a fundamental part of workshop training during the sixteenth century, yet Moroni would continue, throughout his career, to reuse and repurpose designs, not only from the Moretto studio, but from other artists too. He uses, for example, Albrecht Dürer's engraving, Virgin and Child on a Crescent, in his portrait Gentleman in contemplation (Washington, National Gallery of Art). In 1551, for a major commission in Trento, the Madonna and Child in Glory with the Doctors of the Church (Trento, Santa Maria Maggiore), he adapted a Moretto composition, Madonna and Child Enthroned with the Four Fathers of the Latin Church (Frankfurt, Städel Museum); it sparked a period of success for Moroni with patrons in the city, before he eventually moved to Bergamo.



In a similar manner, this *Saint Jerome* derives from a picture by Moretto, in the Borromeo collection, Isola Bella, which measures 81 x 107 cm. and dates to the early 1540s. Typically, Moroni subtly modifies the composition to make it his own. He introduces new elements, notably the crucifix upper right and the stone on the ledge to the left, and removes others, taking away the cardinal's red hat. The tonality of the picture is markedly cooler than Moretto's: instead of the blue drapery and the warmer flesh tones, Moroni uses a greywhite palette to give the picture a far more sculptural feel. He renders the different stone surfaces with characteristic naturalism, creating a setting of striking statuesque grandeur. Simone Facchinetti dates the picture to the 1560s; another version of the composition by Moroni is in the Accademia Carrara, Bergamo (fig. 1).

Moroni travelled little in his life, rarely moving beyond Bergamo and its surrounding areas, but this did not prevent his reputation burgeoning outside of Italy, particularly during the nineteenth century in England. Pictures by Moroni were acquired by leading collectors of the time, and his works regularly featured in the Royal Academy exhibitions in the Victorian era. That this picture found its way to England was largely down to Giovanni Morelli, the renowned connoisseur and critic. After passing through the collections of Carlo Gritti Morlacchi and Giuseppe Ghedini, when attributed to Moretto, Morelli wrote to Austen Henry Layard, the noted archaeologist, in October 1865, to explain that he was on the trail of the Saint Jerome: 'J'ai aussi écrit à l'agent du propriétaire du tableau du Moretto qui reprèsente, en grandeur naturelle, le S. Jérôme qui lit, et dont nous avons vu une copie de Moroni à la Pinacothéque de Bergame. Il m'a repondu et m'en a demandé 90 Nap. D'or. Je lui ai repliqué, en lui faisant remarquer que le prix était une follie et que le tableau ne vaut guère plus qu'une quarantine de Napoléons. Nous verrons ce qu'il en dira, tout dépendant dans cette affaire de l'agent qui est le factotum de la maison. Je pense que pour 55 ou 60 Napoléons nous pourrons l'avoir - et c'est un magnifique Moretto, tant pour le dessin que pour l'expréssion' (Jucker, op. cit.). Layard would go on to buy the picture of behalf of his cousin, Sir Ivor Guest, the future Lord Wimborne. On Morelli's advice, Layard in fact bought several portraits by Moroni, which are now in the National Gallery, London. Though Morelli was mistaken in ascribing the Saint Jerome to Moretto, he was far from alone in confusing the two artists, and he played an important role in helping Moroni achieve his much-merited fame, working to bring his pictures to a much wider audience. It was Berenson who correctly gave the Saint Jerome to Moroni (op. cit., 1907), an attribution that all subsequent literature has followed. The sixth Earl of Harewood bought the picture in 1923, one of many significant Italian acquisitions he made, including Titian's Diana and Actaeon (now London, National Gallery). Tancred Borenius, in his Catalogue of the Pictures and Drawings at Harewood House, published in 1936, recorded the picture hanging at the time at the London residence, before it subsequently moved to Harewood House.

We are grateful to Simone Facchinetti for his kind assistance in compiling this entry. The picture will be published in Dr Facchinetti's forthcoming *catalogue raisonné* on Moroni.



## JUSEPE DE RIBERA

(Játiva 1591-1652 Naples)

The Penitent Saint Peter

oil on canvas, unlined, unframed 45 x 35% in. (114.4 x 89.8 cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

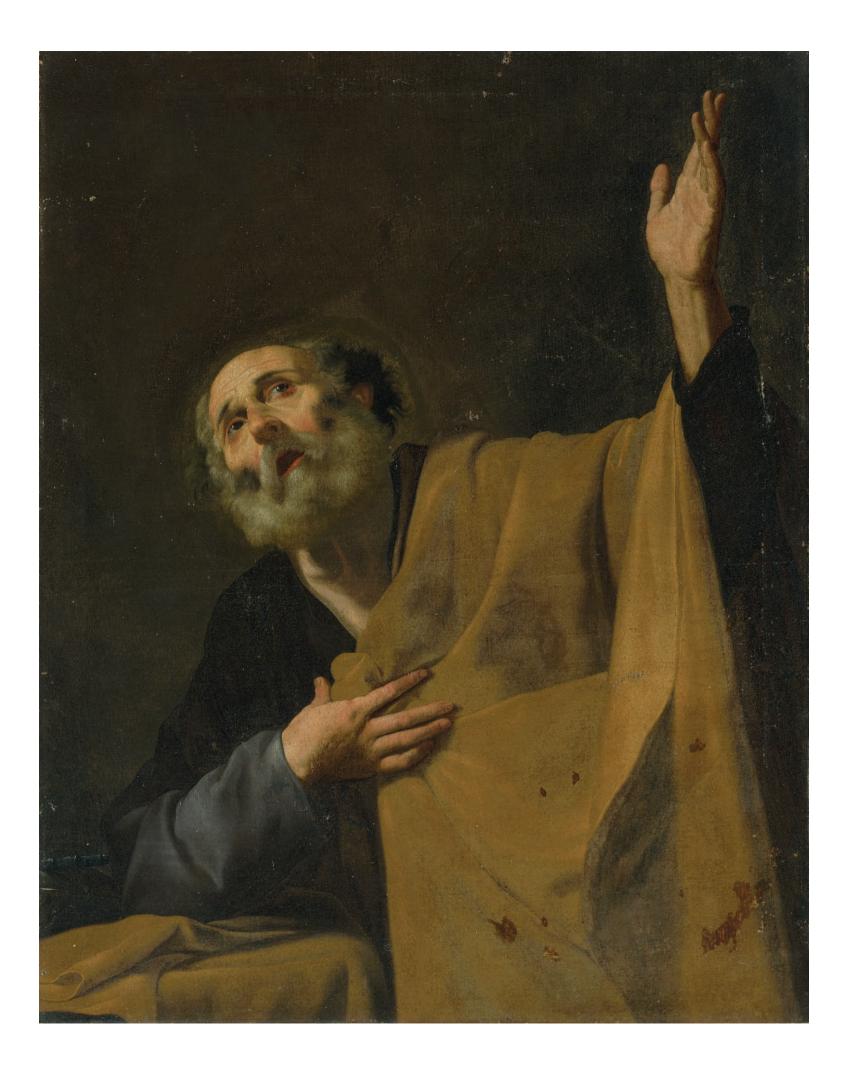
#### PROVENANCE:

In the same Austro-Hungarian family since the mid-19th century.

By the late 1620s, Jusepe de Ribera had established himself as the leading painter in Naples. The city was then at the height of its power, the second largest urban centre in Europe, alive with artistic creativity and a destination for painters from the rest of the continent. In this landscape, which was at times unsparingly competitive, Ribera dominated. He executed highly important commissions for the ruling Spanish viceroys and provided pictures for a burgeoning market of local and foreign patrons, drawn to his dramatic, magnetic naturalism.

In this prolific period of activity Ribera covered a range of subject matter with startling originality and virtuosity. He produced the renowned series of philosophers for the Duke of Alcalà, together with many images of saints, in states penitence and ecstasy, including this *Saint Peter*, dated by Professor Spinosa to *circa* 1628-30 (private communication with the present owner). The composition is best known through the signed version at the Art Institute of Chicago (see N. Spinosa, *Ribera*, Naples,

2008, p. 292, no. A80), with a number of other replicas given to pupils and collaborators, no doubt evidence of the popularity of the composition. Prof. Spinosa notes that the present canvas, as well as the version in the Museo del Castello Sforzesco in Milan, are autograph replicas. The use of chiaroscuro and the expressive gaze of Saint Peter betray the influence of Caravaggio, who was key to Ribera's early development in Naples and whose decisive impact continued to be felt in the city in the decades after his death. The expressive, upward gaze of Saint Peter finds an echo in Ribera's Saint Jerome and the Angel of Judgement made in 1626 for the church of Trinità delle Monache (now Naples, Museo di Capodimonte). The need to make pictures that reinforced the teachings of the Counter Reformation, by focusing the viewer on individual characters from the Bible, was reaffirmed by Cardinal Federico Borromeo's De Pictura Sacra, published in 1624. Ribera, perhaps more than any other artist of the era, excelled in producing works of such spiritual depth, typified here in this picture through the saint's emotive expression and his dramatic gesture.



PROPERTY OF A GENTLEMAN

23

## OTTAVIO VANNINI

(Florence 1585-c. 1643/44)

David with the head of Goliath

oil on canvas 52% x 40½ in. (132.8 x 102.9 cm.)

£120,000-180,000

US\$160,000-230,000 €140,000-200,000

#### PROVENANCE:

Anonymous sale; Christie's, New York, 3 October 2001, lot 49. with Hall & Knight, New York, from whom acquired by the present owner.

#### LITERATURE

F. Baldassari, *La pittura del Seicento a Firenze. Indice degli artisti e delle loro opere*, Turin, 2009, p. 694, pl. LXXXVI.

Born in 1585, Ottavio Vannini was apprenticed to Domenico Passignano (1559-1638) in his native city of Florence. With his master's departure for Rome in 1602, he remained in his workshop, now under the direction of Pietro Sorri (1556-1621/2), and in 1605 executed one of his first commissions by completing the decoration of the Brunaccini Chapel in the church of the Santissima Annunziata, Florence. Shortly thereafter, Vannini probably moved to Rome himself to work as Passignano's assistant. Returning to Florence in 1616, he was involved in a number of major decorative cycles in his native city for the Medici family, and in 1622-23 he worked alongside Matteo Rosselli at the Villa del Poggio Imperiale, where he decorated the vaults of the Sala di Cosimo II and the Sala di Francesco I in the Casino Mediceo. His most famous commission, however, was the completion of the decoration of the Salone degli Argenti in the Palazzo Pitti, which had been left unfinished by Giovanni di San Giovanni: between 1638 and 1644, he painted a number of frescoes there, the most famous being Lorenzo the Magnificent among the Florentine artists. Although Vannini worked extensively for the Medici family, his most important patron was the Florentine Andrea del Rosso (1570-1644), for whom he frescoed the private chapel (now destroyed) at his palace in the Via Chiara and executed at least 14 paintings.

Vannini depicted the subject of David on a number of occasions, including a small *David with the Head of Goliath* (Florence, Galleria degli Uffizi) and a *Triumph of David* (St. Petersburg, State Hermitage Museum). A larger version of the Hermitage picture was sold at auction (Tajan, Paris, 30 June 2000, lot 9); the head of the Goliath in both works is identical to that in the present composition. Another *David* is listed in an inventory dated 2 May 1705 of the possessions of Carlo Lorenzo Ughi (1634-1705), resident in Palazzo Ughi on via Larga, Florence: 'Un quadro di braccia 1½, con cornice nera e di oro, rapresentante David, opera del Vannino.' (see G. Corti, 'La collezione Ughi in Firenze nel 1705', *Paragone*, September 1980, p. 73). The dimensions of the Ughi painting (1½ *bracci* is the equivalent of about 34 inches) are somewhat smaller than the picture being offered.

This *David* may be dated to the end of Vannini's life, to the early 1640s. Similar facial types to the young hero can be found in the figures in the large fresco of *Lorenzo the Magnificent among the Florentine artists*, which was executed between 1638 and 1644. Stylistically it is also comparable to the powerful *Jael and Sisera* in the Seminario Maggiore, Florence (see *Il Seicento Fiorentino*, Florence, 1986-1987, pp. 236-237, no. 1.110, illustrated). In both works, the protagonists are set dramatically against a dark background, with sleeves rolled-up and tightly bunched around the elbows.



## SIMONE CANTARINI, CALLED IL PESARESE

(Opopezza, near Pesaro 1612-1648 Bologna)

The Holy Family

oil on canvas 30 x 24% in. (76.2 x 63.1 cm.) in a contemporary Bolognese frame

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

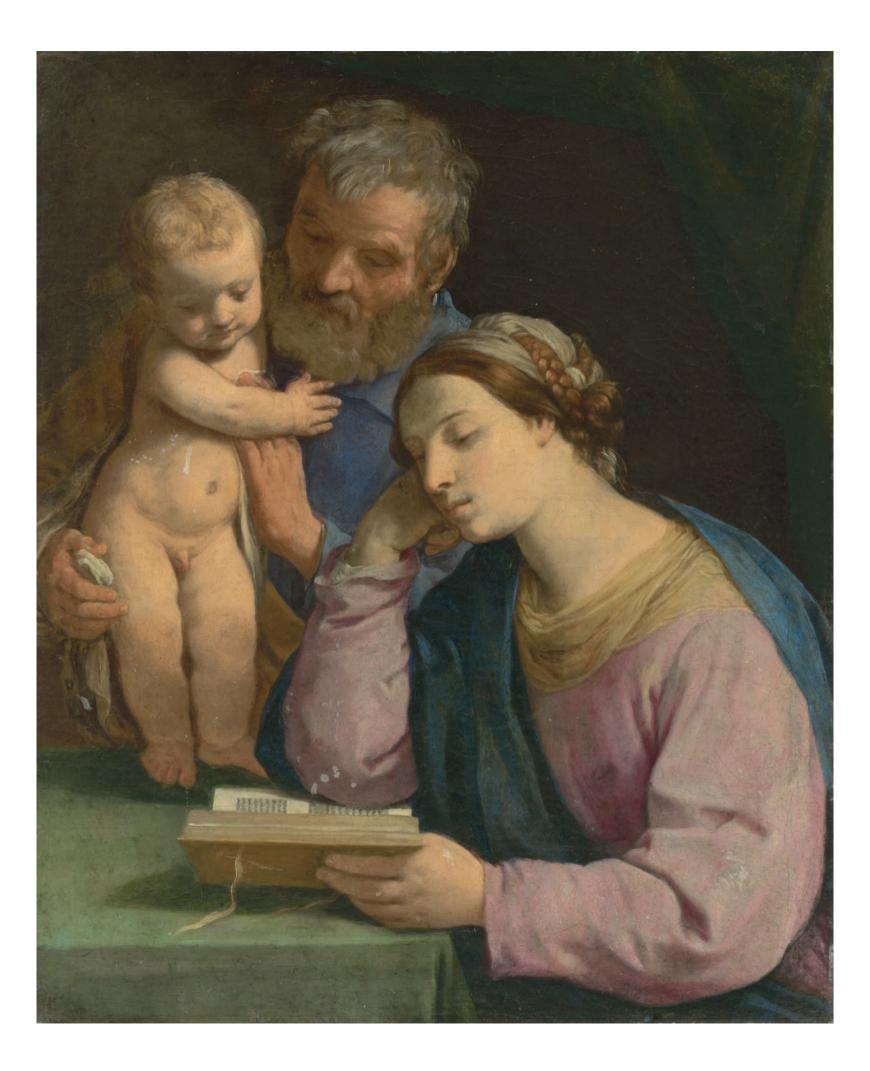
#### PROVENANCE:

with Sestieri, Rome, by 1950. Matteo Marangoni (1876-1958), and by descent to the present owner.

Simone Cantarini distinguished himself by being both the most talented, inventive and factious pupil of Guido Reni. He first trained under Giovanni Giacomo Pandolfi, and then Claudio Ridolfi, an early phase of his career in which he was deeply influenced by Federico Barocci and Orazio Gentileschi. It was the arrival in Pesaro of Reni's altarpiece of the Madonna and Child with Saints Thomas and Jerome (now Rome. Vatican Museums) that had a decisive impact on Cantarini when he saw it in circa 1632. Malvasia explained, in his biography on the artist, that 'non si può dire quanto restasse sovrafatto da questa nuova delicatezza, accompagnata da sì gran nobiltà di maniera' (C.C. Malvasia, Felsina Pittrice. Vite de' Pittori Bolognesi..., Bologna, 1841, II, p. 374). Shortly thereafter Cantarini moved to Bologna to become a pupil of Reni. As time passed, though, he became increasingly critical of his master, and saw no issue in criticising Domenichino and Albani; he even corrected parts of Reni's work, when he was absent, in front of his fellow pupils. Malvasia, who knew Cantarini personally, did not hold back in dissecting the more difficult side of his character: 'fu egli altiero molto, e satirico non meno per proprio istinto, e natura, per motivo e istigazione degli adulatori' (ibid., p. 381). Inevitably, with such talent and an unbridled tongue to match, he soon left the workshop, subsequently moving between Pesaro and Rome

before going back to Bologna where his opened a studio himself in 1642. He developed an idiosyncratic style all of his own: his painterly touch and sensitive use of colour, together with his inventive compositional arrangements, created an *oeuvre* that was as intimate and delicate as any artist working in the seventeenth century.

These qualities are encapsulated in the exquisite tenderness of this *Holy Family*. The brushwork is wonderfully light and the palette is characteristically cool, with the hues of blue, pink and green harmoniously worked alongside each other. Another *Holy Family*, in a private collection in Pesaro, dated to 1638, has a similar compositional arrangement, with the Madonna seated holding an open book and the Child standing on the table, held up by Joseph. They share a subtle sense of melancholy, told here through the downcast gaze of the Madonna, as she rests her head on her hand in contemplation. Cantarini created a remarkable number of different compositions of the Holy Family, this amongst the most beautiful, returning repeatedly to the theme during his relatively short life: he died at thirty-six years of age, likely poisoned at the court of Mantua, perhaps after another misadventure had inspired rage in a rival.



## **CARLO CIGNANI**

(Bologna 1628-1719 Forli)

Christ appearing to Mary Magdalene and Martha

oil on canvas 66 x 47 in. (174 x 120 cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

#### PROVENANCE:

Friedrich Christian, Count of Schaumburg-Lippe (1655-1728), Schloss Bückeburg, Lower Saxony, Germany, acquired in Italy in 1685, and by descent to the present owner.

#### **EXHIBITED**

Frankfurt, Schirn Kunsthalle, *Guido Reni und Europa*, 2 December 1988-26 February 1989, no. D8.

#### LITERATURE

Breve Racconto della Vita di Carlo Cignani descritta dal Muto Accademico Concorde di Bologna ed Acceso di Bologna, unpublished manuscript, Bologna, Biblioteca Comunale dell'Archiginnasio, 1702, p. 244, MS. B 36.

I. Zanelli, Vita del Gran Pittore Cavalier Conte Carlo Cignani dedicata al Signor Conte Cristoforo Tardini, Bologna, 1722, p. 20.

L. Pascoli, Vite de'Pittori, Scultori ed Architetti moderni, Rome, 1730-1736, p. 161. M. Oretti, Notizie de Professori del Dissegno cioè Pittori, Scultori ed Architetti bolognesi e de forestieri di sua scuola, unpublished manuscript, Bologna, Biblioteca Comunale dell'Archiginnasio, 1784, VII, MS B 129.

T. Gerevich, 'Carlo Cignani', *Thieme-Becker Künstlerlexicon*, VI, 1912, p. 578. H. Voss, 'Quellenforschung und Stilkritik', *Zeitschrift für Kunstgeschichte*, II, 1933, pp. 197-198.

B. Buscaroli Fabbri, 'Due Cignani in Westfalia', *Accademia Clementina*. *Atti e Memorie*, nos. 20-21, 1987, pp. 43-46.

B. Buscaroli Fabbri, Carlo Cignani: Affreschi, Dipinti, Disegni, Padua, 1991, pp. 64-65 and 173, no. 51.

A. Brogi, 'Una piccola Pommersfelden? Dipinti italiani della collezione Schaumburg-Lippe. I', *Paragone*, LIII, January 2004, p. 44, pl. 38.

Supremely refined and elegant, the picture was acquired by Friedrich Christian, Count of Schaumburg-Lippe during his Grand Tour of Italy in 1686. It was brought back to Germany, together with numerous other fine pictures, where it has passed by descent in his family. Described as a 'suprema sintesi dell'arte pittorica di Cignani' (Buscaroli Fabbri, *op. cit.*), it exemplifies those qualities that made him one of the most highly regarded artists of the era in Bologna. It can rightly be considered a masterpiece of Cignani's maturity.

The story of Christ in the house of Martha and Mary is told in the Gospel of Luke. Martha welcomed Christ into their home, and busied herself serving. Her sister, Mary, meanwhile sat and listed to their guest, which drew frustration in Martha. She asked Christ to tell Mary to help, whereupon he replied: 'Martha, Martha, thou art anxious and troubled about many things; and yet only one thing is needful. Mary has chosen the best part...' (Luke, 10:41). Christ's raised arm here seems to make it clear that Mary has indeed 'chosen the best part', in rejecting housework to instead listen and reflect on Christ's words. Martha, holding a bowl under her right arm, instead busies herself as she takes her leave. The story has long been examined for its moralising content, and has usually been interpreted as a defence of the importance of spiritual, contemplative values over more earthly concerns. As such, Martha and Mary have been associated, respectively, with the vita activa and the vita contemplativa, the exemplars of contrasting ways of life. From Augustine onwards, debate has occupied theologians engaged in discussion over the relative virtues of these different paths in life. It became a subject for artists both north and south of the Alps, quite often set in a kitchen space with an emphasis on the domesticity of the encounter. Cignani's interpretation is quite the opposite: full of grandeur and classical elegance, it was praised by Hermann Voss for its sense of monumentality, akin to the Madonna and Child with Saints (Bologna, Pinacoteca Nazionale). There is little sense of the homely setting, the focus instead is on the graceful interaction between the figures. It demonstrates the Correggesque sensibility for which Cignani was renowned, and that strain of poeticism that sought, in Malvasia's words, to find 'un mezzo tra la forza de' Carracci e la dolcezza di Guido' (C.C. Malvasia, Felsina Pittrice. Vite de' Pittori Bolognesi..., Bologna, 1841, I, p. 53).

Count Schaumburg-Lippe was a significant patron and collector of Bolognese and Roman art in the seventeenth century. Alessandro Brogi notes (*op. cit.*, p. 46) that the collection he amassed was relatively unusual amongst his fellow princely German collectors for its concentration of sacred, rather than profane, subjects. His discerning taste was quite evident in the pictures that he commissioned and acquired on his travels: he bought works by Marcantonio Franceschini, Lorenzo Pasinelli, Giuseppe Chiari, and Carlo Maratta, purchases that were in a number of cases recorded by contemporary sources in Italy.



## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

(Cento 1591-1666 Bologna)

Saint John the Baptist visited by Salome

oil on canvas 29% x 37¼ in. (74.5 x 95.8 cm.)

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

#### PROVENANCE:

Private collection, Paris. Private collection, England. with Studio Grassi, New York, by 2016.

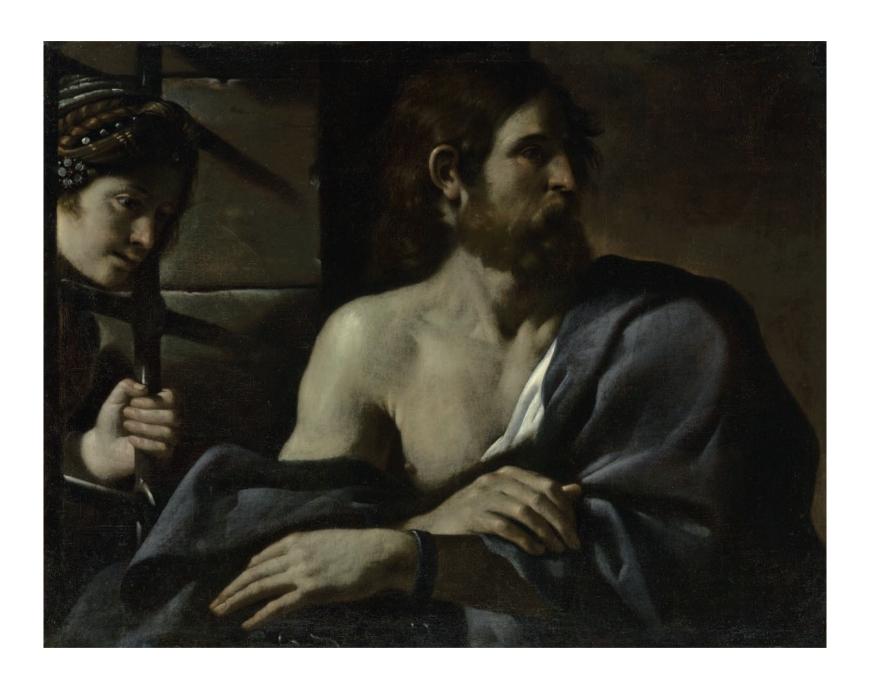
#### ITEDATIIDE

N. Turner, The Paintings of Guercino: A revised and expanded catalogue raisonné, Rome, 2017, pp. 356-357, no. 99.l.

Born in 1591 in Cento, near Bologna, a small town with no significant prior artistic tradition, Guercino was largely self-taught. His natural gifts soon came to the notice of the earlier generation of Bolognese artists, including Ludovico Carracci, who extolled the rising young artist in a letter of 1617. Over the next decades Guercino was to become celebrated as one of the greatest painters of his day. His works were highly sought after, and he is known to have turned down offers from King Charles I of England, King Louis XIII of France and possibly King Philip IV of Spain (who may have sent Velázguez as his agent), to leave Italy and become a court painter in their respective capitals. Apart from an important, formative trip to Rome early in his career (in the years 1621-1623), he spent his whole life in his native Cento or in nearby Bologna, to which he moved in 1642. He painted prolifically, producing works of great poetry that combined the contemplative naturalism of Bolognese classicism with dramatic, Caravaggesque tenebrism. Guercino's early works are distinguished by bold, saturated colouring, large-scale figures and dynamic compositions. In his late works, the compositional tension becomes more subdued, and his attention turns towards an understated elegance of forms and harmony of palette, in which Ellis K. Waterhouse

saw the attainment of 'a mastery of tender and tranquil colour' (*Italian Baroque Painting*, London, 1962, p. 115).

This picture, which dates to circa 1619-20, before Guercino left for Rome in May 1621, is an early autograph version of a composition that clearly met with success. A picture of this subject by Guercino is listed in at least three documents in the seventeenth century: the will of Stefano Scaruffi of Reggio Emilia in 1621; the testament of Marchese Paolo Coccapani in 1647: and a later letter addressed to Don Antonio Ruffo. the renowned Sicilian collector, in circa 1670. A version in a New York private collection, which came to light when offered at auction in 1981 (Sotheby's, London, 8 April 1981, lot 70) has generally been considered as the prime, with another canvas given to Guercino in the National Gallery of Art, Dublin, formerly owned by Sir Denis Mahon. An intriguing aspect of the picture offered here was the discovery of another composition underneath: an x-ray revealed a Saint Matthew and the Angel, most probably by Guercino. The profiles of the figures beneath, together with the treatment of the drapery, are consistent with works by Guercino from the same period, 1618-20.



## VALERIO CASTELLO

(Genoa 1624-1659)

The Flight into Egypt

oil on canvas, unlined  $57\% \times 67\%$  in. (146.2 x 171.9 cm.) in an Italian giltwood, gadroon, stiff-leaf and laurel pattern frame

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

The Barons Ajroldi di Robbiate, Lombardy, and by descent to, General Baron Luigi Ajroldi di Robbiate (1868-1937). Private collection, Germany. Anonymous sale; Dorotheum, Vienna, 13 April 2011, lot 456, when acquired by the present owner.

This dramatic rendition of *The Flight into Egypt* is an exceptionally fine example of the work that secured Valerio Castello's reputation as one of the most original Genoese artists of the mid-seventeenth century. The painting, his grandest treatment of the subject, is imbued with the elegant lyricism that defined the work of the artist's full maturity and reveals the increasing influence of Rubens in the last decade of his life. The rhythmic movement of the Holy Family's procession is described with energetic brushwork and a palette, much influenced by van Dyck, flickering with deep reds, yellows, and blues. The protagonists are enveloped by the over-hanging palm tree from which the Christ Child and Saint Joseph are both shown picking dates, an episode taken from the expanded account of the Flight into Egypt in the apocryphal book of Pseudo-Matthew.

Castello's highly individual style was forged through an assimilation of influences from Parma, the Milanese School, and the colony of northern painters contributing to the flourishing artistic life in Genoa at that time. After training in the workshops of Domenico Fiasella and later

Giovanni Andrea de'Ferrari, he travelled to Milan and Parma between 1640-45, where he furthered his knowledge of Giulio Cesare Procaccini and studied the work of Correggio and Parmigianino. As his biographer noted, Castello's unique idiom 'came to form a new style which encompassed the taste of his predecessors and yet had a certain grace which might be called Valerian' (R. Soprani and C.G. Ratti, *Vite de' pittori, scultori, ed architetti*, Genoa, 1768, I, p. 342).

