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LONDON TUESDAY 3 DECEMBER 2019

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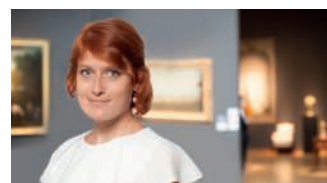
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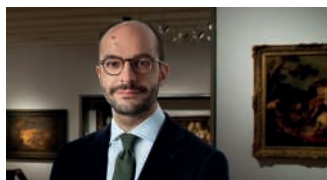


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1

FOLLOWER OF ROGIER VAN DER WEYDEN

The Virgin and Child

oil on panel, in an integral frame, arched top
15¼ x 11⅞ in. (38.7 x 30.3 cm.)
with inventory number '219' (lower centre)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

In the family of the present owner since the 19th Century.

LITERATURE:

G. Cardente, *Les Primitifs Flamands: Collections d'Italie. I. Sicile*, Brussels, 1968, pp. 20-21, no. 11, pl. V, as 'School of Bruges'.

The model for this *Virgin and Child* can be traced to Rogier van der Weyden's *Saint Luke Drawing the Virgin* (Boston, Museum of Fine Arts), painted in *circa* 1435–40, which was the direct source for a large number of half-length devotional diptychs produced by the master's followers. The motif of the Virgin feeding the Christ Child became rapidly established as a popular devotional image and was reproduced in several versions by the master's workshop and by his followers. The same composition, for example, can be seen in the *Diptych of Jean Gros* (Tournai, Musée des Beaux-Arts; and Chicago, Art Institute of Chicago), painted in van der Weyden's workshop in the early 1460s.

The adoption of the iconography became widespread throughout the Netherlands and was especially popular in Bruges, where the cult of the

Virgin was particularly strong and where significant relics of the Virgin's hair and milk were venerated at the Sint-Donaaskerk. This painting compares closely with works made in the city by artists like the Master of the Legend of Saint Ursula, who painted a similarly arched panel with a gilded background in the last quarter of the fifteenth century (New York, Metropolitan Museum of Art). Dendrochronological examination of the present single-piece oak panel indicates a dating between *circa* 1489 and 1521 (report by Ian Tyers, dated October 2019, available upon request), suggesting that the artist was a part of this artistic milieu. The intimate scale of this work means that it was almost certainly designed for private devotional use, with the integral frame displaying obvious signs on both sides of old attachments for wing panels, indicating that it would originally have been part of a small triptych.



ATTRIBUTED TO AMBROSIOUS BENSON (?Lombardy c. 1495-1550 Bruges)

Elegant Company with musicians seated at a table in a landscape

oil on panel
36¾ x 51 in. (93.4 x 129.6 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

M. [?] Dansette, Brussels.
Count Ivan du Monceau de Bergendal (1915-1984), Brussels.
Anonymous sale [The Property of a European Lady of Title]; Christie's, London,
7 December 2011, lot 102, when acquired by the present owner.

LITERATURE:

G. Marlier, 'Zwei verschollene Gemälde von Ambrosius Benson', *Die Weltkunst*, XXXVI,
1 January 1966, p. 15.

Benson's *Concert* genres, with their flute and lute players, frolicking couples and wealth of still-life details, were clearly popular: Marlier records no less than ten different *Concerts après le repas* (see *Ambrosius Benson et la peinture à Bruges au temps de Charles-Quint*, Damme, 1957, pp. 313-15, nos. 114-123, pls. LX.-LXIV.). This composition, which was published by Marlier in 1966, includes many of these characteristic elements and relates most closely in its arrangement of figures to Benson's *Concert* in the Kunstmuseum, Basel (Marlier, *op. cit.*, 1957, p. 313, no. 114, pl. LXI), the main difference being the amorous couple in the right foreground of this painting, who replace a moorish servant holding a flute.

Benson was the first to introduce the subject of an elegantly dress company making music to Bruges, and his motif was to influence the leading Bruges artist of the next generation, Pieter Pourbus, whose complex *Allegory of True Love* (fig. 1; London, Wallace Collection) is clearly compositionally derived from Benson's *Concerts*. The present picture may represent an important transitional step between the earlier Benson versions and the Pourbus, in that it seems to distinguish between different types of lovers and different types of love - the chief interest of the Wallace picture. The harmonious duet played by the man and woman at the table in the present painting can be understood to represent the ideal of true love, in contrast with the more sensual couple at the lower right, who evoke less virtuous connotations.



Fig. 1 Pieter Pourbus I, *Allegory of True Love*, circa 1547
© Wallace Collection, London / Bridgeman Images

Large scale secular pictures were a relatively new innovation in Netherlandish painting in the first half of the sixteenth century. Such subjects likely found their origins in manuscript illumination and precedents can be found, for instance, in scenes depicting the *Garden of Pleasure* from the popular *Roman de la rose* (see for example London, British Library, ms. Harley 4425, fol. 12v.), or in Calendar miniatures at the opening of *Books of Hours*, like Simon Bening's *June* miniature in the *Hennessy Hours* (1530; Brussels, Bibliothèque royale de Belgique, ms. II 158, fol. 5v). Benson's *Company* paintings were evidently popular in Bruges and may have held particular appeal among members of the city's three Chambers of Rhetoric. Functioning much like guilds, with members comprised primarily of wealthy citizens interested in poetry, literature, music and drama, these Chambers were charged with organising, writing and performing plays at civic celebrations and processions.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3

ATTRIBUTED TO THE MASTER OF THE ANTWERP ADORATION

(active Antwerp c. 1501-1530)

*A triptych: the central panel: The Adoration of the Magi;
the wings: The Adoration of the Shepherds; and
The Presentation in the Temple*

oil on panel, shaped top

central panel: 42% x 28% in. (108.2 x 72.6 cm.);

left wing: 43% x 13½ in. (110.7 x 34.4 cm.); right wing: 43% x 13½ in. (110.7 x 34.4 cm.)
in a late-18th century Italian giltwood frame

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Marchesa Anna d'Androgna Pallavicino (1840–1922), San Fiorano, by 1901,
and by inheritance in the family to the present owner.

EXHIBITED:

Lodi, *Arte Sacra Antica*, 2 September-6 October 1901, no. 228.

LITERATURE:

P. Enrico, M. Biagini B., *Uno sguardo retrospettivo all'Esposizione d'Arte Sacra
Antica tenutasi in Lodi dal 2 settembre al 6 ottobre Lodi 1901*, Lodi, 1902, p. 21.



The present lot in a late-18th century Italian giltwood frame





Fig. 1 Infra-red reflectogram of the central panel of the present lot (detail)

In 1915, Max J. Friedländer became the first scholar to attempt to establish the *oeuvre* of the Master of the Antwerp Adoration. Distinguished by abundant draperies, a vibrant palette and elegant figures, the Master's work is typical of the 'Antwerp Mannerist' style, which became increasingly prevalent in that city during the early-sixteenth century. During this period, as the dominance of Bruges began to wane, due to the decline of its trade routes after the canals connecting it to the sea became increasingly impassable, Antwerp emerged as the city of pre-eminent artistic and economic significance in the Netherlands. This coincided with the development of a new pictorial idiom, which combined influences from Italy (brought north by painters like Jan Gossaert), and more animated, flamboyant compositions, with the traditions of the meticulous oil techniques and profusion of detail that had long characterised Netherlandish painting. Working within a circle of other painters, whose styles and compositional types often interlink, the Master of the Antwerp Adoration was one of the leading exponents of this movement. Various characteristic traits of the anonymous master's style can be identified in this triptych. For example, the physiognomy of many of the figures, especially that of Saint Joseph in the left wing and that of the kneeling king, are similar to those often used and adapted by the Master, for instance the kneeling Apostle at the far-right of *The Ascension of Christ* (Cologne, Wallraf-Richartz Museum) and Saint Joseph in the *Adoration Triptych* after which the artist's name was coined (Antwerp, Koninklijk Museum voor Schone Kunsten).

This triptych is relatively small in scale, suggesting it was probably designed for a private chapel or altar. Its composition and iconography place it within a group of triptychs displaying the *Adoration of the Magi* in the centre with scenes from Christ's Infancy on the wings, all produced in Antwerp during the early-sixteenth century. These works have a somewhat complex history and are believed to have initially all been based on an original, lost triptych by the Master of 1518 (sometimes identified as Jan van Dornicke). They can essentially be sub-divided into two distinct groups: those following the example of the Master of 1518 and his workshop; and those which are closer to his apprentice and probable son-in-law, Pieter Coecke van Aelst. The distinction between these groups is not only stylistic, but also iconographic. The earlier group,

which includes the present work, favoured depictions of the *Nativity*, or *Annunciation* on the left wing, and the *Presentation in the Temple*, or the *Circumcision* on the right wing; while the later group, following van Aelst, tended to represent the *Annunciation* on the left wing and the *Flight into Egypt* on the right.

Both the style and iconography of this triptych relate closely to two paintings which have variously been attributed to both the Master of the Antwerp Adoration and to the Master of 1518. One of these is now in the *Musées royaux des Beaux-Arts*, Brussels, and was discussed by Friedländer as exhibiting characteristics of both painters (*Early Netherlandish Painting*, Leiden, 1974, XI, p. 72, no. 53 and p. 76, no. 85, pl. 53). Similarly, a single panel of the *Adoration* in the collection of the Princeton University Art Museum, New Jersey, has also been discussed in relation to the two masters (A. Born, 'Antwerp Mannerism: a fashionable style?', *ExtravagAnt! A Forgotten Chapter of Antwerp Painting 1500-1530*, K. Lohse Belkin and N. van Hout, eds., exhibition catalogue, Antwerp, 2005, p. 16). The affinities between these artists show just how complex and interlinked workshop practices were in Antwerp during the early decades of the sixteenth century, with designs and patterns of popular compositions being shared and disseminated across workshops, and suggest that painters were working together or in one another's workshops, formulating very close stylistic relationships. Infra-red imaging of this painting reveals detailed underdrawing (fig. 1), with the folds of the drapery carefully delineated and articulated to give depth and volume. Comparison with the underdrawing of other panels of the period made in Antwerp, like the Master of 1518's *Marriage of the Virgin* (Saint Louis, The Saint Louis Art Museum), indicates that this was a conventional method of planning a painting, using graphic conventions similar to those used in the creation of prints and woodcuts. Even in the background of the central panel, small details have been carefully drawn out, suggesting that the painter was working closely with pre-existing drawings, meticulously transferring them onto the panel.

We are grateful to Till-Holger Borchert, Director of the *Musea Brugge*, Bruges, Belgium, for endorsing the attribution on the basis of photographs.



4

AMBROSIUS BENSON

(?Lombardy c. 1495-1550 Bruges)

Salvator Mundi

oil on panel
36 x 33 $\frac{7}{8}$ in. (91.4 x 86.1 cm.)
with inventory number '9' (lower left, on the frame)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

M. Laffitte, Madrid; his sale (!), Hôtel Drouot, Paris, 7 March 1861, lot 39, as 'Joanès (Vincent)'.
Don Enrique Traumann, Madrid, by 1952, and by inheritance to the present owner.

EXHIBITED:

Bordeaux, Musée des Beaux-Arts, *Flandres-Espagne-Portugal du XVe au XVIIe siècle*, 19 May-31 July 1954, no. 11.
Madrid, Casa de Cisneros del Ayuntamiento, *Manuscrits à peintures, L'Héritage de Bourgogne dans l'Art International*, 14-24 May 1955, no. 146.
Bruges, *L'art Flamand dans les collections Espagnoles*, July-August 1958, no. 59.

LITERATURE:

E. Haverkamp Begemann, 'Enige Brugse Werken in Spanje uit de omgeving van G. David en A. Benson', *Oud Holland*, LXVII, no. 4, 1952, p. 240, fig. 5.
J. Lavalleye, *Les Primitifs Flamands: Collections d'Espagne*, Antwerp, 1953, I, pp. 10-11, no. 3, pl. 3.
G. Marlier, in *De Standaard*, 17 July 1954, illustrated.
G. Marlier, *Ambrosius Benson*, Brussels, 1957, pp. 150-151 and 294, no.49, pl. XXXVI.







Fig. 2 Infra-red reflectogram of the present lot (detail)



Fig. 1 Hubert and Jan van Eyck, *God the Father* (detail), central panel, upper register, Ghent Altarpiece, 1432, Sint Baafskathedraal, Ghent
© Lukas - Art in Flanders VZW / Bridgeman Images

This majestic image of Christ as *Salvator Mundi* was executed by Ambrosius Benson, who moved from Lombardy to Bruges in circa 1515 where he was apprenticed to Gerard David before becoming an independent master. This highly distinctive representation has its origins in the central blessing figure in the upper most register of van Eyck's celebrated Ghent Altarpiece (fig. 1; Ghent, Sint Baafskathedraal), which inspired numerous other treatments of the subject during the fifteenth and sixteenth centuries, including works by Hans Memling (Antwerp, Koninklijk Museum voor Schone Kunsten), Gerard David (Paris, Musée du Louvre) and Jan Gossaert (Madrid, Museo del Prado). This panel, which was in Madrid by the mid-nineteenth century, may in fact have been originally commissioned in Spain, where Benson's work was highly sought after, with local artists emulating his style.

Christ's pronounced downward gaze in this painting suggests that the panel was designed to be viewed from below, indicating that it was originally part of a larger work, most likely surmounting an altarpiece. This elevated positioning would have further heightened the figure's statuesque monumentality and emphasised details like the elaborate sculpted cope morse, which is shaped like a small tabernacle, or

reliquary, ornamented with gold statues of the Virgin and Child, flanked by saints and is comparable with examples dating to the late-fifteenth century. The identification of the figure remains deliberately obscure: while He holds the globe and raises His right hand in blessing, indicating His status as *Salvator Mundi*, He also wears the papal tiara of God the Father. The figure can perhaps best be understood through reference to the *Book of Revelations* (21:5), which describes: 'He that sat on the throne' on the day of Judgement. Thus, like the figure in van Eyck's painting, Benson's figure purposefully eludes certain identification as the Father, or the Son. Infra-red reflectography of the panel reveals carefully executed under-drawing of the composition, to which Benson made numerous small adjustments, for instance shortening the fingers of Christ's blessing hand and reducing the voluminous folds of His left sleeve (fig. 2). Other parts show more rapid, sketchy draughtsmanship with areas of shadow in the drapery defined by rapid diagonal strokes.

While suggestions that Benson worked for a period in Spain, or established a workshop there have been refuted, he certainly had close contacts with the Iberian Peninsula, and more specifically with the wealthy Spanish mercantile colony in Bruges. His workshop was located near the Bruges Exchange (facilitating easy access for an international clientele) and in 1533 the painter even purchased a house from the Spanish merchant Lucas de Castro (half of which he paid for with eight paintings). The numerous works by Benson in Spain, especially those in relatively public locations, including Segovia Cathedral, the Church of Saint John in Castrojertiz and the Dominican abbey church of Santa Cruz in Segovia, had a strong impact on vernacular painting. So strong was the desire to create works in Benson's idiom, that the present picture was in fact believed to be a work by the Valencian master, Vicente Macip, in the nineteenth century.

Works in the van Eyck idiom continued to appeal to Spanish patrons throughout the fifteenth and sixteenth centuries. Spanish painters and patrons had been aware of van Eyck's great altarpiece from almost immediately after its completion in 1432. The court painter of Alfonso V of Aragon, Lluís Dalmau was sent in 1431 (returning before 1436) to Flanders to study Netherlandish painting. Alfonso was well-acquainted with van Eyck's oeuvre, owning several works by the painter and even possibly meeting him in 1426 when van Eyck is believed to have travelled to the Kingdom of Aragon for a 'secret journey' undertaken at the request of his patron, Philip the Good, Duke of Burgundy (B. Fransen, 'Van Eyck in Valencia', *Van Eyck Studies*, C. Currie, et. al. Leuven, 2017, p. 470). Given these connections, and the amicable relationship between Alfonso and Philip, it is possible that Dalmau spent time in van Eyck's workshop, and he certainly appears to have gained first-hand access to Eyckian models: his 1443-5 *Virgin of the Consellers* (Barcelona, Museu Nacional d'Art de Catalunya) includes exact scale copies of groups of musical angels and of the figure of Saint John the Baptist (changed to represent Saint Andrew) from the Ghent Altarpiece. Memling's aforementioned *Christ in Majesty with musical angels* (Antwerp, Koninklijk Museum voor Schone Kunsten, Antwerp) was painted for a Spanish patron and originally surmounted a monumental high-altar retable depicting the *Assumption of the Virgin* from the monastic church of Santa María la Real in Nájera. In 1557, Michiel Coxie was commissioned by Philip II of Spain to make a full copy of the Ghent Altarpiece (though elements like the portraits of the donors Jodocus Vijd and Elisabeth Borluut were removed), after his attempt to buy the altarpiece was refused by the Chapter of Saint Bavo's Cathedral.

The triptych is recorded in the possession of Enrique Traumann in Madrid by 1952. The Traumann collection had been established in the early-twentieth century by Ricardo Traumann and comprised a number of important early Netherlandish paintings, including a *Virgin and Child* attributed to Simon Bening (New York, Metropolitan Museum of Art), Hans Memling's *Virgin and Child* (private collection; Christie's, New York, 25 January 2012, lot 23) and Gerard David's *Virgin and Child with the Milk Soup* (New York, Aurora Trust).



PROPERTY OF A GENTLEMAN

5

ATTRIBUTED TO CORNELIS FLORIS (ANTWERP 1514-1575 ANTWERP)

ADAM AND EVE LAMENT THE DEATH OF ABEL

CIRCA 1561-1565

Alabaster relief; Adam, Eve and their daughters surround the body of Abel in the foreground with Cain confronted by God the Father in the background; in an elaborate giltwood rococo frame
16⅞ x 17⅞ in. (42.8 x 43.5 cm)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

By family tradition, Prince Charles-Alexander, Duke of Lorraine (1712-1780).
Private collection, Belgium, since the 19th century and by descent.

COMPARATIVE LITERATURE:

R. Klapheck, *Die Meister v. Schloss Horst im Broiche, Die Schlusskapitel zur Geschichte d. Schule v. Calcar*, Berlin 1915.

C. van de Velde, *Frans Floris (1519/20-1570), Leven en Werken*, Brussels, 1975

W. Deluga, 'Quelques Remarques sur les Oeuvres de Corneille et Frans Floris en Poméranie', in *Revue des Archéologues et Historiens d'Art de Louvain*, XXIII, 1990, pp. 101-106.