Castello painted two distinct compositions on the theme of this subject, one of horizontal and one of vertical format. The vertical format, which exists in two versions (in Palazzo Bianco, Genoa and in a private collection, Genoa), has been dated by Camillo Manzitti to the mid-1640s (C. Manzitti, *Valerio Castello*, Turin, 2004, pp. 170-171, nos. 170 & 171). The composition for this picture was known to Manzitti from a *bozzetto*, once in the collection of Archduke Franz Ferdinand of Austria and now in a private Genoese collection, which he dates to the middle of the following decade (*ibid.*, pp. 171-172, no. 172).



## MASTER OF THE AMAZONS OF CHARLES CRESSENT

(active Antwerp, circa 1610-1650)

The Battle of the Amazons

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp and the panel maker's mark of Lambrecht Steens (LS in ligature)  $28\% \times 48\%$  in. (71.7 x 122.5 cm.) in an early Louis XV carved and giltwood frame

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

#### PROVENANCE:

Charles Cressent (1685-1768), Paris; his sale, on the premises, rue Notre-Dame-des-Victoires, au coin de la rue Jocquelet, Paris, 15 January 1749 and following days, lot 92: 'Un tableau peint sur bois de trois pieds neuf pouces de large sur deux pieds six lignes de haut [= 47.8 x 28.2 in./121.5 x 71.55 cm.] de P. RUBENS. Il représente le combat des amazones. Ce tableau est la première composition de Rubens lorsque'il entreprit de représenter le combat des amazones, dans lequel il n'a rien épargné pour faire voir la force de son pinceau. Toutes les figures, tant d'hommes que de femmes et de chevaux, presque innombrables, quoique en raccourcie, y font un effet surprenenant... Ce tableau plût si fort lorsqu'il parût qu'il en fut commandé un grand de dix [sic] pieds, pour lequel Rubens employa les principaux sujets de cellui-ci. Sa grandeur lui donna lieu d'y prendre le combat sur le pont, au lieu qu'en celui-ci il est au bas du pont; le grand tableau est gravé, il sera aisé d'en faire le comparaison. Pour ce qui est de celui dont il est question ici, il est digne d'entrer dans les plus superbes cabinets, il est dans une bordure d'un plus grand goût, des mieux sculptée et dorée.' (not offered at sale).

Reoffered, at the vendor's house, 15 February 1757, lot 27, and again at the Hôtel Desmarets, Paris, 10 March 1765, lot 15 (unsold).

Cressent's posthumous inventory, 19 January 1768, no. 33: 'Item un tableau peint sur bois, représentant le Combat des amazones, dans le stile [sic] de Rubens', estimated at 600 livres ('Réimpression des Catalogues de Ventes faites par Cressent en 1749, 1757 et 1765', Archives de l'Art Français, X, 1919, p. 190).

(Possibly) by inheritance to Cressent's nurse Marguerite Grignan, as stipulated in his will: 'Je donne et lègue à Marguerite Grignan, femme Bourgeois, ma gouvernante, le surplus de tous mes biens meubles meublant, effets mobilier, argenterie, deniers comptans, dettes actives qui se trouveront m'apartenir au jour de mon décès.' (Archives de l'Art Français, p. 88); (Possibly) (her) anonymous sale, Paris, circa 15 March 1768. (Possibly) 'abbé Guillaume'; (Possibly) his anonymous sale, Paris, rue Pavée Saint-Sauveur, près la rue Françoise, 18 May 1769 and following days, lot 60: 'Un Tableau sur bois, représentant un Combat des Amazones, dont les fonds & les lointains sont peints par Rubens, & les principales Figures par Dippenbeck [sic = Abraham van Diepenbeeck (1596-1675)], dans une riche bordure, h[aut] 26 p[ouces] l[arge] 44 [pouces] [= circa 70.5 x 119 cm].' (131 livres) (according to the Getty Provenance Index Databases, Sale Catalog F-A216, an annotated copy of the sale catalogue preserved in the Bibliothèque d'Art et d'Archéologie de l'Université, Paris, adds to this lot: 'pour l'Angleterre'). (Possibly) purchased by the dealer Robert Ansell and shipped to London; (Possibly) his sale, Christie's, London ('A Catalogue of Pictures collected abroad in 1770 by Robert Ansell'), lot 17: 'School of Rubens, The Battle of the Amazons. H. 28 in. W. 40 in. [= 71 x 101.5 cm]'.

Anonymous sale [Miss Frances Prescott, London], Christie's, London, 11 December 1942, lot 116, as 'Rubens' (1,990 gns. to Miss Sanderson).

with Thomas Agnew & Sons, by 1943, and sold by Geoffrey Agnew to the following, Guy Goodbody, Scotland (according to Ludwig Burchard's notes in the Rubenianum, Antwerp, Schepers, op. cit., p. 206, note 4), who lent the painting to Agnew's 1960 summer exhibition (ibid., p. 205).

W.U. Goodbody, and by descent until 2007.

Anonymous sale [The Property of a Lady]; Christie's, London, 27 April 2007, lot 9 (£192,000), when acquired by the present owner.

#### EXHIBITED:

London, Thomas Agnew & Sons, Thirty-Five Masterpieces of European Painting. In Aid of the Soldiers', Sailors' & Airmen's Families Association, November – December 1946, no. 18.

London, Thomas Agnew & Sons, *The Seventeenth Century Pictures by European Masters*, 21 June - 23 July 1960, no. 22.

#### LITERATUR

J. Smith, A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters..., London, 1829-42, II, p. 165, no. 570, as 'Rubens', described as a study for the work in Munich and, incorrectly, as coming from the collection of the duc d'Orléans.

A. Van Hasselt, Histoire de P.-P. Rubens suivie du catalogue générale et raisonné de ses tableaux, esquissues, dessins et vignettes avec l'indication des lieux où ils se trouvent et des artistes qui les ont gravés, Brussels, 1840, p. 291, no. 653, as 'Rubens'.

G. Rathgeber, Annalen der Niederländischen Malerei, Formschneide- und Kupferstecherkunst. Von Frans Floris Tod bis zu Peter Paul Rubens Abreise nach Italien, I-IV, Gotha, 1844, p. 39, as 'Rubens'.

A. Michiels, Catalogue des tableaux et dessins de Rubens avec l'indication des endroits où ils se trouvent, Paris, 1854, p. 23, no. 570, as 'Rubens'.

F. Goeler von Ravensburg, Rubens und die Antike. Seine Beziehungen zum classischen Alterthum und seine Darstellungen aus der classischen Mythologie und Geschichte, Jena, 1882, pp. 151-153, as 'Rubens'.

M. Rooses, *L'Oeuvre de P.P. Rubens. Histoire et description de ses tableaux et dessins*, I-V, Antwerp, 1886-92, III, p. 54, no. 570, as 'Rubens', described as a study for the work in Munich.

M. Rooses, *Rubens*, London, 1904, p. 139, as 'Rubens', described as a study for the work in Munich.

M. Rooses, 'L'Oeuvre de Rubens: addenda et corrigenda', *Bulletin-Rubens*, V, no. 4, 1910, p. 302, no. 570, incorrectly identified with a picture in the Glasgow Museums.

A.C.R. Carter, '1.900 Gs. For Rubens', *The Daily Telegraph*, 12 December 1942.

A.M. Cetto, in *Kunstwerke der Münchner Museen. Alte Pinakothek, Bayerisches Nationalmuseum, Glyptothek,* exhibition catalogue, Berner Kunstmuseum, Bern, 1949, p. 71.

L. Van Puyvelde, Peter Paul Rubens: The Battle of the Amazons, London, 1950, p. 16.

L. Burchard and R.-A. d'Hulst, Rubens Drawings, I-II, Brussels, 1963, I, p. 86, under no. 50, as 'Rubens'.

R. an der Heiden, in Bayerische Staatgemäldesammlungen. Alte Pinakothek München. Erläuterungen zu den ausgestellten Gemälden, Munich, 1983, p. 460.

J. Davidson Reid, *The Oxford Guide to Classical Mythology in the Arts, 1300-1900s*, I-II, New York/Oxford, 1993, I, p. 90.

K. Renger with C. Denk, Flämische Malerei des Barock in der Alten Pinakothek, Munich/Cologne, 2002, pp. 354-355, as 'ein Pasticchio aus dem Vorsterman-Stich und anderen Rubensgemälden'.

A. Merle du Bourg, *Rubens au Grand Siècle: sa réception en France, 1640-1715,* Rennes, 2004, p. 156, note 305.

B. Schepers, in E. McGrath, et al., Corpus Rubenianum Ludwig Burchard, Part XI: Mythological Subjects, Volume 1: Achilles to The Graces, I-II, London/Turnhout, 2016, I, pp. 202-8, no. 10, and II, fig. 120, as 'Anonymous 17th-Century Flemish artist(s), after Lucas Vorsterman I, after Rubens', and tentatively dated to circa 1623-30.





Fig. 1 Sir Peter Paul Rubens, *The Battle of the Amazons*, c. 1618

© Alte Pinakothek, Munich / Photo Josse / Bridgeman Images

Following its sale in these Rooms in 1942, this dramatic depiction of the Battle of the Amazons was accepted as an autograph work by the great Flemish painter Sir Peter Paul Rubens, by the then leading authority on the artist, Dr. Ludwig Burchard. He believed the work to be a preliminary version of Rubens' great Battle of the Amazons, painted in circa 1618 (fig. 1; Bayerische Staatsgemäldesammlungen, Munich, Alte Pinakothek), writing in a letter dated 29 May 1943 (during the picture's time with Agnews) that it was 'an outstanding performance, entirely done by Rubens' own hand and very well preserved' (Schepers, op. cit., p. 204). Burchard also established the work's earlier provenance in the collection of the great Parisian cabinet and furniture maker Charles Cressent, who had himself valued the work very highly. Burchard never formally published his opinion and it is unclear if he was able to view the work for a second time when it was exhibited in the summer of 1960, only a few months before his death. During this exhibition, the painting was seen by another leading scholar on Rubens, Roger d'Hulst, who likewise believed the work to be autograph, and tentatively dated it early in the painter's career, to around 1600, shortly before he left Antwerp for Italy. It was not until the picture re-emerged in 2007 that a reappraisal of these opinions was made possible. It was at this moment that the work was established as a later adaption of the Munich Battle, rather than a preliminary work for it, and its author recognised as a painter working in Rubens' circle.

The scene depicts a fantastical battle between Greek and Amazonian warriors. The Amazons were a mythic tribe of fearless and ruthless women who devoted their lives to war and battle. Claimed by writers like Herodotus to dwell along the banks of the Thermodon River (now known as the Terme river, in northern Turkey), the Amazons became a popular visual trope in Ancient Greece, representing the antithesis to the ordered civility of Greek life. Typically, depictions of the Amazons fighting Greek soldiers were represented as a generalised battle rather than one featuring a specific narrative, though on occasions such scenes were intended to illustrate Hercules' ninth labour of retrieving the girdle of the Amazonian Queen Hippolyta, or Achilles' victory against the Amazons, led by Queen Penthesilea, during the Trojan War. The subject was one which clearly fascinated Rubens from an early stage in his career and at least two paintings, dated to circa 1597-8 (in collaboration with Jan Breughel the Elder; Potsdam, Stiftung Preussische Schlösser und Garten Berlin - Brandenburg, Bildergalerie Schloss Sanssouci) and circa 1603 (Private collection), and two drawings, dated to circa 1600-3 (London, British Museum; and Edinburgh, National Galleries of Scotland), are known to have been produced by him before and during his time in Italy (Schepers, op. cit., pp. 102-73, nos 5-8; although in his opinion the Edinburgh sheet is likely a contemporary copy of a now lost autograph drawing).

Rubens' most refined treatment of the subject, however, was made after he had returned to the Netherlands and established himself as the



Fig. 2 Lucas Vorsterman I, after Peter Paul Rubens, Battle of the Amazons, 1623, engraving

© Harvard Art Museums, Cambridge

leading painter of the Flemish Baroque. Painted in circa 1618, his Munich Battle of the Amazons took inspiration from Leonardo da Vinci's Battle of Anghiari (circa 1505, now destroyed). The painting is assumed to have been acquired by Cornelis van der Geest (1575-1638), an Antwerp spice merchant and a prolific collector and patron of the arts. Rubens' Battle of the Amazons, in fact, is depicted in two well-known paintings by Willem van Haecht II (1593-1637), who was living with Van der Geest from 1626: The Picture Gallery of Cornelis van der Geest, dated 1628 (Antwerp, Rubenshuis), and Alexander the Great visiting the Studio of Apelles, circa 1630 (The Hague, Royal Picture Gallery Mauritshuis), and, given the prominence of Van der Geest's collection, its composition was likely to have been relatively well known in Antwerp. Though Burchard deduced that the present picture was a preparatory work for this masterpiece, more recent opinion has placed the picture at a later date (see for example Renger, op. cit.; and Schepers, op. cit.), recognising it as the work of a painter who was inspired by Rubens' panel and more specifically by the monumental and highly detailed engraving after it, published in 1623, by the Antwerp engraver Lucas Vorsterman I (1595-1675) who frequently collaborated with Rubens (fig. 2).

Rather than simply copying Vorsterman's engraving, however, the artist selected motifs from across the work, rearranging and modifying them as well as introducing new elements. The basis of the composition, the central bridge spanning the thin river (possibly intended as the Thermodon), remains the same, though the painter has pushed it further back into the composition to allow more figures to fill the foreground. The two slain Amazonian warriors at the right foreground are placed in much the same position, as is the mounted Greek soldier, wearing a plumed helmet, depicted on the bridge, his arm raised to throw his lance. The artist, however, also manipulated the engraving's composition, moving, for example, the dramatic central figural group of a Greek horseman and foot soldier dragging an Amazon from her rearing steed from the bridge to the left foreground of the painting. Further elements are composed by combining different figures from Vorsterman's engraving to create new ones. The Amazon falling from her dying horse at the left of the engraving, for instance, has been moved in the painting, where she is shown tumbling from the charging steed at the right. Some elements show an awareness of other works by Rubens, including the soldier beneath the feet of the rearing white horse in the left foreground, who props himself up on his elbow, an adaptation of the similarly posed figure in Rubens' Crocodile and Hippopotamus Hunt, painted in circa 1615-16 for Maximillian, Duke of Bavaria (Munich, Alte Pinakothek). The composition of this work was likely known in Antwerp through copies, probably from Rubens' studio, appearing, for example, in a painting by Hieronymus Francken II of a collector's cabinet (Brussels, Musées royaux des Beaux-Arts de Belgique).

As discussed by Schepers (*op. cit.*, p. 205), the artist included in the sky a subsidiary scene which served to heighten the significance of the violent turmoil below. Here, some herons are shown flying through the sky over the battlefield, one of which is under attack from a falcon or eagle. This can be read as a visual metaphor for the fighting Greeks and Amazons. Indeed, emblem books of the sixteenth century frequently employed such imagery of a heron and falcon fighting, associating it with the motto 'Exitus in dubio est' or 'The outcome is uncertain', due to the herons tendency to vigorously defend itself under attack. In the third volume of the popular *Symbola et Emblemata*, published by Joachim Camerarius in 1595, the trope of the fighting heron and falcon was specifically related to the fickleness of war and the rapid changeability of fortunes during a battle. Rubens himself employed this emblem in his *Moses in Prayer between Aaron and Hur*, painted for the ceiling of Antwerp's Jesuit church in 1620 and destroyed in the fire that ravaged the church in 1718.

The oak support, made of four members joined horizontally, is stamped on the reverse with the mark (recently uncovered during treatment) of Lambrecht Steens, a registered master at the Antwerp Guild of panel makers from 1608 until his death in 1638. He is known to have produced several panels for Rubens and his workshop, as well as other leading Antwerp painters like Frans Francken II. His son and namesake, Lambrecht Steens II (active from 1640/41 until his death in 1651/52) seems to have made use of the same mark.

Several impressions of wax seals applied by unidentified former owners/ noble families are present on the reverse. One, much effaced, was believed by the 2007 cataloguer to read 'Château de Berlin'. This led to the assumption that the painting may have been owned at one time by Frederick the Great (1712-1786), and was possibly removed from Berlin in 1806 to avoid being plundered by the Napoleonic Army (the only *Battle of the Amazons* by Rubens recorded in Berlin before that date seems to have been that, painted in collaboration with Jan Breughel the Elder, at Potsdam, which was taken temporarily to Paris by the French). Recent examination has however shown that the Berlin seal clearly says 'Bureau de Berlin' and that it may be nothing more than a customs seal.

The early Louis XV carved and giltwood frame dates from the lifetime of its first known owner, Charles Cressent, and is likely the one described in the 1749 catalogue of this collection: 'il [le tableau] est dans une bordure d'un plus grand goût, des mieux sculptée et dorée.' ('The painting is in a frame of the finest taste, most perfectly sculpted and gilded.')

We are grateful to Dr. Bert Schepers for endorsing the attribution and for his help with cataloguing the present lot. He inspected the painting at first hand in September 2017 and provided several new observations post-publication in the *Corpus Rubenianum* (Schepers, *op. cit.*). In his opinion an anonymous *Crucifixion* on panel (50.8 x 67.9 cm), formerly in the collection of the New-York Historical Society (1882.66), deaccessioned and sold by Sotheby's, New York, 12 January 1995, lot 166, as 'Studio of Frans Francken II' (fig. 3), is likely by the same hand as this *Battle of the Amazons*.



Fig. 3 Studio of Frans Francken II, Crucifixion © Private collection / Sotheby's New York, 12 January 1995, lot 166/ Sotheby's images



# PIETER BRUEGHEL, THE YOUNGER (Brussels c. 1564-1638 Antwerp)

The Adoration of the Magi in the snow

oil on panel 14¾ x 22½ in. (37.4 x 56.2 cm.)

£300,000-500,000

US\$390,000-630,000 €340,000-570,000

#### PROVENANCE:

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

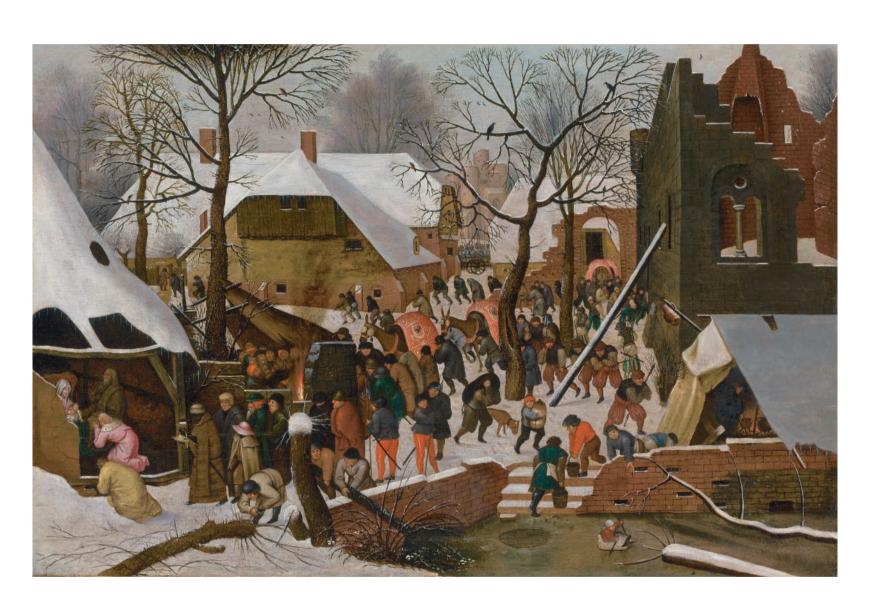




Fig. 1 Pieter Bruegel I, Adoration of the Magi in the snow, 1563 © Sammlung Oskar Reinhart, Winterthur, Switzerland

The Adoration of the Magi was one of the few subjects to be depicted by the entire Brueghel dynasty - Pieter Bruegel the Elder, both of his sons, Pieter Brueghel the Younger and Jan Breughel the Elder, and his grandson, Jan Breughel the Younger. This painting was not known to Dr. Ertz at the time he was working on his catalogue raisonné of the paintings of Pieter Brueghel the Younger, in which he recorded twenty-six autograph variants of the subject by the artist. Having examined the work in person, Ertz has now added it to this group, considering it to be a well-preserved example of high quality, demonstrating characteristic aspects of the painter's technique.

The prototype for the composition was Pieter Bruegel the Elder's celebrated *Adoration of the Magi in the Snow* of 1563 now in the Sammlung Oskar Reinhart Museum in Winterthur, Switzerland (fig. 1), which places the biblical scene in a contemporary, sixteenth-century Flemish village. The protagonists are moved to the extreme left of the composition, with the Virgin and Child barely visible behind the crumbling walls of the stable building. The ruined castle at the far left of the composition appears somewhat out of place in the otherwise typical Netherlandish village, and is probably included as a reference to the Palace of David. This motif was frequent employed in depictions of the Nativity and Adoration in Netherlandish painting, intended to represent the ending of the Covenant before the birth of Christ and His establishment of the New Church.

The composition seamlessly combines elements of sacred and secular narrative. The retinue of the Magi can be seen entering through the archway in the background, with donkeys crossing the composition, laden with goods covered with red cloths embroidered in gold and ornamented

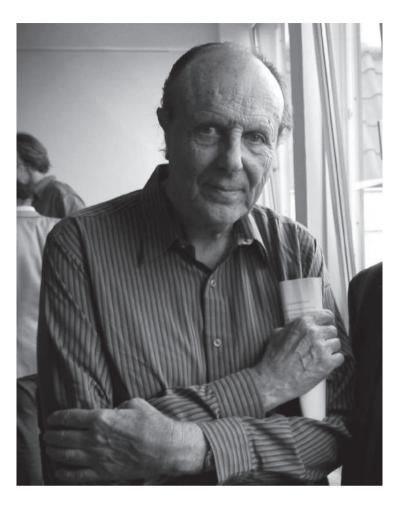
with the Habsburg Imperial coats-of-arms with the distinctive double headed eagle. This emblem was probably included as a generic symbol of power, authority and rule to emphasise the kingship of the Magi, rather than indicating specific patronage. The soldiers in the background reference the imminent massacre of the innocents ordered by King Herod. Other figures in the scene, however, appear ignorant of these events, instead going about their daily chores. For instance, villagers can be seen gathering water from the frozen river, cutting fire wood and hurrying to find warmth. Others are shown in less laborious activities, including the two boys standing on the bridge in the left foreground testing the strength of the ice with a log and the small child propelling itself along the frozen water on a sledge. While his father's *Adoration* used cool, muted tones to convey the frosty air and atmosphere of the winter scene, Brueghel the Younger instead employed a more vibrant palette.

It is not known whether Brueghel ever saw his father's *Adoration* first-hand. One of the most remarkable features of the Winterthur picture is the inclusion of the drifting snow, generally considered one of the earliest depictions of snow fall in Western art. This atmospheric detail is not included in the majority of Brueghel the Younger's renditions of the subject, only appearing in around three known versions, including that in the Národní Gallery, Prague. It is possible, therefore, that Brueghel instead relied on workshop drawings made by his father, a medium in which the falling snow would have been difficult to represent convincingly.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated March 2019, confirming the attribution after first hand inspection.



### PROPERTY FROM THE ESTATE OF JOHN MICHAEL MONTIAS



Montias made numerous discoveries about the artist and his family, the most substantive of which was his identification of Pieter van Ruijven as Vermeer's principal patron for much of his career.

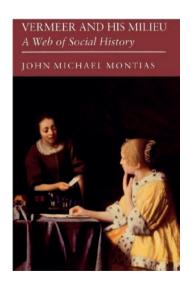
Never one to sit still, Montias next turned his attention to the Amsterdam City Archives, paying particular attention to the long-ignored records relating to a series of auctions held by the city's Orphan Chamber in the first half of the seventeenth century. These documents provided the basis for his final book, *Art at Auction in seventeenth-century Amsterdam* (2002). Having systematically analysed the records, Montias identified patterns in which buyers clustered in groups based on their familial relations, occupation, religion and interests; analysed the relative value of works based on subject matter and attribution; and isolated several case studies of art dealers and buyers who maintained special connections with artists, notably Rembrandt. Taken together, these studies provide a multifaceted picture of the activities of Amsterdam's elite in the seventeenth century.

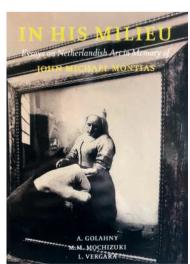
This overarching interest in the mechanisms of art's production and consumption naturally led Montias to acquire works of art for himself. Despite the constraints of a comparatively modest professor's salary, he came to make a number of notable acquisitions, including in 1968 a Penitent Magdalene with an Angel by the great Haarlem Mannerist Hendrick Goltzius (offered here as lot 30) and, while attending a preview at Christie's in New York in 1979, a then-unattributed painting depicting an Allegory of the Love of Virtue (sold Christie's, New York, 30 October 2018, lot 70). Though subsequently attributed to Valentin de Boulogne by Pierre Rosenberg and included as such in his seminal exhibition France in the Golden Age: Seventeenth-Century French Paintings in American Collections (1982), Montias remained convinced that it was instead by Giovanni del Campo based on his knowledge of a description of a painting with this subject in an archival document he had previously found in the Delft City Archives. Such was his memory that he could recall the slightest detail at the drop of a hat.

Born in Paris in 1928, John Michael Montias—or Michael Montias to those who knew him—was one of the most distinguished historians of the Dutch Golden Age in the second half of the twentieth century. Though he studied economics and received his PhD with a dissertation on Soviet bloc economics from Columbia University in 1958, by the mid-1970s his research came to focus largely on the economic underpinnings of artistic production in the Netherlands during the seventeenth century. His interest in the field had been piqued many years earlier when, as a teenager, he came across a copy of Wilhelm von Bode's multi-volume study of Rembrandt.

Montias' first academic foray into Dutch art came in 1975 following a successful application for a summer grant to study the guild system in Holland, where his research focused on the Delft City Archives. This experience led to a lifelong fascination with the city and resulted in a number of publications that, for the first time, integrated statistical inquiries with a nuanced approach to cultural history, including the ground-breaking *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century* (1982). The Delft archives also provided an opportunity for him to make indispensable contributions to the study of the city's most famous resident: Johannes Vermeer.

It would be difficult to overstate the impact of Montias' research on Vermeer, the culmination of which was his seminal *Vermeer and his Milieu: A Web of Social History* (1989). Through the accumulation of more than 450 archival documents drawn from some 17 Dutch and Belgian archives,







## HENDRICK GOLTZIUS

(Mülbracht 1558-1617 Haarlem)

The Penitent Magdalene with an Angel

signed with monogram and dated 'HG.  $\!$  / 1610' (lower right, on the side of the stone) oil on canvas

49% x 37½ in. (125.4 x 95.3 cm.)

£300,000-500,000

US\$390,000-630,000 €340,000-570,000

#### PROVENANCE

(Possibly) Anonymous sale [Property of a gentleman]; Foster, London, 16 April 1828, lot 53, as 'Magdalen and Angel' (4 gns. to Lawrence).

Edward Joseph Lowe (1825-1900), Shirenewton Hall, Chepstow (according to the RKD, The Hague).

Anonymous sale; Sotheby's, London, 15 January 1969, lot 63 (£400 to Betts, on behalf of the following).

with Duits, London.

with H. Schickman, New York, 1969, from whom acquired by the following, John Michael Montias (1928-2005), New Haven, and by descent to the present owner.

#### EXHIBITED

Poughkeepsie, Vassar College Art Gallery, *Dutch Mannerism: Apogee and Epilogue*, 15 April-7 June 1970, no. 48.

New Haven, Yale University Art Gallery, *Dutch Religious Art of the Seventeenth Century*, 1975, no. 29.

New Brunswick, The Jane Voorhees Zimmerli Art Museum, *Haarlem: The Seventeenth Century*, 20 February-17 April 1983, no. 60.

New Haven, Yale University Art Gallery, 1977-1979 and 1988-2002, on Ioan. New York, Metropolitan Museum of Art, December 2004-2015, on Ioan.

#### LITERATUR

M. van der Vlist, *Goltzius als Schilder*, Ph.D. dissertation, 1974, pp. 36-37, no. 13. C. Whitfield, *Discoveries from the Cinquecento*, London and New York, 1982, p. 40. L.W. Nichols, "Job in Distress," A Newly-discovered Painting by Hendrick Goltzius', *Simiolus*, XIII, 1983, p. 182, note 2.

H. Dauer, Staatliches Museum Schloß Mosigkau: Katalog der Gemälde alter Bestand, Dessau, 1988, p. 22, where incorrectly stated that L. Nichols attributed the painting to Willem Willemsz. van der Vliet.

P.C. Sutton, 'Recent Patterns of Public and Private Collecting of Dutch Art', in *Great Dutch Paintings from America*, B. Broos, ed., exhibition catalogue, The Hague and San Francisco, 1990-1991, p. 114, fig. 15.

E.J. Sluijter, 'Venus, Visus en Pictura', *Nederlands Kunsthistorisch Jaarboek*, XLII-XLIII, 1991-1992, p. 385, note 82.

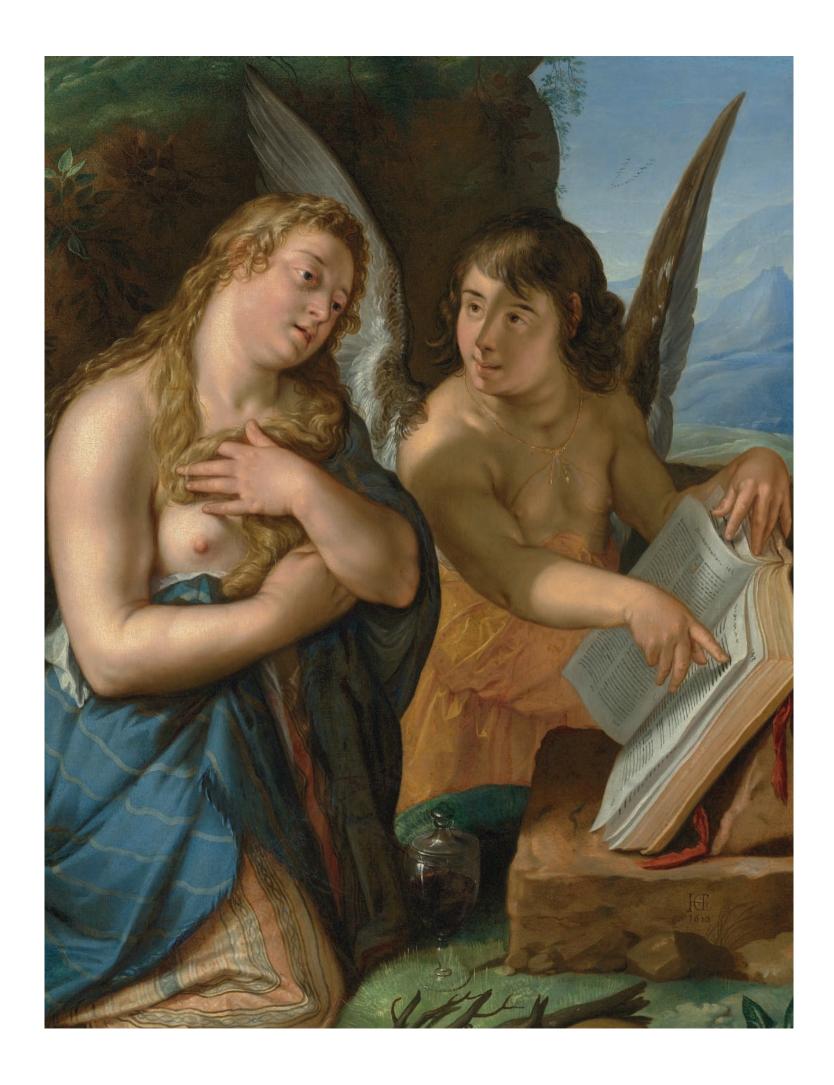
P.J.J. van Thiel, Cornelis Cornelisz. van Haarlem, 1562-1638: A Monograph and Catalogue Raisonné, Doornspijk, 1999, p. 128.

'Onder den Oranje Boom': Niederländische Kunst und Kultur im 17. und 18. Jahrhundert an deutschen Fürstenhöfen, H. Lademacher, ed., exhibition catalogue, Krefeld, Oranienbaum and Apeldoorn, 1999-2000, p. 356, note 3.

S. Slive, 'Collecting 17th-century Dutch art in the United States: the current boom', *Bulletin van het Rijksmuseum*, XLIX, 2001, p. 92.

L. Nichols, *The Paintings of Hendrick Goltzius*, 1558-1617: A Monograph and Catalogue Raisonné, Doornspijk, 2013, pp. 122-123, no. A-24, pl. 25.

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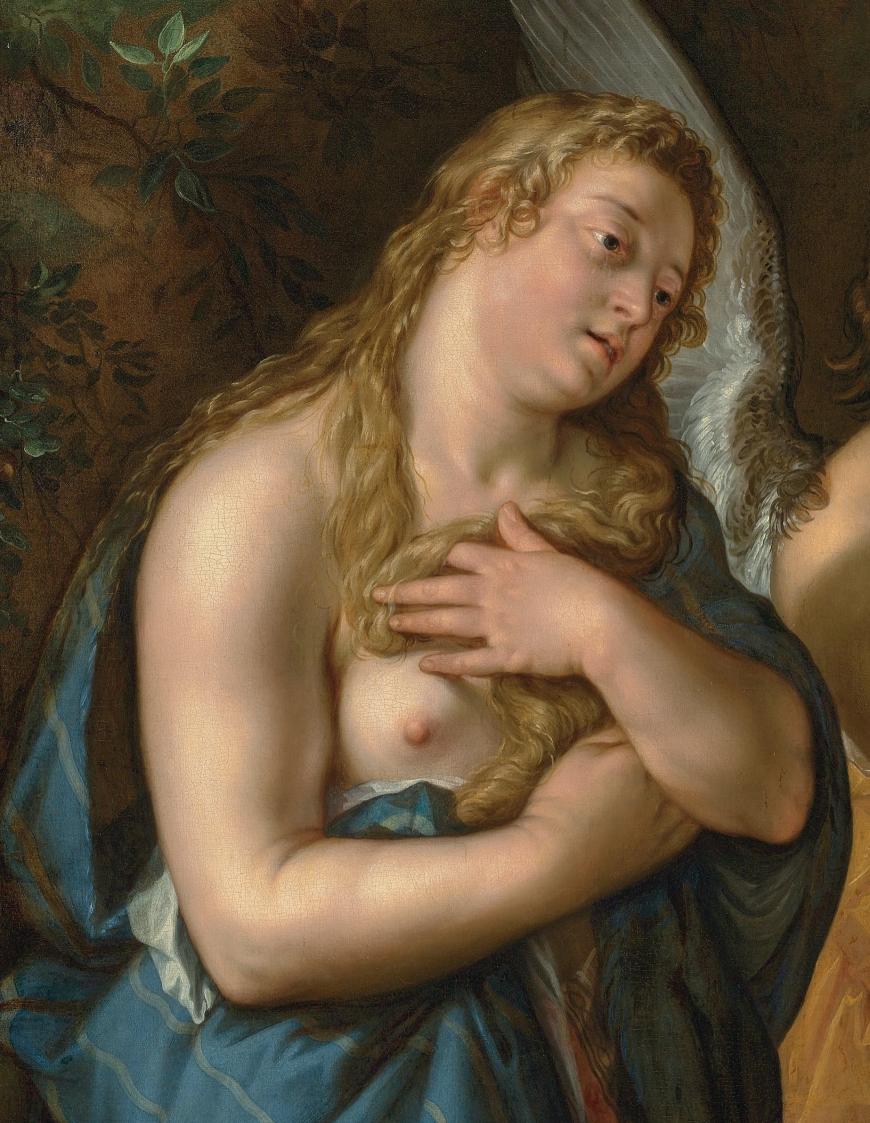




Fig. 1 Hendrick Goltzius, *The Penitent Magdalene*, 1585, engraving © Metropolitan Museum of Art, New York



Fig. 2 Cornelis Cort, after Titian, *The Penitent Magdalene*, 1566, engraving © Wellcome Collection. London

Painted with the bold colours, subtle brushwork and dramatic use of light and shadow which typify the artist's mature style, *The Penitent Magdalene with an Angel* is a beautiful example of the work of Hendrick Goltzius, a pivotal figure in the transition from Dutch Mannerism to Classicism. Having begun his career as one of the most significant engravers of late-sixteenth century Europe - Goltzius worked in Haarlem, a prosperous city in the Northern Netherlands, where his animated and popular designs established the Mannerist aesthetic across Northern Europe - in 1600, Goltzius turned to painting, rapidly reaching the same level of accomplishment which he had attained with his graphic works.

Revered as a model for contemplative devotion and an icon of redemptive piety, Mary Magdalene's significance had grown in Europe since the early Middle Ages and the saint rapidly became a popular figure in devotional painting. Goltzius himself seems to have favoured the subject, in addition to producing numerous graphic works (see for example fig. 1), he executed at least two other individual paintings of the saint - a *Magdalene* of *circa* 1612-15 in Lillington Church, Leamington Spa, and a *Penitent Magdalene* of 1614 in Museum Schloss Mosigkau, Dessau - and included her at the foot of the Cross in his *Crucifixion* of *circa* 1605 in the Staatliche Kunsthalle, Karlsruhe. For the majority of these depictions, Goltzius adopted the traditional iconography of the Magdalene as a penitent sinner, withdrawn from the material world following Christ's Passion, as popularised by medieval accounts of the saint's life.

In this painting, which is dated 1610, the Magdalene is shown in a rocky landscape, reminiscent of the cave to which she withdrew after Christ's death and Resurrection, kneeling in a state of tearful penitence. Her

richly coloured blue cloak and lustrously patterned dress beneath refer to her former life as a sinner. Unique among Goltzius' representations of the Magdalene, an angel is included beside her, guiding her devotions through a large, open book, in which the numbers '140' and '143' are clearly visible, referencing Psalm numbers (Nichols, op. cit., p. 123, note 6). Psalms 140-143 all consist of pleas for salvation from God; Psalm 141, to which the angel gestures, begins: 'I cried unto the Lord with my voice; with my voice unto the Lord did I make my supplication...O Lord: I said, Thou art my refuge'. The Madgalene's attribute of an ointment jar, to anoint Christ's body, is beautifully rendered on the grass in front her, while the skull prominently positioned in the foreground symbolises her contemplation on worldly vanity and death. The twisting vine of ivy which grows over the rock before her was often used as an emblem of both death and of immortality, while the dandelion carefully depicted at the lower right of the picture was frequently used as a symbol of Christ's Passion and Resurrection.

Goltzius was clearly aware of the visual precedents for depicting the Penitent Magdalene. His most direct and obvious source seems to have been Cornelis Cort's engraving after Titian of this subject (fig. 2). The positioning of the Magdalene's arms, one crossed over her body to hold her striped cloak and the other using her hair to cover her breast, as well as the rocky outcrop, which gives way to a distant mountainous landscape in this painting, all clearly evidence Goltzius' knowledge of Titian's example. That the Venetian painter's Magdalene was known in Haarlem can be seen in an even more pronounced way in Goltzius' later *Penitent Magdalene* at Dessau, which very closely follows Titian's composition.

# PIETER BRUEGHEL, THE YOUNGER (Brussels c. 1564-1638 Antwerp)

The Payment of the Tithes

signed '.P. BREVGHEL' (lower left) oil on panel, stamped on the reverse with the hands and coat-of-arms of the city of Antwerp 21% x 34% in. (54.2 x 86.6 cm.)

£400,000-600,000

US\$510,000-760,000 €460,000-680,000

#### PROVENANCE:

(Possibly) Joseph de Bal, Paris, by 1937. Anonymous sale; Sotheby's, London, 15 July 1970, lot 63, illustrated with John Appleby, London; Christie's, London, 26 November 1971, lot 3 (£5,250 to D.C. Evans). with de Jonckheere, London, from whom acquired by the present owner.

(Possibly) G. Marlier, Pierre Brueghel le Jeune, Brussels, 1969, p. 439, no. 31. K. Ertz, Pieter Brueghel der Jungere, Die Gemälde, Lingen, 1998/2000, I, p. 516, no. F531, illustrated (possibly also identifiable with nos. F534 and F542).





Recorded in around twenty-five autograph versions by Dr. Klaus Ertz, this subject was somewhat unusual in Brueghel's wider *oeuvre* in not copying a composition either by his father, Pieter Bruegel the Elder (1525/30-1569), or one of his father's near-contemporaries, like Marten van Cleve (1527-1581). Having examined this painting at first hand, Dr. Ertz acknowledges it as a full autograph work, having previously questioned the attribution in his *catalogue raisonné* (*op. cit.*), on the basis of a poor reproduction. Brueghel painted the scene on two different scales and the present version is recognised as a particularly well-preserved example of the smaller type (the larger usually measuring approximately 30 x 48½ in.).

The source for the painting's composition has been the subject of much debate. Jacqueline Folie (*Pieter Brueghel de Jonge*, exhibition catalogue, Maastricht, 1993) proposed that the prototype was French, given the French calendar hanging on the right wall, and noting that the short beards, close-cropped hair and costume of the peasants were not consistent with styles predominant in the Southern Netherlands during Brueghel's lifetime. While French was the language formally used in legal practice in the Netherlands during the period, meaning that the calendar was not necessarily reliant on a French model, Folie's arguments have been largely accepted. Dr Klaus Ertz has subsequently proposed that the painting may have been based on a lost work by the French artist Nicolas Baullery (1560-1630), noted for his genre scenes.

Brueghel's various versions of *The Payment of the Tithes* can be divided into two main groups: those with woven straw matting on the back wall; and those which instead depict a dark cloth. For the most part, these two groups fall within specific moments of Brueghel's career: those using the woven straw are usually dated between 1615 and 1617; and those with the dark cloth between 1618 and 1626. The present panel is undated but the signature, which reads 'BREVGHEL' (as against Brueghel), was one favoured by the painter only after around 1616 (K. Ertz, *Breughel-Brueghel: Une famille des peintres flamands vers 1600*, exhibition catalogue, Antwerp, 1998, p. 19). This painting can therefore be dated

with relative accuracy to between *circa* 1616 and 1617, before Brueghel altered his composition.

Traditionally identified as the collection of taxes or tithes, more recently the subject has been understood to represent the ramshackle offices of a country lawyer. This identification gains credence in the light of near contemporary documents, which refer to versions of the painting. An inventory of 1627, recording the collection of one Antoinette Wiael refers, for example, to 'eenen franschen procureur op panel, ... vanden jongen Peter Bruegel' ('a French prosecutor [lawyer] on panel...by the young Pieter Brueg[h]el'); and another inventory, recording the collection of Anna de Schot in 1663, again refers to the subject as representing a lawyer (D. de Vos, Stedlijke Musea Brugge: Catalogus Schilderijen 15de en 16de Eeuw, Bruges, 1979, p. 95). Seated at the right of the composition, engrossed in the papers before him, the lawyer is dressed in the traditional cap of his profession. Tax- or tithe-collectors were not typically men with law degrees and the setting of the office, with the hanging bags of papers, are familiar with those used for decrees and requests in law suits, rather than records of taxation, which would traditionally have been kept in large bound registers. The peasants gathering before him hold produce, hoping to use this to barter for his assistance. This again indicates that the scene is set in a lawyer's office, rather than representing the collection of taxes, since produce like eggs and chickens, was often used as a means of paying a lawyer, whereas tithe payments typically consisted of quantities of grain (see N.Z. Davis, The Gift in Sixteenth-century France, Oxford, 2000, p. 260, note 3). The caricatural treatment of the figures may have been deliberately intended as a means of satirizing the corruption of the law and indeed, early engravings of the composition, first published in 1618 in Nuremberg by Paulus Fürst were used to illustrate pamphlets published attacking legal dishonesty.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated April 2019, confirming the attribution after first hand inspection.

# WILLEM VAN DER VLIET

(Delft c. 1584-1642)

Merry drinker with a large jug and a glass of beer

signed and dated 'W. vand' vliet fecit / an $^{\circ}$  1624[?]' (upper right) oil on panel  $38 \times 29\%$  in. (96.5 x 75.4 cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

### PROVENANCE:

Ričardas Mikutavičius (1935-1998), Lithuania, as 'Philip van Dyk', from whose heirs acquired by the present owner in 2014.

This jovial Merry drinker with a large jug and a glass of beer belongs to a small group of extremely rare and idiosyncratic genre pictures by Willem van der Vliet, a prolific portrait painter who seldom turned to narrative and genre subjects, yet demonstrated a command of the characteristic idiom of the Northern European followers of Caravaggio, notably Hendrick ter Brugghen, Dirck van Baburen and Gerrit van Honthorst.

Though our knowledge of van der Vliet's life is limited, he gained enough acclaim in his own lifetime to be included in the list of eminent Delft painters in Dirck van Bleyswijck's *Beschryving der Stadt Delft* (*Description of the City of Delft*, published in 1667). The artist appears to have trained with the court painter Michiel van Mierevelt before registering as a master at the local Guild of Saint Luke in 1615. While never seemingly leaving his home town of Delft, van der Vliet may have



Fig. 1 Attributed to Cecco del Caravaggio, A young man playing the recorder © Private collection, Sotheby's Images

seen paintings by Caravaggio that passed through Amsterdam in the 1610s and 20s. Stylistically, however, the artist's greatest inspiration came from the Utrecht Caravaggisti, most notably Hendrick ter Brugghen, Dirck van Baburen and Gerrit van Honthorst, who set the fashion for life-size half-length genre figures in the Netherlands in the 1620s. The boldness of their images, rendered with delicate lighting, local colouring and clear modelling, had a distinct influence on van der Vliet's work by 1624, when this painting was executed. Their influence is evident in this painting in the almost tangible realism of the textures, fabrics and materials, and the striking control of light.

Seemingly inspired by intellectual pursuits that went beyond painting, van der Vliet imbued his scenes with obscure references and symbolic puzzles, some of which have to this day been subjects of debate among scholars, such as *A scholar in his study with figures with masks, possibly an allegory*, sold Sotheby's, New York, 27 January 2011, lot 141 (see T. Fusenig, "See, it doth not bite": Willem van der Vliet paints Philosophy', *Simiolus*, XXXVI, no. 3/4, 2012, pp. 163-7). Dated to around the same time as the present picture, this work belongs to a small group of highly idiosyncratic allegories by the artist, which appear to gravitate around the theme of education, attesting to a didactic nature in his work.

While the theme of the merry drinker is in itself not unique in Dutch painting, van der Vliet's treatment of the subject is distinctive, focusing on the individuality of a single figure and the array of symbolic motifs around him. The artist seemingly looked to Caravaggio's followers in Rome, in particular the enigmatic master known as Cecco del Caravaggio, whose equally obscure iconographical concoctions and fanciful costumes were painted with meticulously rendered detail, and, as in the present picture, regularly allowed the reality of the studio to obtrude into the space of the picture plane. One such work of A young man playing a tenor recorder before a table, recently attributed to Cecco and also thought to be of South Netherlandish or German origin (fig. 1; sold Sotheby's, London, 4 December 2008, lot 128), shares uncannily similar observations and ideas with the present composition. Seemingly painted at around the same time, it suggests that van der Vliet may have either been aware of the work or inspired it in turn, or that both painters drew from a common source in their artistic milieu.

In each picture, the artist depicts a flamboyantly dressed figure at half-length, seated at a table with playing cards, beer, tobacco, and a recorder, dressed in a costly doublet and fur cape, with a large, floppy plumed beret, based on that of a German landsknecht and often used in genre works as a symbol of vanity and frivolity. Indeed, to van der Vliet's contemporary audience, this painting would have been viewed as a warning against moral decay and the temptations of worldly pleasures, with the seemingly arbitrarily arrangement of objects laden with moral connotations. The large earthenware jug of beer under his arm, for example, descends from a long tradition of profligate imagery that can be traced back to Pieter Bruegel the Elder, and may indicate that this painting was designed as an allegory of Gluttony in a series on the Seven Deadly Sins, or a personification of Taste in a series of the senses, much like A young man playing a tenor recorder would represent Hearing. The prominence of the precariously balanced glass in the figure's hand suggests imminent danger, reminding us of the impermanence of sensual pleasure, paralleled by the recorder, a symbol of eroticism and un-refinement, that perilously balances on the playing cards in the foreground. Card play was generally viewed as a sign of idleness and an attribute of Indolence, with the ace of spades the trump card and a noteworthy symbol of the role of cards as randomisers in the game of life, shifting fortunes between winners and losers.



PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST, SOLD BY ORDER OF THE TRUSTEES (LOTS 5, 21 & 33)

33

## JAN JOSEPHSZ. VAN GOYEN

(Leiden 1596-1666 The Hague)

River landscape with a house, topped by a small tower

signed with monogram 'VG' (lower right, on the boat) oil on panel  $15\frac{1}{2} \times 23\frac{1}{2}$  in. (39.4  $\times$  59.6 cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

#### PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

#### LITERATURE:

T. Borenius, Catalogue of the Pictures and Drawings at Harewood House, and Elsewhere in the Collection of the Earl of Harewood, Oxford, 1936, p. 82, no. 160.

Jan van Goyen was one of the greatest and most prolific seventeenthcentury Dutch landscapists. Prior to 1626, his early works closely resembled those of his teacher Esaias van de Velde, but from the 1630s onwards, van Goyen and his famous Haarlem colleagues, Salomon van Ruysdael, Pieter de Molijn and Jan Porcellis, developed a new tonal manner, with an almost monochrome palette. Van Goyen here depicts the water of the river inlet with a remarkably sparing technique, achieved by using very thin glazes of paint through which the natural grain of the panel is visible. This technique provides depth to the water and achieves a convincingly naturalistic impression of the gentle ripples across the surface. The sparing, monochromic palette of the picture, so characteristic of van Goyen's work, is carefully modulated as the open vista recedes, employing denser and lighter colours to highlight the channel of water illuminated by the sun beyond. In the left foreground, van Goyen depicts a somewhat dilapidated house, topped with a small tower, with a large wooden dovecot attached to the near gable. Beyond,

on the raised bank, is a small countryside inn with a group of peasants and other figures gathered outside. A similar building and arrangement of figures can be seen in van Goyen's *The Stop before the Inn* dated 1643 in the Städel Museum, Frankfurt.

This panel formed part of a large group of paintings inherited by Henry Lascelles, 6th Earl of Harewood (1882–1947) in 1916 from the collection of his great uncle, Hubert de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), who in turn had inherited them from his sister, Lady Elizabeth Joanna de Burgh (1826-1854), wife of Henry Lascelles, 4th Earl of Harewood (1824-1892), who died without issue. The Clanricarde bequest formed the core of the Harewood collection, to which the 6th Earl continued to add and augment. When Tancred Borenius catalogued the Harewood collection in 1936 (*op. cit.*), this painting was hung in the White Dressing Room at Harewood House, with other small, cabinet paintings by Dutch and Flemish artists.





PROPERTY OF A NOBLE EUROPEAN FAMILY

34

# JOHANNES CORNELISZ. VERSPRONCK

(Haarlem ?1606/9-1662)

Portrait of Admiral Jan van Galen (1604-1653), half-length, seated, in a black doublet with a gold sash; and Portrait of his wife, Maria van Cracau (b. 1617), half-length, seated, holding a lemon

the first signed and dated 'Joh vSpronck / ano 1651' (lower left, 'vS' in ligature) oil on panel, unframed  $10\frac{1}{2} \times 8\frac{3}{4}$  in. (26.7 x 22.3 cm.)

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

### PROVENANCE

In the family of the present owners since the 1950s.

### LITERATURE:

R. Ekkart, *Johannes Cornelisz. Verspronck*: Leven en Werken Van Een Haarlems *Portretschilder Uit de 17-De Eeuw*, exhibition catalogue, Haarlem, 1979, pp. 52 and 123-124, under nos. C3 and C4, as 'lost originals'.

This elegant pair of portraits epitomises the balance between graceful movement and gravitas for which Verspronck's work was so highly prized. Previously believed to have been lost, the compositions were only known through copies that the family of the sitter had retained (sold Sotheby's, Amsterdam, 5 May 2004, lot 297). Their rediscovery highlights the superiority of Verspronck's ability and original execution.

Verspronck first studied with his father, the painter Cornelis Engelsz. (1575-1650), and may also have spent time in Frans Hals' studio before entering the Haarlem Guild of St. Luke in 1632. His work from the 1630s clearly shows Hals' influence in his sitter's poses, which display a jauntiness that counters the sombre hues of contemporary fashion. However, the younger artist rarely tried to emulate his master's loose brushwork, preferring throughout his life a more controlled approach to portraiture. These works, painted towards the end of his career, hold a unique place in Verspronck's *oeuvre* as his smallest pair of portraits, the reduced format lending the works a heightened sense of intimacy and immediacy of execution. A *Portait of a young man*, in which the sitter is similarly shown turned to the viewer over the back of his chair, in a work on panel (28 x 21 cm.), datable to *c*. 1651, appears to be the only other instance in which Verspronck adopted this small format (Frankfurt, Städel Museum).

At the time these portraits were painted, Jan van Galen was an admiral of the Dutch Mediterranean Fleet. Having been born in Essen, the son of Johan von Galen, in is unclear why van Galen entered the Dutch navy at the age of 23. However, he swiftly rose up the ranks, becoming a captain in 1630. The Eighty Years War (1568-1648), the tempestuous backdrop



to all van Galen's exploits, allowed him many opportunities to display his much lauded courage when he took over as captain of the Utrecht fleet from his rival, the renowned admiral Witte de With (1599-1658). It was van Galen who during the Battle of the Downs (1639) engaged with the flagship of the Spanish fleet, the Santiago, one of the actions that led to the resounding victory of the Dutch fleet.

His career was certainly eventful: being arrested twice, firstly by the Plymouth harbour authorities when attempting to sell ships captured as prizes of war in 1637, and later by de With himself for wilful disobedience. During the First Anglo-Dutch War (1652-1654), having assumed command of the fleet in the Mediterranean, he was tasked with preventing the two English fleets from combining forces. On the 4 March 1653 van Galen's ships engaged with both English flotillas at the Battle of Livorno. Though the Dutch took control of the Mediterranean, van Galen was mortally wounded and died three weeks later. For such an important figure in Dutch history, it is surprising that, until the rediscovery of this work, only two contemporary depictions of van Galen were known, both listed in the *Iconographia Batava* (E.W. Moes, Amsterdam, 1897, I, p. 315): one by Jan Lievens (1607-1674), from which Jacobus Houbraken (1698-1780) later took his engraving, and the marble effigy on his tomb.

Despite its small format, Verspronck's portrayal of van Galen can be understood in the tradition of the swagger portrait. His twisting pose, reminiscent of works such as Hals' 1645 *Portrait of Willem Coymans* (Washington, National Gallery of Art), though capturing a greater solemnity than Hals' dandy, is a bravura posture for a naval hero. This is emphasised by the position of the commander's baton, which follows the

turn of his body. With the heavily embroidered gold sash, the red ribbons at the double lace ruffle of his sleeves and the silver-gilt of his sword hilt, Verspronck displays both his own ability as a painter and captures the glitz of van Galen's social position. Rather than scratching out the pattern in the heavy tassels at the collar and on the sash as he sometimes did, Verspronck has overlaid the downward understrokes with thick impasto dabs. This same technique can be seen in his larger *Portrait of Eduard Wallis*, dated 1652 (Amsterdam, Rijksmuseum), though Wallis lacks van Galen's impressive ornamentation.

In comparison to her husband, Maria van Cracau, about whom little is known, is painted in a much more restrained pose and costume. For the contemporary viewer, the lemon in her hand would have held many layers of significance. As an expensive imported luxury, it could be understood as a sign of the couple's wealth. However, the lemon was also used as a symbol for the vanity of earthly pleasures; the lemon's peel is tantalizingly bright but the flesh is sour, just as luxury is externally enticing, but would lead to a bitter end in God's judgment. If the lemon is understood in this way, Maria's portrait might have been intended to temper that of her husband's. Given their relatively small size, these portraits were probably designed to be displayed privately and the *vanitas* message would thus have served as a reminder to the couple to reflect on a life beyond their current wealth and position.

We are grateful to Prof. Dr. Rudi Ekkart for confirming the attribution of the present works and recognising them as the lost originals, after first hand inspection. PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY (LOTS 35 & 52)

35

## JAN VAN DER HEYDEN

(Gorinchem 1637-1712 Amsterdam)

The Dom and Domhof, Cologne

oil on silvered copper  $4\frac{3}{4} \times 6\frac{3}{4}$  in. (12 x 17.1 cm.)

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

#### PROVENANCE:

Joseph-Eugène Schneider (1805-1875), Paris; his sale (†), Hôtel Drouot, Paris, 6 April 1876 (=1st day), lot 9, as 'with figures by A. van de Velde' (5,500 francs). Salomon Goldschmidt (1814-1898), Paris; his sale (†); Galerie Georges Petit, Paris, 12 May 1898, lot 70, as 'Jan van der Heyden and Adrian van der Velde' (11,000 francs to Gauchez).

Baron Edouard de Rothschild (1868-1949), Paris (inv. no. 1003).

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 99).

Recovered from Neuschwanstein Castle, Germany, from where repatriated to France on 13 November 1945 and restituted to the Rothschild Collection.

with P. de Boer, Amsterdam, 1958.

Dr. H. Becker, Dortmund, by 1967.

Anonymous sale [Property of a Gentleman]; Sotheby's, London, 11 July 1973, lot 50, when acquired by the following,

with Edward Speelman, from whom acquired by the following,

Lord Samuel of Wych Cross (1912-1987), and by descent to the late owners.

### LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of works by the most eminent Dutch Artists of the Seventeenth Century*, London, 1927, VIII, p. 358, no. 94a, incorrectly listed as on panel.