A. Huysmans et al, *Cornelis Floris 1514-1575, beeldhouwer, architect, ontwerper*, Brussels, 1996.





Fig. 1 Frans Floris, *Adam and Eve lamenting the death of Abel*, circa 1561, Royal Museum of Fine Arts, Antwerp
© The Picture Art Collection / Alamy Stock Photo



Fig. 2 Cornelis Cort, after Frans Floris, *Adam and Eve lamenting the death of Abel*, 1564
© Metropolitan Museum of Art, New York

This relief recalls the story, as recounted in the Book of Genesis, of Cain and Abel. They were the first children of Adam and Eve after the latter's expulsion from the Garden of Eden. Cain and Abel made offerings to the Lord and when Cain's offering was disregarded he lured his brother out into the fields and killed him. In the present relief Cain can be seen in the background, confronted by God who asks Cain where Abel is, and says 'Your brother's blood cries out to me from the soil'. The relief, however, does not focus on the brutality of the murder but on the pathos of the family group.

The composition of the present lot is derived from a painting by Frans Floris of circa 1561 (at least two versions were executed by Floris, one in the Staatliche Gemäldegalerie, Kassel, and the other in the Museum of Fine Arts, Antwerp, see fig. 1), although minor alterations have been made. Perhaps the most obvious of these is that the figure of Adam has been moved into the foreground, and his daughters have moved into the centre of the image, thereby emphasising the unity of the family. Cain is depicted in shallow relief in the background, foreshadowing his imminent banishment. To the right, a lion attacks a lamb, perhaps a symbol of the future murder of Christ, the Lamb of God.

The painting by Floris was also engraved in the early 1560s by Cornelis Cort (an example is in the Metropolitan Museum of Art, New York, see fig. 2) and this engraving seems to have had a wide influence. There is a wall tomb in the Church of Our Lady, Gdansk, dated 1594, which includes a painted panel of the scene as depicted in the engraving (see Deluga, *op. cit.*, p. 105), and Heinrich Vernükken is known to have carved a stone version in the 1560s to be set into an elaborate chimneypiece in Schloss Horst in Germany which is also oriented in the same way as the engraving (see Klapheck, *op. cit.*, p. 92, fig. 58).

It is significant that the author of the present relief appears to have been working directly from the painted source, and not from one of the widely

diffused engravings. The brother of Frans Floris was the sculptor Cornelis Floris. They were from a family resident in Brussels with a long tradition of stone masonry and Cornelis likely trained in the workshop of his father. He travelled to Rome but returned to Antwerp when his father died in 1538, and he went on to have an important career as a sculptor, architect and engraver. Through the latter practice he was particularly influential and is said to have been crucial for the spread of Italian renaissance ideals in northern Europe.

Stylistically, the relief is closely comparable to documented works by Floris. Among these, perhaps the most compelling is the relief of the *Ascension of Christ* from the monument to Archbishop Adolf von Schauenburg in Cologne cathedral (for an illustration see Huysmans, *op. cit.*, p. 190, fig 230). Numerous elements have parallels in the alabaster relief offered here including the modelling of the torso of the prostrate soldier in the foreground, which displays the same concave stomach with the two distinctive folds of skin above the navel as seen on the figure of Abel. The hunched figure to the right of the *Ascension* relief is facially also extremely close to Abel, and the female angels flanking the figure of Christ have the same delicate oval faces and thick locks of hair as can be seen on Eve and her daughters.

It seems likely, therefore, that the present relief was executed by Cornelis Floris around the time the paintings were created by his brother in the early 1560s. It may have been part of a larger ensemble that was later split up, or it may have formed the centrepiece of a private altar, commissioned by someone for whom the scene had a particular significance. Although its early history is not known, family tradition relates that it came from the collection of the great patron, Charles Alexander of Lorraine, who was governor of the Austrian Netherlands in the mid-18th century. If this history is correct, then it was almost certainly he who was responsible for the luxurious rococo frame that was created to enhance the relief.



*6

LIMOGES

PATRIARCHAL CROSS

CIRCA 1190-1210

Champlevé enamel on copper with traces of gilding; with the hand of God the Father and a half-length angel above the figure of Christ and Saint Peter below; half-length figures of the Virgin and Saint John on the terminals of the long tranverse arm; on a later velvet-covered wood stand
11¾ in. (29.8 cm.) high

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

Dr. Richard von Schnitzler (1855-1938).

Acquired from the above by the father of the present owner, and by descent

LITERATURE:

O.H. Förster, *Die Sammlung Dr. Richard von Schnitzler*, Munich, 1931, no. 162, pl. LXXV.

COMPARATIVE LITERATURE:

E. Rupin, *L'Oeuvre de Limoges*, Paris, 1890, pp. 298-304.

P. Thoby, *Les Croix Limousines de la fin du XIIe siècle au début du XIVe siècle*, Paris, 1953, no. 113.

M.-M. Gauthier, *Émaux Méridionaux – Catalogue International de L'Oeuvre de Limoges, I, L'Époque Romane*, Paris, 1987.

C. Arminjon et al, *Émaux Limousins du Moyen Age, Correze Creuse Haute-Vienne*, 1995. Paris, New York, Musée du Louvre, Metropolitan Museum of Art, *Enamels of Limoges 1100-1350*, 23 Oct. 1995 - 16 Jun. 1996.

The present lot, with its double transverse arms, is an extremely rare example of a patriarchal cross. Generally assumed to have its origins in the Byzantine empire, the patriarchal cross seems to have come to Europe when Bela III of Hungary incorporated it into his coat of arms in the late 12th century. It would later be adopted by the Dukes of Lorraine, who had ancestral claims to Hungary, in the 15th century, so it is sometimes also referred to as a cross of Lorraine.

As Thoby notes (*loc. cit.*), most of the Limoges patriarchal crosses are decorated with sheets of repoussé metal and cabochons, and are intended to house relics of the True Cross. An example of this type is in the Metropolitan Museum in New York (accession number 2002.18). Enamel examples such as the present lot are much rarer and the closest known example to the present lot was formerly in the Chalandon collection (see Thoby, *op. cit.*, no 113) but was later stolen (Arminjon, *op. cit.*, p. 95). It would appear to have come from the same workshop as the present example but retained two sides. The proportions are virtually identical to the cross offered here and both have the same straight borders and dark blue ground interspersed with rosettes. One side of the Chalandon cross appears to have had a figure of the Crucified Christ in relief which was lost, and both sides included roundels containing half-length figures of saints or angels with only the heads in relief as with the present example.

The engraving of the cross offered here is extremely fine and in terms of the figural type Christ is comparable to other examples generally dated to the very end of the 12th century. The Christ depicted on a cross in the Musée de Cluny for example – although enamelled and not in relief – shows Christ uncrowned and with the head tilted to the proper right shoulder, his hair coming forward over the shoulders, the hands slightly upraised, with prominent ribs and slightly distended stomach and the perizonium tied in a knot on the left hip (illustrated in Gauthier, *op. cit.*, pl. CCXVI). It is dated to circa 1185-1195 and the present cross must date from approximately the same period.



WORKSHOP OF THE MASTER OF THE MAGDALEN

(active Florence 1265-1290)

Mary Magdalen and scenes from her life

on gold ground panel, shaped top
37½ x 16 in. (95.2 x 40.6 cm.)
inscribed 'NEDES P / ETIS . / UOSQUI / PECCARE / SOLETIS / EXEMPIO /
OBMEO / UOSREPA / RTTEDE / O' (centre, on the scroll)

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

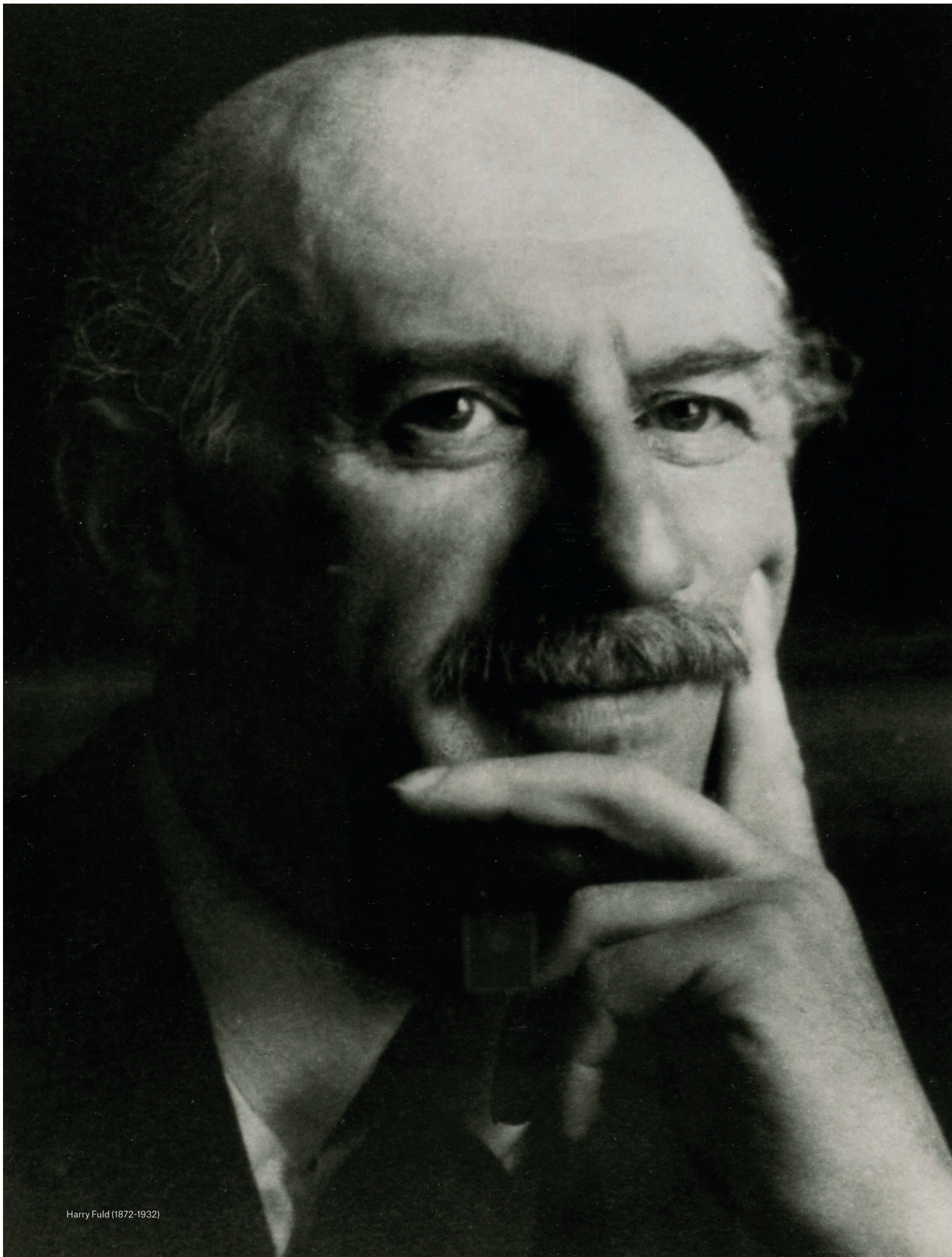
PROVENANCE:

Private collection, Milan.

The Master of the Magdalen was active between 1265 and 1290, running one of the most successful workshops in Florence. Undoubtedly a key figure in thirteenth century Tuscan painting, he has been recognised as an important interpreter of the local figurative culture, his later style sharing characteristics with other proto-Giottesque artists and contemporaries such as Cimabue. The artist's name derives from a renowned panel in the Accademia in Florence, to which the picture here closely relates, that shows Saint Mary Magdalen surrounded by eight episodes of her life. Osvald Sirén was the first, in 1922, to gather a group of pictures in the Master's name around the Magdalen panel (O. Sirén, *Toskanische Maler im XIII. Jahrhundert*, Berlin, 1922, pp. 264-75), and around thirty works are now given to the artist and his workshop (see A. Tartuferi, *La pittura a Firenze nel Duecento*, Florence, 1990, pp. 89-94), with examples in the Metropolitan Museum, New York, Fogg Art Museum, Cambridge and the Staatliche Museen, Berlin.

This panel is of smaller dimensions than the much discussed Accademia picture, which has been identified as belonging to the final phase of his career. It shows six stories from her life, instead of the eight illustrated in the Florence work. The narrative of these episode, taken from Jacobus da Varagine's *Golden Legend*, runs from left to right and top to bottom: starting in the upper left corner, with the Supper in the House of Simon; followed by The Raising of Lazarus; Noli Me Tangere; Angel brings Holy Food; The Last Communion; and Funeral of the Magdalen. In her hand the Magdalen, shown as a hermit saint, holds a scroll that reads 'Ne despētis vos qui peccare soletis exemplo meo vos reparate Deo' ('Do not despair those of you who are accustomed to sin, and in keeping with my example, return yourselves to God').





Harry Fuld (1872-1932)

The Harry Fuld Collection

Harry Fuld (1872-1932), founder of the H. Fuld & Co. Telefon und Telegraphenwerke AG in Frankfurt in 1899 and head of its affiliate companies, was also an art collector of considerable taste and renown. In 1918, Georg Swarzenski, the art historian, director and scholar, wrote glowingly about the multifaceted nature of Fuld's collection, too rich and diverse for brief summation, but linked Fuld's choice of art from the East and from the middle ages as lineage for the modern art he also collected. For Swarzenski, Fuld encapsulated the interest, love and passion of the modern collector.

After Fuld died in 1932 his collection was inherited by his third wife, Lucie, and sons Harry and Peter. The family, of Jewish heritage, were caught up in the persecutory measures enacted by the Nationalist Socialist government in Germany after 1933. Lucie and her new husband emigrated to Argentina via Paris in 1939, but only after having been forced to sell her Berlin-Grunewald mansion to the German Reich and paying substantial 'flight taxes'; its remaining lavish contents were auctioned away at Auktionshaus Dr. Walther Achenbach in 1940.

The elder son Harry (1913-1963), from Fuld's first marriage to Flora Sondheimer (1881-1941), had inherited [part of] his father's collection and shares in the family business, to which he had been apprenticed in 1929. Forced out of the family company following its 'aryanisation', he emigrated first to Vienna in 1934 and from there to London in 1937. His art was seized from its shippers' storage and confiscated, again to be later auctioned off, this time by Hans W. Lange, in 1943. During the war, Harry was interned as an 'enemy alien' in England and Australia, and was only able to return to London in 1943, where he died in 1963.

The younger son Peter (1921-1962), from Fuld's second marriage to Ida Felsmann-Fuld (1884-1975), was secreted out of Germany in 1939, first to Switzerland and then England, where, as war had broken out, he was considered an 'enemy alien' and sent to an internment camp in Canada. Freed from this imprisonment, he studied at the University of Toronto. He returned to Europe in 1945 and died in Frankfurt in 1962. In response to the discrimination he had encountered and observed, Peter Fuld tasked a close friend with establishing a Foundation providing educational funding to young people from ethnic minorities and of mixed heritage, which is still active in Frankfurt today and is celebrating its 50th anniversary this year.

Harry and Peter searched for the family's lost possessions after the war, approaching the German authorities with their claims, but only had limited success, with the recovery of a work by Feininger and two sculptures by the Kunsthalle Karlsruhe in 1951. It has only been in recent years that the following generations have had greater success, with the family's fate acknowledged and addressed through the restitution of works by Klee and Matisse, a medieval relief and a reliquary bust.

8

GIOVANNI DI PAOLO (Siena c. 1399-1482)

Saint Clare rescuing the shipwrecked

tempera and gold on panel, the composition extended to the edges of the panel
7¼ x 11½ in. (19.7 x 29.5 cm.)

£1,500,000-2,000,000

US\$2,000,000-2,600,000

€1,800,000-2,300,000

PROVENANCE:

Richard von Kaufmann (1850–1908), Berlin; his sale (†), Hugo Helbing and Paul Cassirer, Berlin, 4 December 1917 (=1st day), lot 28, catalogued by M.J. Friedländer, (42,000 marks together with lot 27).

Harry Fuld (1872-1932), and by inheritance to his widow,

Lucie Mayer-Fuld (1889-1966), and his two sons,

Harry Fuld (1913-1963) and Peter Fuld (1921-1962).

List of nationally valuable art works, 1938.

Sale through art dealers to the Kaiser Friedrich Museum, Berlin, 1940.

Gemäldegalerie, Stiftung Preußischer Kulturbesitz, returned in 2019.

EXHIBITED:

Frankfurt, Städtisches Kunstinstitut, *Ausstellung von meisterwerken alter malerei aus privatbesitz*, 1925, no. 86.

Berlin, Gemäldegalerie, *Geschichten auf Gold: Bilderzählungen in der frühen italienischen Malerei*, 4 November 2005–26 February 2006, no. 22a (catalogue entry by I. Wenderholm).

LITERATURE:

R. von Kaufmann, *Gemälde des XIV-XVI Jahrhunderts aus der Sammlung von Richard von Kaufmann*, Berlin, 1901, p. 11, no. 98.

M.H. Bernath, review of Frankfurt exhibition, *The Burlington Magazine*, XLVII, 1925, p. 216.

R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1927, IX, p. 447 (misspelling Fuld as 'Field' and identifying the saint as Nicholas).

J. Pope-Hennessy, *Giovanni di Paolo*, London, 1937 (and New York, 1938), pp. 78–9 and 171.

G. Kaftal, *Iconography of the Saints in Tuscan Painting*, Florence, 1952, pp. 272–4, 279–280, fig. 319, note 2 (incorrectly stating that it was at Philadelphia). *Verzeichnis der Ausgestellten Gemälde des 13. bis 18. Jahrhunderts im Museum Dahlem*, Berlin, 1964, p. 53.

B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London, 1968, p. 175.

C. Seymour, Jr., *Early Italian Painting in the Yale University Art Gallery*, New Haven and London, 1970, p. 198, under no. 148.

C.B. Strehlke, *Painting in Renaissance Siena: 1420-1500*, exhibition catalogue, New York, 1988, pp. 204–5, under no. 34b.

C.C. Wilson, *Italian Paintings XIV-XVI Centuries in the Museum of Fine Arts*, Houston, 1996, pp. 168–70, under no. 14, fig. 14.3.

C.C. Wilson, 'Structure and Iconography in Giovanni di Paolo's Altarpieces, the Case of the Houston Panels', *Arte Cristiana*, LXXXIV, 1996, pp. 427–8, 432–3, note 55 and 433, fig. 16.

Giovanni di Paolo was, with Stefano di Giovanni, il Sassetta, one of the two great visionary masters of mid *quattrocento* Siena. First recorded as a miniaturist in 1417, he was supplying independent pictures by 1420 and, over the course of a long and productive career, developed a highly individual and readily recognisable style, which must have struck a deep spiritual chord with patrons in his city. The ecstatic timbre of his major altarpieces respected regional tradition and iconography, although the rhythm of their pathos was personal, but it is in his *predella* panels that Giovanni di Paolo's individuality is most happily expressed. Freer from iconographic precedent and patronal expectation, he was able to retell familiar narratives in his own language, or, as in this and the companion panel, *The Investiture of Saint Clare* (see the following lot in this sale), to interpret in pictorial terms scenes described in a text, in this case Thomas of Celano's celebrated life of Saint Clare (d. 1253), the companion of Saint Francis, which had been written at the behest of Pope Alexander IV in 1257.