R. Fritz, *Sammlung Becker*, Dortmund, 1967, unpaginated, no. 70, illustrated. H. Dattenberg, *Niederrheinansichten, holländischer Künstler des 17. Jahrhunderts*, Düsseldorf, 1967, p. 222, no. 237, incorrectly reproduced as figs. 237a and 237b, incorrectly listed as on panel.

H. Wagner, *Jan van der Heyden 1637-1712*, Amsterdam and Haarlem, 1971, p. 77, no. 47. P.C. Sutton, *Jan van der Heyden (1637-1712)*, exhibition catalogue, Greenwich, Connecticut, and Amsterdam, 2006, pp. 120 and 184, under nos. 8 and 30.



(actual size)

This minutely rendered, jewel-like painting constitutes an exceptional rarity within the known work of Jan van der Heyden. Peter C. Sutton has noted that it is one of only two recorded paintings definitively executed on a silvered copper support, the other being the artist's Grounds of a baroque palace (op. cit., pp. 184-185, no. 30), and one of only eight paintings in which the artist employed a metal support. Though rare in van der Heyden's work, the smooth copper support used here was eminently suited to capturing the microscopic details for which he is so highly regarded today. These effects so dazzled his contemporaries that, only nine years after his death, his biographer Arnold Houbraken marvelled at the fact that 'he painted every little stone in the buildings so minutely that one could clearly see the mortar in the grooves in the foreground as well as the background...In truth it is still believed that he had a special grasp of art, or had invented a means whereby, to all who understand the use of the brush, he could accomplish things that seem impossible with the customary ways of painting' (De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen, The Hague, 1721, III, p. 80). Less than a decade later, the painter and writer Jacob Campo Weyerman similarly noted that 'all the connoisseurs unanimously avow that the clever artist had an art secret' (J.C. Weyerman, De levenbeschrijvingen der nederlandsche konstschilders en schilderessen, The Hague, 1729, II, p. 391). Recent scholarship suggests that van der Heyden's miraculous abilities at depicting mortar were wrought by an ingenious counterproof process in which the brickwork patterns, too fine to have been executed with an ordinary brush, were transferred from an etching plate 'inked' with white paint to a piece of paper which was then pressed onto the painted support (see A. Wallert, 'Refined Technique or Special Tricks: Painting Methods of Jan van der Heyden', in Jan van der Heyden (1637-1712), exhibition catalogue, Greenwich and Amsterdam, 2006, pp. 98-99).

This view of the Dom and Domhof of Cologne from the northwest, at the intersection of the Trankgasse and Unter fetten Hennen, is probably based on a now-lost compositional drawing executed by van der Heyden on one of his trips to Cologne. Sutton has plausibly argued that the artist travelled to Cologne during his youth in the late 1650s, or before June 1661 when he wed Sara ter Heil of Utrecht, and then probably again later in life, when the city acquired fire-fighting equipment based on his designs (op. cit., p. 25). Views of Cologne were among the most popular in van der Heyden's oeuvre, more than twenty of which have been

catalogued by Helga Wagner (op. cit., pp. 77-81, nos. 45-65). Of these, more than one-third take the Dom and Domhof as their subject. As with similar views by van der Heyden's contemporary, Gerrit Berckheyde, the popularity of German views in van der Heyden's work may be due in part either to their production as souvenirs for Dutch tourists who had travelled to Germany, or for Amsterdam's large and well-established German community (see C. Lawrence, Gerrit Adriaensz. Berckheyde (1638-1698): Haarlem cityscape painter, Ghent, 1991, p. 78). Such works must have been well-received by Amsterdam's leading patrons in the period, including the fabulously wealthy connoisseur, Petronella de la Court (1624-1707), whose collection included a work described at her posthumous sale held on 19 October 1707 as 'Een Keuls Gezigtje, van Jan vander Heyde' ('A view of Cologne, by Jan van der Heyden') and a pendant of similar subject. An exceedingly similar composition on panel, of somewhat larger dimensions and including the crane and unfinished cathedral tower in the middle ground - perhaps the painting from the de la Court collection - is today in the Wallace Collection, London, while a painting on panel of nearly identical size and composition, but with differences in the staffage, was sold in these rooms on 29 October 1999, lot 20.

The Harold Samuel Collection was arguably the most distinguished private collection of Dutch and Flemish paintings created in the twentieth century. Assembled over a thirty-year period, beginning in 1950, the collection was comprised of mostly small-scale cabinet pictures that Samuel chose to hang in his Sussex estate, Wych Cross. Unusually, Samuel, a successful property developer, relied entirely on the renowned dealer Edward Speelman for all his purchases. This explains both the quality of the works acquired and also the level of privacy that Samuel managed to maintain; the location of most works was unknown until the 1988 posthumous exhibition at the Barbican. The unparalleled strengths of the collection were in landscapes, genre scenes and cityscapes; Samuel evidently had a penchant for van der Heyden's peerless attention to detail as he owned seven works by the artist, six of which were gifted to the Mansion House, along with the rest of his collection, after his death. The present work is likely the last of van der Heyden's works to have been acquired by the collector. Two works sold previously sold from the collection, a Leiden period Rembrandt and a Saenredam Interior of Saint Bavo are now in the J. Paul Getty Museum, Los Angeles.



\*36

# HENDRICK CORNELISZ. VAN VLIET

(Delft 1611/2-1675)

Interior of the Nieuwe Kerk in Delft with the tomb of William the Silent

signed and dated 'H. v Vliet. / 1662' (lower right, on the base of the column) oil on canvas  $35 \times 27\%$  in.  $(88.9 \times 69.9 \text{ cm.})$ 

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

#### PROVENANCE:

Walter P. Chrysler, Jr. (1909-1988), Norfolk, Virginia, until 1969.
Private collection, New York, 1969-1988.
with Otto Naumann, New York, 1988.
with Galerie Sanct Lucas, Vienna, from whom acquired by the present owner in 1989.

#### I ITERATURE:

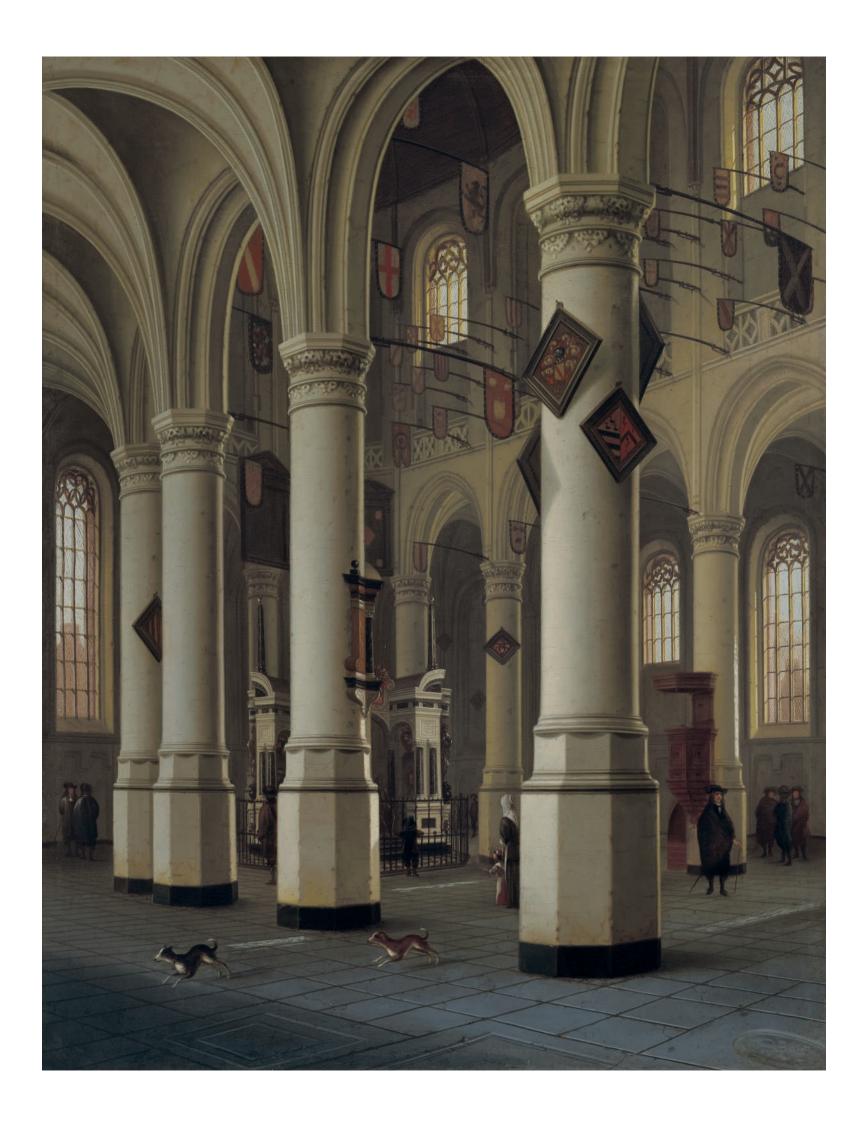
B.G. Maillet, *Intérieurs d'Églises*, 1580-1720: La Peinture Architecturale des Écoles du Nord, Wijnegem, 2012, p. 419, no. M - 1451, illustrated.

Hendrick Cornelisz. van Vliet specialised in church interiors, often taking the Oude Kerk and Nieuwe Kerk in his native Delft as his subject. In his book on Dutch and Flemish church interiors, Bernard Maillet identified nearly seventy painted depictions of the Nieuwe Kerk in Delft by van Vliet (op. cit., pp. 414-455), roughly double the number previously catalogued by Walter Liedtke (Architectural Painting in Delft, Doornspijk, 1982, pp. 108-110, nos. 94-129). Van Vliet's earliest dated depictions of the Nieuwe Kerk appear in 1655 (Moscow, Pushkin Museum; and Sotheby's, London, 5 June 2012, lot 212), with further signed and dated examples known through 1671 (Puerto Rico, Museo de Arte de Ponce).

The primacy of the fourteenth- and fifteenth-century Nieuwe Kerk within van Vliet's *oeuvre* from around 1655 on reflects not only the church's central place in Dutch civic and religious life – in 1584 on account of the Spanish occupation of Breda, the traditional burial place of members of the Nassau family, the Nieuwe Kerk was selected as the final resting place for William the Silent (1533-1584), leader of the Dutch revolt, which made it a destination place for patriotic Dutchmen – but also van Vliet's newfound status among Delft painters as well. By the end of 1654, van

Vliet was the only local painter with a special interest in architectural views and the use of linear perspective, as his townsmen Gerard Houckgeest and Emanuel de Witte had departed for North Brabant and Amsterdam, respectively, while Carel Fabritius had fallen victim to the devastating explosion of the city's gunpowder magazine.

This painting is a characteristic work by van Vliet, displaying the artist's fervent interest in the depiction of complex architectural perspectives. For instance, rather than view the splendid stone monument designed by the Amsterdam architect and stonemason Hendrik de Keyser and completed following his death by his son, Pieter, head-on, here van Vliet chose a more engaging view through a row of columns whose arches spring diagonally to the picture plane. This particular composition, which likely derives from a lost compositional drawing, must have been a popular one. At least four further paintings taken from the same perspective are known, including a painting today at the Kunsthalle, Bremen, and the aforementioned example at the Museo de Arte de Ponce.







### BALTHASAR VAN DER AST

(Middelburg ?1593/4-1657 Delft)

Fruit on a porcelain platter, with apples, a rose, shells, insects and a lizard on a stone ledge, with a parrot on an upturned basket

signed 'B. vander: Ast' (lower left, on the ledge) oil on panel 195⁄8 x 30¼ in. (49.8 x 76.3 cm.)

£200,000-300,000

US\$260,000-380,000 €230,000-340,000

#### PROVENANCE:

Private collection, Switzerland, by 1920, and by descent in the family until 2012. Anonymous sale; Christie's, London, 4 December 2012, lot 16, when acquired by the present owner.

Following the death of his father, Balthasar van der Ast entered the household of his brother-in-law, Ambrosius Bosschaert I, who is acknowledged as introducing the Flemish tradition of still-life painting into Dutch art after his arrival in Middelburg in *circa* 1585 to escape religious persecution in the Southern Netherlands. Van der Ast remained Bosschaert's pupil until he turned twenty-one and is recorded in 1619 as a master in the Guild of Saint Luke in Utrecht, where he settled until 1632, before joining the painter's guild in Delft. This painting, which was unrecorded before its sale in these Rooms in 2012, evidences van der Ast's development as an independent artist. Having absorbed the influences of his master, van der Ast broadened his pictorial repertoire to incorporate a more diverse selection of objects in his paintings, including shells and exotic fruit. The macaw, perched on the upturned basket here,

gazes down at the group of shells, and in so doing draws the viewer's eye to this small cluster to the left. The meticulously described still life of shells, highly desirable objects at the time, sits in contrast to the more disordered abundance of fruit that dominates the centre; the bird acts as a bridge between the two groups, investing the work with a sense of exoticism. The upturned basket is a motif also seen in a composition in the Birmingham Museum, Alabama, while macaws appear in the picture of 1622 in the Fitzwilliam, Cambridge. The fine Chinese porcelain, depicted with great precision of draughtsmanship, was also considered an exotic object of great rarity and precious value.

We are grateful to Dr. Fred Meijer for confirming the attribution after examining the work at first hand.



# GIOVANNI BATTISTA BENVENUTI, CALLED L'ORTOLANO

(Ferrara c. 1487/88-c. 1525/27)

Madonna and Child

oil on panel  $15 \times 12\%$  in. (38.2 x 31.2 cm.) with branded collector's mark 'LS' below a cross (on the reverse)

£50,000-80,000

US\$64,000-100,000 €57,000-90,000

### PROVENANCE:

European Aristocratic family, from whom acquired by the present owner.

Ortolano—who owed his soubriquet to his father's employment as a gardener—was evidently trained at Ferrara in the orbit of such artists as Domenico Panetti, in the first decade of the sixteenth century. Like his older Ferrarese contemporary Boccaccio Boccaccino, he came to express a contemplative ideal which owed much to the world of Venice, which he apparently visited with the young Garofalo; he would continue to respond consistently to painters with similar classical leanings, Perugino, Fra Bartolommeo and the mature Raphael.

This beautifully understated panel, intimate in scale, was evidently intended for private devotion, creating a style that was very much his own. Two early Madonnas, respectively in the church at Castelbelforte and at Gazzada, Fondazione Cagnola, show the head of the Virgin from the same angle as in this panel and with her hands similarly joined in prayer: these are dated not after 1506 by G. Frabetti (*L' Ortolano*, Ferrara, 1966, nos. 9 and 23). This hitherto unknown picture dates from the painter's early maturity in the following decade, as the characteristic impulsive landscape implies. The panel demonstrates at once Ortolano's personal taste and technical ability. We are indebted to Marco Tanzi for confirming the attribution to the artist on the basis of an emailed image.



\*39

# WORKSHOP OF GENTILE BELLINI

(Venice c. 1429-1507)

Portrait of Sultan Mehmed II (1432-1481), with a young dignitary

oil on panel 131/8 x 177/8 in. (33.4 x 45.4 cm.)

£600,000-800,000

US\$760,000-1,000,000 €680,000-910,000

### PROVENANCE:

Christian von Mechel (1737–1817), Basel, from whom acquired in 1807 by an ancestor of the previous owner, by whom sold in 2015.

Anonymous sale [Property from a European Private Collection]; Sotheby's, London, 8 July 2015, lot 26 (£965,000), when acquired by the present owner.

#### LITERATURE:

F. Babinger, 'Ein Weiteres Sultansbild von Gentile Bellini?', Österreichische Akademie der Wissenschaften, Philosophisch-historische Klasse: Sitzungsberichte, CCXXXVII, no. 3, 1961, p. 11, pl. 7, as 'Gentile Bellini'.

F. Babinger, 'Un ritratto ignorato di Maometto II, opera di Gentile Bellini', *Arte Veneta*, XV, 1961, pp. 25–32, fig. 31, as 'Gentile Bellini'.

C. Marinesco, 'A propos de quleques portraits de Mohammed II et d'un dignitaire byzantin attribués à Gentile Bellini', *Bulletin de la Société nationale des antiquaires de France*, 1962, pp. 126-34, as 'not Gentile Bellini'.

H.F. Collins, Gentile Bellini: a monograph and catalogue of works, Ph.D. dissertation, University of Pittsburgh, 1970, pp. vii, 79 and 138, no. 2, fig. 12, as 'copy after Gentile Bellini'.

F. Babinger, *Mehmed the Conqueror and his Time*, Princeton, 1978, p. 379, pl. XXIV, as 'Attributed to Gentile Bellini, a claim so far unsubstantiated'.

J. Raby, *El Gran Turco*: *Mehmed the Conqueror as a Patron of the Arts and Christendom*, Ph.D. dissertation, Oxford University, 1980, pp. 90–92, no. 73, illustrated, as 'bears all the hallmarks of Gentile's style'.

M. Andaloro, 'Costanzo da Ferrara: Gli anni a Constantinapoli alla corte di Maometto II', *Storia dell'arte*, XXXVIII/XL, 1980, pp. 198-9, as 'Attributed to Costanzo da Ferrara'. J. Meyer zur Capellen, *Gentile Bellini*, Stuttgart, 1985, pp. 68, 129–30, no. A10a, pl. 15, fig. 19, as 'Gentile Bellini'.

J. Raby, 'Pride and Prejudice: Mehmed the Conqueror and the Italian Portrait Medal', Studies in the History of Art, XXI, 1987, pp. 173, 175 and 191, notes 10 and 19. F. Heinemann, Giovanni Bellini e i Belliniani, New York and Zurich, 1991, III, pp. 115-16 and 303, fig. 201, as 'Gentile Bellini'.

O. Longo, 'Una 'soasa<sup>†</sup> per il Conquistatore: Gentile Bellini e Maometto II', *Atti dell'Istituto Veneto di scienze, lettere e arti*, no. 153, 1995, p. 511, as 'Gentile Bellini'. L. Hawkins Collinge, 'Gentile Bellini', *The Dictionary of Art*, London, 1996, III, p. 656. O. Pächt, *Venetian Painting in the 15th Century: Jacopo, Gentile and Giovanni Bellini, and Andrea Mantegna*, London, 2003, p. 143, fig. 133, as 'Gentile Bellini'.

A. Chong, 'Gentile Bellini in Istanbul: Myths and Misunderstandings', *Bellini and the East*, exhibition catalogue, Boston, 2005, pp. 109 and 133, note 24, as 'not Bellini'.





This remarkable painting is one of only three surviving contemporary, or near contemporary, depictions of the Ottoman Sultan Mehmed II in oil and the last to remain in private hands. Furthermore, it is the only known portrait of the Sultan showing him with another figure. It documents the fascinating interaction between the East and West in the late-fifteenth century.

Mehmed II is widely acknowledged as one of the most significant figures in the history of the Ottoman Empire. Feared and respected in the Christian West, the 'Grand Turk' (as he was nicknamed) conquered Constantinople, the last bastion of the Byzantine (and thus historically Roman) Empire in 1453 (fig. 1). This triumph caused alarm throughout Europe, which only increased as Mehmed continued to forcefully expand his Empire into former Byzantine territories in Greece and the Balkans, conquering lands as far west as Moldavia and Wallachia on the Danube. Aside from his ambitious expansion of Ottoman lands. Mehmed was known for his adept political knowledge and administrative talents. The Sultan founded an organised, regularised system of government, centralising his power and establishing relations between the feudal military nobility, the judiciary and the court. Mehmed promoted religious tolerance and fostered a burgeoning interest in Ottoman court circles of Latin, science and art. Despite the numerous tales spread concerning his cruel treatment of prisoners of war and his ruthless military ambition, the Sultan came to be perceived, in the West at least, as a typical 'Renaissance' prince.

A state of war was declared between the Ottoman Empire and Venetian Republic in July 1463, following raids by the Ottomans on several Venetian settlements along the Dalmatian coast and the capture of fortresses at Lepanto in 1462 and Argos in 1463. Venice. allied with Hungarian, Papal and Burgundian forces, initially made considerable advances into Ottoman lands between 1463 and 1466, capturing several key cities from their opponents. By the 1470s, however, the fortunes of the Venetians had begun to turn, with several decisive losses and the surrender of important cities. In 1479, the war was ended by the signing of the Treaty of Constantinople, which forced the Venetians to make major concessions, including the payment of a 100,000 ducat indemnity and the agreement to pay an annual tribute in return for maintaining trade rights and privileges in Ottoman territories. It was following the conclusion of this Treaty that Mehmed requested that the Republic send a painter who knew 'how to make portraits', along with a sculptor and a bronze founder to visit his court. The choice of 'Zentil belin optimo pintor' ('Gentile

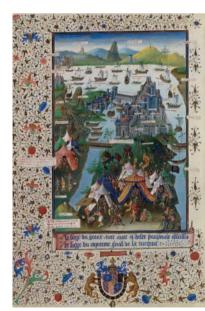


Fig. 1 Jean le Tavernier, Siege of Constantinople, in Bertrandon de la Broquière, Voyage d'Outremer, c. 1458, parchment © Bibliothèque nationale de France, Paris, MS. Français 9087, fol. 207v.



Fig. 2 Gentile Bellini, Sultan Mehmed II, c. 1480 © The National Gallery, London / Bridgeman Images

Bellini, an excellent painter') for this purpose may have come on the recommendation of Giovanni Dario (1414-1494), an intimate friend of the artist and the diplomat who had negotiated peace talks in Istanbul - as Constantinople had been renamed following the Ottoman conquest . It is also possible that the Turkish ambassadorial embassy had seen Bellini's ongoing works for the decoration of the Sala del Gran Consiglio of the Palazzo Ducale (destroyed 1577) and requested him specifically. The Bellini family had been established as Venice's leading artistic family under Gentile's father, Jacopo Bellini, and his younger brother, Giovanni, and were a dominant artistic force in the city. Gentile's work at the Palazzo Ducale had essentially made him the official painter of the Republic.

Bellini travelled to Istanbul on 3 September 1479. His new patron had already developed extensive interest in and taste for Greek and Italian culture. Following his conquest of Constantinople in 1453, Mehmed had actively sought to preserve parts of the city's Byzantine heritage as the New Jerusalem and the New Rome. He amassed, for example, a significant number of Christian relics in his palace and transported many of the Imperial porphyry sarcophagi from the Church of the Holy Apostles to the Sarayburnu on the Bosporus, the site of his Topkapı Palace complex. He also saved much of the Byzantine Imperial regalia from destruction. Mehmed had a fascination for Greek literature and is known to have studied the works of Ptolemy, and to have owned numerous Greek manuscripts. His interest in Western, Latin culture is equally well documented. The Sultan was well informed in Italian humanist ideas, which he would likely have encountered from Italian expatriates in Ottoman territories. The influence of Cyriacus of Ancona (1391-1452), a famed humanist and writer, was especially notable and the young Sultan is believed to have had daily lessons from a 'compagno' of Cyriacus' on ancient Roman and early Italian history (not as sometimes claimed from Cyriacus himself; see Raby, 1987, op. cit., p. 172).

Gentile Bellini's time in Istanbul is, unfortunately, only documented anecdotally. The Sultan appears to have kept the painter and the two assistants who accompanied him busy with commissions. As recorded by Giacomo Filippo Foresti da Bergamo (1434-1520) in his 1491 Supplementum chronicarum, Mehmed requested Bellini to 'paint a great many marvellous and extraordinary paintings of himself and almost countless other subjects' and, following these successes, 'required that he [Mehmed] himself be rendered in his own form. And



Fig. 3 Costanzo da Ferrara, *Medal of Mehmed II*, 1481, bronze
© Robert Lehman Collection, 1975, The Metropolitan Museum of Art, New York

when the emperor beheld the image so similar to himself, he admired the man's powers and said that he surpassed all other painters who ever existed' (quoted in A. Chong, op. cit., p. 108). Despite this wealth of patronage, the only known extant painting made during Bellini's time at the Ottoman court is the portrait of the Sultan now in the National Gallery, London (fig. 2). The Sultan had probably been painted previously by the Venetian artist, later active in Naples, Costanzo da Ferrara (c. 1450-after 1520) who had travelled to Istanbul in circa 1474. Though no such painting survives, Ferrara did produce a bronze medal with the Sultan's likeness in 1481, shortly after Mehmed's death (fig. 3; New York, Metropolitan Museum of Art). Medal portraits were typically favoured by Italian rulers, something which surely inspired Mehmed's interest in such objects, probably initially prompted by Pisanello's medal of the Byzantine Emperor John VIII Palaiologos, which the Sultan would have seen in the Imperial Treasury after the fall of Constantinople (c. 1438-9; London, British Museum). Aside from Costanzo da Ferrara's example, portrait medals depicting Mehmed are known to have been made, or designed, by a follower of Pisanello (c. 1460s-70s; Oxford, Ashmolean Museum), Gentile Bellini (c. 1480; London, Victoria and Albert Museum) and Bertoldo di Giovanni (c. 1480s; London, British Museum). While these show the Sultan in full-profile, Bellini's portrait in the National Gallery, London, employed a more fashionable style, adopted from Netherlandish prototypes by painters like Rogier van der Weyden and Hans Memling, depicting the sitter in three-quarter-profile. In addition to the present work, the London portrait informed other images of the Sultan, including a watercolour of circa 1480 by a Turkish painter showing Mehmed II smelling a Rose (or the 'Sinan' Portrait), which closely copied the head, but expanding the composition to show the Sultan seated, a conventional trait of Ottoman royal portraiture (fig. 4; Istanbul, Topkapı Palace).

The depiction of Mehmed II in this double portrait relied closely on the National Gallery picture, though small changes were made to the fall of the sitter's robes and the Sultan is given a slightly fuller face. The inclusion of a second figure, however, is unique amongst known European depictions of Mehmed. Despite numerous attempts at discovery, the young man's identity remains unknown. An old label, formerly attached to the reverse of the panel, probably dating from the eighteenth century, recorded that the picture depicted a 'Ritratti di Maometto / secondo é di suo figlio / di Gentile Bellino' ('Portrait of Mehmed II and his son by Gentile Bellini'; see Babinger, 1961, op. cit., pl. IV, fig. 8). Mehmed II had three sons, but none can be convincingly identified with the sitter here. By 1479, the Sultan's second son, Mustafa (c. 1450-1474), had been dead for several years and both his eldest son, the future Bayezid II (1447-1512), and youngest son, Prince Cem (1459-1495), were away from court, on official postings in Anatolia. Furthermore, Bayezid would have been thirty-two at the time Bellini



Fig. 4 Turkish school, Mehmed II smelling a rose (The Sinan Portrait), c. 1480, watercolour on paper © Topkapı Palace Museum, Istanbul / Bridgeman Images

painted his father's likeness and therefore too old to be the young man depicted here. Ottoman court etiquette would have demanded that anyone placed in this privileged position of equality with the Sultan be either a relative or a close favourite. While this is possible, it is more likely that the double portrait was commissioned outside the Ottoman court where such strict decorum would have been easier to disregard. Indeed, though dressed in a turban, adorned with an aigrette (an indicator of high status), the young sitter's sleeves are distinctive of the kind of gold-embroidered luxury velvets produced in Italy during the late-fifteenth century. His clean-shaven face too would have been very unusual in Islamic culture, but the norm in late-fifteenth century Europe. It is possible therefore that he might be European, possibly a Venetian merchant or diplomat who had connections with the Ottoman court and wished to commemorate his links with Istanbul.

After Mehmed's death, his son, Sultan Bayezid II, embarked on a wave of zealous iconoclasm, selling the majority of the 'foreign' works of art commissioned or collected by his father. The pictures were sold in Istanbul's market, possibly with the National Gallery portrait of Mehmed Il amongst them. As such, it has been suggested that this portrait may have returned to Venice early in its history, remaining there until its purchase in 1865. That portrait may in fact always have been intended for a Venetian audience, with Peter Humfrey suggesting that it could have been a diplomatic gift from the Sultan to the Doge ('The Portrait in Fifteenth-Century Venice', The Renaissance Portrait: From Donatello to Bellini, K. Christiansen and S. Weppelmann, eds., exhibition catalogue, New York, 2011, p. 55). The proximity of the Sultan's portrait in the present work to that in the National Gallery suggests that the painter was certainly familiar with Bellini's original, either through preparatory drawings, or the picture itself. Little is known of Gentile Bellini's workshop practice though, as Humfrey has observed, it is likely that his large-scale works would have necessarily been painted with help from a workshop. He is known to have travelled to Istanbul in the company of two assistants and at the time of his death, Girolamo da Santacroce (1480/85-1556) is recorded as working in the painter's studio, from which Gentile bequeathed him a group of drawings, including some made during Gentile's sojourn in Constantinople (C. Campbell, 'The 'Reception of the Venetian Ambassadors in Damascus': Dating, Meaning and Attribution', The Renaissance and the Ottoman World, A. Contadini and C. Norton, eds., Farnham, 2013, p. 122). At the time of the picture's sale in 2015, Dr. Caroline Campbell dated the double portrait to the end of the fifteenth century, or early in the sixteenth, with Antonio Mazzotta observing that the simple, flattened portrayal of the sitters, and the elliptical folds of the drapery were consistent with techniques used in Bellini's circle, suggesting that the painter was acquainted with his practice and working methods.