In his pioneering monograph on Giovanni di Paolo of 1937, John Pope-Hennessy correctly associated this and the companion panel with two further scenes, *Saint Clare blessing the Bread before Pope Innocent IV* (fig. 1; New Haven, Yale University Art Gallery, no. 1871.59) and *Saint Clare rescuing the son of Bona of Monte Giuliano who had been mutilated by a wolf* (fig. 2; Houston, Museum of Fine Arts, Edith A. and Percy S. Straus Collection, no. 44.571). The sequence began with *The Investiture of Saint Clare*, which was followed by that at New Haven. These scenes from the saint's life were in turn followed by the two posthumous miracles: this panel of *Saint Clare rescuing the shipwrecked*; and the Houston picture.



(actual size)



Fig.1 Giovanni di Paolo, *Saint Clare blessing the Bread before Pope Innocent IV*
© Yale University Art Gallery, New Haven

The four panels were clearly intended for a complex in an establishment of Saint Clare's order, the Poor Clares, presumably in Siena, and the relative modesty of the settings of both *The Investiture of Saint Clare*, the first in chronological sequence, and that at Yale were obviously suitable for such an establishment. Carl Strehlke endorsed a verbal suggestion of Keith Christiansen that the panels belonged to the altarpiece of the *Madonna and Child with Saints Peter Damian, Thomas, Clare and Ursula* at Siena (Pinacoteca Nazionale, no. 191). The original location of this has not been established, but it may have been one of the four establishments of the Poor Clares in Siena, Santa Petronila, San Lorenzo, Santa Chiara or San Niccolò, for the last of which the artist had supplied his Saint Nicholas altarpiece in 1453.

Strehlke's reconstruction (fig. 3) was questioned by Wilson, who, partly for iconographical reasons, suggested that the panels may have belonged to a 'more extensive life cycle depicted on an *armadio*, *custodia* or *vita retabel*' (*op. cit.*, 1996, p. 168). His view is, however, implicitly endorsed by Wenderholm (in the 2005-6 Berlin exhibition catalogue), who observes that a *Crucifixion* was probably the central element of the *predella*.

Pope-Hennessy (*op. cit.*) advanced a date in the second half of the 1450s, basing this in part on the character of the landscape in the Houston panel and on the obvious parallels between waves in this panel and those in the *Saint Nicholas of Tolentino saving a Ship in Distress* at Philadelphia (Philadelphia Museum of Art, John G. Johnson Collection, no. 713), which is securely datable to 1457, the year after that saint's delayed canonization. This dating has been widely followed by, among others, Wilson (*op. cit.*, 1996, c. 1455-60), Seymour (*op. cit.*, about 1460) and Wenderholm (*op. cit.*, about 1455).

This, the third of the known elements of the Saint Clare *predella*, would on the basis of Strehlke's reconstruction (fig. 3) have been placed under the panel of Saint Clare herself in the altarpiece now in the Pinacoteca Nazionale, Siena. While its companion, *Saint Clare rescuing the son of*

Bona of Monte Giuliano who had been mutilated by a Wolf at Houston represents one of the many posthumous miracles of the saint recorded by Thomas of Celano, in this compartment Giovanni di Paolo shows a miracle recorded by Bartolomeo da Pisa, whose *De conformitate vitae beati Francisci ad vitam Domini Iesu*, was issued at Assisi in 1399. He no doubt had a Pisan's motivation for celebrating the event. His text is detailed:

*Several Pisans were surprised by a terrible tempest during a dark and gloomy night on their way to Sardinia. The strong storm had already broken the stern of the ship, so that all those on board saw themselves close to death and invoked the Virgin Mary and many saints with shouts and lamentations. As their prayers were unanswered and they feared to sink, they started to invoke Saint Clare of Assisi: If she would free them from their perilous danger, they promised to make a pilgrimage from Pisa to Clare's church, barefoot, in penitential robes, and with a pound of wax in their hands. Hardly had they made the promise when three lights descended from heaven; one stood on the bow of the ship, one on the stern and the third closed the break in the keel, through which the water poured into the ship. And all at once the sea calmed and the wind blew favourably. The three lights, however, never went out (Tommaso da Celano, *Legenda sanctae Clarae virginis*, cited in translation in Z. Lazzeri, ed., *La vita di Santa Chiara*, Collegio di S. Bonaventura, 1920, pp. 200-201). The artist omits the three lights, using the saint herself as his source of illumination, and shows the unabated storm as it is about to be stilled.*

This depiction of a nocturnal miracle must rank as one of the supreme statements of Giovanni di Paolo's genius as a narrative artist with a visionary sensibility. Saint Clare, in the billowing habit of her order that hides her legs and feet, grasps the four ropes attached to the mast of a small disintegrating boat as it sinks to the waterline, with five men whose heads are seen above the gunwale over which spray is breaking. The main sail, wind torn, is still attached to part of a yardarm that has just broken off; a lower arm has already been broken and a small piece of a white



Fig. 2 Giovanni di Paolo, *Saint Clare rescuing the son of Bona of Monte Giuliano who had been mutilated by a wolf*
© Museum of Fine Arts, Houston, The Edith A. and Percy S. Straus Collection

sail is being blown to the right. The dramatic sea is envisioned as rows of waves of dark grey water alternating with troughs, the latter like the waves – the spray of which is defined by tiny touches of white – described by delicate lines of white, which, like the boat itself and its sails, reflect the rays that radiate from the saint herself against the deep indigo of the night sky. Here, more even than in *Saint Nicholas of Tolentino saving a Shipwreck* at Philadelphia, one senses the medieval world's fear of the uncontrollable. Before painting the panel, Giovanni di Paolo incised the lines of the mast on the priming. After the process of painting was complete, the thinnest of styluses was employed for the fine incised lines defining the nimbus that radiates from the saint.

This miracle and that illustrated in the panel at Houston must have been selected for complementary reasons. As their city owed much of its wealth to banking and commerce, the Sienese depended on the maritime trade, and so the miracle had a specific relevance to them. Pisa was the nearest major port to Siena and the trading links between the two are implied by the number of works by early *quattrocento* Sienese artists in the city, not least Taddeo di Bartolo and Martino di Bartolomeo, and numerous vessels must have sailed from Pisa to its colony of Sardinia. Trade mattered to Siena, but so did agriculture. As Ambrogio Lorenzetti's celebrated mural in the Palazzo Pubblico demonstrates, the Sienese were very conscious of the importance of the ordering of their *contrada*, where wolves posed a continuing problem in rural areas. This gave the miracle of Bona of Monte Giuliano's son an obvious relevance to Giovanni di Paolo's intended audience: the miracle had taken place near Assisi, but the painter places it against a diagonal view of the ordered fields of the Sienese homeland, with its white soil, and eroded rocky bluffs representing the *crete* in the distance. The contrast between the violent waves in one panel and the rectangular fields in the other was surely deliberate, and as these were almost certainly painted on a single plank must have been carefully calculated, with the fastidious precision that Giovanni di Paolo seems initially to have learnt as a miniaturist.

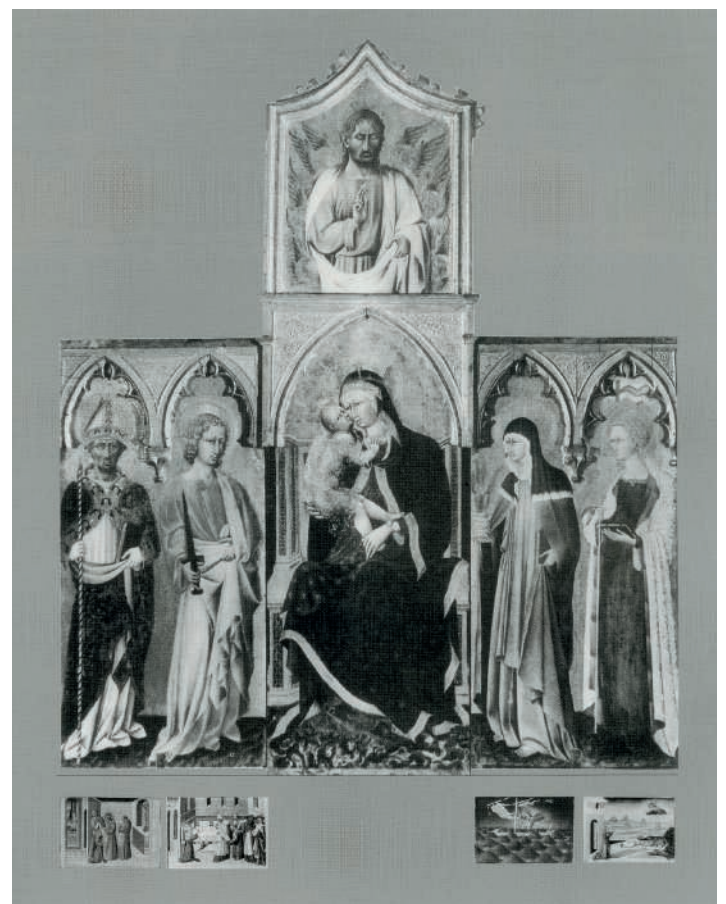


Fig. 3 Reconstruction by C. B. Strehlke of Giovanni di Paolo's altarpiece showing the present panel and the following lot

9

GIOVANNI DI PAOLO

(Siena c. 1399-1482)

*The Investiture of Saint Clare: the Saint receiving
the clothes of her Order from Saint Francis*

tempera and gold on panel, the composition extended to the edges of the panel
8⅞ x 11½ in. (20.6 x 29.2 cm.)

£600,000-800,000

US\$770,000-1,000,000

€700,000-920,000

PROVENANCE:

Richard von Kaufmann (1850–1908), Berlin; his sale (*), Hugo Helbing and Paul Cassirer, Berlin, 4 December 1917 (=1st day), lot 27, catalogued by M.J. Friedländer (42,000 marks together with lot 28).

Harry Fuld (1872-1932), and by inheritance to his widow, Lucie Mayer-Fuld (1889-1966), and his two sons,

Harry Fuld (1911-1963), Peter Fuld (1921-1962).

List of nationally valuable art works, 1938.

Sale through art dealers to the Kaiser Friedrich Museum, Berlin, 1940.

Gemäldegalerie, Stiftung Preußischer Kulturbesitz, returned in 2019.

EXHIBITED:

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Berlin, Gemäldegalerie, *Geschichten auf Gold: Bilderzählungen in der frühen italienischen Malerei*, 4 November 2005-26 February 2006, no. 22a (catalogue entry by I. Wenderholm).

LITERATURE:

R. von Kaufmann, *Gemälde des XIV-XVI Jahrhunderts aus der Sammlung von Richard von Kaufmann*, Berlin, 1901, p. 11, no. 98.

M.H. Bernath, review of Frankfurt exhibition, *The Burlington Magazine*, XLVII, 1925, p. 216.

J. Pope-Hennessy, *Giovanni di Paolo*, London, 1937 (and New York, 1938), pp. 78, 109, notes 57, 59, and 171.

G. Kaftal, *Iconography of the Saints in Tuscan Painting*, Florence, 1952, pp. 272-4, fig. 314, note 2.

Verzeichnis der Ausgestellten Gemälde des 13. bis 18. Jahrhunderts im Museum Dahlem, Berlin, 1964, p. 52.

B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London, 1968, p. 175.

C. Seymour, Jr., *Early Italian Painting in the Yale University Art Gallery*, New Haven and London, 1970, p. 198, under no. 148.

C.B. Strehlke, *Painting in Renaissance Siena: 1420-1500*, exhibition catalogue, New York, 1988, pp. 204-5, under no. 34b.

C.C. Wilson, *Italian Paintings XIV-XVI Centuries in the Museum of Fine Arts*, Houston, 1996, pp. 168-70, under no. 14, fig. 14.1.

C.C. Wilson, 'Structure and Iconography in Giovanni di Paolo's altarpieces: the Case of the Houston Panels', *Arte Cristiana*, LXXXIV, 1996, pp. 427-8, 432-3, note 55, fig. 14.



(actual size)



This panel was the left hand element of Giovanni di Paolo's *predella* for an altarpiece of which the main panel is the *Madonna and Child with Saints Peter Damian, Thomas, Clare and Ursula* in the Pinacoteca Nazionale, Siena. For a full discussion please see the previous catalogue entry.

The Investiture of Saint Clare was recounted by Thomas of Celano in his celebrated life of the saint:

*[in S. Maria degli Angeli at Assisi] with a bright expression and an angelic countenance Clare forsook the wretched world and obtained as sign of the redeeming penance the robes of the Franciscans. This happened before the altar of the Virgin, whose Son was pleased to welcome the devout virgin Clare. When Saint Clare was dressed, Saint Francis himself cut off her tresses, girdled her with a coarse cord and laid a white and a black veil of rough cloth on her head. Clare vowed before Francis to adhere always to the strictest observance, poverty and chastity in her monastic life. In return Francis promised her Jesus Christ as husband and eternal life (Tommaso da Celano, *La Legenda sanctae Clarae virginis*, cited in translation in Z. Lazzeri, ed., *La vita di Santa Chiara*, Collegio di S. Bonaventura, 1920, pp. 27-28).*

Giovanni di Paolo interpreted the text freely, reducing for instance the number of brethren who were with Saint Francis. Saint Clare is shown after receiving her habit from Saint Francis, who with his attendant brothers holds the white garments that the saint has forsaken. The scene takes place in a modest chapel, intended no doubt to represent the Portiuncula at Santa Maria degli Angeli below Assisi, with a small Crucifix above the altar: through the arched doorway on the left there is an oblique view of a small cloister with a trio of cypresses, their number no doubt a reference to the Trinity.

As was customary, the lines of the architecture were incised on the panel after this was primed: that these continue downwards into the altar suggest that the artist may initially have planned to place this somewhat lower. After the composition had been completed, he incised the pavement and the roof above the cloister with even finer lines, which cut through the paint surface and in doing so clarify our reading of the areas in question. Giovanni di Paolo's training as a miniaturist is implied in such passages as the delicately drawn gold decoration of the altar front, which is comparable in finesse with the spray of the companion panel.

In the reconstruction of the original altarpiece (see the previous lot in this sale, fig. 3), *The Investiture of Saint Clare* would have been placed below the full-length figure of Saint Peter Damian. The inclusion of Saint Peter Damian in the altarpiece may have resulted from a confusion with his near namesake, San Damiano, after whom was named the church just below the walls of Assisi. It was there that Saint Francis installed Saint Clare's second order of poor nuns, and where relatively unusually the cloister was north of the chapel, as the orientation of the altar implies was the case with that depicted by the artist.



PROPERTY FROM A BELGIAN PRIVATE COLLECTION

10

BARTOLOMEO CAPORALI

(Perugia c. 1420–c. 1505)

The Madonna and Child

oil on panel
5⅞ x 4¼ in. (14.9 x 10.7 cm.)

£40,000–60,000

US\$52,000–77,000

€47,000–69,000

PROVENANCE:

Private collection, Belgium, since the 1920s.

The most accomplished painters at Perugia in the mid-fifteenth century were Benedetto Bonfigli and Bartolommeo Caporali, documented respectively from 1445 and 1442. Both were aware of the altarpiece painted for the city by Fra Angelico and of the work of both Benozzo Gozzoli, who had worked at nearby Foligno, and Domenico Veneziano who had been active more briefly in Perugia itself. The two worked together in 1467, and their artistic personalities were closely interrelated.

This refined panel has traditionally been given to Bonfigli, and is closely related to other works by him, for instance, the Virgin's headress is similar to those in the Perugia *Adoration of the Magi* (Pinacoteca Nazionale, no. 140) and the panel at El Paso (Kress Collection, no. 1313). However, the incisive character of the execution is more precisely paralleled in a number of meticulous small panels, like the London, National Gallery *Adoration of the Magi* (no. 1843) and the Oxford *Christ* (Ashmolean Museum, no. A803), both of which are considered by Filippo Todini to be by Caporali (*La Pittura Umbra*, Milan, 1989, I, pp. 50 and 51, II, figs. 804 and 812). The panel was evidently intended for private devotion, possibly for a female patron as would apparently be the case half a century later with the small pictures of the subject painted by the young Raphael.



(actual size)

11

PSEUDO-GRANACCI (Florence active 1490-1520)

The Madonna and Child with an angel

oil on panel, tondo
33% in. diam. (85.3 cm. diam.)
in a 19th century Italian giltwood frame

£100,000-130,000

US\$130,000-170,000

€120,000-150,000

PROVENANCE:

(Possibly) Cardinal Gabriele Ferretti (1795-1860), Rome (according to a label on the reverse).
with Galerie d'Atri, Paris, by 1937.
with Georges Maratier, Paris, by June 1945, as 'Piero di Cosimo'.
Private collection, Paris and by descent in the family to the present owners.

LITERATURE:

E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London, 1976, p. 199, as the 'Master of the Spiridon Story of Joseph'.

Federico Zeri was the first to piece together the *oeuvre* of this anonymous master, naming him the 'Master of the Spiridon Story of Joseph' after a panel formerly in the Spiridon collection, Paris (F. Zeri, *The Metropolitan Museum of Art: Italian paintings, Florentine school*, New York, 1971, pp. 53-54). Zeri's initial reconstruction of the artist's works was expanded by Everett Fahy in 1976 when the present *tondo* was added to their number (*op. cit.*). The painting had first been published in 1945 as a work by Piero di Cosimo while with Georges Maratier, Paris, and prior to that had passed through the hands of another Parisian art dealer, Galerie d'Atri, in 1937 (E. Fahy, *op. cit.*). It was from a photograph noting its 1937 provenance that Fahy recognised the painting's rightful author and published it as a work by the 'Master of the Spiridon Story of Joseph'.

Fahy later preferred a different moniker for the artist, however, referring to him as the 'Pseudo-Granacci', given his stylistic proximity to Francesco Granacci. Prior to Zeri and Fahy's intervention, many works by the anonymous master had been mistaken for those of Granacci himself, such as the *John the Baptist being carried to Zacharias* of 1510 in the Cleveland Art Museum. Like Granacci, the artist must have spent his formative years in the Florentine workshop of Domenico Ghirlandaio in the early 1490s. Evidence of this can be found in his participation in Ghirlandaio's *Resurrection of Christ* from that period (formerly in Santa Maria Novella, Florence, and now in the Staatliche Museen zu Berlin), for which he executed much of the landscape. Fahy posited that the anonymous painter might be identifiable as the *garzone* Poggio Poggini, documented as assisting Ghirlandaio in Pisa in 1493 (E. Fahy, in *Il*

giardino di San Marco, P. Barocchi, ed., Milan, 1992, pp. 49-52). Alongside Francesco Granacci and another painter noted only as 'Jacopo', Poggini is recorded as having executed the frescoes for the façade of the Casa dell'Opera del Duomo in Pisa between 1494 and 1495.

In a manner typical of the Pseudo-Granacci's style, the figures in this *Madonna and Child with an angel* lean almost precariously, seeming to sway within the composition, which is otherwise balanced. The artist appears to have been more interested in conveying surface textures than the structural composition of figures. Careful attention was paid to the modelling of the Christ Child's flesh and smooth contouring of the Madonna's face, and equally to the rippling pleats of her transparent veil, soft folds of the angel's sleeve and the heavy draping of her mantle. Tilted downward, the softly rounded face of the Madonna with its long, delicate nose and plump, almost puckered lips, is remarkably similar to that of the saint in the artist's *Saint John in the desert*, a comparably youthful work now in the Harvard Art Museums, Cambridge M.A.

As Andrea De Marchi attests in a letter of expertise dated 31 March 2019, the figures' poses, the understanding of volume, and the smooth, tight brushwork all betray the artist's education in Ghirlandaio's workshop around 1490. De Marchi dates this painting to around 1500, earlier in the Pseudo-Granacci's career, when his style was still characterised by a fresh and bright palette. Later, his works would take on a cooler colouration, with an atmospheric effect inclined towards *chiaroscuro*, and his landscapes would become more abstract.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

12

ASSOCIATE OF GIOVANNI ANTONIO BOLTRAFFIO (Milan 1466/67-1516)

The Madonna and Child

oil on panel
23⁷/₈ x 17³/₄ in. (60.6 x 45.1 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

(Probably) with Baslini, Milan, where acquired in 1883 by the following, Charles Brinsley Marlay (1831-1912), by whom bequeathed in 1912 to the following, The Fitzwilliam Museum, Cambridge; Sotheby's, London, 6 July 1966, lot 120, as 'Boltraffio' (£2,000 to Patch).
with Julius Weitzner, New York.
with E.V. Thaw, New York, from whom acquired in 1976 by the following, Walter P. Chrysler, Jr. (1909-1988); his sale ('), Sotheby's, New York, 1 June 1989, lot 8, as 'Boltraffio' (\$121,000).
Anonymous sale; Christie's, London, 10 July 1992, lot 46, as 'Boltraffio', when acquired by the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Pictures by Masters of the Milanese and allied Schools of Lombardy*, 1898, no. 66, as 'Boltraffio'.
Norfolk, Virginia, Chrysler Museum, on loan, April 1976.

LITERATURE:

B. Berenson, *The North Italian Painters of the Renaissance*, New York and London, 1907, p. 233, as 'Giampietrino'.
O. Sirén, 'Early Italian Pictures at Cambridge', *The Burlington Magazine*, XXXVII, 1920, p. 303, pl. IVD, as 'after Boltraffio'.
W.G. Constable, *Catalogue of Pictures in the Marlay Bequest*, Cambridge, 1927, p. 44, no. 60, as 'Milanese School'.
B. Berenson, *Italian Painters of the Renaissance*, Oxford, 1932, pp. 78 and 229, listed twice as 'Bernardino de' Conti' and 'Giampietrino'.
B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London, 1968, I, p. 47; III, pl. 1399, as 'Bernardino de' Conti'.
C.H. Jordan, 'Boltraffio on loan', *Chrysler Museum Bulletin*, August 1980, p. 2, illustrated.
M.T. Fiorio, *Giovanni Antonio Boltraffio, un pittore milanese nel lume di Leonardo*, Milan, 2000, p. 205, under 'attribuzioni non pertinenti'.





Fig. 1 Follower of Giovanni Antonio, *The Virgin and Child*, circa 1500
© National Gallery, London 2019

This panel showing the Madonna and Child was painted by a close but, as yet, unidentified associate of Giovanni Antonio Boltraffio, arguably the most gifted of Leonardo da Vinci's Milanese pupils. The panel has been the subject of long-standing attributional debate, with scholars ascribing the work to various artists from Leonardo's studio, including Giampietrino and Boltraffio, the latter receiving Everett Fahy's endorsement at the time of the 1992 sale.

The picture can be compared with two further works of the same subject; the first, now catalogued as by a 'Follower of Boltraffio', in the National Gallery, London (fig. 1); and the second in the Brooklyn Museum (c. 1500; Ac. no. 1999.76.2), where it is described as 'Attributed to Boltraffio'. The National Gallery panel was given by William Suida to the Pseudo-Boltraffio (*Leonardo und sein Kreis*, Munich, 1929, pp. 288, no. 223), the anonymous artist responsible for a distinct and heterogeneous group of over twenty pictures painted in Milan in the early-sixteenth century. The group had previously been regarded by some scholars as representing the early *oeuvre* of Boltraffio, before he entered the workshop of Leonardo in circa 1491, and displaying the influence of Vincenzo Foppa and Bernardo Zenale. Suida instead proposed that they were by a separate hand, strongly influenced by Boltraffio himself, a solution that was rejected by Maria Teresa Fiorio in her 2000 monograph on the artist (*op. cit.*, pp. 71-74), but subsequently supported by Cristina Geddo, who argued for the Pseudo-Boltraffio's reinstatement to 'the ambit of Milanese *leonardeschi*' ('Un trittico ricomposto e il problema dello Pseudo-Boltraffio', *Arte Cristiana*, XCI, 818, September-October 2003, pp. 345-55).

Both the present panel and the National Gallery picture share a similar composition with the Madonna's head framed by two open windows, leading onto extensive mountainous landscapes, an arrangement clearly borrowed from the celebrated *Madonna Litta* (fig. 2; St. Petersburg,



Fig. 2 Leonardo da Vinci, *The Madonna Litta*, circa 1490
© State Hermitage Museum, St. Petersburg, Russia / Bridgeman Images

The Hermitage Museum), a picture that has also been the subject of energetic debate, with some scholars, including Fiorio, believing it to be by Boltraffio (*op. cit.*, pp. 81-83, no. A3). However, it is in the treatment of the finely rendered landscapes in both the National Gallery picture and the present panel that the two works compare most closely stylistically.

Charles Brinsley Marlay was the grandson of two notable collectors, James Tisdall of Bacon and his wife, Catharine Maria Dawson, who married secondly Charles Bury, 1st Earl of Charleville. Although little of his grandparents' collections passed to Marlay, the valuable estates he inherited in Ireland enabled him to form a remarkable collection of his own, which included pictures, drawings, manuscripts and 240 illuminated cuttings dating from the twelfth to the sixteenth centuries. Marlay bequeathed his entire collection, which had been housed at his London home, St. Katharine's Lodge in Regent's Park, to the University of Cambridge to benefit the Fitzwilliam Museum. Although not specified in his will, his nephew and executor, the Duke of Rutland, approved Marlay's written agreement that any work below museum standard could be sold, provided that the funds be used to acquire other works in his name. This precipitated sales at Christie's in 1916 and 1924, however, it was not until 1966 that the present picture left the Fitzwilliam. In his introduction to the catalogue of the collection, W.G. Constable notes Marlay's taste for 'well-preserved and characteristic work by secondary painters of the fifteenth and early sixteenth-century Italy' (W.G. Constable, *Catalogue of the pictures in the Marlay Bequest Fitzwilliam Museum Cambridge*, Cambridge, 1927, p. 6). The bequest included a number of the Fitzwilliam's outstanding masterpieces, including Cima da Conegliano's *St. Lanfranc enthroned between St. John the Baptist and St. Liberius* (1515-16).

We are grateful to Antonio Mazzotta for his assistance with the cataloguing of this picture.



PROPERTY FROM A MEMBER OF THE ROYAL HOUSE OF SAVOY

***13**

MACRINO D'ALBA

(Alba c. 1470-before 1528)

*Portrait of Philip II, Duke of Savoy (1438-1497),
bust-length, in armour*

oil on panel
13¼ x 12⅞ in. (33.6 x 32.2 cm.)
inscribed 'PHILIPPVS DVX SABAVDIA MAR · IN ITALIA' (around the portrait roundel)

£100,000-200,000

US\$130,000-260,000

€120,000-230,000

PROVENANCE:

(Probably) commissioned by the sitter, and by descent.

EXHIBITED:

Bourg en Bresse, Musée de l'Ain, *La Bresse Savoyarde 1272-1601*, June-October 1972, no. 105 (under Ecole Française XVI et XVII s.).

This striking profile portrait of Philip II, Duke of Savoy is a significant addition to the *oeuvre* of Macrino d'Alba, a leading Piedmontese artist at the turn of the sixteenth century. It provides an important source of new information on the artist's activity, since it was not previously known or documented that he worked for the Savoy Court. A renowned figure in Europe during the second half of the fifteenth century, the duke spent the majority of his life as a politician and soldier at the courts of France and Savoy, before eventually succeeding to the duchy in 1496, only eighteen months before his death. This portrait, which shows Philip in armour and chain mail, was almost certainly painted to mark his succession to the dukedom and is the only known surviving likeness of the sitter made during his lifetime. Profile portraits were especially popular amongst Italian courts throughout the fifteenth century, imbued with associations with the great leaders of Antiquity. The roundel format of Macrino's portrait of Philip adds a further Classicising element in echoing the format of a portrait medallion, which would have been used for a political statement or in commemoration.

Philip's brief period as duke helps to refine the dating of this portrait to between 1496 and 1497. It accords stylistically with other works by Macrino d'Alba of the late 1490s, for example his *Portrait of Andrea Novelli* (fig. 1; Collezione Borromeo, Isola Bella, recently re-dated to 1495/96 by Professor Villata), which similarly presents the sitter bust-length in profile, surrounded by a Latin inscription. Furthermore, the technique employed to describe the sitter's physiognomy is strikingly analogous with the portrait of Novelli, with the same deft strokes of the brush used to model the features and the same careful manipulation of light to define the lines and folds in the face.



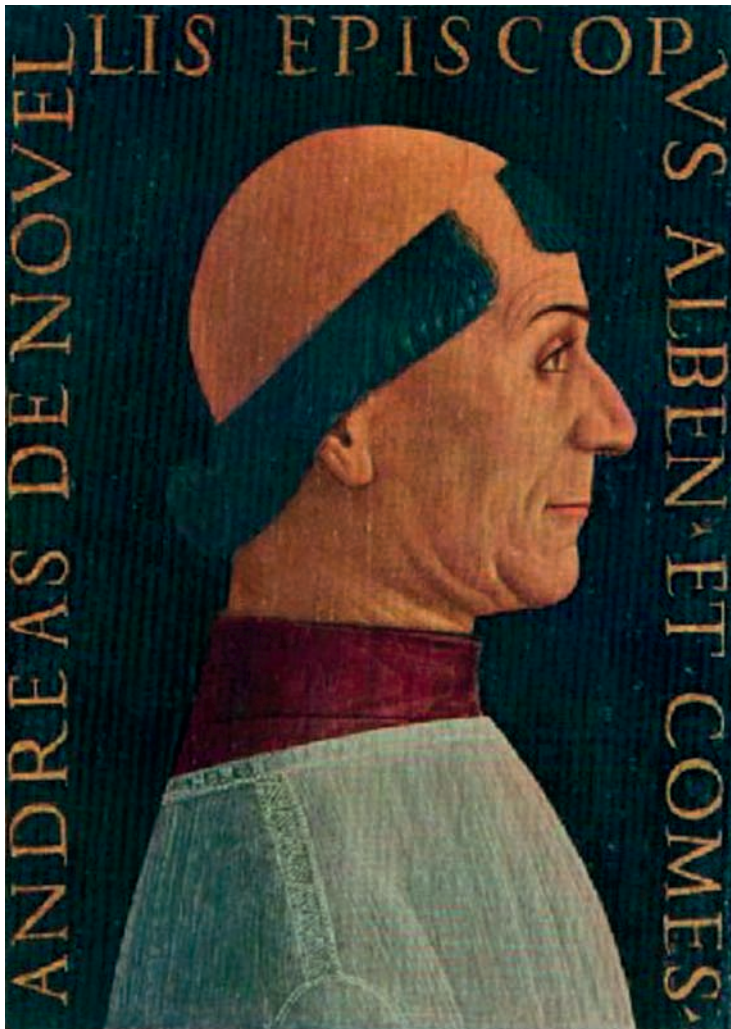


Fig. 1 Macrino d'Alba, *Portrait of Andrea Novelli*, circa 1495/96, Collezione Borromeo, Isola Bella
© The Picture Art Collection / Alamy Stock Photo

The precise link between Macrino d'Alba and the Savoy court is not documented and this portrait provides the only known evidence for such a connection. However, Philip II established his court at Turin after 1496, close to where Macrino worked for much of his career. The artist was frequently employed by the Marquesses of Montferrat at Casale Monferrato. Descendants of the Byzantine Palaiologos dynasty, the Montferrat family had close connections with the Duchy of Savoy: Giovanni Giacomo del Monferrato, for example, had married Joanna of Savoy, daughter of Amadeus VII of Savoy, in 1414; and their granddaughter, Blanche of Montferrat, had later become the young bride of Charles I of Savoy in 1485 and had ruled as regent of the duchy in the name of her young son, Charles II, between 1490 and 1496. These connections would certainly have provided the opportunity for an artist of the Montferrat Court to be introduced to Savoyard circles at Turin.

Alongside his work for the Montferrat family, Macrino d'Alba undertook a number of significant commissions in Piedmont and across north-western Italy. In 1496, he painted the lower register of a polyptych for the famed Carthusian monastery at Pavia and later painted significant altarpieces for the Chiesa di San Francesco at Alba and the cathedral at Vigevano. Perhaps his most famous work was the large single panelled altarpiece depicting the *Virgin and Child with Saints John the Baptist, James the Elder, Augustine and Jerome*, painted in 1503 for the Santuario dell'Assunta, Crea Monferrato, where it remains today.

Born the fourth son of Louis, Duke of Savoy and Anne of Cyprus, Philip spent much of his life in subsidiary positions in the government of the duchy of Savoy. Invested in 1460 with several territories and titles, consisting of the district of Bresse, he spent much time in the French royal court, travelling in 1461 to Reims to represent his father at the coronation of Louis XI, who had married Charlotte of Savoy, Philip's sister, in 1451. He remained at the French court and the following year was charged by Louis with leading a hundred spears to Asti in preparation for an assault on Genoa. Renowned for his lack of restraint, however, Philip used this opportunity to oust the influential Jacques de Valperga from his position as Governor of Savoy and to eliminate the powerful Cypriot faction at the Savoyard court which had grown up around his mother. Breaking into Thonon castle, the main Savoyard ducal residence, he imprisoned Valperga and later subjected him to a show trial, accusing him of a series of atrocious crimes (including having a devil in his service and writing a book in the blood of a child) and sentencing him to death. Philip's movements bought him into conflict with the French king and with his father. Eventually summoned to explain his actions to Louis XI, he was ambushed and arrested on the road to Orléans in 1464 and imprisoned at Loches. Following his release two years later, Philip returned to the French court and was awarded with several honours and a large annual pension.

By the late 1460s, the Savoyard house entered an alliance with the powerful duchy of Burgundy, in opposition to Louis XI. Philip established a close relationship with Charles the Bold, Duke of Burgundy, and was made a member of the Order of the Golden Fleece in 1468. This Burgundian alliance collapsed after 1471, when Philip re-allied himself with Louis XI of France. The following year, Philip's elder brother Amadeus IX of Savoy died, leaving his young son Philip I as his heir. Philip took this opportunity to try and establish his influence in the Duchy by ousting his sister-in-law, Yolande of Valois from her position as regent. His series of attempts failed, even after Yolande's death. Eventually, Philip was appointed Governor of Savoy in 1481, a position he continued to hold after the death of Philip I and the succession of his brother Charles I. He also continued to hold important posts at the French court and was awarded an annual pension of 10,000 livres by Anne of France, Duchess of Bourbon, in 1483, after the ascension of her brother Charles VIII to the throne. Along with this, Philip was also appointed Lieutenant of the King, making him one of the highest dignitaries at court. The death of Charles I of Savoy in 1490, once again provided an opportunity for Philip to try and assume control of the duchy. This ambition, however, was once again thwarted by the regency established by Charles' widow, Blanche of Montferrat, in favour of her infant son Charles II.

Philip accompanied Charles VIII of France on his expedition to Italy to conquer the Kingdom of Naples in 1494 and later that year took part in the failed siege of Genoa. He returned to France with the king, before travelling to Piedmont. On 16 April 1496, his young nephew, Charles II of Savoy, died, leaving his uncle as his only heir and Philip finally succeeded to the dukedom on 5 May 1496. He elected to establish his main ducal residence at Turin, a choice which showed a more open policy toward the Italian states and an attempt to distance himself from the influence of France. The duke however was already in poor health and suffered a series of violent fevers during the early months of 1497. On 7 November that year, he died at Chambéry, after only eighteen months of government.

We are grateful for Prof. Frédéric Elsig for endorsing the attribution, and to Professor Edoardo Villata and Prof. Mauro Natale for independently confirming the attribution. Professor Elsig and Professor Villata have inspected the portrait at first hand.



14

LUCAS CRANACH, THE YOUNGER (Wittenberg 1515-1586 Weimar)

The Virgin and Child with the Infant Saint John the Baptist and Angels

signed with the artist's device of a serpent with wings folded (centre left, on the stone parapet)
oil on panel
30 x 21 $\frac{7}{8}$ in. (76.3 x 55.5 cm.)

£700,000-1,000,000

US\$900,000-1,300,000

€810,000-1,200,000

PROVENANCE:

M.J. Ruhl, Liège.

Christophe Rhaban Ruhl (1802-1875), Cologne; his sale (†), J.M. Heberle, Cologne, 15 May 1876 (=1st day), lot 15, as 'Lucas Cranach the Elder', illustrated (470 marks).

Anonymous sale; Galerie Georges Giroux, Brussels, 3-4 May 1957, lot 450, as 'Lucas Cranach the Elder'.

with Julius Böhler, Munich, by 1959, as 'Lucas Cranach the Elder'.

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 23 March 1960 (=1st day), lot 125, as 'Lucas Cranach the Elder' (V. Lewis).

Acquired in the 1960s.

The subtle refinement of Lucas Cranach the Younger's early style is typified in this previously unpublished *Virgin and Child with the Infant Saint John the Baptist*, marking a significant addition to the artist's known *oeuvre*. While his early work is difficult to separate from that of his father, Lucas Cranach the Elder, Dr. Werner Schade and Dr. Dieter Koeplin independently recognise the present picture as a masterwork by Lucas Cranach the Younger, after first-hand inspection. The panel is signed with the Cranach device of a serpent with folded bird's wings, indicating that it was painted after 1537, when the design was altered from outstretched bat wings following the death of Cranach the Younger's older brother Hans. From this time, Cranach the Younger assumed greater responsibilities in the large Cranach workshop, taking a more direct and active role in the production of works.