### **BERNARDO BELLOTTO**

(Venice 1721-1780 Warsaw)

Venice, the Molo, with the Doge's Palace, the Piazzetta and the Libreria, looking west

oil on canvas 23% x 38% in. (60.8 x 97.5 cm.)

£1,000,000-1,500,000

US\$1,300,000-1,900,000 €1,200,000-1,700,000

#### PROVENANCE:

J.H.H.V. Lane, King's Bromley Manor, Lichfield; Christie's, 13 December 1912, lot 122, as 'J.B. Canaletto' (600 guineas to Wertheimer). with Asher Wertheimer, by whom sold to the following, Adolph Hirsch (b. 1862), 10 Upper Brook Street, London, and by descent to his grandson, George Pinto (1929-2018).

#### LITERATURE:

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, 2nd edition, revised by J.G. Links, Oxford, 1976, I, pl. 191; II, p. 226, as 'Canaletto'. G. Knox, 'Four Canaletti for the Duke of Bolton, and two '*Aide-memoire'*, *Apollo*, CXXXVIII, October 1993, p. 246, as 'Canaletto'.





Based on a prototype by Canaletto for the 3rd Duke of Bolton, this notable early work of about 1738 by his nephew Bellotto, an artist of astonishing precocity, shows the Molo with three of the most celebrated buildings in the heart of Venice, the gothic Doge's Palace, with the adjoining Prigioni Nuove, and, on the further side of the Piazzetta, Sansovino's great Libreria. The oblique angle of vision meant that the early afternoon light could be used to pick out the detail of the architecture. Canaletto, who had previously shown the Doge's Palace at an even sharper angle, would himself paint a repetition of the Bolton view, but with different boats and figures, for his key patron, Consul Smith (Royal Collection; Constable, op. cit., no. 85).

The four canvases Canaletto supplied, presumably through the agency of Smith, to Charles Paulet, 3rd Duke of Bolton, K.G. (1685-1754) were first published by George Knox in 1993 (op. cit.): of the companions, the Bacino di San Marco, looking East (J.G. Links, A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal, 1697-1768, London, 1997, no. 133\*) was clearly intended as a pendant to this view—and as so often with his paired compositions these have intersecting lines of vision; while the other two canvases, views looking north from the Rialto Bridge and south-east from the Ca' da Mosto towards this (ibid., nos. 230 (bb) and 240\*), in each of which the view point of the other can be seen, were evidently also conceived as a pair. Although Knox believed the Bolton canvases to be of the early 1730s, these are more probably of about 1737. The young Bellotto evidently made a close study of the series. His drawing after the view of the Molo, formerly in the Hessisches Landesmuseum, Darmstadt and sold at Fischer, Lucerne in 1947, is published by Bozena Anna Kowalczyk in her detailed entry for the copy of this lot from the Baroni collection (Sotheby's, New York, 29 January 2013, lot 30), which she then accepted as by Bellotto. The drawing of the companion picture of the Molo remains at Darmstadt, as does that after the view from the Ca' da Mosto, on which Bellotto based his canvas in an American private collection, the attribution of which was established by Charles Beddington ('Not Canaletto but Bellotto', The Burlington Magazine, CXLVI, October 2004, p. 666). His close familiarity with the Bolton quartet may indeed be seen to mark a central phase of Bellotto's early development in the later 1730s. However, it should be stressed that despite their inevitable topographical dependence on Canaletto's compositions, with their strength of tone and technical fluency these works express the nephew's own artistic personality that was to secure him a European reputation.

The ex-Darmstadt drawing follows the Bolton picture with close precision, although it omits the post which is set against the shadow of the bridge and that in front of the boat on the right below the fifth and sixth bays of the Prigioni, as well as the small boat behind the second of the two gondolas on the extreme left edge of the composition. Links can have known neither when he added this Hirsch picture to the second edition of Constable's monograph in 1976 as a work by Canaletto himself. Knox, evidently judging from the small reproduction of 1976, correctly noted that this is 'almost identical' with the Bolton picture. It may indeed have been directly based on the drawing formerly at Darmstadt. The ex-Baroni picture follows the drawing in omitting the two posts and the boat mentioned above. However, unlike that in this, the Hirsch canvas, the sky in it does not overlie the right-handed diagonally hatched ground that was so consistent a feature of Bellotto's early style, and, like his looser but characteristically fluid execution, helps to explain why he was able to work more expeditiously, and therefore at less cost, than his uncle. As Kowalczyk observed, the ex-Baroni picture, which she considered to demonstrate 'a certain creativity in the design' on Bellotto's part, shows twelve machicolations on the lateral façade of the Doge's Palace, rather than ten as correctly shown in Canaletto's picture and in both the drawing by Bellotto and the picture under discussion. The dormer window seen in all three is also dropped from the ex-Baroni picture, in which the group of boats drawn up on the right is simplified and several figures on the Molo are omitted. The painter of the ex-Baroni canvas introduced an opening in each of the kiosks on either side of the bridge and reduced the number of blind arches at the near corner of the palace from five to four, perhaps because he was working from the outline drawing in which the distinction between blind and open arches was not clear. That the painter in question had at least a degree of access to the prototype, as well as Bellotto's drawing, is suggested by the fact that for the grey cover of the boat in front of the fifth and sixth bays of the Prigioni he substituted one of alternating blue and white stripes like that seen on the left of the pendant view of the Bacino from the Bolton series.

The compiler is indebted to Charles Beddington for confirming the attribution of this picture to Bellotto, previously known to him only from the old photograph used by Links. Bozena Anna Kowalczyk also accepts that this canvas, which in 2013 she only knew from the small reproduction of 1976, is by Bellotto.



## **ANDREA SOLDI**

(Florence c. 1703-1771 London)

Portrait of a merchant of the Levant Company in Turkish dress, seated on a Turkish carpet

oil on canvas 50¼ x 39% in. (127.6 x 100 cm.)

£60,000-100,000

US\$76,000-130,000 €68,000-110,000

#### PROVENANCE:

with French & Co., New York, 1971. Anonymous sale; Sotheby's, New York, 28 October 1988, lot 15.

#### EXHIBITED:

London, Tate Britain, *Traders in the Levant: Andrea Soldi and the English Merchants of Aleppo*, 2008, unnumbered.

#### LITEDATIIDE

S.E. Moulden, *'Turning Turk': The negotiable self in Andrea Soldi's Levantine Portraits, c. 1730-33*, unpublished MA dissertation, Courtauld Institute of Art, London, 2007, pp. 31-2, fig. 7.

This exotic portrait of a member of the British Levant Company was painted by the Florentine artist Andrea Soldi during his time in Syria and the Levant, between 1733 and 1735, prior to his arrival in England in circa 1736. The only source for information on Soldi's early career before his arrival in London is the notebooks of the antiquarian George Vertue, who commented: 'From his own Country [Italy, Soldi] set out to the Holyland [sic.] which he had great desire to see, on his way there or back at Aleppo he became acquainted with some English Merchants whose pictures having drawn with much approbation they advised him to come to England' (G. Vertue, Notebooks 3, c. 1742, p. 109). Relatively few of Soldi's portraits of this rich, powerful and privileged merchant class are recorded. John Ingamells, in his checklist of Soldi's works in the Walpole Society (XLVII, 1980), lists only three portraits from the artist's Aleppan period: two three-quarter-lengths of Thomas Sheppard (signed and dated 1733[?] and 1735/6 respectively; both location unknown; p. 15, nos. 57-8); and a portrait of an unidentified gentleman, small-whole length, with moustache, wearing Turkish trousers and slippers (signed and dated 1735; private collection; p. 17, no. 69). Research into Soldi's portrait of the English merchant Henry Lannoy Hunter (fig. 1; c. 1733-6), acquired by Tate Britain in 2005, has helped put Soldi's early career in the Levant into sharper focus. While the Tate exhibition on Soldi and the English Levant

Fig. 1 Andrea Soldi, *Portrait of Henry Lannoy Hunter*, c. 1733-6 © Tate Britain, London

merchants in 2008, which included the present portrait, has brought to light more works from this early, formative period.

Founded by Royal Charter in 1581, the English Levant Company had a monopoly over trade between England and the Ottoman Empire, the term Levant then meaning all of the countries along the Eastern Mediterranean shores. Run by a Court of Governors in London and represented by the English Ambassador in Constantinople, its chief trading post was Syria's ancient trading capital of Aleppo. The city commanded the great trans-desert trading routes between East and West: English woollen broadcloth, tin and lead were bartered chiefly for silk from Antioch, Tripoli, Beirut and most desirably, Persia, as well as spices, coffee, carpets, mohair yarn and other exotic merchandise. An 80-mile journey over the Amanus mountains from its port Scanderoon (Iskenderun, Turkey), Aleppo, with its high citadel, domes and minarets, must have presented an exciting prospect. The English lived within the Khan al-Gumruk, which was situated on the main thoroughfare of the covered, labyrinth-like souk in the heart of the city. Family papers and business records reveal an extraordinarily vivid picture of the merchants' daily lives in Aleppo, and their first-hand experience of life within the Ottoman Empire.

The English merchant in this portrait is shown in Turkish costume, wearing a turban and a blue, fur-lined kurk over red harem pants. His leather boots suggest that he has recently returned from hunting. In her unpublished MA thesis on Soldi's Levantine Portraits, Sarah Moulden explained that the merchants' presentation and style of dress was as much a business strategy as a statement of social intent, since the adoption of local Turkish dress enabled the merchant to integrate with the community in which he sought to live and do business. As one merchant at Aleppo, Edmond Sherman, commented in a letter to his wife in 1696: 'I put myself in the same Turkish fashion, all in crimson colour cloth suitable to French and Dutch nations in the same office at Scanderoon and we all wear large whiskers on our upper lip as the Turks wear, I believe you would hardly know me' (op. cit., pp. 20-21). Inventories of the goods of those who died in Aleppo include Turkish fur vests, dolmans (long, buttoned silk waistcoats), shacksheers (wide trousers) and the caps and sashes of turbans, as well as western hats, wigs and coats.

Based in Aleppo for up to seven years or more, the merchants were always in search of entertainment: they visited archaeological sites, including Palmyra and the Dead Cities, hunted and dined together. After successful completion of their tenure in the Levant, the merchants would return to London to take up prestigious posts within the Company. It was an established convention for a merchant to have his portrait painted immediately before returning home, therefore preserving for posterity his identity as a 'Turkish merchant'. Soldi's portraits so impressed the merchants that they encouraged him to travel to England where his talents set him apart from the old and middle-aged guard of native portrait painters, including Richardson, Dahl, Jervas, Seeman and Vanderbank, and secured him immediate success as a society portrait painter.

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\*42

### HENDRIK FRANS VAN LINT, LO STUDIO

(Antwerp 1684-1763 Rome)

Venice, the Bacino di San Marco, with the Ducal Palace, the Biblioteca Marciana and the Salute

signed and dated 'Enrico van Lint detto / Studio Roma 1750[?]' (lower right) oil on canvas, unlined  $23\%\times43\%$  in. (59.1 x 110.5 cm.) in its original Roman frame

£250,000-350,000

US\$320,000-440,000 €290,000-400,000

### PROVENANCE:

Acquired in circa 1920 by the grandfather of the present owner.

Hidden from public view for almost a century, this exceptionally preserved, unlined painting is an important new addition to the rare paintings of Venice by Hendrik van Lint. Previously unpublished, it was evidently unknown to Andrea Busiri Vici, who listed only five depictions of the city by van Lint in his *Catalogue raisonné* on the artist (see *Peter, Hendrik e Giacomo Van Lint*, Rome, 1987, pp. 156-9, nos. 180-5). As the Antwerp-born van Lint apparently never visited Venice, having settled in Rome in *circa* 1700, he must have based his views on designs by other artists, such as his fellow countryman and *vedute* painter Vanvitelli. The meticulous draughtsmanship and painstaking precision with which he rendered both figures and architecture earned him the sobriquet 'Studio' and made him one of the leading landscape painters in Rome in the first half of the eighteenth century.

This view from the Bacino di San Marco, which is dated 1750, was seemingly based on a composition that van Lint first conceived in 1729 in a canvas of equal dimensions (sold Sotheby's, London, 7 July 1993, lot 64), to which he made minor compositional adjustments, such as omitting the crowded platform in the left foreground and scattering the vessels across the canal. In doing so, he creates a sense of tranquillity that pervades in the reflections on the calm water. Van Lint's decision to revisit the composition decades later attests to both its popularity and the demand for the artist's work. Peter Björn Kerber, to whom we are grateful, notes the significance of the two red-roofed barges at the right of the composition, which were state barges in which the Doge and senators travelled on official occasions other than Ascension Day

(private communication, 18 May 2019). While only rarely depicted in art, Kerber observes that their design changed several times in the course of the eighteenth century, and identifies their appearance in only a small number of works, including an engraving of the *Annual Visit of the Doge to Santa Maria della Salute* by Giovanni Battista Brustolon after a drawing by Canaletto (c. 1766; Washington, National Gallery of Art), and two canvases by Francesco Guardi, one after Brustolon's engraving (c. 1755/80; Paris, Musée du Louvre), and another of *The Meeting of Pope Pius VI and Doge Paolo Renier at San Giorgio in Alga* (1782; Philadelphia, Philadelphia Museum of Art).

While van Lint boasted some of Rome's leading aristocratic families as his patrons, he enjoyed particular success with British visitors on the Grand Tour, and it is with them in mind that he produced views of Venice such as this, which were sometimes conceived as pendants to views of Rome: a View of the Grand Canal and the Church of the Salute, and a View of the Island of San Giorgio Maggiore and the Bacino di San Marco, signed and dated 1723 (ibid., figs. 181 and 182), appear to have been paired by Busiri Vici with two views of Rome, the Ponte Rotto, signed and dated 1725, and a View of the Tiber with the Church of San Giovanni dei Fiorentini (ibid., figs. 66 and 74). It is possible that the present work may have had a similar pendant, much like van Lint's only other known depiction of Venice from circa 1750, a view of The Piazzetta with the Biblioteca, looking towards Saint Mark's Square and Torre dell'Orologio, paired with a view of the Piazza del Popolo, Rome (ibid., figs. 183 and 44).



PROPERTY OF A LADY

43

### FRANCESCO GUARDI

(Venice 1712-1793)

The Continence of Scipio

oil on canvas 65% x 81¾ in. (166.8 x 207.6 cm.)

£70,000-100,000

US\$89,000-130,000 €80,000-110,000

### PROVENANCE:

Private collection, Ferrara, by the early 1990s, and by descent to the present owner.

This exceptionally well preserved canvas is a significant addition to the corpus of early pictures by Francesco Guardi, painted when the artist was working with his brother Giovanni Antonio (1699-1760), who had taken over their father's studio in 1716, and before Francesco established himself as one of the leading view painters in eighteenth century Venice.

This picture, which corresponds closely to Antonio Pellegrini's treatment of the same subject (c. 1704; Newport, Rhode Island, The Elms), is an example of the Guardi studio practice of borrowing compositions from earlier sources. Between 1729-1747, Johann Matthias von der Schulenburg (1661-1747), Field Marshal of the Venetian armies, commissioned the Guardi brothers to execute numerous copies of Venetian masters, including works by Titian, Tintoretto, Sebastiano Ricci and other contemporary painters. Another version of the present picture, of slightly smaller dimensions (150 x 200 cm.), was included in Pedrocco and Montecuccoli degli Erri's monograph on Antonio Guardi (Antonio Guardi, Milan, 1992, p. 135, no. 103), along with a pendant depicting The Triumph of a Roman Condottiero (ibid., no 104), both of which were once in the Palazzo Savorgnan di Brazzà, Udine, and are now in a private Venetian collection. Like many of the Guardi studio figurative paintings, the attribution of those works has long been the subject of scholarly debate since they were first published in 1962 as a collaboration between the two brothers. Stylistically, this picture can be compared

with two further pictures that have been traditionally given to Antonio and are now accepted as by Francesco: *The Immaculate Conception with Saints* (Milan, Galleria Bosoni) and *The Madonna of Seven Sorrows with Saints and the Four Doctors of the Church* (Vienna, Gemäldegalerie der Akademie der bildenden Künste). In this work, Francesco's lively painterly style is beautifully displayed in passages such as Scipio's cloak and the attending Roman soldier's helmet, while the agitated over-hanging canopy, billowing standards and distant landscape reveal the subtle tonal effects for which he would be later celebrated.

The subject, which was particularly popular in eighteenth-century Venetian painting, is told in Livy's *History of Rome* (Book XXVI, chapter 50). After capturing the Spanish city of New Carthage, Scipio Africanus received as a prize of war a beautiful maiden. On learning that she is betrothed, Scipio, shown seated and holding a baton at the centre of the composition, summons the girl's fiancé and returns her as a mark of Roman virtue. To the left, Roman soldiers are shown bearing the gold vessels that are offered as a ransom by the girl's parents, and are subsequently given by Scipio to the bridegroom as a wedding gift.

We are grateful to Charles Beddington and Dr. Mitchell Merling for independently endorsing the attribution after first-hand inspection of the work and on the basis of an image respectively.



PROPERTY FROM A PRIVATE COLLECTION

44

### **GASPARE TRAVERSI**

(Naples 1722-? 1770 Rome)

An old woman entreating an old gentleman

oil on canvas 30% x 39% in. (77.2 x 101.4 cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

### PROVENANCE:

Acquired by the present owner's father in the early 1950s.

This recently rediscovered painting is a significant addition to Gaspare Traversi's corpus of genre pictures. These works, which display Traversi's highly individual realism and uncompromisingly incisive ability to render character, secured the artist's position as one of the most important painters of *settecento* Naples.

Little of the artist's early life and training has been firmly established, but his early works unquestionably reveal the influence of Francesco Solimena, the dominant Neapolitan painter of the period, and it seems probable that he trained with Francesco de Mura, Solimena's leading pupil. From 1752, Traversi resided alternately in Rome and in Naples. His study of the works of earlier painters from both cities was clearly influential, and the dramatic gestures and expressive characterisation of the figures in his impressive series of six canvases painted for the Basilica of S. Paolo fuori le Mura, Rome, show the distinct influence of both Ribera and Caravaggio. These works quickly established Traversi as a significant artistic figure, and he soon attracted the patronage of Raffaello Rossi da Lugagnano (d. 1759), a prominent Franciscan friar, who commissioned a series of five paintings of the Passion for the convent at Castell'Arguato in 1753 (Parma, Gallerie Nazionale), fourteen depicting the Stations of the Cross for the Chiesa di San Rocco in Borgotaro (in situ) and a monumental Pentecost in 1757 for the Chiesa di San Pietro d'Alcantara in Parma (in situ). By the mid-1750s, however, Traversi turned increasingly away from religious commissions, in order to focus his attentions on genre painting. The artist had, in fact, established the compositional tropes which characterised his genre pictures relatively early in his career. In early paintings, like The School Teacher (late 1740s; private collection), Traversi had already set out the compressed space, three-quarter-length figures and horizontal format which he would continue to develop and refine in his mature oeuvre.

The characteristically claustrophobic composition is dominated by the two protagonists, a wizened yet elegantly attired old man and an entreating crone. The former seems to be inviting the viewer to participate in the scene, while simultaneously raising his hand to halt the conversational progress of the old woman. She, in turn, is being restrained by a somewhat menacing looking figure emerging from the background. Like many of Traversi's genre pictures, the underlying meaning behind this work remains obscure, but it is in this satirical vein that the artist found success in both his native city and Rome, where he moved in circa 1752. Roberto Longhi, the first scholar to assemble Traversi's oeuvre (1927), connected the artist's genre pictures with the Neapolitan theatre and, specifically, the plays of Domenico Barone, Marguess of Liveri, whose work satirised the social pretensions of Naples' emerging middle class. More recently, Minna Heimbürger Ravalli (1992) has argued that the subjects of some of these works can be traced to the plots of certain contemporary opere buffe, such as those with libretti by Pietro Trinchera (1707-1755).

Traversi frequently employed the same models for his genre pictures and the principal characters from this composition reappear in the artist's *Merry Company*, now in the Fine Arts Museum of San Francisco. The dating of *circa* 1760 for that picture would also seem likely for the present canvas, which is of almost identical dimensions. It was during this period that Traversi produced his most ambitious genre pictures, including *The Concert* and *The Secret Letter* (both Naples, Museo di Capodimonte), and *The Drawing Lesson* and *The Concert* (both Kansas City, Nelson-Atkins Museum of Art), works which have lead scholars to draw comparisons with the most celebrated pictorial satirist of the eighteenth century, William Hogarth.



THE COLLECTION OF DRUE HEINZ (LOTS 18, 45 & 46)

\*45

## ALEXANDRE-FRANÇOIS DESPORTES

(Champigneule 1661-1743 Paris)

A basket of plums on a ledge

oil on canvas 15<sup>3</sup>/<sub>4</sub> x 20<sup>7</sup>/<sub>8</sub> in. (40 x 53.1 cm.)

£120,000-180,000

US\$160,000-230,000 €140,000-200,000

### PROVENANCE:

Eugène Tondu; his sale (†), Hôtel Drouot, Paris, 10 April 1865 (=1st day), lot 68. Anonymous sale; Galerie Charpentier, Paris, 6 December 1957 (=2nd day), lot 163. Private collection, Paris.

with François Heim, New York, from whom acquired in October 1959 by the late owner.

### EXHIBITED:

Paris, Galerie Heim, Hommage à Chardin, 5 June-10 July 1959, no. 32.

#### LITERATURE

M. Faré, *La nature morte en France*, Geneva, 1962, II, unpaginated, no. 306, fig. 306. G. de Lastic, *Catalogue raisonné de l'œuvre peint et dessiné de François Desportes*, PhD dissertation, Paris, 1969, no. 1038.

P. Jacky, *François Desportes (1661-1743)*, PhD dissertation, Paris, 1999, III, pp. 525-526. G. de Lastic and P. Jacky, *Desportes Catalogue Raisonné*, Saint-Rémy-en-l'Eau, 2010, II, p. 82, no. P353.

This is a rare example of a fruit still life by Alexandre-François Desportes, most famous for his hunting scenes, bounding hounds and still lifes of the spoils of the chase. Dating to *circa* 1698-1700, this delicate subject stands as a counterpoint to the visceral paintings he was executing at the time for Louis XIV at the Château de la Ménagerie in the grounds of Versailles.

Trained in the Paris studio of the Flemish artist Nicasius Bernaerts (1620–1678), himself a former pupil of the renowned seventeenth century still-life painter, Frans Snyders (1579-1657), Desportes spent much of his life working in the Flemish realist tradition. In 1699, Desportes was received into the Académie Royale as an animal painter, and shortly thereafter won the first of many royal commissions that were to span the next forty-three years. Two years later, the King commissioned for the Château de Marly six portraits of his favourite hunting dogs, which were reputedly so life-like that he could identify each dog by name. Desportes continued to work for Louis XV on his ascension to the throne as painter to the Royal Hunt and exhibited frequently at the Salon until 1742.

The plums in this painting, with the dusty bloom over the deep purple of their flesh, are a wonderful testament to Desportes' early interest in painting from life. Even in this early stage of his career, his dexterous brushwork effortlessly captures the contrasting textures of the soft fruit, the curling leaves and the coarse-weave basket. As his son, Claude-François Desportes, explained in a lecture honouring his father after his death: 'despite the large number of studies that he had made, and to which he had little recourse unless the natural was inaccessible, he tirelessly consulted nature on every occasion and she, in recompense, always supplied him with something new' ('Vie d'Alexandre-François Desportes', lecture, 3 August 1748, Conférences de l'Académie royale de Peinture et de Sculpture V, Paris, 2012, p. 186). This Desportes had learnt from Bernaerts, who had encouraged his young protegé to draw directly from the world around him. Indeed, Desportes is known to have made a great many studies of animals, birds and flowers from life, of which more than 600 pencil drawings and oil sketches survive. The majority of these are held in the Sèvres archives, where they served as patterns for ceramic designs throughout the eighteenth and into the nineteenth centuries.

While no study directly relating to the present work survives, a number of oil sketches of plums, apricots and peaches dating to the 1690s are in the Sèvres collections at the Château de Compiègne. Evidently, Desportes was pleased with the present work, as similar motifs reappear in some of his later paintings. He clearly regarded the work as a success in terms of the balance of the composition. In subsequent works, such as the Still life in a marble niche (Paris, Ministry of Justice), or Still life with dead game and fruit, originally painted for the prince de Conti (Private Collection, France), very similar baskets and bowls of plums, with the same triangular configuration can be found. The delicate curl of the leaves and the brittle twigs in the centre struggle to counterbalance the weight of the hanging fruit in the lower left, and at lower right one plum has tumbled out of the basket. In his later works the same plum serves to counterbalance suspended game, whilst here the plums are the object in and of themselves, with the plump fruit dangling tantalisingly as the ultimate offering to the viewer.



THE COLLECTION OF DRUE HEINZ (LOTS 18, 45 & 46)

46

# LUIS MELÉNDEZ (Naples 1716-1780 Madrid)

Pears and a melon, with a wine bottle and a glass on a table

oil on canvas 13¾ x 18¾ in. (35 x 47.7 cm.)

£600,000-800,000

US\$770,000-1,000,000 €690,000-910,000

with comte Henri de Beaumont, London, from whom acquired in 1957 by the late owner.

P. Cherry, Luis Meléndez, Still-Life Painter, Madrid, 2006, pp. 510 and 549, no. 130, illustrated.





One of the most original Spanish painters of his day, Luis Meléndez is now regarded as amongst the greatest still life painters in the European tradition. As demonstrated in this painting, his pictorial stagecraft elevated humble subjects to great aesthetic works. He transformed the image of still life painting as a marginalised genre into an avidly collected art form, attracting patrons as distinguished as the Prince of Asturias (1748-1819), later Carlos IV.

Son of the miniaturist, Francisco Antonio Meléndez, painter to the King from 1725, Luis originally aspired to become a history painter. With this intent, he entered the Provisional Academy of Fine Arts, the pre-cursor to the Royal Academy, as one of its first students. Unfortunately, his father quarrelled with the Academy, leading to Meléndez's own expulsion from the institution and a period of independent study in Naples. This apparent setback, however painful to the young artist, had fortuitous consequences for his career, bringing him into contact with the tenebresque art of the Neapolitan school and the work of contemporaries such as Giacomo Nani (1698-1755), both of which had a clear influence on Meléndez's subsequent artistic vision.

In 1771, he was commissioned by the Prince of Asturias to paint forty-four works for his cabinet of natural curiosities. Celebrating the natural history of Spain and her changing seasonal produce, these works evoked the Enlightenment spirit of enquiry as well as providing a dazzling example of the artist's powers to convince the viewer of the truth of an artistic conceit. In Meléndez's own words, the value of a still life painter's art lies in his ability to 'imitate so vividly the marvellous works of [God's] wisdom, that even the most discerning are often convinced of the reality of the fiction' (P. Cherry, *op. cit.*, p. 156). His still lifes, including the present picture, are very difficult to date, as he had already emerged as a mature exponent of the genre by 1760 and displayed very little stylistic variation in works after this date. He seems to have poured all his artistic ambition as a history painter into his still lifes, investing them with a seriousness and monumentality that recall the *bodegones* of Velázquez.

The present work is a fine example of Meléndez's approach to composition. Especially interested by the play of light across different surfaces, Melendéz presents the viewer with the waxy glow of the golden pears, the shine of the watermelon's skin and the glancing play of light off the muscatel bottle and glass, which frame the composition. This aesthetic feast is created with Melendéz's deceptively complex layering of white highlights and transparent coloured glazes, a technique he alone amongst his contemporaries perfected. In this picture we see his distinctive repertoire of traditional still life objects. Works by the artist containing these same items can be seen in the Prado, the Museum of Fine Arts in Boston, and the National Gallery of Art in Washington, amongst others. The items are all carefully positioned on a well-worn wooden table

top, viewed from close range and from a low viewpoint in a narrow picture space against a dark background. Normally, one would view such objects dispersed across a table and from above, so the effect of seeing them in such proximity invests them with an arresting sense of monumentality at odds with their humble origins. Like in all Meléndez's known works, the source of light flows from the left, guiding the viewer's gaze along a diagonal from the small, plump pear in the bottom left to the imposing mass of the watermelon and the red-brown flash of the cork in the upper right.

As demonstrated in this painting, Meléndez's accomplishments as a still life painter were unique in Spain in the eighteenth century. No other artist achieved the aesthetic or symbolic heights he so consistently reached. He also prefigured many of the developments of modern painting by more than a century. By combining and recombining objects in ever more refined compositional variations he aimed at an artistic purity and perfection. His choice of kitchen utensils and fruits as vehicles for representational skill and compositional value freed him to concentrate upon the more purely formal aspects of his art. In this way he prefigures the achievement of still life painters such as Cézanne who, in wanting 'to make of impressionism something solid and lasting like the art in museums' (see for example fig. 1), pursued a similar solid, almost architectural approach to still life composition, concentrated around simple forms and colour planes to create the masterful vision of nature so expertly shown in this beautiful work.



Fig. 1 Paul Cézanne, Still life with sugar basin and fruit © Christie's Images







## **CLAUDE JOSEPH VERNET**

(Paris 1714-1789)

The Shipwreck

signed, inscribed and dated 'Joseph-Vernet-f-Roma 1747' (lower left, on the boat) oil on canvas  $39\% \times 54\%$  in. ( $100.8 \times 138$  cm.)

£150,000-250,000

US\$200,000-320,000 €170,000-280,000

### PROVENANCE:

Commissioned by William Drake (1723-1796), Shardeloes, Amersham, Buckinghamshire, in February 1745, and by descent.

The Tyrwhitt-Drake Settlement; Christie's, London, 25 July 1952, lot 157, as a pair with *A Rocky River Scene* (800 gns. to Agnews, with lot 158, a second pair of Vernets). with Thos. Agnew & Sons. London.

with Sala Perés, Barcelona, from whom acquired by the present owner.

#### LITERATURE

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

L. Lagrange, Joseph Vernet et la peinture au XVIIIe siècle. Avec le texte des Livres de raison, et un grand nombre de documents inédits, Paris, 1864, pp. 32 and 324. F. Ingersoll-Smouse, Joseph Vernet, peintre de marines 1714-1789, Paris, 1926, I, p. 46, nos. 123-126.

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

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

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

often commissioned in pairs or sets of four, and proved extremely popular among British aristocrats on the Grand Tour.

The ancient Greek manuscript *On the Sublime*, commonly attributed to the Pseudo-Longinus, had been rediscovered in the sixteenth century and was popularised by Nicolas Boileau-Despréaux's translation of 1674. The theory of the awe-inspiring and overwhelming power of nature proved a powerful concept for artist during the seventeenth and eighteenth centuries. The threatening storm clouds, crashing waves, weather battered ruins (which are based on the Tomb of Caecilia Metella on the Via Appia, Rome), and gnarled tree growing out of the craggy rocks in this painting all evoke the concept of the Sublime in nature and bring to mind the work of its greatest advocate in painting, Salvator Rosa.

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



# BERNARDO BELLOTTO (Venice 1721-1780 Warsaw)

Pirna from Kopitz

oil on canvas, unlined 18¾ x 31¾ in. (47.6 x 79.7 cm.)

£500,000-800,000

US\$640,000-1,000,000 €570,000-900,000





This sparkling, unlined and hitherto overlooked canvas by Bellotto ranks with the finest of the smaller versions of the large views of Dresden and Pirna of which the artist prepared sets for both Frederick-Augustus II, King of Saxony (1696-1763) and his chief minister, Heinrich, Graf von Brühl (1700-1763), between 1747 and 1756. Monarch and minister both sought to transform Dresden so that it would rank among the great capitals of Europe; and Bellotto, who although aged only twenty-six, had emerged as the most formidable European topographical painter of his generation - first by copying views by his uncle Canaletto and then with his own pictures of Florence, Lucca, Rome, Verona, Lombardy and Turin was an obvious candidate to record their achievement. A shortage of commissions in Venice had led Canaletto to leave for London in 1746, and a year later Bellotto accepted the well-paid position of court painter at Dresden. Unlike Canaletto, who had to secure individual patrons, Bellotto had the security of working for only two, monarch and minister, and of being able to concentrate on developing views of precisely the type that most appealed to him and indeed allowed him best to express his exceptional artistic talents.

The painter began by executing a sequence of twelve large (136 by 237 cm.) views of Dresden itself, and then in the spring of 1753 embarked on the series of ten of Pirna and Sonnenstein, and the even larger view of the latter, and finally, probably in 1756, on the five of the great fortress of Königstein. With the exception of one of the Dresden pictures, two of the Pirna pictures and the outsize canvas of Sonnenstein (S. Kozakiewicz, Bernardo Bellotto, English edition, London, 1972, II, nos. 196 and 197), all the views of Dresden and Pirna painted for the king were replicated by Bellotto for Brühl, whose pictures, now mostly at St. Petersburg and Moscow, are of equal calibre to the prototypes at Dresden. As a result of Frederick the Great of Prussia's crushing victory over Saxony in the opening months of the Seven Years' War in 1756, Bellotto, whose house in Dresden had been destroyed, withdrew to Pirna. Neither king nor minister, both of whom had left for Warsaw as Frederick-Augustus was also King of Poland, was in a position to secure the views of Königstein, which found English buyers; and Bellotto's personal finances must have been very precarious, partly because of Brühl's previous failure to pay him for works that had been deliver.

This must account for the number of reduced versions of the Dresden and Pirna compositions for which the painter evidently found a

ready market. Painting these for sale must have supported the artist and his family during their residence in Pirna and until he was once again in the service of a royal patron, the Empress Maria Theresa at Vienna, where he moved in 1758. This must in part explain why no fewer than twenty reductions of the Pirna views were known to Kozakiewicz, as against only six in all after the much larger number of pictures of Dresden. Two other reductions of the same size of the *Pirna from Kopitz* were published by Kozakiewicz: one formerly in the Lichtenstein collection, which he dates to the Viennese period, *circa* 1760, when a member of that family might well have acquired it (*ibid.*, no. 198); the other at San Diego (Museum of Fine Arts), which Kozakiewicz suggests dates from Bellotto's second period at Dresden (1761-6) and may be partly 'by a member of the studio' (*ibid.*, no. 199). This, hitherto unknown version, was probably painted before either of these.

In it Pirna is seen from across the Elbe, from the bank near the village of Kopitz. In the centre of the composition, above the town on its hill is the great fortress, Sonnenstein Castle, with the massive four-storied Elbkaserne (Elbe barracks), and to the right, above the Marienkirche of Pirna with its tower, the Kommandantenhaus; to the left of the church, below the castle, is a residential quarter of the town, the so-called 'sailors' village'; to the right is the Elbtor (Elbe Tower), partly blocking the view of the spire of the Rathaus on the Market Place; further to the right is the Kronentor, the gatehouse, and behind this the substantial church of the Dominican monastery. Kozakiewicz fairly comments that in the Dresden Pirna from Kopitz. the two views from higher up the Elbe at Posta and that on the road to Königstein, Bellotto with 'his sure instinct for panoramic breadth' achieved a new stage in his development as a landscape painter (ibid., I, p. 88). The composition of this picture corresponds very precisely with that of the Dresden and Moscow pictures (ibid., nos. 196 and 197) supplied respectively to the king and Brühl -although with minor variations in tone and the clouds. What is remarkable is the delicacy of touch throughout, in for example the ripples of the water or the shutters of the roof in the centre, caught in the golden evening sun. As always, Bellotto's topographical mastery is balanced by his interest in the people he describes: here a man with a fishing rod and the girl paddling beside him who has lifted part of her skirt to keep it dry. The picture is as refined in quality as any of Bellotto's Saxon views on this scale.







### JAKOB PHILIPP HACKERT

(Prenzlau 1737-1807 San Piero di Careggio, near Florence)

The St. Gotthard Pass

signed, dated and inscribed 'Le passage de St Gothardt pres de Gernico. / peint par Ph. Hackert, 1783' (lower right, on the rock) oil on canvas  $66\% \times 87\%$  in. (169.5 x 223.1 cm.)

£350,000-550,000

US\$450,000-700,000 €400,000-620,000

#### PROVENANCE:

Painted for Philip Yorke, M.P., later 3rd Earl of Hardwicke (1757-1834), Tyttenhanger Park, Hertfordshire, and by descent through his fourth, and youngest, daughter, Lady Caroline Harriet Yorke (d. 1873), wife of John Somers Cocks, 2nd Earl Somers (1788-1852), to their son,

Charles, 3rd Earl (and 4th Baron) Somers (1819-1883), Eastnor Castle, Ledbury, Herefordshire, from whom inherited, with Eastnor, by his first cousin once removed, Philip Reginald Somers Cocks, 5th Baron Somers (1815-1899), and by inheritance though the latter's great-nephew,

Arthur Herbert Tennyson Somers Cocks, 6th Baron Somers (1887-1944).





Fig. 1 Jakob Philipp Hackert, Lake Avernus, 1800 © Attingham Park, Shropshire / Bridgeman Images



The present lot

This exceptional work by the greatest of eighteenth-century landscape painters has some claim to be the most impressive view of Switzerland of its generation. Jacob Philipp Hackert, who was born at Prenzlau, was the eldest of the painter sons of Philipp Hackert (d. 1768), a successful animal painter. Trained by his father and then in Berlin, he travelled widely from 1762 until 1768 when he went to Italy, settling in Rome where he was based until 1786, then moving to Naples as court painter to King Ferdinand IV. He became a close associate of Goethe, who edited his memoirs, published posthumously in 1811: their outlook to landscape was consonant, and Hackert's example informed the approach of many key emergent artists.

Hackert shows the approach to the Gotthard Pass from the valley of the Ticino, with the village of Giornico and its two churches, one beside the bridge, the Romanesque San Nicolao, and on the left the church of San Michele, with its original campanile which was heightened during a restoration of 1859. The pass is high up on the left, as—partly covered by cloud—is the Pizzo di Vogorno. This was the main route from western Germany and northern Europe through the Alps; travellers tended to stay either at Giornico or at Hospenthal on the north, German-speaking side. The view is little changed, but for the intrusion of the railway and the motorway leading to the Gotthard Tunnel.

Hackert is known to have visited Giornico in 1778, inscribing three drawings 'a Giurnico en montant le St. Gothard, 1778' (C. Nordhoff and H. Reimer, *Jakob Philipp Hackert, 1737-1807, Verzeichnis seiner Werke*, Berlin, 1994, II, pp. 304-5, nos. 739-41; the first, I, pl. 356), when travelling northwards from Como to Brunnen and the Lake of Lucerne. That he made three drawings at Giornico suggests that Hackert had at least thought of this as a possible subject for a picture. The decision to paint this exceptionally ambitious canvas – matched in size among earlier works only by the *Battle of Chesme* painted for Catherine the Great in 1771 and two landscapes ordered for the Earl-Bishop of Derry (*ibid.*, nos. 64, 130 and 139) – must, however, have been triggered by a commission from Philip Yorke, who coincidentally probably crossed the Gotthard twice in the year of Hackert's drawings.

Philip Yorke, later 3rd Earl of Hardwicke (1757-1834), was the elder son of the Hon. Charles Yorke, second son of Philip Yorke, 1st Earl of Hardwicke (1690-1755, the Lord Chancellor who greatly enriched his family. Charles, also a successful lawyer, married the heiress of Tyttenhanger, and by the time that his son Philip set out on the Grand Tour in 1777 it was already evident that he would inherit not only that estate but also Wimpole, his grandfather's great house in Cambridgeshire. Significantly, he travelled in Italy with a Swiss tutor, Colonel Wittestein, with whom he was painted in Rome by the Polish artist Franciszek Smuglewicz. He also sat to Batoni and, when in Rome, commissioned two large landscapes from Thomas Jones and a set of refined watercolours of the city from Lusieri. It is likely that Yorke crossed the Gotthard Pass twice, returning to Switzerland from Milan after visiting Venice for Ascension Day in 1778 and when going back to Milan in August. When he finally went north in 1779, he crossed by the Mont Cenis. In view of his patronage of landscapists when in Rome, it must be presumed that Yorke saw works by Hackert who was based there at the time of his visit to Rome. That a picture of Lake Avernus (fig. 1) was subsequently ordered as a companion to this picture suggests that he also was aware of the painter's successful views of Naples and its environs, which he himself toured early in 1779.

Letters now in the British Library imply that this picture had been ordered by the end of 1782. A letter of 25 January 1783 establishes that Yorke, before leaving Rome, had ordered two pictures: 'J'ai commencé selon Vos orders Monsieur un Tableau qui represente une Vuë de la Suisse le paysage de St. Gotthard pres de Guernico, j'ai fini l'Esquise il-y-a du Tems, et le Tableau en grand est ebauché' (British Library, MS. 35.641, fol. 47-8 and 61-2). The artist had himself selected the subject of the pendant, Lake Avernus, which he considered would make 'un grand Contraste avec celui de la Suisse, qui represente une belle horreure de la Nature': 'On voit les Montagnes couvert de Neige qui se perd dans les Nouages. Des precipices, et le Tessin [the river Ticino] qui se perd dans les precipices, le devant est orné avec une troupe de Mulets qui passent Chargé de Merchandise et de quelques Vaches rouges &.'.

While the *Lake Avernus* would be finished in fifteen days, the painter hoped that the *Gotthard*, which had been begun over three months earlier, would be ready by the end of March. Hackert expressed his gratitude that Yorke had confirmed ('renouveller') his order for the two pictures, though the *cicerone* James Byres; and explained that his delay in undertaking the commission was due to working in Russia for two years for the Grand duke of Russia and on nine pictures for King Ferdinand IV of the Two Sicilies. In a further letter of 5 April, Hackert stated explicitly that the subject had been chosen by Yorke ('une vue de la Suisse selon Votre desir du St. Gothard'). English visitors who had seen it commented that they had never seen a Swiss view 'avec tant de grandeur' or 'tant de verité'; and Hackert hoped that it would have the same effect on his patron. The picture was nearly ready ('il n-y a pas grand Chose a retoucher'), and, if Yorke so instructed, it would be safe to pack this in May.

Although Hackert's royal commissions had led to a long delay in achieving Yorke's commission, he clearly was proud of the picture, which must be seen in a wider context of the dawn of interest in the Alps, of de Saussure's ascent of Mont Blanc and Francis Towne's watercolours of glaciers, and of the intellectual contributions of, among others, Burke and Goethe, that helped to fire the Romantic movement. The juxtaposition of Yorke's two pictures was absolutely deliberate: the view of Lake Avernus with its classical associations exemplified what the northern visitor sought to see in Italy, while for the painter and for Yorke this depiction of the approach to the Gotthard represented both their return northwards and the previously unrecognised grandeur of the Alps.

Hackert's satisfaction with the composition is demonstrated by the existence of a substantially reduced version, measuring 64.5 by 88.5 cm., which is also signed and dated 1783. Incorrectly assumed to have been the picture supplied to Yorke, this was sold at Sotheby's 6 June 2012, lot 73 and appears in C. Nordhoff and C. de Seta's *catalogue raisonné* of the artist with detailed information referring to this lot (Naples, 2005, no. 48, p. 158).



Giornico with the Church of San Michele © Alamy



## ELISABETH-LOUISE VIGÉE LE BRUN

(Paris 1755-1842)

Portrait of Emma Hart, later Lady Hamilton (1765-1815), as the Cumaen Sibyl

oil on canvas 54½ x 39 in. (138.4 x 99 cm.)

£500,000-800,000

US\$640,000-1,000,000 €570,000-900,000

### PROVENANCE:

(Probably) Timoléon de Cossé-Brissac, duc de Brissac (1775-1848), and by descent in the family until 1919, Cossé-Brissac; Hôtel Drouot, Paris, 31 May 1919, lot 99.

Anonymous sale; Galerie Charpentier, Paris, 16 March 1959, lot 75. with Hallsborough Gallery, London, by 1965. with Ackermann and Johnson, London, after 1991 (according to a label on the reverse). with Derek Johns, London, from whom acquired by the present owner.

### **EXHIBITED**

(Probably) Paris, Musée central des Arts, Salon de 1798, no. 153, sent by the artist from Saint Petersburg.

### LITERATURE:

W.H. Helm, Vigée-Lebrun, 1755-1842: Her Life, Works and Friendships, Boston, 1915, p. 113.

J. Baillio, *Elisabeth Louise Vigée Le Brun, 1755-1842*, Fort Worth, 1982, pp. 100-101, under no. 36, another version illustrated.

H.T. Douwes Dekker, *Élisabeth-Louise Vigée-Lebrun*, 1755-1842, portraits à l'huile, The Haque, 1984, p. 41, no. 245.

A. Hottle, 'More Than "A Preposterous Neo-Classic Rehash:" Elisabeth Vigée Le Brun's Sibyl and Its Virgilian Connotations', *Aurora, The Journal of the History of Art*, XI, 2010, pp. 126-140, fig. 4.

J. Baillio, et al., Vigée Le Brun, exhibition catalogue, New Haven and London, 2015, p. 157, under no. 50.



This celebrated portrait of the famed beauty Emma Hart, later Lady Hamilton, stands as a testament to the abilities of one of the most talented female artists in the canon. Known in two versions, the portrait achieved almost immediate renown and remained, for the rest of her life, Vigée Le Brun's greatest achievement. She herself felt that the portrait represented the pinnacle of her career, as it, of all her works, most successfully transcended portraiture, entering into the academically hallowed field of history painting. It also remained one of her favourite works. In her Souvenirs of 1835, Vigée Le Brun recounted the effect the work had on a group of young artists in Parma: 'Having spoken of their desire to meet me, they continued by saying that they would very much like to see one of my paintings. Here is one I have recently completed, I replied, pointing to the Sibyl. At first their surprise held them silent; I consider this far more flattering than the most fulsome praise; several then said that they had thought the painting the work of one of the masters of their school; one actually threw himself at my feet, his eyes full of tears. I was even more moved, more delighted with their admiration since the Sibyl had always been one of my favourite works. If any among my readers would accuse me of vanity, I beg them to reflect that an artist works all his life to experience two or three moments such as the one I have just described."

Earlier depictions of Emma painted by George Romney, such as *Emma Hart as Circe* (fig. 1; Rothschild Collection, Waddesdon Manor), a sketch for which is at Tate Britain, and *Emma Hart as Ariadne* (London, National Maritime Museum), though they may have pertained to depict her in classical guise, remained rooted in the British portraiture tradition. However, Le Brun's more mature work can only be correctly understood in respect to the Italian trajectory that led her to artists such as Annibale Carracci, and from him to Domenichino, whose own *Cumaean Sybil* (fig. 2; Rome, Galleria Borghese) has rightly been identified as one of the direct influences on the present composition. As evidenced by the



Fig. 1 George Romney, Emma Hart as Circe © Rothschild Collection, Waddesdon Manor

present portrait, Le Brun's wonderfully rich and controlled brushwork lends itself perfectly to the earlier master's style, which aimed to surpass the imperfections of nature, developing a superior *idea del bello* (idea of beauty). Indeed, her composition can be said to have bettered even Emma's legendary beauty, as the artist herself recounted: 'I went [to the Hamilton residence] everyday, desiring to progress quickly with the picture. The duchesse de Fleury and the Princess Joseph de Monaco were present at the third sitting, which was the last. I had wound a scarf round her head in the shape of a turban, one end hanging down in graceful folds. This headdress so beautified her that the ladies declared she looked ravishing ... She went to her apartment to change [for dinner], and when she came back ... her new costume, which was a very ordinary one ... had so altered her to her disadvantage that the two ladies had all the difficulty in the world in recognising her'.

As the French Revolution erupted violently in July 1789, Vigée Le Brun fell into a depression and, realising that her close association with Queen Marie-Antoinette placed her in danger, sought refuge in the homes of relatives. On 6 October, as the mobs were invading Versailles to take the royal family back to Paris, she fled France in one of the first waves of emigration, departing for Rome with her daughter and her governess, in what would be the start of a twelve-year exile. Although personally unsettling, her years in exile were professionally successful and highly productive as she travelled through Italy, Austria, Russia, Germany, England and Switzerland, welcomed into each European court as a revered survivor of the final days of the Ancien Régime and showered with commissions from foreign aristocrats and fellow refugees alike.

Vigée Le Brun arrived in Naples in April 1790, having received a number of important commissions there arranged through the intervention of Queen Maria Carolina, a sister of Marie-Antoinette. Over the next two years, the artist shuttled back and forth between Naples and Rome, necessitated by her relentless schedule of portrait commissions. It was on her third extended stay in Naples, in the spring of 1791, that she began work on the portrait of Emma Hamilton as the Cumaean Sibyl, the work that the artist herself would come to regard as her personal favourite. It is the last of three portraits that Vigée Le Brun made of the celebrated beauty who, just a few months later, would become the wife of Sir William Hamilton (1730-1803), English Minister to Naples and a renowned archeologist, vulcanologist, and connoisseur of ancient art, whose collection of antiquities, vases and carved gems would eventually form the nucleus of the British Museum.

Vigée Le Brun writes in her *Souvenirs* (1835) that she met her glamorous sitter only days after she arrived in Naples in the spring of 1790, when Sir William Hamilton appeared at her studio and introduced them: '... he requested that my first portrait in the town might be that of an exceptionally beautiful woman whom he introduced to me as Mme. Hart, his mistress; she later became Lady Hamilton, and her beauty brought her great fame.' A legendary beauty, Emma Hart was, by the time of her first meeting with Vigée Le Brun, one of the most frequently painted models in Europe and famously the subject of dozens of portraits by George Romney, as well as by a host of other painters throughout the continent.

'The life of Lady Hamilton reads like a romantic fiction,' wrote Vigée Le Brun. Christened Emy Lyon on 12 May 1765 in the Welsh mining town of Denhall, she was the daughter of an illiterate blacksmith and his wife. Her father died months after her birth and, at the age of 12, she entered domestic service in the home of a local surgeon. Her impoverished mother took a position as a servant in London, where she changed her surname to Cadogan. Emy joined her there and was engaged as a children's nanny, eventually employed by Thomas Linley, owner of the royal theatre of Drury Lane. Assuming the name of Emma Hart, she became the mistress of several well-born men until December 1781, when, pregnant and abandoned, she appealed to another protector, Charles Francis Greville, second son of the Earl of Warwick and a

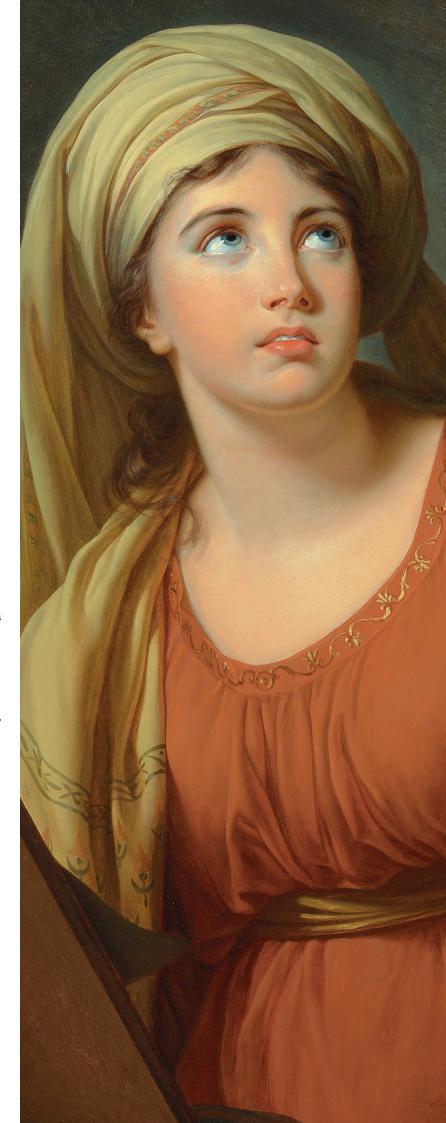


Fig. 2 Dominichino, *Cumean Sibyl*, oil on canvas © Galleria Borghese, Rome / Bridgeman images

descendant, on his mother's side, of the second Duke of Hamilton. Greville set her up in a modest house in Edgware Row with her mother and newborn daughter. In 1782, he introduced Emma to the painter George Romney, who painted her in an extended series of portraits, usually in literary, historical or mythological guise; when sold, the pictures netted Greville a portion of the proceeds.

In 1784, Emma met Greville's recently widowed uncle, Sir William Hamilton, who had been serving for two decades as Britain's emissary to the Bourbon Court at Naples. Immediately besotted with her beauty and vivacity, Sir William commissioned his friend Sir Joshua Reynolds to paint her as a Bacchante, and soon followed portraits by Richard Cosway, Dominique Vivant-Denon, Gavin Hamilton, Sir Thomas Lawrence, Angelica Kauffman, Pietro Novelli and Wilhelm Tischbein, among others, making Emma Hart perhaps the most often painted Englishwoman of her era. With Greville intending to marry an heiress who would provide him with the income he required, Emma was sent off to Naples in March 1786; by November of that year, she was installed as Hamilton's mistress in an apartment in his official residence in the Palazzo Sessa, overlooking the Bay of Naples. After quickly learning French and Italian, she charmed her way into the highest echelons of Neapolitan society, becoming confidante to Maria Carolina.

Emma became a conspicuous personality in Naples, applauded for her peculiar entertainments known as 'Attitudes' or 'tableaux vivants', which were highly dramatic forms of posturing or pantomimes in which she assumed poses of famous historical, literary or artistic characters, a gift which had certainly inspired Romney's portraits of her and which was encouraged by Hamilton. Her Medea and Niobe were the most acclaimed of her 'improvisations in action'. If her 'Attitudes' sound vaguely preposterous to modern readers, some of her contemporaries acknowledged the same, but still praised their unique dramatic execution: the comtesse de Boigne observed that while 'the description of [them] appears silly', they, nonetheless, 'delighted all the spectators





and excited the artists.' Vigée Le Brun herself wrote: 'There was nothing stranger than this faculty that Lady Hamilton acquired, allowing her to suddenly change her expression from grief to joy; thus, she was able to pose for many different characters ... She passed from sorrow to joy, from joy to terror, so rapidly and so convincingly that we were all delighted." No less discerning a critic than Goethe found himself mesmerised by the two performances of hers that he saw in March 1787: 'Sir William Hamilton, who is still living here as English ambassador, has now, after many years of devotion to the arts and the study of nature, found the acme of these delights in the person of an English girl of twenty with a beautiful face and a perfect figure. He has had a Greek costume made for her which becomes her extremely. Dressed in this, she lets down her hair and, with a few shawls, gives so much variety to her poses, gestures, expressions, etc., that the spectator can hardly believe his eyes. He sees what thousands of artists would have liked to express realized before him in movements and surprising transformations ... She knows how to arrange the folds of her veil to match each mood, and has a hundred ways of turning it into a headdress. The old knight idolizes her and is quite enthusiastic about everything she does. In her he has found all the antiquities, all the profiles of Sicilian coins, even the Apollo Belvedere. This much is certain: as a performance, it's like nothing you ever saw before in your life."

Vigée Le Brun painted three portraits of Emma Hart, works that are as much history paintings as likenesses of their famous sitter. In the first, Emma is depicted as a Bacchante (or Ariadne) reclining in a grotto by the sea. That work, now in a private collection, was commissioned by Sir William Hamilton and begun shortly after their first meeting in the spring of 1790. In the second portrait (fig. 3; Cheshire, Port Sunlight, Lady Lever Art Gallery), which the artist retained in her own collection until her death in 1842, Emma is shown at three-quarter-length dancing before Mount Vesuvius with a tambourine in her hand. For the third and final portrait, which Vigée Le Brun considered one of her masterpieces, the sitter appears as the Cumaean Sibyl, writing a Greek text on a scroll. In antiquity, the Sibyl of Cumae – named after the site of a town founded by the Greeks northwest of Naples on the coast of Campania – was a seer and oracle who uttered prophesy under the divine inspiration of Apollo.



Fig. 3 Elisabeth-Louise Vigée Le Brun, *Emma Hamilton as a Bacchante* © Lady Lever Art Gallery, National Museums, Liverpool / Bridgeman Images

The three sittings that Emma gave the artist took place in the summer of 1791 at the Hamilton villa at Caserta, 25 miles north of Naples. Vigée Le Brun finished the portrait somewhat later, following her return to Rome, at which point she signed and dated it '1792'. It appears to have been commissioned by the comtesse du Barry's lover, the duc de Brissac, then the governor of Paris and head of Louis XVI's palace guard. The original painting is today in the Capricorn Foundation at Ramsbury Manor, Wiltshire. The present painting is an exact, autograph replica of the prime version. Why Vigée Le Brun made two versions of the painting, of equally high quality and in quick succession, is unclear. Joseph Baillio has speculated that the immediate acclaim with which the painting was received may have prompted the artist to keep it for herself, to accompany her from city to city in her exile as her artistic 'calling card'. If this theory is correct, the present replica would then have been made to fulfil the commission from Brissac and, indeed, the present canvas was in the Cossé-Brissac collection in Paris until 1919. It may also have been the version sent to Paris from St. Petersburg to be exhibited in the Salon of 1798; a full-sized version was in the estate sale of the artist's ex-husband, J.-B.-P. Le Brun, sold at auction on 16 May 1814, lot 80. However, it is also possible that she kept the signed and dated picture for herself simply because, by the time it was completed and ready for delivery, the duc de Brissac was dead, having been slain in a revolutionary massacre on 9 September 1792. In any event, Vigée Le Brun kept the prime version, which travelled with her to Austria, Russia, Germany and England, and was used to advertise and promote her unexcelled abilities as a portrait painter; it was only in 1819 that she was coerced into selling it to the duc de Berry.