In this picture, the Virgin holds the Christ Child on her knee as the Infant Saint John the Baptist offers Him a bunch of grapes, all seated before a low wall, evoking the *hortus conclusus*. Behind them, three angels hold aloft a dark green velvet cloth-of-honour, decorated along the edges with floral gold embroidery. Beyond, at left, a wide river crossed by a bridge leads to a distant cityscape, evoking the Holy city of Jerusalem, though conceived as a contemporary Saxon town. This composition relates closely to a group of works by Lucas Cranach the Elder and his workshop, which seemingly derived from the Elder's *Virgin with the Christ Child, Saint John and three Angels* of 1536, now in the Museo del Prado, Madrid (fig. 1). In it, the Virgin and Child are similarly seated with Saint John the Baptist in a landscape, sheltered by a luxurious cloth held aloft by angels. The Elder subsequently developed this composition in another picture, painted after 1537, now in the Nivaagaards Malerisamling, Nivå (fig. 2), which appears to have provided the initial model for the Virgin and Saint John the Baptist in the present work. Indeed, Cranach the Younger appears to have amalgamated both the Prado and Nivå paintings in the present work, creating a composition altogether his own. Dr. Werner Schade dates this work to the artist's early maturity, attributing the enlarged proportion of the Virgin's head to a moment of youthful exaggeration. However, the abandonment of proportion does not appear to be accidental, and instead demonstrates the Younger's experimentation with his father's designs. Through his use of carefully refined curvilinear forms and fine details, he displays his artistry as a confident and highly skilled draughtsman, in both the painting of the figures and the landscape.





Fig. 1 Lucas Cranach I, *The Virgin and Child with the Infant Saint John the Baptist*, 1536, Museo Nacional del Prado, Madrid © Photo MNP / Scala, Florence



Fig. 2 Lucas Cranach I, *The Virgin and Child with the Infant Saint John the Baptist*, after 1537 © The Nivaagaard Collection

For the model of the present Christ Child, Lucas the Younger looks to the Prado picture, showing Him similarly seated, turning His back towards the Baptist, while modifying the position and treatment of the curtain and angels. He models the Virgin's direct gaze, red mantle and billowing sleeves on the Nivå picture, however places his Virgin and Child in a landscape setting, rather than replicating the neutral background. It is through the landscape that Cranach the Younger markedly distinguishes himself from his father. Rendering it with a more painterly freedom than similar examples by the Elder, he paints the architectural details with the light, slightly opaque colouring that has become so characteristic of his practice. This landscape bears similar stylistic traits to the series of hunting scenes painted by the Cranach workshop in the mid-1540s, which have traditionally been considered the work of Lucas Cranach the Elder, but were more recently reattributed to his son (B. Brinkmann, ed., *Cranach*, exhibition catalogue, London, 2008, p. 384). This includes the *Court Hunt at Hartenfels Castle near Torgau* at the Museo del Prado, Madrid, which shows a similar lightness of touch and freedom of handling, more characteristic of the younger Cranach's work than that of his father. The confusion between the Younger and Elder's authorship can be traced back to an account by Matthias Gunderam, Cranach the Elder's cousin, first biographer and tutor to his grandchildren. Gunderam reported that, during his siege of Wittenberg, Charles V summoned Cranach to his camp to enquire on whether a 'painted panel' he had received was

by the artist's hand or his son's, so impressed was he by its quality. While Gunderam does not give Cranach's response, the question itself demonstrates the high regard with which Charles V and his court held Lucas Cranach the Younger's talents (see J.L. Koerner, *The Reformation of the Image*, Chicago, 2008, p. 238).

The motif of the Virgin and Christ Child with grapes had been established in the workshop of Lucas Cranach the Elder in 1509, when it was included in his *Holy Kinship* altarpiece in Vienna (Gemäldegalerie der Akademie der bildenden Künste). Grapes held a number of symbolic meanings, relating to both the Virgin and Christ. Throughout the Middle Ages, the Virgin Mary was referred to as the noble vine, which nurtured the divine grapes, symbolising Christ. Similarly, Christ Himself became the 'true vine' on which His followers grew as fruitful branches (John 15:1-17). Most obviously, of course, they carried obvious connotations of the Eucharistic, sacramental wine and by extension, through the analogy of the wine-press, foreshadowed Christ's sacrifice on the Cross. The Eucharistic connotations of grapes may have been especially significant to patrons of Cranach's work following the Reformation, which had called for more general participation in the receiving of Holy Communion. Images of the Christ Child with bunches of grapes, therefore, may have been desirable to a Protestant audience who regarded such pictures not as objects of devotion, but as didactic reminders of God's universal mercy.



PROPERTY OF A GENTLEMAN

15

FLEMISH SCHOOL, CIRCA 1550

Portrait of a knight of the Order of the Golden Fleece, three-quarter-length, in a white padded doublet and a slashed black jerkin

oil on panel
43¼ x 32⅞ in. (110.2 x 83.6 cm.)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

with George J. France, from whom acquired in March 1871 for £150 by the following, Sir Frederick Lucas Cook, 2nd Bt. (1844-1920), Doughty House, Richmond, and by descent to his son, Sir Herbert Frederick Cook, 3rd Bt. (1868-1939), Doughty House, Richmond, and by descent to his son, Sir Francis Ferdinand Maurice Cook, 4th Bt. (1907-1978) Doughty House, Richmond; his sale, Sotheby's, London 25 June 1958, lot 108, as 'Frans Pourbus' (£510 to Agnews). with Thomas Agnew & Sons, London, from whom acquired by the father of the present owner.

LITERATURE:

M.W. Brockwell, *A Catalogue of the Paintings at Doughty House Richmond & Elsewhere in the collection of Sir Frederick Cook Bt., III, English, French, Early Flemish, German and Spanish Schools, and Addenda*, London, 1915, pp. 3-4, no. 392, illustrated, as 'English (or French) School (Sixteenth century)'.

M.W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey in the collection of Sir Herbert Cook, Bart*, London, 1932, p. 11, no. 392 (26), as 'French School, XVI Century'.



This striking portrait of a knight of the Order of the Golden Fleece was executed in the early-1550s, towards the end of the reign of Charles V (1500-1558), who ruled as Prince of the Habsburg Netherlands from 1506, King of Spain from 1516 and Holy Roman Emperor from 1519. While the artist has evaded identification thus far, although both Hans Eworth (Antwerp, active 1540-1573 London) and Steven van der Meulen (?Antwerp, active 1543-1568) have been proposed, the modelling of the sitter's features and the placement of the figure within the pictorial space, in front of a draped curtain and receding colonnade, indicate a Flemish master. The sitter's identification has been lost, however, he is likely to be one of the noblemen knighted by Charles V in Utrecht in January 1546.

The sitter is dressed in the typical Habsbourg fashion of the day, which was prevalent throughout Europe in the mid-sixteenth century. He wears a fur-lined jerkin of black fabric, possibly velvet, which is covered with gold jewels set with pearls and slashed so that the fur is visible. The slightly darker patches in the fur at the neck suggest it might be lynx. The jerkin is worn over a silk doublet, padded to give the brick-like pattern down the sleeves, which in turn is worn over a shirt with a small attached collar. The neckline of the collar is high, but not quite as high as at its peak in the 1560s. The skirt of the jerkin is still very long, the peascod belly (padded stomach) is not too pronounced and the trunk hose are relatively restrained, all indicating a date before the 1560s.

Dendrochronological testing of the panel has revealed that the three vertical boards that make up the support were all derived from a single tree sourced from the eastern Baltic area of Europe between *circa* 1534 to *circa* 1566. This, combined with stylistic considerations and the fashion of the costume, place the date of execution in the early-1550s.



Fig. 1 After Antonis Mor, *Peter Ernst, Count of Mansfeld-Vorderort* (detail)
© The Picture Art Collection / Alamy Stock Photo

When this painting was in the Cook collection, it was catalogued as 'French School, XVI Century', having formerly been ascribed to both Francois Clouet and Francisco Primaticcio. More recently, the panel was believed to have been painted in England during the reign of Mary I and the sitter was presumed to have been one of the courtiers that accompanied Philip, future King of Spain, for his marriage to Mary in 1554. Indeed, Philip is recorded to have arrived with 6000 soldiers and 1500 cavalry, as well as a household of 3000. In addition to trusted advisers like Gonzalo Pérez and Ruy Gómez da Silva, there were also at least two dukes (Alva and Medinaceli), a bevy of marquesses and counts, bishops, confessors, choristers and instrumentalists, together with kitchen staff and cleaners. Dr. Alexandra Zvereva has suggested, however, that the painting was in fact executed in the Low Countries, possibly in Bruges, which remained one of the leading artistic centres in Europe throughout the sixteenth century. She considers the pose and structure of the figure reminiscent of Habsburg portraiture, and believes that the artist must have been aware of the portraiture of Pieter Pourbus (?Gouda 1523/4-1584 Bruges).

Given the dating of the portrait and the sitter's fair complexion and relative age, Dr. Zvereva has proposed three potential candidates: Lamoral, Count of Egmont, Prince of Gavere (1522-1568), a general and statesman in the Spanish Netherlands just before the start of the Eighty Years' War, whose execution helped spark the national uprising that eventually led to the independence of the Netherlands; Jean de Ligne, Count of Arenberg (1525-1568), founder of the House of Arenberg and stadtholder of the Dutch provinces of Friesland, Groningen, Drenthe and Overijssel from 1549 until his death; or Peter Ernst, Count of Mansfield (1517-1604), an Imperial and Spanish commander of German origin, who was Governor of the Spanish Netherlands from 1592 until 1594 (fig. 1). The latter built an impressive castle in Clausen, named La Fontaine, which might explain the inclusion of the house in the left background of this painting, however, Mansfield would already have been in his mid-40s by the time this painting was executed.

The Order of the Golden Fleece was founded by Philip the Good, Duke of Burgundy (d. 1457) on 10 January 1430 in celebration of his marriage to his third wife, Isabella of Portugal. Designed to promote the glory, power and prestige of Burgundy, to uphold chivalry and to defend the Catholic faith, it was modelled directly on the English Order of the Garter, which had been established by Edward III in 1348. The Order took its name from the insignia worn by its members. The eponymous Golden Fleece was jointly a reference to the famed hide stolen by Jason and the Argonauts from the mythic kingdom of Colchis, to whom the Burgundians claimed ancestry, and to the fleece of Gideon, through which he learned of God's promise to help him save Israel (Judges 6:36-40), an overt reference to the intense crusading ambitions (ultimately unfulfilled) which constantly occupied Philip the Good during his reign. The Order was to be governed by the duke, a position which passed down to his direct male heirs throughout the succeeding centuries until 1700. Initially, the Order was composed of a strictly limited number of twenty-four knights, who met annually across the most important civic centres of the Burgundian territories. In 1433, in celebration of the birth of his third and only surviving son Charles, Philip increased the number of seats in the Order to thirty. During the fifteenth century, membership primarily consisted of the Burgundian noble families, with certain key allies, notably Alfonso V of Aragon and Edward IV of England, honoured with the Golden Fleece as an expression of diplomatic favour. Following the death of Mary of Burgundy, in 1483, and the incorporation of Burgundian lands into the Habsburg Empire, membership began to be offered more broadly to European leaders and nobles. The number of members was increased once again at the inaugural Chapter presided over by Charles V, Holy Roman Emperor in 1516, when a further twenty knights were appointed to the Order, bringing to total to fifty.

We are grateful to Dr. Alexandra Zvereva for her assistance in cataloguing this painting.



HENDRICK VAN STEENWIJCK, THE YOUNGER (?Antwerp c. 1580-1649 ?Leiden)

Cathedral interior

signed and dated 'H-V-Steinw / 1621' (lower left)
oil on copper, circular
6½ in. diam. (16.7 cm. diam.)
in the original ebonised fruitwood frame

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Elizabeth Maitland, Duchess of Lauderdale, 2nd Countess of Dysart (1626-1698), Ham House, Surrey, listed in the inventory of *circa* 1683, inv. no. 3, as 'A perspective of Stanewick [sic.]', and by descent at Ham House to, Lionel William John Tollemache, 8th Earl of Dysart (1794-1878), Ham House, Surrey, listed in the inventory of 1844, as 'Steenwix. Interior perspective of a Church - original', and by descent to, William John Manners Tollemache, 9th Earl of Dysart, DL (1895-1935), Ham House, Surrey, listed in the inventory of 1911, as 'Interior of a Cathedral. 6½ in. Circle by Steenwyck, 1821 [sic.]. Signed & Dated. On Panel. Ebony Frame', by whom bequeathed with Ham House in 1935 to his second cousin, Sir Lyonel Tollemache, 4th Bt. (1854-1952), and by inheritance through his granddaughter, Barbara Judd (1926-2013), to the present owner.

LITERATURE:

C. Rowell, ed., *Ham House: 400 Years of Collecting and Patronage*, New Haven and London, 2013, p. 25; Appendix 2, pp. 411 and 425, no. 3; Appendix 5, pp. 463 and 497, no. 3.

This small, intricately detailed church interior was executed by the Flemish painter Hendrick van Steenwijck in 1621 when he was active in London. The artist travelled there in 1617, having first practiced in Antwerp, where he had collaborated with such leading painters as Jan Breughel the Elder and Frans Francken the Elder. His decision to move to London was no doubt prompted by the Stuart Court's reputation for its appreciation and patronage of art, and thus the prospect of attracting wealthy and cultured patrons. Steenwijck rapidly established a successful practice amongst the community of Dutch painters in London, collaborating with Daniel Mytens in his work for the Earl of Arundel. Steenwijck soon attracted royal patronage: his *Liberation of Saint Peter* (dated 1619; Royal Collection, Hampton Court Palace) and his *Christ in the house of Martha and Mary* (dated 1620; Paris, Musée du Louvre) were probably painted for either Queen Anne of Denmark, or the young Prince of Wales, future King Charles I of England.

The architecture in this painting is based on the interior of the Onze-Lieve-Vrouwekathedraal in Antwerp, which provided the inspiration for many of the artist's works. Rather than producing a faithful record of the cathedral interior, however, this work should be understood as more of a 'variant on an architectural theme' (J. Howarth, *The Steenwyck Family as Masters of Perspective*, Turnhout, 2009, p. 48), intended to astonish the viewer with its remarkable illusion of space and light. This is one of only a small number of works depicting churches executed by the artist in a circular format that are known today and one of only three that are painted on a copper support (*ibid.*, nos. II.B30, II.B35, II.52 and II.B74).

An inventory of Ham House, taken in 1655 after the death of William Murray, 1st Earl of Dysart (c. 1600-1655), did not unfortunately furnish details of the portable pictures decorating the house. The earliest record of the pictures at Ham was made several decades later in *circa* 1683 at the behest of his daughter, Elizabeth Maitland, Duchess of Lauderdale, 2nd Countess of Dysart (1626-1698), who had inherited Ham and her father's title as the eldest of his five daughters. According to this 'Estimate of Pictures', hanging in 'Her Graces private Closset' was 'A perspective of Stanewick [sic.]', valued at £10. It appears again in later inventories of 1844 and 1911, by which date it has been moved to the Green Closet, which was transformed into a 'Cabinet Room', modelled on that of Charles I at Whitehall Palace, by William Murray, 1st Earl of Dysart. Inspired by Italian Renaissance *studiolo*, these small rooms provided a space for collectors to assemble small-scale art objects and treasures, including cabinet pictures, medals, drawings, engravings and portrait miniatures. This painting is shown in a photograph of the room, published by *Country Life* in 1920 (fig. 1), displayed alongside Steenwijck's *Interior of a church with a seated figure by lamplight*, which is being offered in the Old Masters Day sale, 4 December 2019, lot 168.



Fig. 1 The Miniature Room or Green Closet at Ham House, *circa* 1920, showing the present lot in situ above lot 168 in the Old Masters Day sale, 4 December 2019
© Country Life Picture Library



(actual size)

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

17

HENDRIK VAN BALEN

(Antwerp 1573-1632)

AND JAN BREUGHEL, THE YOUNGER

(Antwerp 1601-1678)

Massacre of the Innocents

signed 'H V BALEN' (lower right)
oil on copper
20 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (52.3 x 69.8 cm.)

£60,000-80,000

US\$77,000-100,000

€70,000-92,000

PROVENANCE:

G. Langhorne Burton, Somersby, Lincolnshire; Christie's, London, 11 March 1895, lot 83, as 'Rottenhammer'.

This refined painting on copper can be dated to the 1620s and is a collaboration between Hendrik van Balen and Jan Breughel II. The two artists first worked together in 1620, before Breughel embarked on his trip to Italy in 1622. When Breughel's Italian sojourn was cut short by the unexpected death of his father in the cholera epidemic of 1625, he returned to Antwerp to take over his father's studio and resumed his partnership with van Balen, who was an executor of his father's estate. From 1626 onwards, Breughel's journal lists numerous compositions that were jointly produced, and their fruitful collaboration only ended with van Balen's death in 1632.

The subject derives from the biblical episode of *The Massacre of the Innocents* as narrated in the Gospel of Saint Matthew (2:16-18). On hearing of the birth of Christ, Herod, King of Judea, decreed that all male children in the vicinity of Bethlehem under the age of two be slain. Van Balen depicts in vivid colours the moment that the soldiers carry out the command of the king, while Breughel elects to locate the scene within a contemporary Flemish village rather than in a historical setting.







*18

MARTEN VAN CLEVE

(Antwerp 1524-1581)

Visit to the Tenants

oil on panel
27 x 57 in. (68.6 x 144.8 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Marten van Cleve*, Lingen, 2014, p. 188, no. 115, illustrated.



Fig. 1 Jan Breughel the Elder, *Visit to the Tenants*, circa 1597, Kunsthistorisches Museum, Vienna
© KHM-Museumsverband

Described by Klaus Ertz as 'eine qualitavolle Arbeit von Maeten van Cleve', this panel is an excellent example of one of Marten van Cleve's most popular early compositions. The subject ultimately derives from a lost painting by Pieter Bruegel the Elder, known through copies by his sons Pieter Brueghel the Younger (Florence, Museo Stibbert) and Jan Breughel the Elder (fig. 1; Vienna, Kunsthistorisches Museum). While interpretation of this Brueghelian subject has varied, the most convincing explanation is that it represents a wealthy bourgeois couple visiting the country home of their child's wet-nurse, shown in the centre of this painting. Van Cleve painted more than twenty versions of his own, unique interpretation of the scene (see K. Ertz, *Marten van Cleve 1524-1581: Kritischer katalog der Gemälde und Zeichnungen*, Lingen, 2014, pp. 185-9, nos. 107-119), each varying considerably in size, details and figure arrangements. In a number of these treatments van Cleve extended his composition to the left to include a group of drinkers at a table, while in this case he introduces a view into a landscape through an open door. Faggin noted that van Cleve's various depictions of the this subject date to relatively early in the painter's career, circa 1550-60, revealing stylistic affinities with the work of van Cleve's master, Frans Floris ('De genreschilder Marten van Cleef', *Oud Holland*, LXXX, no. 1, 1965, p. 34).