A superb, bust-length version of the composition (today in a private collection) appears in the list of paintings from her hand that Vigée Le Brun included as an appendix to her memoirs; she presented it as a gift to Sir William Hamilton who, she notes acidly, 'without hesitating, sold it.' It appeared in Hamilton's sale at Christie's in 1801, lot 28, and was purchased there by Alleyne FitzHerbert, 1st Baron St Helens, who also owned Mme Le Brun's original Self-Portrait of the Artist Wearing a Straw Hat (1782; Private collection). Vigée Le Brun was certainly prompted to paint Emma Hart in historical guises in all three portraits of her by the sitter's much-admired talent for 'Attitudes' and by Hamilton's enthusiasm for them. The present painting is virtually a tableau vivant laid down on canvas, with the sitter dressed in 'Greek' costume and a turban flatteringly framing her lovely face as she gazes heavenward for inspiration. The picture's great success was born of Vigée Le Brun's ability to convey Emma's beauty, sensuality and pure animal magnetism with such force while still maintaining a sense of dignity and decorum. Soon after completing it, she took it with her on a journey to Vienna. Here, she explains, 'I immediately painted the portrait of the daughter of the Spanish Ambassador, mademoiselle de Kaguenek ... as well as the Baron and Baroness de Strogonoff. My Sibyl, which people came in their droves to admire, played no small part in convincing people to ask me to paint them'.

If Vigée Le Brun's later years were filled with more triumphs and continuing professional success, Emma Hart's years were to be far fewer in number and marked by sorrows. She married Sir William in London in September 1791, becoming Lady Hamilton. In 1798, she began her notorious love affair with Admiral Horatio Nelson (1758-1805), later the storied hero of the Battle of Trafalgar. She returned to England with her husband and her lover in 1800, and the next year gave birth to Nelson's daughter, Horatia. Tragically, Hamilton and Nelson died within two years of each other. Emma fell into catastrophic debt and alcoholism and was finally imprisoned in 1813 for insolvency. Upon her release from prison, she fled to Calais and died in 1815, penniless, aged 50.

We are grateful to Joseph Baillio for his assistance with this entry. He will be including the present lot in his forthcoming *catalogue raisonné* of the paintings of Vigée Le Brun.

### GEORGE STUBBS, A.R.A.

(Liverpool 1724-1806 London) AND

### GEORGE TOWNLY STUBBS

(York c. 1756-1815)

Thomas Freeman, Lord Clarendon's gamekeeper, with a dog and a shot doe

signed and dated 'Geo: Stubbs pin[xit] / 1803' (lower centre) oil on canvas 40% x 50 in. (102.1 x 127 cm.)

£120,000-180,000

US\$160,000-230,000 €140.000-200.000

### PROVENANCE:

(Probably) Henry Uttrick Reay (1750-1828), Killingworth House, Northumberland, and by descent to his daughter,

Elizabeth Bell, wife of Matthew Bell (1793-1871), Woolsington Hall, Northumberland, and by inheritance to his nephew,

William Lorraine Bell, Woolsington Hall, Northumberland; Christie's, London, 31 March 1922, lot 127.

with the Sporting Gallery & Bookstore, New York.

with William Wallace, New York, from whom purchased in 1938 by the following, Henry P. McIlhenny, Philadelphia, by whom gifted to the following,

The Philadelphia Museum of Art, by whom de-accessioned.

with Thomas Gibson Fine Art, London, by 1977, when acquired by the following, The Hon. Simon Sainsbury (1930-2006), London, his sale (†), Christie's, London, 18 June 2008, lot 101 (£169,250), when acquired by the present owner.

### LITERATURE:

B. Taylor, *Stubbs*, London, 1971, pp. 39 and 215, under no. 132. *Evening Standard*, 24 May 1977, p. 16, illustrated.

R. Fountain and A. Gates, *Stubbs' Dogs, The Hounds and Domestic Dogs of the Eighteenth Century as seen though the Paintings of George Stubbs*, Westport, CT, 1984, pp. 53 and 99, no. 67a, fig. 28.

J. Egerton, *George Stubbs, Painter, Catalogue Raisonné*, New Haven and London, 2007, p. 620, no. 335A.

### ENGRAVED

George Townly Stubbs, in *mezzotint*, without title, 16 October 1804. E. Orme, 4 June 1817.

Thomas Villiers, 2nd Earl of Clarendon (1753-1824) was an important patron of Stubbs during the last years of the artist's life, giving him at least ten commissions between 1800 and 1803. In a notice of Ben Marshall in September 1826, the Sporting Magazine (p. 319) compared Lord Sondes' hospitality to Marshall to 'that given to Gilpin by the late Mr. Whitbread, and by the late Lord Clarendon to Stubbs'. Clarendon's pictures were later dispersed by sale at Christie's on 13 February 1920. Clarendon, who was a Member of Parliament (1774-86) before he succeeded to the Earldom, lived at the Grove, near Watford, in Hertfordshire. A keen sportsman, he kept both staghounds and foxhounds and was a founder member of the Hertfordshire Hunt. Clarendon also kept a herd of deer which usually numbered three hundred and fifty to four hundred, as well as a stud farm where he bred fine bulls. Among Clarendon's commissions from Stubbs were paintings of imported animals such as Indian Bulls, a moose, and a bison of the kind which he hoped to be able naturalise in England.

This picture shows Clarendon's gamekeeper Thomas Freeman, who had been appointed at The Grove in 1772, about to administer the *coup de grace* to a wounded doe with his knife. Freeman's gun, with which he has

shot the animal, balances carefully on his hat lying on the grass beyond him, an obedient stag hound stands at his side. The prime version of this composition, which is dated 1800 and was exhibited at the Royal Academy in 1801, is considered among Stubbs' finest late works (New Haven, Yale Center for British Art, Paul Mellon Collection; J. Egerton, op. cit., no. 335). The present canvas is signed and dated '1803'. Stubbs was seventy-six when he painted the Mellon picture and was to live only three more years after the present version was complete. Ozias Humphry (1742-1810) recorded a visit to Stubbs on 31 August 1803, just after Stubbs' seventy-ninth birthday and mentioned that Stubbs 'still enjoys so much strength & Health that he says within the last Month having miss'd the stage, he has walked two or three times from his own House to the Earl of Clarendon's, at the Grove, a distance of Sixteen miles carrying with him a little Trunk in his hand!'

In her catalogue entry for the Mellon picture, Judy Egerton commented: 'not surprisingly an elegiac note has been detected in its grave poetry. The living and the dying animals are robustly juxtaposed. In marking down the dying animal, the stag hound had done one of the tasks it was trained to do, and no more; it makes no attempt to savage the doe. Freeman will give the coup de grace as painlessly as he can. Light is dying in the wood, and the doe will die before it goes' (*ibid.*). The present picture is signed by Stubbs, in his usual manner, however, Egerton believed that while it was begun by Stubbs, that it was completed by his son and assistant George Townly Stubbs (1745-1815) so that he could engrave the subject (*ibid.*). She detected the involvement of George Townly Stubbs in passages such as the keeper's face, in which she thinks the expression is misunderstood, and the handling of the foliage of 'the dark, enclosing trees'.

George Townly Stubbs' engraving of the subject was published on 16 October 1804 and was republished by Edward Orme in 1817 as The Death of the Doe (J. Egerton, George Stubbs, 1724-1806, exhibition catalogue, Tate Gallery, London, 1984, no. 190). As Egerton herself made clear, however, the authorship of the engraving itself is not entirely free of controversy as it is signed 'G. Stubbs, No. 24 Somerset Str. Portman Square ...', which was George Stubbs' address. Egerton believes that the address should be understood as the point of publication of the print rather than as evidence that the print itself is by George Stubbs. In defence of this position, she also notes that the technique of the engraving is 'harder than that of George Stubbs'; that the 'portrait of Freeman lacks the understanding of his portrait in oil of 1800'; that the print was not included in any of the three itemised sets of seventeen of Stubbs's own prints in his studio sale; that George Stubbs engraved all of his prints in reverse, unlike the engraving of this composition; and that Stubbs engraved all his own prints 'Geo: Stubbs' rather than 'G. Stubbs'.

The picture is first recorded in the collection of Henry Reay of Newcastle-on-Tyne. It was later in the collection of Henry Plumer Mcllkenny of Philadelphia, who had acquired Glenveagh Castle, near Churchill, Co. Donegal, in 1937, which he was to give to the Irish nation in 1981. Henry Mcllhenny's distinguished career at the Philadelphia Museum of Art spanned over five decades where he served first as Curator of Decorative Arts (1935-1964), then as Trustee, and ultimately, as Chairman of the Board. His scholarly acumen and astute eye enabled him to assemble a magnificent collection of fine and decorative arts at his home in Rittenhouse Square and his castle at Glenveagh, Country Donegal. Rittenhouse Square displayed what John Richardson called 'the best private collection of its kind in the country' of French paintings from the Romantics to Post-Impressionism. The home was decorated by Denning and Fourcade in the early 1970s. Much of his collection of fine and decorative arts were bequeathed to the Philadelphia Museum of Art upon his death.



PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY (LOTS 35 & 52)

52

### JOHN CLEVELEY, THE ELDER

(Southwark, London c. 1712-c. 1792)

The Adams shipyard from the Isle of Dogs, with His Majesty's new frigate Ambuscade 'on the stocks', dressed with flags and ready for launching, 17 September 1773

signed and dated 'Jn Cleveley Pix. 1774' (lower left) oil on canvas 35½ x 59½ in. (89.5 x 150.2 cm.)

£120,000-180,000

US\$160,000-230,000 €140,000-200,000

### PROVENANCE:

Alan James Montagu-Stuart-Wortley-Mackenzie, 4th Earl of Wharncliffe (1935-1987); Sotheby's, London, 12 March 1986, lot 14 (£116,000). with Richard Green, London, from whom acquired by the late owners.

#### **EXHIBITED**

London, Society of Artists, 1774, no. 46.

As befitted the capital city of a rapidly expanding mercantile empire, London's River Thames was still the centre of the nation's shipbuilding activities throughout the eighteenth century and remained so until the advent of steam-powered iron vessels ushered in the Victorian age. Presumably because of their bustling and altogether fascinating nature, coupled with the juxtapositioning of river, shore and sky, these Thamesside shipyards proved a great attraction to the artists of the day, notably Francis Holman, Nicholas Pocock, the two younger Cleveleys and, as in the highly accomplished work offered here, John Cleveley the Elder.

Undoubtedly in consequence of the establishment of the Royal Dockyard at Deptford by Henry VIII in 1517, that same locality gradually became home to a number of private shipyards which, by the eighteenth century, occupied almost the entire southern bank of the Thames opposite the western shore of the Isle of Dogs. Amongst the numerous yards was one owned by Adams & Co., a short-lived independent concern opened in 1773 and which, after only six years, was absorbed into the much larger establishment of Mr. William Barnard. During its brief tenure of independence however, Adams built three ships for the Royal Navy, the first of which was H.M.S. Ambuscade, a name already associated with success due to the fame of her predecessor. The first vessel to bear that name was, in fact, a powerful 40-gun French frigate captured by H.M.S. Defiance in 1746 and assimilated into the Navy under her original name, a practice often used for enemy prizes. Sold out of the fleet in 1762, when the Seven Years' War came to an end, the next vessel to carry the name was one of the three 'Amazon' class 38-gun frigates ordered for the Navy in 1770 when a war with Spain [over the ownership of the Falklands Islands] seemed likely. Designed by Sir John Williams, the order for the second Ambuscade went to Adams' yard, in Grove Street, Deptford, and her keel was laid in April 1771. Launched on 17th September 1773 and completed on 1st October the same year, the threat of the Anglo-Spanish

War had by then subsided, with the result that the new frigate was not actually required for active duty until three years later.

First commissioned in January 1776, under Captain John Macartney, she was fitted out for sea at Chatham and sailed for North American Waters on 20th July the same year to spend two years engaged in operations resulting from the [American] War of Independence. Returning home for a refit in 1778, she was then re-commissioned under Captain Charles Phipps in April 1779 after which, in addition to taking part in the Relief of Guernsev (September 1779) and the much better known Relief of Gibraltar (October 1782), she captured no less than six French privateers in a number of separate engagements all in Home Waters. Paid off in 1783 when the Peace of Versailles ended the American War, she was later employed, mostly in the Mediterranean, until paid off again in September 1791 pending repairs. Following the outbreak of War with Revolutionary France, she was refitted for sea and re-commissioned under Captain George Duff, thereafter spending two years (1794-96) stationed in the Downs, followed by a further two years on the Jamaica Station where she took another French privateer. Back in the English Channel in 1798, she was captured by the French frigate La Bayonnaise off the Gironde on 14th December 1798 after a brutal fight in which she lost 10 men killed and 36 wounded. Eventually recaptured by none other than Lord Nelson in H.M.S. Victory on 28th May 1803, she then served in the Mediterranean for another five years until returning home in 1808 to be paid off prior to scrapping. Laid up for two years, she was finally broken up at Deptford in June 1810, ironically adjacent to the yard where she had been created almost thirty-five years before.

We would like to thank Michael Naxton, the author of the present entry, for his help in cataloguing this lot.







\*53

# GEORGE STUBBS, A.R.A.

(Liverpool 1724-1806 London)

Stallion and Mare

signed and dated 'Geo Stubbs pixit / 1769' (lower right) oil on canvas 39% x 50 in. (15.7 x 19.7 cm.)

£500,000-800,000

US\$640,000-1,000,000 €570,000-900,000

#### PROVENANCE:

(Probably) Willoughby Lacy (1749-1831), by 1776, and possibly sold by him in *circa* 1800. E.G. Cundall, from whom acquired by the following,

with Thos. Agnew & Sons., London, from whom acquired in 1922 by the following, Sir William Gervase Beckett, 1st Bt. (1866-1937), Kirkdale Manor, Nawton, and by descent to the following,

Sir Martyn Gervase Beckett, 2nd Bt. (1918-2001), Kirkdale Manor, Nawton; Christies, London, 17 July 1987, lot 26 (with incorrect provenance and exhibition history), where acquired in shares by the following,

with Ackermann, London, from whom acquired in 1989 by the present owner.

#### EXHIBITED:

(Probably) London, Society of Artists, 1769, no. 178, as 'A horse and mare'. London, Burlington Fine Arts Club, *An Exhibition of Sport in British Art*, 1934, no. 18, as 'Colonel Thomas Thornton's chestnut stallion, *Jupiter*, and a mare'. Leeds, Leeds City Art Gallery, *Masterpieces from the collections of Yorkshire and Durham*, 6-31 July 1936, no. 24, as 'Jupiter and a mare' and as dated '1789' (with some incorrect exhibition history).

Liverpool, Walker Art Gallery, *George Stubbs: 1724-1806*, 13 July- 25 August 1951, no. 48, as *'Jupiter* and Mare' (with some incorrect provenance, exhibition history and literature references).

London, Whitechapel Art Gallery, *George Stubbs*: 1724-1806, 27 February-7 April 1957, no. 27, as 'Jupiter and a Mare' (with some incorrect provenance and exhibition history). Richmond, VA, The Virginia Museum of Fine Arts, *Sport and the Horse*, 1 April-15 May 1960, no. 28 (with some incorrect provenance).

Cologne, Wallraff-Richartz Museum; Rome, Palazzo Venezia; Zurich, Kunsthaus; and Warsaw, National Museum, *Englische Malerei der grossen Zeit von Hogarth bis Turner,* 7 October 1966-19 March 1967, no. 51, as 'Jupiter and a mare'.

London, Royal Academy, *Bicentenary exhibition*, 14 December 1968-2 March 1969, as 'Jupiter and a Mare'.

Paris, Petit Palais, *La peinture romantique anglaise et les préraphaélites*, 21 January-9 April 1972, no. 254, as 'Jupiter with a mare'.

London, Tate Gallery; and New Haven, Yale Center for British Art, *George Stubbs 1724-1806*, 17 October 1984-7 April 1985, no. 93 (with some incorrect provenance, exhibition history and literature references).

#### LITERATUR

(Probably) H. Walpole, 'Notes by Horace Walpole, fourth Earl of Orford, on the Exhibitions of the Society of Artists and the Free Society of Artists, 1760-1791', H. Gatty, ed., *Walpole Society*, XXVII, 1938-9, p. 79.

B. Taylor, *Stubbs*, London, 1971, p. 29, fig. 6, as 'Jupiter and a Mare' (erroneously dated 1770)

C.-A. Parker, *Mr Stubbs The Horse Painter*, London, 1971, pp. 147 and 152, illustrated, as 'Jupiter and a Mare'.

C. Lennox Boyd, R. Dixon and T. Clayton, *George Stubbs: The Complete Engraved works*, Culham, 1989, pp. 156-159.

J. Egerton, George Stubbs, Painter, New Haven, 2007, p. 262, no. 91, illustrated.

#### ENGRAVED

(Probably) G.T. Stubbs, 20 September 1776. (Probably) G.T. Stubbs, 1 December 1776.





Dated 1769, this commanding portrayal of a stallion and mare was painted at the end of a remarkable decade for George Stubbs, in which he established himself as the most sought-after painter of horses in England. He had moved to London from Lincolnshire in 1758 or early 1759, where he soon caught the eye of the Duke of Richmond and the Marquess of Rockingham, who, along with Viscounts Torrington and Bolingbroke, Earl Spencer and Richard Grosvenor (later Earl Grosvenor), would become some of his most important patrons. The years following bore witness to the range and originality of his work: by the close of 1762, Stubbs had painted his magisterial *Grosvenor Hunt* (Private collection; J. Egerton, *op. cit.*, no. 29), several of his best pictures for Lord Rockingham, including the sublime *Whistlejacket* (London, National Gallery; *ibid.*, no. 34), as well as *Gimcrack on Newmarket Heath*, painted for Frederick, 2nd Viscount Bolingbroke *circa* 1765 (sold in These Rooms on 5 July 2011, lot 12).

During the 1760s, the artist also embarked on a series of compositions treating the subject of the Lion and Horse, which would occupy him for more than 30 years. Begun in 1762, the series represents the first attempt by an artist to portray the emotional states of horses, and should be understood within the context of a widespread growing awareness in the eighteenth century - spurred in no small part by the writings of William Gibson and later Henry Bracken - of the effects of maltreatment on 'brute animals' and their experience of pain and other sensations, which resulted in greater collective respect and sympathy for horses. Stallion and Mare exhibits the full force of Stubbs's understanding of his subjects; set against a dramatic backdrop, which owes much to the prevailing spirit of Romanticism, the stallion advances, mane and tail raised in a state of excitement, towards the mare. The theme was taken up by other renowned animal painters, such as William Shaw in his The Duke of Ancaster's bay stallion Blank led towards a Mare (New Haven, Yale Center for British Art; J. Egerton, British sporting and animal paintings, 1655-1867, London, 1978, no. 109, pl. 41), Sawrey Gilpin, whose several versions include Grey Arab and a Mare (Cambridge, Fitzwilliam Museum; B. Taylor, op. cit., fig. 7), and James Ward in his L'Amour de Cheval (London, Tate Britain; B. Taylor, op. cit., fig. 8). Henry Bernard Chalon revisited the subject in a series of lithographs published in 1827.

Another virtually identical autograph version of this picture exists on canvas of similar size and dated 1769 (see J. Egerton, op. cit., 2007, no. 92). That canvas only resurfaced in 1991 and the history of the two paintings has long been confused. The present canvas may be the work exhibited as A horse and mare at the Society of Artists in 1769 and referred to in Horace Walpole's annotated exhibition catalogue as 'very fine, tho the muscles exaggerated' (op. cit.). That picture was purchased by Willoughby Lacy, an actor and theatrical proprietor, who was the illegitimate son of James Lacy, David Garrick's partner in ownership at Drury Lane. Described by Cecil Price as 'a wildly extravagant but pleasant person', Willoughby inherited his share in the theatre on the death of his father in 1774, but was forced to mortgage it back to Garrick and sell his house in Isleworth as a result of his lavish spending (Letters of Richard Brinsley Sheridan, Oxford, 1996, I, p. 96, note 1). It is therefore likely that he was also compelled to sell his Stallion and Mare shortly after acquiring it. Willoughby's version of the composition was engraved in mezzotint by George Townley Stubbs in 1776 and subsequently republished in 1789 by John Harris with the inscription 'STALLION AND MARE / Engrav'd from an Original Picture of Mr Stubbs in the Collection of Willoughby Lacy Esgr:'. A version of the picture was recorded in the collection of Sir Walter Gilbey by 1885. Gilbey was a prosperous wine merchant and the author of the first serious study of Stubbs' oeuvre, published in 1898. Further confusion has arisen because Gilbey read the date on his picture as '1789' and mistakenly catalogued it as Portrait of Jupiter and Mare, apparently believing the stallion could be identified with Colonel Thornton's celebrated chestnut racehorse, Jupiter, who was not foaled until 1774; the title Jupiter and Mare was used for both versions until the comprehensive exhibition at the Tate and the Yale Center for British Art in 1984-1985. Gilbey's picture was sold in These Rooms in 1915 to Goslett for 10 guineas. It is certain that the present canvas was in the collection of E.G. Cundall, from whose collection it passed in an unbroken line of provenance to the present owner. It is worth noting that the presence of a date was listed only once while the Stallion and Mare was in the Beckett collection, during the 1936 Leeds exhibition when it was incorrectly listed as '1789'. However, following cleaning at the beginning of this century, the date '1769' has become visible.





# THE FOLLOWING LOTS TO BE INCLUDED IN

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London, 4 July 2019

VIEWING

29 June - 3 July 2019 8 King Street London SW1Y 6QT

# DAVID TENIERS, THE YOUNGER

(Antwerp 1610-1690 Brussels)

Le déjeuner au jambon

signed and dated 'DAVID TENIERS  $\cdot$  FEC  $\cdot$  / Ano 1648' (lower left), and dated '1648' (upper centre, on the drawing) oil on copper 25 x 33% in. (63.5 x 85.3 cm.)

£800,000-1,200,000

US\$1,100,000-1,500,000 €910,000-1,400,000

#### PROVENANCE:

Prince Philippe François de Rubempré (1669-1742), Brussels; his sale (†), P. de Bast, Brussels, 11 April 1765, lot 47 (2,600 florins to the following),

Pierre François Bazan (1723-1797); Joullain and Boileau, Paris, 1 July 1765 (=1st day), lot 2, when acquired by the following,

Pierre Paul Louis Randon de Boisset (1708-1776); Paris; his sale (†), Pierre Rémy et Claude-François Julliot, Paris, 27 February 1777, lot 60 (19,999 francs to Lebrun). François-Antoine Robit (1752-1815), Paris; his sale (†), Paillet Delaroche, Paris, 11 May 1801, lot 171, erroneously catalogued as on panel (17,000 francs to Desmarais). Charles Ferdinand d'Artois, duc de Berry (1778-1820), Galerie du Palais de l'Elysée, and by inheritance to his wife,

Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870); Charles Paillet, Hôtel Galliffet, Paris, 4 April 1837 (=1st day), lot 8 (24,500 francs to the following), Prince Anatoly Nikolaievich Demidoff (1813-1870), Galerie de San Donato, Florence; his sale, Hôtel Drouot, Paris, 18 April 1868, lot 16 (77,000 francs to the following), Baron Florentin-Achille Seillière (1813-1873), Paris.

Mary Drey, Munich, before 1938;

Stored with Julius Böhler, Munich;

Given to the 'Staatskommissar die Betreuung der Juden', Munich, by the above, February 1946;

Transferred to the Central Collecting Point, Munich, November 1946; Returned to Mary Drey, Chicago, June 1948. Rothschild Collection, by 1963.

#### EXHIBITED:

Paris, Musée Carnevalet, Exposition des Chefs d'Oeuvres des Collections Parisiennes, November-December 1950, no. 78.

#### LITERATURE:

J. Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters, London, 1831, III, p. 314, no. 197, with left and right inverted in description.

D. Cooper, ed., Les Grandes Collections Privées, Paris, 1963, p. 170, illustrated.



Teniers' brilliantly observed Déjeuner au jambon was painted in 1648, shortly after the artist had entered the service of Archduke Leopold William, Governor of the Southern Netherlands. It is executed on an impressively large copper plate, allowing for a high degree of finish, and is an excellent example of the tavern genre that Teniers developed during the 1630s, in which he quickly excelled. The painting has exceptional provenance, having been in some of the most important European collections of the eighteenth and nineteenth centuries, frequently being singled out by collectors and connoisseurs as a masterpiece by the artist. It was described by John Smith, in his Catalogue Raisonné, as 'an example of the highest excellence in the several qualities for which the works of Teniers are so much esteemed' (op. cit.). The painting showcases Teniers' mastery of composition, his remarkable ability to capture a wide variety of characters and expressions in his figures, and his skill at rendering still life details. The artist was clearly pleased with the work, having included a self-portrait and the painting's execution date on the feigned print tacked to the wall in the centre as well as signing and dating the work at lower left.

Teniers' early tavern scenes were strongly inspired by the pioneering example of his slightly older contemporary Adriaen Brouwer (1605-1638). Brouwer was working in Antwerp by 1631-2 and his rustic scenes of peasants and working-class figures engaged in riotous merry making, gambling and excess rapidly became popular and influential in the city. Initially, Teniers followed Brouwer's example closely, using exaggerated caricatures, a limited palette and subdued light effects. However, by the late 1630s he had begun to adopt more naturalistic figure types, and to move away from the latter's smoky, monochromatic tonality in favour of a clearer, more silvery atmosphere. By the mid-1640s, when this painting was executed, Teniers' compositions were more sophisticated, his execution was more refined, and his patrons increasingly prestigious, most notable amongst them being Archduke Leopold William, to whom he became official court painter in 1650.

Teniers has cleverly divided the composition of this painting in two by employing an 'L' shape design to create a shallower space in the left foreground, where figures are gathered around the eponymous supper of ham, and a deeper space to the right, where figures can be seen dancing and merry making in the background. While Brouwer had painted tavern scenes with his figures similarly divided into groups between the foreground and the background, as in his Interior of a Tavern (London, Dulwich Picture Gallery), Teniers' composition is more complex. incorporating many more figures, and the separation of the two spaces is more clearly defined. Furthermore, Teniers' use of an 'L' shape design has enabled him to combine two distinct subjects - a peasant gathering and a scene of revelry and dancing. The former evolved from Brouwer and the latter inspired by the work of Pieter Bruegel the Elder and his son, Pieter Brueghel the Younger. Other works which combine these two subjects in this way include a panel, also dated 1648, now in the Staatliche Kunsthalle, Karlsruhe. In a slightly earlier panel, painted in 1645, these subjects are reversed, with the dancing figures brought into the foreground and the more subdued dinners pushed into the background (Munich, Alte Pinakothek).

As Teniers' treatment of tavern scenes and rural, peasant life became more refined, he began to pay more attention to the still life elements in his work, as exemplified by the beautifully rendered collection of copper pans, terracotta vessels and utensils in the right foreground in this work. This seemingly random collection of ordinary objects is painted with such care and skill that it commands the viewer's attention as a standalone still life. This attention to such details is evident in a number of Teniers' paintings from the mid-to late-1640s, for instance his *Kitchen Interior* of 1644 in the Mauritshuis, The Hague (fig. 1). The quality of the still life detail is heightened by Teniers' use of a copper plate, which enabled the extremely refined level of finish. The use of copper panels had been popularised in Flanders by the artist's father-in-law, Jan Breughel the Elder, following his return to Antwerp from Italy. Teniers used this support in around a quarter of his paintings.



Fig. 1 David Teniers II, Kitchen Interior, 1644 @ Mauritshuis, The Hague





Fig. 2 François-Pascal-Simon Gérard, Portrait of Charles-Ferdinand d'Artois, duc de Berry (1778-1820), 1820 (detail) © Château de Versailles/ Bridgeman Images



Fig. 3 Sir Thomas Lawrence, Portrait of Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870), c. 1825 © Château de Versailles / Bridgeman Images

#### Note on the Provenance:

The earliest record of this painting is its sale in 1765 from the collection of the Belgian nobleman, Prince Philippe François de Rubempré (1669-1742), when it was acquired, with a group of other pictures, by the Parisian engraver Pierre François Bazan (1723-1797). This group of works was taken by Bazan to Paris where they were auctioned in the same year. At the second 1765 sale, Teniers' *Le déjeuner au jambon* was acquired by the financier and collector, Pierre Paul Louis Randon de Boisset (1708-1776). Following the latter's death in 1776, the painting was acquired by François-Antoine Robit (1752-1815), in whose collection it remained until his death, when it was offered for sale in his posthumous collection sale in 1801.

The picture was later acquired by Charles Ferdinand d'Artois, duc de Berry (1778-1820) (fig. 2), the eldest son of the future Charles X of France. The duke, along with his wife, Marie-Caroline de Bourbon-Sicile (1798-1870) (fig. 3), whom he had married in 1816, was one of the most avid collectors of Netherlandish art in Restoration France (D.A. Spieth, Revolutionary Paris and the Market for Netherlandish Art, Leiden and Boston, 2017, p. 91). His most fervent period of activity as a buyer occurred following his return to France from exile in Britain, in 1814, when he began to amass his impressive collections at the Elysée Palace in Paris (fig. 4). The duke's interest in Dutch and Flemish painting was not unusual during this period. Indeed, eighteenth-century French collectors had avidly sought to own such works of art and it appears that the duke's focused collecting habits upon his return to France not only expressed his own personal taste for such pictures but also constituted something of a deliberate return to pre-Revolutionary tastes and collecting habits. At the height of his collecting, however, the duke was assassinated as he left the Paris opera house by the Bonapartist anti-monarchist Louis Pierre Louvel (1783-1820) on 13 February 1820. The duke's collection passed to his wife, a passionate supporter of her husband's position in the political world of Restoration France.