PROPERTY FROM A PRIVATE COLLECTION

***19**

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

Winter landscape

signed and dated 'P-BRUEGHEL:1612' (lower right)
oil on panel
15½ x 21½ in. (39.4 x 54.6 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Acquired by the father of the present owner.

Winter landscapes provide the setting for some of the Pieter Brueghel the Younger's most important and popular compositions, such as the *Birdtrap*, the *Census at Bethlehem* and the *Massacre of the Innocents*, all of which relied on the invention of his father and were produced in multiple versions. This panel, recently deemed by Dr. Klaus Ertz to be 'very good quality ... and very well preserved' ('sehr guter Qualität ... und ist sehr gut erhalten'), is remarkable both for using a composition original to Pieter Brueghel the Younger's own design and for the fact that only one other version is known to exist, a panel, also dated '1612', sold Christie's, New York, 26 October 2016, lot 69, when misattributed to Abel Grimmer.

Ertz has remarked that the figure types in this composition recall the work of Gillis Mostaert (c. 1528/9-1598), as can be seen for example in his *Winter landscape in the Museum a galerie, Prostějov* (*Pieter Brueghel der Jüngere 1564-1637/38: Die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 1988/2000, II, pp. 795-6). Brueghel's landscape, however, also provides a vivid demonstration of his own unmistakable style. The deft handling of the skeletal trees for example - an intricate network of entwined bare branches, topped with snow, silhouetted against a leaden sky - clearly recall the artist's best treatments of the *Birdtrap*.

Brueghel's vista presents a well-established landscape construction which had been widely used during the late-sixteenth century. Adopting a high view point, the composition presents a form of 'world landscape', providing a panoramic view across a lower plane, looking toward jagged mountains in the far distance. This device had been pioneered

in Antwerp during the early-sixteenth century by Joachim Patinir and continued to be developed and adapted by Brueghel's father, Mostaert and Joos de Momper.

At the left of the pathway, which leads away down the hill to the town beyond, a wealthily dressed family is accosted by an armed robber, who holds his sword in hand as he accosts them. Huddled before him, a woman protects her child, while her husband thrusts his purse of money at the thief in the hopes of buying him off. The gathering of soldiers on the other side of the river could allow the work to be interpreted as depicting the *Massacre of the Innocents*, with the mounted knights gathering in readiness to storm the village beyond. The relative calm of the scene, however, and the marked difference from Brueghel's large-scale versions of the subject that depended on the composition of his father, potentially count against this reading. The cavalry unit and the assault shown in the foreground can perhaps be better understood as a disguised indictment of the uncontrolled dissipations of the Habsburg army during the Eighty Years' War. Though this picture was painted during the tenuous Twelve Years' Truce (1609-1621), troops during the conflict had regularly looted towns, causing widespread chaos in their wake, and the somewhat ominous gathering in the distance of Brueghel's panel, in combination with the robbery on the road, suggests something of the anarchy which had been so widespread during the war and which had had such a devastating effect on the Netherlandish countryside.

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



PROPERTY FROM A PRIVATE COLLECTION

20

JAN BREUGHEL, THE ELDER (Brussels 1568-1625 Antwerp)

*Lilies, tulips, roses and other flowers in an ornamental
vase on a ledge, with butterflies and beetles*

oil on panel
41¾ x 28¾ in. (106.1 x 72.7 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

In the collection of the present owner's family since the second half of the 19th century.

Previously unpublished, this is an important addition to a small number of large-scale flowerpieces that together constitute Jan Breughel the Elder's crowning achievement as a still-life painter. Apart from the monumental *Flower Vase* in Bucharest (162 x 132cm.), this is the artist's largest known work in this genre and the only known example on this approximate scale still remaining in private hands (see K. Ertz, *Jan Breughel der Altere*, Lingen 2008-2010, III, nos. 420-460). Although, in the upper part of this picture (notably upper left), areas of the paint surface have been damaged and clumsily restored, passages of the central and lower quadrant are particularly well preserved. The confident handling of paint and the exquisitely rendered detail in these passages demonstrate the distinctive finesse that is characteristic of the artist's best work.

The composition is complex and shows a development away from the more ordered and symmetrical still-lives of Breughel's earlier career. Here, as in his *circa* 1620 flower-piece in Antwerp (Koninklijk Museum voor Schone Kunsten), a dense group of smaller blooms is grouped closer to the top of the vase, focused slightly to the right of the centre of the panel. Above this, Breughel introduces a strong diagonal, moving

upward from the small yellow tulip at the left toward the lilies at the upper right. The vase in which Breughel's spectacular bouquet is arranged appears to have been an object which was kept in the painter's workshop and which recurs in several still-lives from the painter's later career, including the Antwerp picture (mentioned above) and that dated to *circa* 1622 in Bucharest (Muzeul National de Artă al României). The vase is made of glazed clay and decorated with roundels, depicting sculpted images of Ceres (at the left) and Narcissa (at the right), supported in the centre by a winged grotesque.

Breughel was the first artist in the southern Netherlands to paint independent floral still-lives. His first recorded flower piece was made for Cardinal Federico Borromeo (1564-1631) in 1606 (Milan, Pinacoteca Ambrosiana). The artist, who had been in Italy between 1590 and 1596, but had since returned to the Netherlands, maintained a correspondence with his patron and his agent Ercole Bianchi and their letters are greatly revealing about the origin and the intentions of his still-lives. Breughel discussed in 1606 his commencement of a floral picture, noteworthy 'as much for naturalness as for the beauty and rarity of various flowers, some are unknown and little seen in this area; for this, I have been to Brussels









in order to depict some few flowers from nature that are not found in Antwerp' (A. Chong and W. Kloek, *Still-Life Paintings from the Netherlands 1550-1720*, exhibition catalogue, Amsterdam, 1999, p. 110). The expense and rarity of exotic cultivated blooms made both their real and painted forms valuable and desirable. Indeed, Breughel described how he had 'invested all [his] skill' in Borromeo's picture, stating 'I do not believe that so many rare and different flowers have ever been painted before, nor finished with such diligence' (*ibid.*). Collectors' cabinets frequently included vases of rare flowers and their juxtaposition with meticulously detailed paintings of 'impossible' profusions of blooms (which would have been difficult to assemble in reality, given the disparate times at which each blossomed) would have been of pleasing interest for discriminating collectors, presenting the opportunity to marvel at the skill of a painter and to compare his detailed rendering of nature with the real thing. Similarly, while still-life painting of the seventeenth century is often discussed in terms of its reference to *vanitas* themes of fleeting enjoyments and the approach of decay, Breughel evidently did not consider his paintings in this manner, intending that they remain 'a fine sight in winter' when real flowers were unavailable. Cardinal Borromeo evidently agreed, describing that 'when winter encumbers and restricts everything with ice', he would still be able to enjoy the 'very stable and enduring' flowers which Breughel had painted (*ibid.*, p. 112).

This emerging interest in the natural world, its wonders and its curiosities, can further be appreciated in the present panel through the inclusion of a variety of rare insects alongside the flowers. Most prominent and notable of these, at the bottom right, is Breughel's inclusion of a large harlequin beetle (*Acrocinus longimanus*). These insects were native to South America and Breughel's model would probably have been based on specimens he had been able to observe first-hand in the *Wunderkammer* of interested naturalists and collectors.

A copy of the present work by Jan Breughel the Younger is in the Museum of Fine Arts, St Petersburg, Florida.

We are grateful to Dr. Fred Meijer for confirming the attribution on the basis of first-hand inspection.

21

DANIEL SEGHERS

(Antwerp 1590-1661)

*Roses, tulips, irises and other flowers in a glass vase
with a cabbage white butterfly*

signed 'D. Seghers. Soc^{tis}. JESV.' (lower left)
oil on copper
15 x 10 3/4 in. (38.1 x 26.4 cm.)

£250,000-350,000

US\$330,000-450,000

€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 Tableaux Anciens inconnu jusqu'ici dans Les Collections Privées de la Suede*, Stockholm, 1886, p. 153, no. 280, as a 'Chef d'oeuvre'.
O. Granberg, *Inventaire Général des Trésors d'Art en Suede*, Stockholm, 1912, II, p. 103, no. 373.

This beautifully preserved work was, since the nineteenth century, paired with the flowerpiece sold earlier this year in these Rooms (4 July 2010, lot 4, £503,250) and it is conceivable that the two coppers were born together as pendants. 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).

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' 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-lives 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.



D. Saphor. Sol. JESV.

FRANS FRANCKEN, THE YOUNGER

(Antwerp 1581-1642)

AND ALEXANDER KEIRINCX

(Antwerp 1600-1652 Amsterdam)

*Diana and her nymphs in a wooded landscape*oil on panel
26% x 39% in. (67.6 x 101 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Borromeo-Monti Collection, Milan, by 1830, no. 32 (according to a label on the reverse).

EXHIBITED:Milan, Palazzo di Brera, *Exposition d'Arte Antica*, 1872, no. 150, as 'Breughel, Giovanni'.**LITERATURE:**U. Härtling, *Alexander Keirinx: Der Baummaler (1600-1652)*, Schoten, 2018, p. 171, no. 135, illustrated.







Born into a prestigious artistic dynasty, Francken was admired for his small-scale cabinet pictures, typically painted on copper or panel, illustrating mythological, historical or allegorical subjects. *Diana and her nymphs* exhibits the meticulous touch and graceful composition for which he was so highly praised during his lifetime. Francken's depiction of Diana was probably based on a design he kept in his workshop, as the figure reoccurs in other works by the painter, such as his *Triumph of Neptune and Amphitrite* in Florence (Galleria Palatina). A skilled figure painter, he frequently collaborated with other artists in Antwerp who would contribute the landscape or architectural settings, or various still life elements, to his works. In this painting, the broad wooded landscape and the minor staffage of the hunters and their dogs amongst the trees were painted by Alexander Keirincx. Born in Antwerp, his early works show the strong influence of Abraham Govaerts, in whose studio he likely trained. This painting can therefore be dated to before 1626, when Keirincx travelled to the northern Netherlands, where he is recorded in Utrecht, before moving to Amsterdam and eventually to London in 1640, where he worked for King Charles I. The present landscape is typical of Keirincx's early *oeuvre*, using the popular Flemish landscape tradition of depicting a densely wooded view with a waterway breaking through the composition. These devices clearly show his knowledge of works by Govaerts, closely resembling many of the latter's compositions, for example his *Wooded landscape with the Five Senses* (Düsseldorf, Kunstsammlungen der Stadt).

According to a label on the reverse, the picture was formerly part of the renowned Borromeo-Monti collection at Isola Bella, Lago Maggiore. Belonging to the aristocratic Borromeo family, whose members were wealthy bankers, important Milanese politicians and high ranking cardinals, the collection was begun in the seventeenth century, and grew to become one of the most celebrated in Italy. In 1830, a further group of pictures entered the collection as part of a bequest to Gilberto VI Borromeo (1815-1885) of the collection of Giovanni Battista Monti, administrator of the household of Gilberto V Borromeo (1751-1837). The Monti collection included numerous works by important painters including Bernardino Luini, Vincenzo Foppa and Gaudenzio Ferrari. It is likely that an inventory was drawn up in the year the Monti paintings entered the Borromeo collection, since the label on the reverse here is dated that year, listing the present picture as no. 32. Despite this, it remains uncertain whether *Diana and her nymphs* was part of the Monti group or of the Borromeo collection. According to an inscription added to the 1830 label, the painting was later hung in the Sala Disegni as no. 14.

PROPERTY OF A LADY

23

PIETER BRUEGHEL, THE YOUNGER
(Brussels 1564/5-1637/8 Antwerp)

The Payment of the Tithes

signed and dated 'P. BRUEGHEL:1618.' (lower left)
oil on panel
23¼ x 34¼ in. (59 x 86.9 cm.)

£400,000-600,000

US\$520,000-770,000

€470,000-690,000

PROVENANCE:

with Spiller, London, June 1955, from whom acquired by the present owner.



This hitherto unrecorded work is an early treatment of this iconic Brueghelian subject, distinguished by its excellent condition and its meticulous rendering of detail. The date, traditionally read as 1613, which would make it the earliest dated treatment of the subject, appears more likely to be 1618, the year in which Pieter Brueghel produced at least half a dozen dated versions of the subject, including those in the Bonnefantenmuseum, Maastricht; the Norwich Castle Museum; and the picture sold at Christie's, London, 2 July 2013, lot 29 (£1,047,475).

The various versions of Brueghel's *Payment of the Tithes* paintings can be divided into two main groups, regardless of size: those with plaited straw ropes on the back wall and under the central window, and those with a dark cloth in its place; the present painting is of the latter type. Amongst the dated versions of this subject, the compositional variant with plaited straw and the man on the far left with a grey/blue sleeve appears only in works dated up until 1617; conversely those with a dark cloth and a man with a red sleeve appear from 1618-26, with only two exceptions. One might therefore hypothesise that Brueghel decided for some reason to change his composition and colour scheme in *circa* 1618, the date of this painting. The type of the signature (P. BREVGHEL rather than P. BRVEGHEL) is also what one would expect in 1618, since the artist changed the spelling of his name decisively in 1616 (see K. Ertz, *Breughel-Brueghel: Pieter Breughel le Jeune (1564-1637/8) - Jan Brueghel l'Ancien (1568-1625)*, exhibition catalogue, Lingel, 1998, p. 19).

This composition is unusual in Pieter the Younger's oeuvre in that it is neither a direct copy of one of his father's compositions nor an adaptation of a Bruegel-like composition by one of his father's contemporaries, such as Martin van Cleve, or close followers. Indeed, the *Payment of the Tithes* is noticeably different from Pieter the Elder's compositional, figural and facial types, and its source has therefore been the subject of much discussion. One suggestion has been that the lost prototype was French. Indeed the calendar on the wall is written in French, although this was at the time the language of the legal profession in the Netherlands, and the peasants' short beards, close-cropped hair and costumes were of a type not typically seen at the time in the southern Netherlands. Klaus Ertz, in his 2000 *catalogue raisonné* of Brueghel's work, hypothesised that the original prototype might be a lost painting by the French artist Nicolas Baullery (1560-1630).







*24

SEBASTIAN VRANCX (Antwerp 1573-1647)

Summer; and Autumn

oil on canvas
46 $\frac{7}{8}$ x 63 $\frac{3}{4}$ in. (119 x 162.2 cm.)

two (2)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

(Possibly) Commissioned by Cardinal Pietro Aldobrandini (1571-1621), Rome (whose coat-of-arms appears on *Autumn*).

These two monumental allegorical depictions of *Summer* and *Autumn* are a masterful example of Vrancx's early work. The iconography of the *Four Seasons* derives from the medieval manuscript tradition, in particular from *Books of Hours*, which were introduced by a calendar listing the relevant liturgical feasts for each month, and were illustrated by images depicting the various activities or labours associated with that time of year, such as the corn harvest depicted with such delightful clarity in *Summer*. However, Vrancx here draws equally on his Italian sojourn of *circa* 1596-1601. Rather than the more usual imagined views over the rolling Flemish countryside that Vrancx used in later works, such as the set of four seasons of *circa* 1625 (sold in these Rooms 9 July 2015, lot 29), the present paintings incorporate views of the Roman forum. The background of *Autumn* looks west down the Via Sacra towards the Arch



of Septimius Severus, while *Summer* shows Rome in the far distance, with the dome of Saint Peter's highlighted against the dusky blue of the hot Southern sky.

It is highly likely that the works were commissioned during the artist's time in Rome, as *Autumn* features the coat-of-arms of Cardinal Pietro Aldobrandini, which hang prominently on the wall beneath the central tower. Aldobrandini, nephew to Pope Clemente VIII, was an important patron of the arts, whose collection included Bellini and Titian's *Feast of the Gods* (Washington, National Gallery of Art) and Titian's *Bacchanal of the Andrians* (Madrid, Prado), which he acquired from the d'Este collection after the annexation of Ferrara into the Papal States in 1598. The Cardinal also commissioned works from the great contemporary Roman artists, such as Annibale Carracci, who executed a series of

frescos for his Palazzo in Rome, now the renowned Palazzo Doria Pamphilj. The present works may well have hung alongside these great works in Aldobrandini's gallery.

The iconography of the months and the seasons as an independent category of painting was established in Flanders by Pieter Bruegel the Elder with his seminal cycle of the *Months* painted for the home of his patron Nicolaes Jongelinck (now Vienna, Kunsthistorisches Museum; New York, Metropolitan Museum; and Prague, Lobkowitz collection). In the present paintings, Vranckx's own skill as a narrative painter, often, as in this case, revealing a predilection for light-hearted detail, can be seen to have developed from the Brueghelian tradition, as well as the incorporating the popular style of Paul Brill, who was well established in Rome by the time of Vranckx's arrival.

25

DAVID TENIERS, THE YOUNGER (Antwerp 1610-1690 Brussels)

Temptation of Saint Anthony

signed 'D: TENIERS F' (lower right, on a rock)
oil on canvas, unframed
31¾ x 43⅞ in. (80.6 x 109.5 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

John Compton Cavendish, 4th Baron Chesham (1894-1952), Latimer House, Buckinghamshire; his sale, Christie's, London, 31 January 1930, lot 87, as 'D. Teniers' (252 gns. to Rubin).

Anonymous sale [Property from the collection of a member of a European Royal Family]; Sotheby's, London, 12 December 2002, lot 18 (subsequently offered Sotheby's, London, 11 December 2003, lot 47A [withdrawn]).

The Temptation of Anthony has provided fertile material for artistic invention and exploration since the Middle Ages. Initially recorded by Athanasius of Alexandria, the saint's legend was popularised across Europe through various vernacular translations of his *Life of St Anthony* and Jacobus de Voragine's *Golden Legend*. David Teniers the Younger was clearly captivated by this particular episode in the Saint's legend, since he revisited the subject throughout his career; indeed, among his religious paintings, *The Temptation of Saint Anthony* constitutes the largest homogenous group of works, with examples dating from 1635 to the mid-1660s. This painting can be dated stylistically to *circa* 1665, when Teniers was working at the Archducal Court in Brussels. Teniers was evidently aware of treatments of the same subject by his fellow countryman, Jan Breughel the Elder, who in turn had looked back to earlier sources, most notably the fantastical compositions of Hieronymus Bosch.

The number of times Teniers returned to the motif also indicates how popular it was among his patrons, both as a moralising subject and as an opportunity of presenting the curious and the unknown, akin, perhaps, with the fashion for *Wunderkammer*, or 'cabinet of curiosities', which had become increasingly popular among wealthy collectors with

a fascination for rare, beautiful and exotic objects. The focal point of this painting is the sumptuously dressed temptress, sent by the devil to lure the stoic saint from his devotions. She and her entourage are dressed in contemporary court fashion, reinforcing the moral message of the scene. The saint's secluded cave is transformed into a sheltered grotto set within the remains of a classical building, a reference to the collapse of the pagan religion, adorned with a large statue of *Abundance* in a niche. Teniers employed a similar setting in his *The Temptation of Saint Anthony*, now in the State Hermitage Museum, St Petersburg. Teniers incorporated a view of rolling hills with a shepherd and his flock, and a castle on a clifftop, in several other mature paintings, including his *Saints Paul and Anthony* (private collection; Christie's, London, 9 July 2014, lot 155). The combination of a religious scene of hermitic asceticism with a landscape may in fact have been designed to further the religious import of the subject: with the castle representing the counter-image to the monastic life of Saint Anthony; and the humble shepherd reinforcing the virtues of modest, peaceful living.

The attribution has been endorsed by Dr. Ursula Härting (certificate dated 25 April 2019).



PROPERTY OF A DUTCH NOBLEMAN

26

WILLEM VAN MIERIS (Leiden 1662-1747)

Perseus and Andromeda

indistinctly signed and dated '[W] van Mieris. / ...5' (lower centre)
oil on panel
11 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in. (29.5 x 32.6 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

A Dutch noble family by 1800, and by descent to the present owner.



Fig. 1 Willem van Mieris, *Perseus rescuing Andromeda from the sea monster Cetus*,
gouache on vellum, 1691
© Galerie Lowet de Wotrenge, Antwerp

Willem van Mieris was the son of the celebrated Leiden *fijnschilder* (fine painter) Frans van Mieris. During his lifetime, Willem enjoyed significant success and he sat several times on the board of the Guild of Saint Luke. His paintings were highly sought after in large part for their jewel-like execution. His refined pictorial style is manifest here in the highly-detailed still-life of shells strewn around Andromeda's bare feet.

The subject of this painting is taken from Ovid's *Metamorphoses* (IV, 669ss). According to the poet, the Aethiopean queen, Cassiopeia, boasted that her daughter, Andromeda, was more beautiful than Neptune's Nereids. As punishment, the god of the sea sent a monstrous creature to devastate the coast of their Aethiopean kingdom. Under the guidance of the Oracle of Apollo and in an attempt to put an end to the monster's rampage, King Cepheus ordered that Andromeda be chained to a rock by the coast, stripped naked and left to die. There, Perseus happened upon her and fell instantly in love. He vanquished the monster and won Andromeda's hand in marriage.

This composition is comparable to Willem van Mieris' rendering of the same subject (in reverse) in gouache on vellum dated 1691 (fig. 1; Antwerp, Galerie Lowet de Wotrenge; A.J. Elen, 'Ongemeen uitvoerig op Perkament met sapsverven behandeld. De gekleurde tekeningen van Willem van Mieris uit de collectie Jonas Wisen', *Delineavit et Sculpsit*, XV, May 1995, pp. 1-22, no. 10, illustrated). With her arm lifted in despair, the nude figure of Andromeda is also reminiscent of the artist's depiction of Susanna in two paintings dated 1714 and 1731 (Brussels, Musées royaux d'Art et d'Histoire; and Perpignan, Musée d'art Hyacinthe Rigaud, on loan from the Louvre, Paris).



THE ESTATE OF ALBERT AND LEONIE VAN DAALEN, GENEVA, SWITZERLAND



Albert (1927-2018) and Leonie van Daalen-Röell (1930-2018) were descendants of well-respected Dutch families who followed family tradition in amassing an extensive art collection. Their collection ranged from Chinese ceramics and works of art to Old Master paintings, Dutch Delft, silver and furniture. They bought from leading international auction houses and renowned European and London dealers across a period that spanned several decades.



Albert and Leonie van Daalen Röell, at home with their collection



THE ESTATE OF ALBERT AND LEONIE VAN DAALEN, SWITZERLAND

***27**

JAN VAN GOYEN

(Leiden 1596-1656 The Hague)

A wooded river landscape with sailing barges and rowing boats near a village

signed with artist's monogram and dated 'VG 1640' (lower left, on the boat)
oil on panel
17¼ x 23¼ in. (43.8 x 59.1 cm.)

£70,000-100,000

US\$90,000-130,000

€81,000-120,000

PROVENANCE:

with Knoedler, London, 1908.
Anonymous sale [Francis Culling Carr-Gomm (1834-1919)]; Christie's, London, 9 May 1910, lot 78 (283 gns. to the following).
with Colnaghi, London.
with Théodore Bonjean, Paris, 1910.
Anonymous sale; Hôtel Drouot, Paris, 19 May 1922, lot 58.
René Kieffer (1876-1963), Paris; his sale (†), Hôtel George V, Paris, 29 May 1969, lot 88 (240,000 FF to Agnews).
with Richard Green, London.
Anonymous sale [The Property of a Lady]; Christie's, New York, 29 January 1998, lot 104 (\$244,500), when acquired.

LITERATURE:

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1927, VIII, pp. 190 and 312, no. 748.
H.-U. Beck, *Jan van Goyen 1596-1656, Ein Œuvreverzeichnis*, Amsterdam, 1973, II, p. 226, no 475.

This is an excellent example of van Goyen's mature output painted in 1640 at a transitional moment that heralded the beginning of the most dynamic phase of his career. In 1637, van Goyen took a brief hiatus from painting and seems to have tried to make his fortune by speculating in the tulip trade. The venture was an unmitigated disaster, causing van Goyen to lose a great deal of money. Two years later, however, his fortunes had changed and he purchased a house on the Singelgracht in The Hague, where he had served as the head of the Guild of Saint Luke the year before. He was appointed to this position again in 1640. His arrival in the city initiated an astonishingly productive period. With the resumption of his work, van Goyen's palette began to exhibit a silvery-grey tonality, which gave way at the beginning of the 1640s to a more monochromatic palette of subtly modulated yellow and brown hues, which characterise his so-called 'tonal' landscapes. This *Wooded river landscape* adopts the horizontal format that van Goyen favoured throughout the 1640s: the distant waters and the blue sky, filled with billowing, broadly painted clouds, recall earlier works of the late 1630s, like the *Two Fishermen* in the National Gallery, London, of 1638; while the buildings and calm, rippled waters of the river anticipate van Goyen's landscapes of the 1640s. The human element, which played such a prominent role in his early work, is given a subordinate role in this composition, with the focus given instead to the depiction of space, light and atmosphere.



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER

28

JACOB VAN RUISDAEL (Haarlem 1628/29-1682 Amsterdam)

A woody river landscape with shepherds and their flock

signed 'Ruisdael' (lower left)
oil on canvas
19 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (50.6 x 60.8 cm.)

£250,000-350,000

US\$330,000-450,000

€290,000-400,000

PROVENANCE:

Pieter van Winter (1745-1807), Amsterdam, and by descent to his daughter, Anna Louisa (1793-1877), who married in 1815 Willem van Loon (1790-1847), Amsterdam; sold *en bloc* in 1877/78 by her heirs, with 80 paintings from the van Loon collection to the Rothschilds.
Baron Lionel de Rothschild (1808-1879), Gunnersbury, Middlesex, and by descent to his son,
Sir Nathaniel, later 1st Baron Rothschild (1840-1915), and by inheritance to his brother, Baron Leopold de Rothschild (1845-1917), and by descent to his son,
Lionel de Rothschild (1882-1942), and acquired from his executors by the following in 1946,
with Thomas Agnew & Sons, London.
R.P. Silcock.
Charles Russell; (*) Sotheby's, London, 7 December 1960, lot 2 (£8,500 to the following).
with Thomas Agnew & Sons, London.
Private collection, Yorkshire, after 1962, until 1992.
Anonymous sale; Christie's, London, 15 April 1992, lot 24 (£198,000).
with Noortman, London and Maastricht.
Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 6 July 2000, lot 59 (£388,500), when acquired.

EXHIBITED:

Amsterdam, Oudemannenhuis, *Historische Tentoonstelling*, 1876, no. 170.
Sheffield, Graves Art Gallery, *Local Heritage*, 18 April-17 May 1970, no. 71 (with incorrect provenance).

LITERATURE:

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, VI, p. 91, no. 289.
C. Hofstede de Groot, *A catalogue raisonné of the most eminent Dutch painters of the seventeenth century*, London, 1912, IV, p. 129, no. 405 (and possibly no. 567).
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, New Haven and London, 2001, pp. 272-3, no. 342, illustrated.
S. Avery-Quash, ed., 'The Travel Notebooks of Sir Charles Eastlake', *Walpole Society*, LXXIII, 2011, p. 550.







Jacob van Ruisdael's reputation as the most talented and versatile of the Dutch landscape painters of the Golden Age has remained undiminished since his lifetime. Dating to *circa* 1660, this painting, which has highly distinguished provenance, is a fine example of his early mature style and is one of a significant group of works which he executed in collaboration with Adriaen van de Velde (who painted the figures and sheep).

Ruisdael's earliest woodland landscapes, which date to the second half of the 1640s, assimilate influences from Cornelis Vroom's work, especially in their delicate and meticulous treatment of foliage. By the following decade, with works like the *Great Oak* of 1652 (Los Angeles, J.P. Getty Museum), Ruisdael had begun to fully assert his mastery of the genre. In the present painting, he has employed a favourite compositional device, by depicting a dense grove of trees at the left, with a strong diagonal line descending toward an open vista at the left. The composition is punctuated in the centre by glimmers of sunlight breaking between the tree trunks in the middle ground. The light, feathery treatment of the foliage and grasses, combined with the fluid, painterly execution of the towering sky and billowing clouds are characteristic stylistic traits of Ruisdael's artistic maturity and demonstrate his acute powers of observation.

Ruisdael collaborated with Adriaen van de Velde (1636-1672) on a number of significant occasions. For example, van de Velde supplied the staffage and fauna for Ruisdael's great *Stage Hunt in a wood with a marsh* (Dresden, Staatliche Kunstsammlungen); for the *Extensive landscape with a ruined castle and a village church* (London, National Gallery); and for his *Waterfall in a hilly landscape* (St Petersburg, State Hermitage Museum). The scale and treatment of van de Velde's figures and sheep in the present painting are similar to those in Ruisdael's *Hilly landscape with a high road* (Amsterdam, Rijksmuseum), likewise dated to the 1660s.

This painting is first recorded in the collection of Pieter van Winter, an Amsterdam merchant, who took over his father's business dealing in dyes and indigo after 1768. A passionate collector throughout his life, van Winter purchased works by many of the leading painters of the Dutch Golden Age. His collection passed to his daughters, Lucretia Johanna van Winter and Anna Louisa van Loon. After Anna's death, the collection was sold *en bloc* in 1878 to the Rothschild family, comprising, amongst many others, Rembrandt's magnificent portraits of *Marten Soolmans* and *Oopjen Coppit* (Amsterdam, Rijksmuseum; and Paris, Louvre), Gabriel Metsu's *Portrait of a woman, probably Lucia Wijbrants* in Minneapolis (Institute of Arts), Adriaen van de Velde's *Cattle and sheep in a river landscape* (Boston, Museum of Fine Arts) and Wouwerman's *The cavalry camp* (New York, Frick Collection), as well as a superb pair of still lifes by Jan van Huysum (Los Angeles, J.P. Getty Museum).

PROPERTY FROM A PRIVATE COLLECTION

29

AMBROSIUS BOSSCHAERT, THE ELDER (Antwerp 1573-1621 The Hague)

*Flowers in a Wan-li gilt-mounted vase
in a niche with shells and insects*

signed with artist's monogram 'AB.' (lower right)
oil on copper
13 x 8½ in. (33 x 21.6 cm.)

£1,500,000-2,500,000

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

€1,800,000-2,900,000

PROVENANCE:

(Possibly) T. Schoormans (according to an inscription on the reverse).
with Thomas Agnew & Sons, from whom acquired in the 1960s by a private collector
and by inheritance.

EXHIBITED:

London, Dulwich Picture Gallery, on long-term loan, *circa* 2004-2019.

By the date of this picture, Ambrosius Bosschaert the Elder was renowned as one of the greatest pioneers of the flower still life genre in the Netherlands. This beautifully preserved work on copper, which typifies the most highly regarded traits of the Bosschaert tradition, is hitherto unpublished and was unknown to scholars until *circa* 2004, when it was placed on long-term loan to the Dulwich Picture Gallery, London.

Bosschaert developed his style to full maturity in Middelburg, Zeeland, where his family settled in *circa* 1587 following the religious persecution of their Protestant faith in their native Antwerp. This was the most logical place for the artist's speciality to blossom, as by the end of the sixteenth century, the town boasted many outstanding gardens with the most comprehensive collections of flora in Holland. It was also home to the physician and botanist Mattias de l'Obel, whose *Icones stirpium, seu, Plantarum tam exoticarum, quam indigenarum* (*Images of plants, both exotic and native, for students of botany*), published in 1591, consisted of a vast series of scientifically recorded engravings of plants. Bosschaert no doubt took inspiration from such sources and studied the flowers of Middelburg gardens with great care. This is attested to by the scientific detail with which he rendered his bouquets, akin to flower 'portraits', probably basing them on drawings made seasonally from life. The artist worked and lived a very comfortable life in Middelburg until 1613, yet during the last years of his life, he was anything but stationary.





Fig. 1 Ambrosius Bosschaert I, *Flowers in a Wan Li vase on a stone plinth*, circa 1619
© Photograph RKD- Netherlands Institute for Art History, The Hague

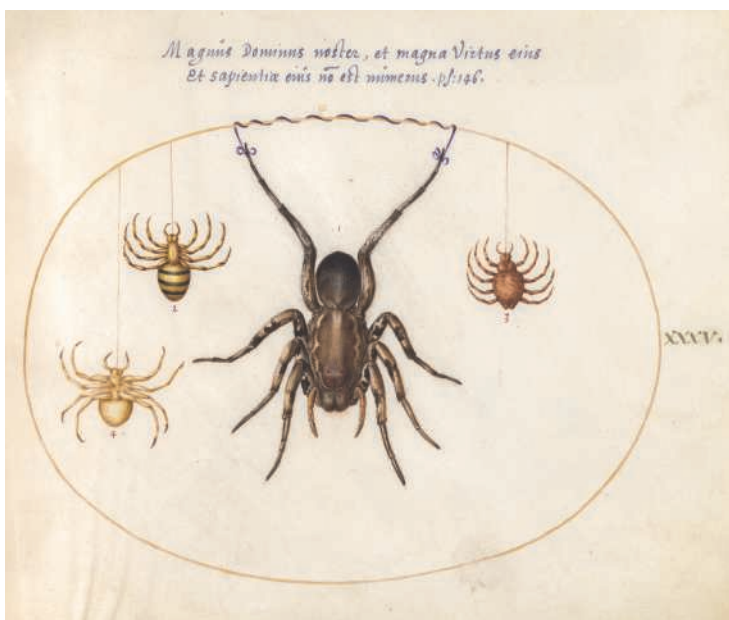


Fig. 2 Joris Hoefnagel (1542–1600), *Animalia Rationalia et Insecta (Ignis)*: Plate XXXV, circa 1575/1580, watercolour and gouache on vellum
© National Gallery of Art, Washington, Gift of Mrs. Lessing J. Rosenwald

This painting was executed in Utrecht, where Bosschaert had taken up residence by 1616. It has been dated by Dr. Fred G. Meijer, to whom we are grateful, to circa 1618 (private correspondence, September 2019). It belongs to a small group of works, which are characterised by small-scale bouquets arranged in bulbous ceramic or glass vases (distinguished by contemporary Netherlands as a *blompot* or *blomglas* piece), placed in an enclosed stone niche and enlivened with bees, flies and other insects. Only five other such flower pieces by the artist are known, all painted during his final years in Utrecht between 1617 and 1619: *Bouquet of flowers in a niche*, Vaduz and Vienna, Liechtenstein, The Princely Collections (inv. no. GE 57); *Bouquet of flowers in a niche*, dated 1618, Copenhagen, Statens Museum for Kunst (inv. no. KMSsp211); *Still life of flowers in a berkemeijer glass beaker* (Sotheby's, New York, 26 January 2012, lot 25); *Little bouquet in a niche*, formerly Berlin, Th. Bauer; and *Roses and Shells*, formerly Private collection, Egypt (see L.J. Bol, *The Bosschaert Dynasty*, Leigh-on-Sea, 1960, pp. 64–5, nos. 32–6, pls. 20–22). While the present work is most comparable to the Liechtenstein picture, sharing with it the *Epeira diademata* (yellow cross spider) and the more simplified grey marble niche, the *Wan-li* vase with a golden mount in this picture is a unique motif in the group. This specific vase, decorated with a bird and carnations, was evidently a preferred prop in Bosschaert's studio at this time, as it features in a flower piece by the artist of circa 1619 (fig. 1; sold Sotheby's, London, 4 July 1990, lot 31). So inspiring was this composition that the artist's brother-in-law and former pupil Balthasar van der Ast later copied the work almost exactly in circa 1622 (with Galerie de Jonckheere, Brussels and Paris).

Judging from the small scale of its copper support, and the artist's meticulous, verisimilar treatment of his botanical specimens, this picture would have probably been commissioned by a wealthy collector to hang in a cabinet of curiosities, among scientific instruments, artefacts, paintings and *naturalia*. Lavishing care on his favoured motifs, Bosschaert here combines a variegated bouquet of flowers from different countries and seasons into one fantastical moment of blooming, with the rare yellow and red 'Switser' tulip, carnations, lily of the valley, forget-me-nots, an *aquilegia vulgaris* columbine, roses, tagetes, cyclamen, a poppy anemone, Spanish bluebells, a wild pansy and a French marigold. He renders the shells with such accuracy that they can be identified by modern conchologists as a yellow *polymita picta* (land snail) and a brown-and-white *conus victoriae* in the lower right of the niche. For the description of insects, Bosschaert must have been informed by both natural models and printed sources, like Joris Hoefnagel's compendium of illuminated manuscripts depicting insects, animals and plants in his *Animalia Rationalia et Insecta* (c. 1575–80; fig. 2), disseminated through engravings by his son Jacob Hoefnagel in 1592. Bosschaert's depictions of unusual species would have appealed to a collector's erudition as well as their aesthetic sense, preserving botanical specimens with gem-like perfection even when the live models were no longer available. Yet Bosschaert's cultivated audience will have read his bouquets as both rare specimens and symbols of religious and allegorical ideas, reminding them of edifying concepts such as worldly vanity or temperance.