Following the forced abdication of her father-in-law, Charles X, in the July Revolution of 1830, Marie-Caroline actively worked to secure the French throne for her son, Henri d'Artois, Count of Chambord (1820-1883), declaring from her exiled home in Edinburgh that he was the rightful king and she his regent. The dowager duchess returned to France in April 1832, landing at Marseille and travelling to the Vendée and Brittany, where she led a brief uprising against Louis-Philippe, who had been crowned King of the French in 1830. Her followers, however, were quickly defeated and Marie-Caroline was imprisoned at the Château de Blaye.



Fig. 4 V.A. Malt-Brown, Palais de l'Élysée, Paris, from La France illustrée: geographie, histoire, administration statistique, 1884, engraving © Bridgeman Images



Fig. 5 Karl Brulloff, Count Anatole Nikolaievich Demidov, 1st Prince of San Donato (1813-1870), 1831 © Palazzo Pitti, Florence / Alamy



Fig. 6 Fortune de Fournier, The Hall of Villa Demidoff at San Donato, 1841 © Palazzo Pitti, Florence / Mondadori Portfolio/Electa/Marco Rabatti e Serge Domingie / Bridgeman Images

During her incarceration, she remarried conte Ettore Carlo Lucchesi Palli (1806-1864) losing her the sympathies of Bourbon Loyalists in France. In 1833, she was released from prison and settled with her husband in Sicily. The collections which had been amassed by Marie-Caroline and her first husband were offered for sale at Paris in April 1837. Held over three days, this sale gives some impression of the remarkable quality and quantity of paintings owned by the duc and duchesse de Berry. In addition to the present work, it comprised other highly important seventeenth century Netherlandish paintings, including Isaac van Ostade's Travellers outside an inn (The Hague, Mauritshuis), Gerard ter Borch's Curiosity (New York, Metropolitan Museum of Art), Jacob van Ruisdael's The Great Oak (Los Angeles, J.P. Getty Museum) and Nicolaes Berchem's Southern Harbour Scene (London, Wallace Collection), as well as other works by Jan Steen, Jan van Huyum, Gabriël Metsu and Aelbert Cuyp. Teniers' Déjeuner au jambon was described at length in the auction catalogue, which stated that at the time of its sale from the collection of M. Robit, 'unanimous applause greeted the buyer of The Ham Dinner and [Jacques-Louis] David, great admirer of beauty in all forms, wanted to be the first to congratulate him for fixing in the capital [Paris] one of the worthy works of the author [Teniers], which amounts, he said, to the sublime in the perfect opposition of ancient statues'.

The picture was acquired from the de Berry sale by an equally distinguished collector, Anatole Demidoff (Anatoly Demidov), Prince of San Donato (1813-1870) (fig. 5) who had, in 1828, inherited on the death of his father, Count Nikolai Nikitich Demidov (1773-1828), the majority of

an impressive fortune, which had been made in the iron and munitions industries. His father had been a significant collector in his own right and had begun work on the construction of a large residence, the Villa San Donato, near Florence in 1827. Anatole continued work at the palace and the Palladian building later became the home of his collection, which filled fourteen rooms of the complex (fig. 6). In 1840, Anatole Demidoff married Princess Mathilde Bonaparte (1820-1904), daughter of Napoleon's brother and later a celebrated patron of writers in France, who herself already owned an impressive collection of paintings, including Jacopo Pontormo's Halberdier (Los Angeles, J.P. Getty Museum). The couple separated after only six years of marriage. Demidoff's tastes were wide-ranging, encompassing the decorative arts as well as paintings of every school and genre, he was even an active patron of contemporary French painting, notably of Paul Delaroche from whom he acquired the famous Execution of Lady Jane Grey in 1834 (London, National Gallery). The main portion of the Dutch and Flemish paintings in the Demidoff collection were purchased, along with Teniers' Déjeuner au jambon, at the de Berry sale in 1837, but Demidoff continued to collect the work of other great Old Masters, including Titian, Ribera and Velazquez. His collection was eventually auctioned at major sales in Paris in 1868 and in 1870. Teniers' Déjeuner au jambon, described as 'a beautiful picture, celebrated with just reason for its qualities of the first order', was included in the earlier of these two auctions, among a group of twenty-three of the Prince's best Dutch and Flemish pictures. It was purchased for the substantial sum of 77,000 francs by the financer and railway magnate, baron Florentin-Achille Seillière (1813-1873).

# JEAN-HONORÉ FRAGONARD (Grasse 1732-1806 Paris)

Dans les Blés

oil on canvas 13 x 18 in. (33 x 45.7 cm.)

£700,000-1,000,000

US\$890,000-1,300,000 €800,000-1,100,000

#### PROVENANCE:

(Probably) Benoit-Joseph Marsollier des Vivetières (1750-1817), Paris, and by inheritance to the following, Charles Augustin Bassompierre, called Sewrin (1771-1853), Paris (according to an inscription on the reverse). Georges Bourgarel (1857-1922), Toulon and Paris. Rothschild Collection by 1907.

Paris, Galerie Georges Petit, Chardin et Fragonard, June-July 1907, no. 134. Zurich, Kunsthaus, Schönheit des XVIII. Jahrhunderts, 1955, no. 97.

A. Cottin Notaire, Inventaire après le Décès et legs de Monsieur le Baron Gustave de Rothschild, 26 April - 10 June 1912, château de Laversine, as 'Fragonard (attribué à) Dans les blés 150 francs'.

- G. Grappe, H. Fragonard: peintre de l'amour au XVIII. siècle, Paris, 1913, I, p. 32; II, p. 24.
- L. Réau, Fragonard, sa vie et son œuvre, Brussels, 1956, p. 160.
- G. Wildenstein, The Paintings of Fragonard, London, 1960, p. 201, no. 40, illustrated.
- G. Mandel, L'opera completa di Fragonard, Milan, 1972, p. 87, no. 41.
- J.-P. Cuzin, *Jean-Honoré Fragonard*, Fribourg, 1987, p. 290, no. 162, illustrated.
- P. Rosenberg, Tout L'œuvre peint de Fragonard, Paris, 1979, no. 268.





As the creator of some of the most memorable erotic imagery of the eighteenth century, Fragonard was long suspected of practicing a personal libertinage to match his most licentious paintings. But no hint of scandal attached to his name in his lifetime, and Bachaumont's famous barb that Fragonard 'was content to distinguish himself in the boudoirs and dressing rooms' of Paris addressed not the artist's morals, but his decision to work for lucrative private commissions rather than contribute to the biennial Salon.

Dans les Blés ('in the Cornfield') is precisely the sort of boudoir picture to which Bachaumont referred: a dynamically designed, brilliantly coloured, masterfully painted confection made for the private market, which the artist conceived and executed with unrivalled energy, originality and bravura. It was this panache that Bachaumont regretted was missing from the ponderous history paintings that dominated the Salon, and the critic could hardly forgive Fragonard for turning his genius away from 'official' painting and devoting it instead to what he regarded as 'bonbons' for rich connoisseurs. In fact, it was in such paintings that Fragonard found his true calling. While his few, early history paintings - Psyche showing her sisters Cupid's presents (c. 1753; London, The National Gallery) and the monumental Coresus and Callirhoe (Salon of 1765; Paris, Louvre) - surpass anything produced by his contemporaries in the Academy. It is Fragonard's intimate, small-scale 'boudoir' pictures that are his most original and lasting contribution to the history of art and culture. In cabinet pictures such as Dans les Blés, The Swing (fig. 1; 1767; London, Wallace Collection), Useless Resistance (c. 1775; Stockholm, Nationalmuseum), 'La Gimblette' (fig. 2; c. 1769; Munich, Alte Pinakothek), and The New Model (c. 1778; Paris, Musée Jacquemart-André), Fragonard almost single-handedly created the imagery through which we understand the sensual, libertine world of aristocratic Paris in the final years of the Ancien Régime; in this, his only equals are Mozart in opera, Beaumarchais in theatre and Cholderlos de Laclos in literature.



Fig. 1 Jean-Honoré Fragonard, *The Swing*, c. 1767 © The Wallace Collection, London / Bridgeman Images



Fig. 2 Jean-Honoré Fragonard, *La Gimblette*, c. 1769 © Alte Pinakothek, Munich / BPK

Although Dans les Blés appears in every comprehensive study of Fragonard's paintings since Georges Grappe's seminal study of the artist was published in 1913, it has only rarely been on public view (last in 1955) and has never been reproduced in colour, remaining, as a result, little-known and somewhat under-appreciated. In fact, it is a masterpiece of the artist's full maturity and one of the greatest and most richly conceived paintings of the late Rococo period in French art. Set in the midst of a field of sun-dappled shafts of corn, Fragonard depicts a mischievous country boy and a pretty shepherdess tussling on the ground in the first stages of a secret amorous encounter. The girl smiles up at her eager swain, pulling a blue-ribboned straw hat off his head with a bold swing of her arm, her creamy breasts peeking out above a tight corset, as she lifts her salmon-pink silk dress up over her thighs. Her head rests upon her young lover's left leg as he enthusiastically gazes upon her beauty from behind her. Her dramatic rightward swing finds a visual counterpoint in the left-moving reach of his arm, and the two figures seem to almost shoot past each other in a remarkably dynamic, contrapuntal design. So ardent seems their passion, and so guick their movements, that they have knocked over the basket of flowers she had been gathering, and even the towering shafts of corn appear to tremble and sway at the couple's fervent propulsion.

The central image of the playfully wrestling couple was a favourite of Fragonard's throughout the 1770s, and it reappears in several of his most successful boudoir paintings, notably in the various versions of *The Useless Resistance* (the finest of which are in Stockholm, Nationalmuseum, fig. 3; and San Francisco, The Fine Arts Museums). In one, a young couple in bed are entwined in an embrace while the smiling girl feigns to push her lover away from her; in the other, a young woman playfully pummels a boy, hidden in the sheets, with a bed pillow; in neither case is her resistance especially convincing. Indeed, a hearty and equal embrace of sexual delight in both the male and female participants characterises most of Fragonard's erotic scenes. On



Fig. 3 Jean-Honoré Fragonard, The Useless Resistance, c. 1775 © National Museum, Stockholm.



Fig. 4 Rembrandt van Rijn, *The Monk in the Cornfield*, c. 1646, etching and drypoint on paper © The Morgan Library and Museum, New York

but a single occasion does Fragonard depict the darker undercurrent of sensual desire: in the famous masterpiece of c. 1778, 'Le Verrou' (or The Bolt) in the Louvre, a muscular seducer dressed in nothing but his undergarments slips closed a bolt to lock the bedroom door as a terrified and despairing woman hopelessly struggles to resist his violent advances. Aside from this exceptional work, Fragonard's vision of sexual engagement is altogether mutual, in which men and women explore each other's bodies, giving and receiving pleasure in equal measure, with common enthusiasm and unity of purpose. It is an appealingly modern vision of physical love between equals, and it endows many of Fragonard's bedroom scenes with a sexual candour that is still refreshing, more than two centuries later.

It is the frankness, honesty, and *joie de vivre* of Fragonard's depiction of his young lovers in *Dans les Blés* that lifts it above the smutty innuendo that informs the erotic works of Fragonard's lesser contemporaries such as Lavrience, Mallet and Baudouin. It is also the unparalleled mastery of Fragonard's painting technique, unequalled by any other French painter of his era, which elevates this and other boudoir scenes into the realm of high art. The shimmering palette of opalescent whites, rosy pinks, sky blues and straw yellows; the ingenuity of Fragonard's dynamic composition; the warm, enveloping lighting so reminiscent of Rembrandt; and the virtuoso brushwork that could easily be mistaken for that of Manet or Morisot a century before the Impressionist movement was founded, all place *Dans les Blés* on a level of artistic achievement that precludes even the slightest suggestion of vulgarity.

Fragonard was a great student of the Old Masters, and in *Dans les Blés* he looked back a century to one of the works of his favourite artists, Rembrandt, not only for its striking effects of light, but for inspiration with his composition. A rare etching of 1646 by Rembrandt, *The Monk in the Cornfield* (fig. 4; New York, The Morgan Library and Museum), depicts a monk wearing the habit of a Trappist while fornicating with a woman in the protection of a cornfield; Rembrandt's conception of

the high field with its bending, enclosing shafts of corn clearly provided Fragonard with the central idea for his painting. It is interesting to note that Fragonard's work is far more joyous and tender than the great Dutch master's tiny but brutal print.

The present painting is undated, and Georges Wildenstein believed it to be among the artist's earliest independent works, dating it to c. 1748-1752. However, more recent authorities have tended to place it in a considerably more mature phase of his career, with Jean-Pierre Cuzin dating the painting to 1770, and Pierre Rosenberg giving it a slightly wider berth, c. 1770-1773. This later dating is more convincing on stylistic grounds, as the handling of the draperies in *Dans les Blés* is strikingly reminiscent of the manner in which Fragonard rendered the silks and ribbons in the double-portrait known as *The Two Sisters* (Metropolitan Museum of Art, New York), which is known to have been painted around 1770. Furthermore, the drapery, the eccentrically glowing light effects, and the refined handling of foliage in Fragonard's famous cabinet picture of 1773-1774, *The Good Mother* (Private collection, San Francisco) is very closely related to the execution of the similar elements in *Dans les Blés*.

According to Grappe, the present painting was found in the onetime home of Benoît-Joseph Marsollier, known as Marsollier des Vivetières (1750-1817), the renowned poet, playwright and librettist who is best remembered for having written the one-act drama *Nina*, ou la Folle par Amour, with music by Nicolas Dalayrac, which premiered on 15 May 1786 at the Salle Favart in Paris and remained steadily in the repertoire throughout the nineteenth century. There is scant evidence to support the notion that the painting was made for Marsollier, and most later commentators have dismissed the tradition, perhaps too casually. Certainly, the earthy wit and theatrical flourish of *Dans les Blés* would have appealed to an artist who made his name working in the Opéra-Comique. However, the painting's subsequent history is more securely documented, as it entered the celebrated collections of the Rothschild family.

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a 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. to neip you evaluate the conduction of a for Conductor lepois are provided free of charge as a convenience to our buyers and are for guidance only. They ofter 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

#### 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance Estimates are based on the condition, rarriy, 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 WITHDRAWAI

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

#### 7 IFWELLERY

/ 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.

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.

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

o WALCHES & 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

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

#### NEW RIDDERS

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

(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 RIDDERS

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

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

#### 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 (b) As agent for an undisclosed principal; if you are piotoing 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, 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 RIDDING 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

(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

(b)Internet Bids on Christle's LIVE™ For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/ buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.

You can find a Written Bid Form at the back of our catalogues, at any 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 CONDUCTING THE SALE

#### 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.

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 hid-

(a) retuse 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**:

(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 related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

#### 4 RIDDING

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

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.

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 SIICCESSEIII BIDS

O SUCCESSFUE 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 waterful bidder. Wurtill increase in inside on the the sectional bidder with the section of the contract of the self-results of the section of the last bit. In its Mearis a contract, for sain last obeen formed between the self-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 £225,000,
20% on that part of the hammer price over £225,000 and up to and
including £3,000,000, and 13,5% of that part of the hammer price
above £3,000,000. VAT will be added to the buyer's premium and is
payable by you. The VAT may not be shown separately on our invoice
because of tax laws. You may be eligible to have a VAT refund in certain
circumstances if the lot is exported. Please see the "VAT refunds: what
can I reclaim?" section of 'VAT Symbols and Explanation' for further
information.

2 TAXES

The successful bidder is responsible for all 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. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

price. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the VAT Symbols and Explanation's section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 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  $\lambda$  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.

seller's benair.
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.

#### F WARRANTIES

#### 1 SELLER'S WARRANTIES

1 SELLER'S WARKANIES
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 setting the set permission.

restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph Fl(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. by law, are excluded

#### 2 OUR AUTHENTICITY WARRANTY

2 OUR AU HEMICITY 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 give notice to 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

(a) It will be honoured for claims notified within a period of five years

(a) It will be honoured for claims notified within 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 apply to any inturi UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a (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 bt in the 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 hefore birding. before bidding.

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

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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any

such claim; (iii) 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.

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;

defects not affecting completeness of the fext of illustration, (iii) 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; books which are described in the catalogue as sold not subject to

(vi) defects stated in any **condition** report or announced at the to (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

South East Asian Modern and Contemporary Art and Chinese

(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.

#### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable antimoney laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes; (iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

#### F PAYMENT

# HOW TO PAY

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

(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

(Myary duties, goods, Saites, use, compensating or service ax or WAT.)
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

(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 we accept most major desurt cards subject to denaminations. To 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.

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

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions). (iv) Banker's draft

ту/вапкет s αтаπ 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

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, SWIY 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

(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;

(ii) we can pay the celler an appropriate to the payed to proceeds payed to in the sale.

(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 ue you for such amounts;

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

(x) 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.

uansaction. (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

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 VOIL OWE US

#### G. COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/ storage

(ii) move the **lot** to another Christie's location or an affiliate or third party (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
(iii) sell the lot in any commercially reasonable way we think appropriate.
(d) The Storage Conditions which can be found at www.christies.com/

storage will apply

#### H TRANSPORT AND SHIPPING

#### TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING
We will enclose a transport and shipping arrangements. However, 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. or nealect

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. We will not be obliged to cancel your purchase and refund the purchase price if your fot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy 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 any lot you purchase.

export or import of any lot you purchase. (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.

To more information, please contact Christie's Art Transport Department on +44 (D)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

cnristes.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, ivery, tortioseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Frazilian 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 the 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

#### (c) US import ban on African elephant ivory

to us import oan on Arrican 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 increuse scientific testing as a law increase. which confirms that the material is not African elephant vory. 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 nurbase price. 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: carpets, 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 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

(e) Gold
Gold fless 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 (a) Watches

(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 V 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**.

#### 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 given, by us of our persentances of employees, adout any not other and 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 selleting the become present and the selleting th relation to those warranties.

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, rartly, 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. paragraph

paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE<sup>IN</sup>, 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.

#### I OTHER TERMS

## OUR ABILITY TO CANCEL

1 OUR ABILLITY TO CANCEL
In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our renutation

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

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

Tour 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 notice at <a href="https://www.christies.com/about-us/contact/">www.christies.com/about-us/contact/</a>

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

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 relatance to proceedings brought by someone less and this dispute could be joined. to proceedings brought by someone eise and rist dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

#### 10 REPORTING ON WWW.CHRISTIES.COM

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

auctioneer: the individual auctioneer and/or Christie's.

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

(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

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.

condition: the pnysical 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

to the number of the data action for two or more items to be differed 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.

provenience: the ownersnip 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.

DPPER 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

#### IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	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 <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> .  VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address:  If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).  If you register to bid with an address within the EU or UK (as applicable above) 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

#### VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible		
UK VAT registered buyer	No symbol and $lpha$	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.		
	$\star$ and $\Omega$	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.		
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)		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.		
	t	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.		
	$\star$ and $\Omega$	The VAT amount on the hammer price 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 or Non-WAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .		
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.		
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> 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.		
	$\star$ and $\Omega$	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.		

- 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. To receive a refund of VAT amounts/Import VAT (as
- applicable) a non-EU or EU buyer (as applicable) must: (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames
- of: 30 days via a 'controlled export' for \* and  $\Omega$  lots. All other lots must be exported within three months of collection.
- 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 Iot had been sold with a + symbol) instead of under the Margin Scheme the Iot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3 months from the date of sale. You should take professional advice if you are unsure how this may affect you.
- 7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies. com
- Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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.

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.

?, \*,  $\Omega$ ,  $\alpha$ , #, ‡

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

#### 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  $\Delta$  next to its **lot** number. 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.

#### **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.

## 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol  $^{\circ} \bullet$ .

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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.

#### Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol o. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

#### 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 ..."

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23/04/19

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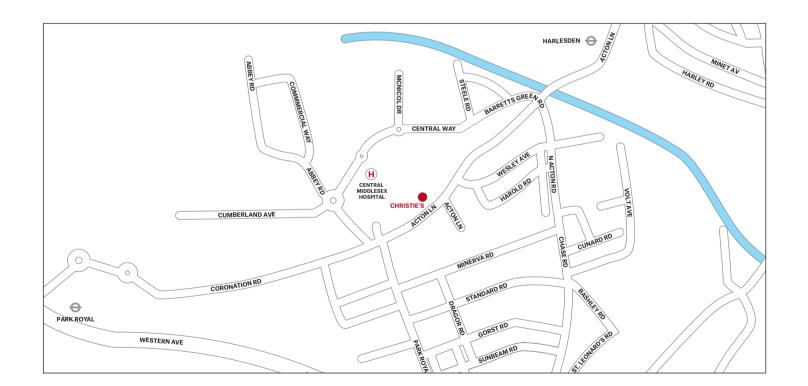
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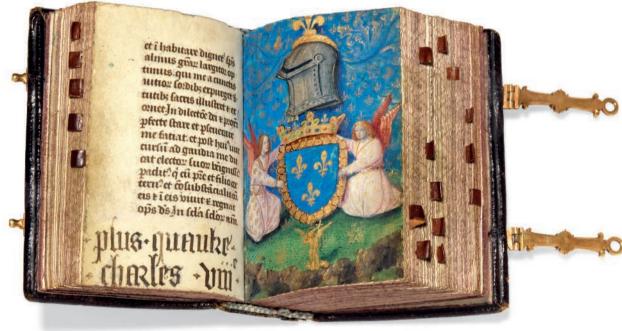
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15/08/18





THE 'TRES PETITES HEURES' OF CHARLES VIII OF FRANCE, in Latin and French, illuminated manuscript on vellum [Paris, 1490s]

An exquisite prayerbook bearing the arms and device of Charles VIII, King of France,
and illuminated by the Master of the Chronique Scandaleuse.

The miniatures, in exquisite condition, are painted in rich colours highlighted
with liquid gold within fictive jeweled or sculptural frames against marbled grounds.
£300,000-500,000

# **VALUABLE BOOKS AND MANUSCRIPTS**

London, 10 July 2019

# VIEWING

6-9 July 2019 8 King Street London SW1Y 6QT

#### CONTACT

Sophie Hopkins shopkins@christies.com +44 (0)20 7752 3144





BARTOLOMEO CINCANI, IL MONTAGNA (CIRCA 1450-1523) A woman standing on a grassy knoll, holding a fruit point of the brush and grey wash, pen and brown ink heightened with white, on blue paper 13% x 8% in. (33.8 x 22.5 cm) £1,000,000-1,500,000

# **OLD MASTER AND BRITISH DRAWINGS AND WATERCOLOURS**

INCLUDING WORKS FROM THE COLLECTION OF JEAN BONNA

London, 2 July 2019

# VIEWING

29 June-2 July 8 King Street London SW1Y 6QT

## CONTACT

Stijn Alsteens +33 1 40 76 83 59

# CONTACT

Jonathan den Otter salsteens@christies.com jdenotter@christies.com +44 (0)207 389 2736



SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

The Bramham Moor Hounds at Weeton Whin signed 'A.J. Munnings.' (lower right) oil on canvas

41% x 57 in. (106.1 x 144.8 cm.)
£1,500,000-2,000,000

# VICTORIAN, PRE-RAPHAELITE AND BRITISH IMPRESSIONIST SALE

London, 11 July 2019

VIEWING

6-10 July 2019 8 King Street London SW1Y 6QT

CONTACT

Sarah Reynolds sareynolds@christies.com +44 (0)20 7752 3284



MARK TANSEY (B. 1949) Study for Forward Retreat oil on canvas 42 1/8 x 54 1/8 in. (107 x 137.4cm.) Painted in 1986

# POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 25 June 2019

# VIEWING

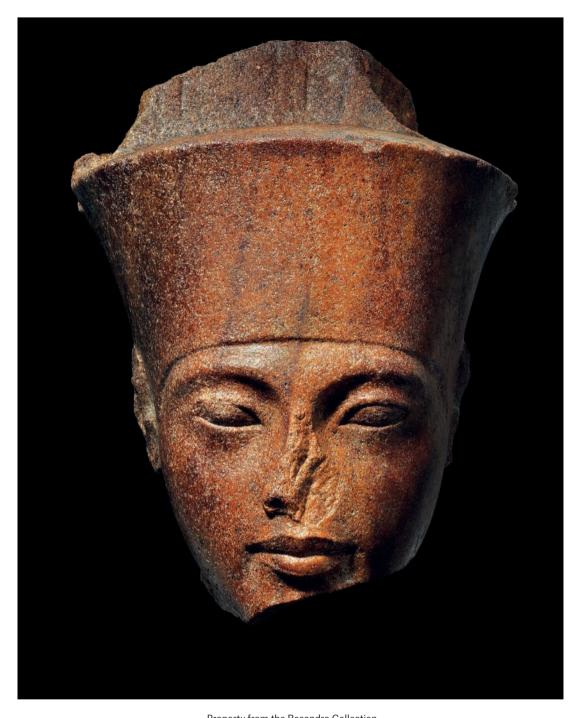
21-25 June 2019 8 King Street London SW1Y 6QT

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Katharine Arnold karnold@christies.com +44 (0)20 7389 2024

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Property from the Resandro Collection
An Egyptian brown quartzite head of the god Amen
with the features of the Pharaoh Tutankhamen
New Kingdom, 18th Dynasty, Reign of Tutankhamen, *circa* 1333-1323 B.C.
11½ in. (28.5 cm.) high

# THE EXCEPTIONAL SALE

London, 4 July 2019

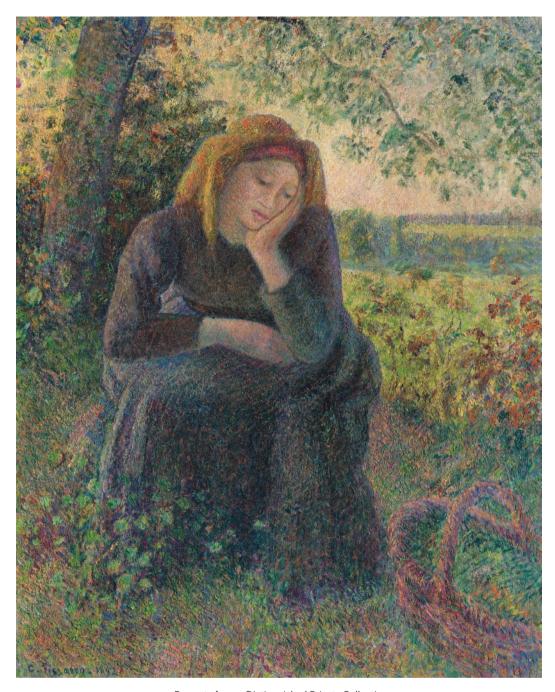
# VIEWING

29 June - 4 July 2019 8 King Street London SW1Y 6QT

## CONTACT

Laetitia Delaloye Idelaloye@christies.com +44 (0)20 7752 3018





Property from a Distinguished Private Collection CAMILLE PISSARRO (1830-1903) Paysanne rêveuse assise, soleil couchant signed and dated 'C. Pissarro. 1892' (lower left) 31% x 25% in. (81 x 65 cm.) Painted in 1891-1892 £1,500,000 - 2,000,000

# **IMPRESSIONIST & MODERN ART EVENING SALE**

London, 18 June 2019

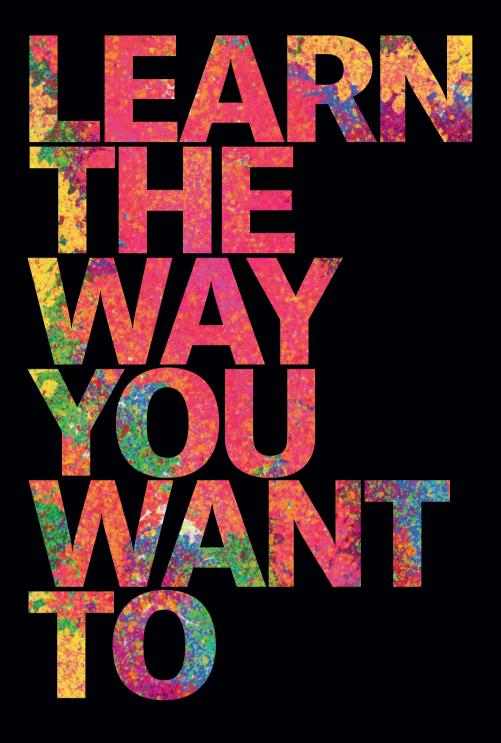
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14-18 June 2019 8 King Street London SW1Y 6QT

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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)

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- maximum bid I have indicated for each lot.

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