The artist here discreetly places a *Lasiommata megera* (Wall brown) butterfly, an ancient symbol of the soul, on the white rose to the left, while above it on the niche sit a cross spider and bluebottle fly, symbolising the Christian battle between good and evil. Below them a flower, freshly fallen from the vase, hangs over the sill by droplets of water, symbolising transience, underscored by the cracks and chips in the stone niche, intimating that not even hard stone could withstand the ravages of time. The artist's evident pleasure in his ability to copy nature is echoed in the words of Erasmus of Rotterdam, who wrote in his *Convivium Religiosum* of 1552: 'we are twice pleased when we see a painted flower competing with a living one. In one we admire the artifice of nature, in the other the genius of the painter, in each the goodness of God' (M. Westermann, *A Worldly Art: The Dutch Republic, 1585–1718*, New Haven and London, 1996, p. 90).



PROPERTY OF A DUTCH NOBLE FAMILY

30

CASPAR NETSCHER

(?Heidelberg 1635/36-1684 The Hague)

*Portrait of a gentleman, three-quarter-length, in black;
Portrait of a lady, three-quarter-length, in black, holding a fan;
and Portrait of a gentleman, three-quarter-length, in grey*

the first signed and dated 'C. Netscher. f. 1656.' (upper right);

the second signed and dated 'C.N. f. 1656' (upper left);

the third signed and dated 'C. NETscher. f 1656' (upper left)

oil on panel

11½ x 9 in. (28.2 x 22.8 cm.)

three (3)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

A Dutch noble family, since the 17th century, and by descent to the present family members.

EXHIBITED:

Utrecht, Centraal Museum, on loan 1931-1975 (*Portrait of a gentleman in black* and *Portrait of a lady*).

LITERATURE:

C.H. Jonge, *Catalogus der Schilderijen*, Utrecht, 1952, p. 424, nos. 1268 and 1269 (*Portrait of a gentleman in black* and *Portrait of a lady*).

S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs*, The Hague, 1960, II, p. 289, pl. XXVI, figs. 2 and 3 (*Portrait of a gentleman in black* and *Portrait of a lady*).

M.E. Houtzager, et al., *Röntgenonderzoek van de oude schilderijen in het Centraal Museum te Utrecht*, Utrecht, 1967, pp. 254-255 (*Portrait of a gentleman in black* and *Portrait of a lady*).

M.E. Wieseman, *Caspar Netscher and late seventeenth century Dutch painting*, Ghent, 2002, pp. 167-168, nos. 2 and 3, figs. 2 and 3 (*Portrait of a gentleman in black* and *Portrait of a lady*).

M. Wieseman, 'The Craeyvanger Portraits in Context – Shedding Light on Caspar Netscher's Early Career', *Oud Holland*, CXXVII, no. 1, 2014, pp. 34-38 and 46, figs. 3-5, note 17.





Fig. 1 Gerard ter Borch II, *Portrait of Jan Craeyvanger*; *Portrait of Willem Craeyvanger*; *Portrait of Reijnder Craeyvanger* and *Portrait of Engel Craeyvanger*, Leiden Collection, New York
© Christie's Images, 2019

These exceptional, small-scale portraits belong to a group of a dozen or fewer known paintings – including portraits and genre scenes, both faithful replicas and independent compositions – executed by Caspar Netscher in the late 1650s when he was active in the studio of Gerard ter Borch in Deventer. On account of Netscher's copy of ter Borch's *Gallant Company*, signed and dated 1655 (Gotha, Schlossmuseum, Museen der Stadt Gotha) and the appearance of Netscher's likeness in several of ter Borch's genre paintings of the mid- to late-1650s, it is generally agreed that the young painter was resident in ter Borch's studio from *circa* 1655 until 1658/9, when he departed for Bordeaux. Netscher had already received the rudiments of his artistic training from the Arnhem portrait and still life painter Hendrick Coster. As such, his relationship with ter Borch was probably not simply that of master/pupil but one in which Netscher was equally a collaborator and independent artist in which he traded workshop assistance for practical training.

While guild regulations stipulated that pupils could not sign their works while still active in a master's studio, the practice was only sporadically enforced around the mid-century. Moreover, the absence of a painter's guild in Deventer likely meant that any such proscription was left to the individual master himself. It is in this context that the handful of Netscher's signed and dated paintings from the second half of the 1650s were produced. The present portraits, each of which bears a date of 1656, constitute Netscher's earliest dated independent compositions and confirm the young artist's quick assimilation of ter Borch's favoured formula for small-scale portraits in which the figures are depicted three-quarter-length before a simple, subtly shaded background. Indeed, Netscher derived the poses for the present pendant portraits of a gentleman and his wife from those that feature in ter Borch's pendant portraits of Willem Everwijn and his wife Johanna Kelffken of 1653 (Arnhem, Huis Zypendaal). While Netscher made only minimal changes to his portrait of the woman, he substituted Everwijn's sober black cloak for a far more fashionable costume with a broad collar, billowing sleeves and flamboyant double cuffs and further added a pair of gloves in his proper left hand. Despite their execution before Netscher arrived in ter Borch's studio, Netscher would almost assuredly have been familiar with these portraits, for Everwijn was related through his maternal side to

the Craeyvanger family. At about the same time Netscher produced the present portraits, he collaborated with his master ter Borch on a series of eight portraits of the Craeyvanger children (fig. 1; sold Christie's, Amsterdam, 6 May 2009, lot 78, €745,000; Leiden Collection, New York; see S.J. Gudlaugsson, *Gerard ter Borch, II*, The Hague, 1960, p. 113, under no. 103).

The third portrait of a younger man wearing a grey suit is remarkably similar to the other two paintings, but includes a number of changes as Netscher developed the sitter's pose. Several of these changes, including the placement of the subject's right arm, which was originally bent at the elbow, with his hand touching the centre of his chest, are visible to the naked eye. Others, like the extension of his left arm, are only visible in X-ray images. Betsy Wieseman has perceptively suggested that such modifications to the pose and figural proportions were likely necessary because, unlike the other two portraits, they had not been worked out in another composition (*op. cit.*).

X-ray images also reveal that each of these three portraits were extensively underpainted, the essential elements of the composition having been blocked out with 'dead colouring' over which thinner glazes were added to produce the highlights and shadows. In light of the collaborative working process in seventeenth-century artists' studios, it is entirely conceivable that the initial design could have been blocked in by ter Borch, who may also have intervened as the painting process progressed to correct, modify or apply finishing touches to Netscher's work. The exceptionally high quality of these portraits when compared with those Netscher painted in the years that immediately followed their execution and their relationship with ter Borch's own in the period suggests that the master, at the very least, closely supervised their planning and execution.

These portraits have passed by descent in the same Dutch noble family since the seventeenth century. While the identity of the sitters has been lost, they are likely to be ancestors, or close relations of the family, who were originally from east Holland, close to Zwolle, Gerard ter Borch's birthplace, and Deventer, where Netscher completed his training in ter Borch's studio.



PROPERTY OF AN AMERICAN COLLECTOR

***31**

JACOB VAN RUISDAEL

(Haarlem 1628/29-1682 Amsterdam)

A mountainous landscape with a waterfall and a castle

signed 'JvRuisdael' (lower right, 'JvR' in ligature)

oil on canvas
37 x 33⁷/₈ in. (94 x 86.1 cm.)

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Count Adam Gottlob Moltke (1710-1792), Copenhagen, by 1756, and by descent to, Count Frederik Christian Moltke (1854-1936), Copenhagen; his sale, Winkel and Magnussen, Copenhagen, 1 June 1931 (=1st day), lot 116 (kr. 35,100). Anonymous sale; Christie's, London, 14 May 1965, lot 125. Anonymous sale; Arne Bruun Rasmussen, Copenhagen, 23 February 1993, lot 70. with Bob P. Haboldt & Co, Richard Feigen & Otto Naumann, New York, 1993, from whom acquired by the present owner.

EXHIBITED:

Madrid, Fundacion Coleccion Thyssen-Bornemisza, *The Golden Age of Dutch Landscape Painting*, 11 November 1994-12 February 1995, no. 56.

LITERATURE:

(Possibly) G. Morell, *Katalog der Gemäldesammlung Adam Gottlob Moltke* (unpublished manuscript, Copenhagen, Royal Museum of Fine Arts), Amalienborg Palace, Copenhagen, 1756, no. 211, or 212.
N.H. Weinwich, *Udførlig raisoneret fortegnelse over en samling malerier i Kiøbenhavn thilhørende Hs. Excellence Geheime Conferentsraad Greve F.C. Moltke*, Copenhagen, 1818, pp. 57-9.
N. Høyen, *Fortegnelse over den Moltkeske Malerisamling*, Copenhagen, 1841.
J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch Flemish and French Painters*, London, 1842, IX, p. 711, no. 94.
N. Høyen, *Fortegnelse over den Moltkeske Malerisamling*, Copenhagen, 1866, p. 29, no. 59.
N. Høyen and F.C. Kiørskou, *Catalogue des tableaux de la collection du comte de Moltke*, Copenhagen, 1885, pp. 32-33, no. 59.
N. Høyen and K. Madsen, *Fortegnelse over den Moltkeske Malerisamling*, Copenhagen, 1905, p. 33, no. 59.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century*, London, 1912, IV, p.79, no. 236.
Musée de Tableaux du Comte de Moltke, Copenhagen, 1913, p. 22, no. 59.
J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 83, no. 176.
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, London, 2001, p. 177, no. 175, illustrated.

Waterfalls, usually situated in rugged mountains were Ruisdael's favourite subject, constituting the largest single speciality in his varied *oeuvre*. While many of these works recall Scandinavian scenery, the artist is not known to have visited the region himself and most writers assume that he was inspired by the landscapes of Allart van Everdingen (1621-1675), who travelled to the south-eastern coast of Norway and to Göteborg in western Sweden in 1644, before settling in Ruisdael's native Haarlem the following year. Ruisdael re-settled in Haarlem very shortly after Everdingen's return and soon began to use the latter's designs as a point of departure for his own work, experimenting with rugged, even mountainous landscapes, introducing rocky waterfalls and running streams, perhaps also inspired by his own trips to the Dutch-German border.

While the compositions of his waterfalls were clearly informed by Everdingen's example, Ruisdael enhanced the drama of his landscapes with more theatrical lighting effects, steeper compositions in which virtually the entire foreground and as much as two-thirds of the scene is filled with crashing and foaming water, and a more descriptive account of the rocks, cascades and vegetation. Given the lack of dated pictures, establishing a chronology for this group has proved challenging, however, they are usually assigned to the late 1650s or 1660s, with those on an upright format preceding those on a horizontal. Slive proposed a date of *circa* 1665 for this painting (*op. cit.*). Among the artist's waterfall paintings which most closely resemble the present work and which also include a castle, are two paintings in the Herzog Anton Ulrich-Museum, Braunschweig; the Rijksmuseum, Amsterdam; the Fogg Art Museum, Harvard University, Cambridge, MA; and a painting formerly in the Girardet Collection, Kettwig (see Rosenberg, *op. cit.*, nos. 142, 143 and 121 respectively).

So intimately was Ruisdael's art connected with the theme of the waterfall that the chronicler of artists' lives, Arnold Houbraken (1721), and well as the Pietist poet, Jan Luyken (see his emblem entitled 'Tot Verdooving' [Until Deafening] in *Beschouwing der Wereld*, 1708), suggested that his name was a play on the subject ('Ruisdael' translates literally as 'noisy-valley'). Beginning with Wilfred Wiegand (see *Ruisdael-Studien: Ein Versuch zur Ikonologie der Landschaftsmalerei*, unpublished dissertation, Hamburg, 1971, p. 255), several modern authors have suggested that Ruisdael's waterfalls have a symbolic dimension. Citing Luyken's emblem as well as biblical passages, Wiegand stressed that the waterfalls were symbols of transience and *vanitas*. Although Slive argues that this interpretation would never have been intended by the painter (*op. cit.*, p. 154).



This painting was in the collection of one of the most distinguished families in Denmark for nearly two hundred years. Count Adam Gottlob Moltke (1710-1792), the earliest recorded owner of this painting, was a Danish courtier, statesman and diplomat, and Favourite of Frederick V of Denmark; while his son, Joachim Godske Moltke, and his grandson, Adam Wilhelm Moltke, later served as Prime Ministers of Denmark. Adam Gottlob Moltke entered the service of the Royal household at a young age, serving as a page to the Crown Prince Frederick, future Frederick V of Denmark-Norway. Upon his ascension to the throne in 1730, Frederick appointed Moltke as Lord Chamberlain, and continued to lavish honours upon him: Moltke became a member of the Privy Council; was granted the estate of Bregentved in 1747; and was created a count in 1750. Frederick led a profligate lifestyle and relied heavily on the able ministers in his service. Alongside Count Johann Hartwig Ernst von Bernstorff, Moltke led the progress of Danish commerce and industry. The king's ministers also pursued a careful policy of avoiding involving Denmark in any European wars, remaining neutral even during the Seven Years' War (1756-63) despite the country's proximity to Sweden and Russia. Following the death of Queen Louisa in 1751, Frederick was close to marrying one of Moltke's daughters, but the count quickly declined this (somewhat dubious) honour and arranged for the marriage of the king to Juliana Maria of Brunswick-Wolfenbüttel, sister-in-law of Frederick the Great of Prussia. After the death of Frederick V, Moltke's influence at court declined. He was dismissed from his various positions in July 1766 and retired to his estates at Bregentved, where he had amassed a large collection of pictures, including a significant number of seventeenth century Dutch pictures, including four waterfall landscapes by Ruisdael, alongside works by Wouwermans, Hobbema, Metsu and Adriaen van Ostade.

His collection was inherited by his son, Joachim Godske Moltke (1746-1818), who, like his father, played a prominent role in parliament, serving as a member of the Privy Council and as Prime Minister in 1814, the crucial year in which Denmark and Norway, which had been united under a single monarchy since the early-sixteenth century, split into two separate sovereign states. The Danish royal line remained in the Absolutist Oldenburg family, a situation which marked little change until the ascension of Frederick VII in 1848. Almost as soon as he succeeded to the throne, the Danish people petitioned for the institution of a Constitution. The new king accepted these requests, relinquishing his Absolute power and established a Danish parliament. The first Prime Minister under Denmark's new constitutional monarchy was Joachim's son, Adam Wilhelm Moltke (1785-1864). This painting by Ruisdael passed in the Moltke collection to Adam Wilhelm's grandson, Count Frederik Christian Moltke (1854-1936), by whom it was sold in 1931.





32

ABRAHAM MIGNON (Frankfurt-am-Main 1640-c. 1679)

Flowers in a glass vase, with snails and insects, in a niche

signed 'AB Mignon: f.' (lower right, 'AB' in ligature)
oil on panel
18% x 16% in. (47.9 x 41.5 cm.)

£400,000-600,000

US\$520,000-770,000

€470,000-690,000

PROVENANCE:

In the family of the present owner since at least the late-nineteenth century.

This spectacular flowerpiece, which is beautifully preserved and has never before been published or publicly exhibited, showcases Mignon's extraordinary talent for still-life painting, a genre to which he devoted all of his artistic energies. The work was executed in Utrecht after 1672, during the artist's maturity - when he 'regained his former freedom and brilliance' (M. Kraemer-Noble, *Abraham Mignon 1640-1679*, Leigh-on-Sea, 1973, p. 11) - and shows the full impact Jan Davidsz. de Heem's influence.

The son of shopkeepers in Frankfurt, Mignon was baptised in the Calvinist church on 21 June 1640. When his parents moved to Wetzlar nine years later, Abraham was placed in the care of Jacob Marrel, an art dealer and still life painter who assumed the boy's artistic training. Impressed with his pupil's prodigious abilities, Marrel asked Mignon to instruct his step-daughter, Maria Sibylla Merian, in still life painting. By 1664, Marrel had relocated to Utrecht, de Heem's birthplace, taking Mignon with him, where they were both registered at the Saint Luke Guild. Fortuitously, de Heem, who had moved to Antwerp in 1636, spent the years 1669 to 1672 in his native Utrecht (before returning to Antwerp), which had a decisive effect on Mignon's artistic development. In 1675, Mignon married Maria Willaerts, cousin of the marine painter Cornelis Willaerts. Mignon died only a few years later, aged 39, and was buried in Utrecht on 27 March 1679. Despite his brief career, Mignon was prolific, specialising in forest-floors and bouquets of flowers placed on stone ledges or within niches, of which this painting is a superb example.

De Heem's influence on Mignon is evident in the crystalline clarity of the drawing, in the rich, carefully orchestrated palette and in the use of a dramatically dark background in this work. In contrast to the more manicured bouquets of the previous generation of still life painters, which remained relatively contained within their architectural settings, Mignon's

flower arrangement explodes in all directions, unrestrained by the glass vase or stone niche, with some flowers even dandling precariously over the edge of the stone ledge. In addition to the feeling of movement created by the frenetic arrangement of the flowers, the work is teeming with insect life, with beetles scuttling across the stone ledge, caterpillars crawling along storks and an army of ants crawling over the white peony at the centre of the composition. Mignon has instilled order in this apparent chaos, however, through the considered arrangement of his palette: the red memorial day peony drooping over the ledge lower left is balanced by the spectacular red poppy at upper centre, which crowns the composition, while two tulips counter-balance one another on the central axis. The painting's beautiful state of preservation allows for a full appreciation of the astonishing verisimilitude that Mignon achieved in his works: from the different textures and characteristics of the individual flowers, to the minutely-observed insects and the droplets of water on the petals and ledge. The rendering of different materials reached its zenith in the work of de Heem and Mignon in the second half of the seventeenth century, and was only rivalled much later in the works of Jan van Huysum (1682-1749).

Mignon regularly repeated specific motifs in his still lifes with only slight variations from painting to painting. Other versions of flowerpieces crowned with a red poppy are in the Louvre, Paris; the Mauritshuis, The Hague; and the Fitzwilliam Museum, Cambridge. Mignon's minutely detailed paintings were much sought after in his day and throughout the eighteenth century. The Elector of Saxony owned thirteen Mignons, which later passed into the Gemäldegalerie in Dresden. His works were also acquired by Louis XIV of France.

We are grateful to Dr. Fred Meijer for his thoughts on this painting, which he has dated to after 1672, on the basis of photographs.







Mignon J.

PROPERTY FROM THE MICHAEL HALL COLLECTIONS

***33**

GASPARO MOLA (ACTIVE FLORENCE 1571-1640 ROME)

CRISTO MORTO

FLORENCE, CIRCA 1597-1606

Gold figure; on original ebony cross, inlaid with gold thread, surmounted by a partially enamelled gold cartouche inscribed 'INRI'; the ebony base decorated with a gold plaque depicting the Lamentation
8 in. (20.2 cm.) high, gold corpus; 25½ in. (64.8 cm.) high, overall

Gold testing carried out on 23/10/19 showed a gold purity in excess of 22 karats.

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Private collector, England, by whom acquired in France.

Acquired from the above by Michael Hall, circa 1965.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Gold*, 1972-1973.

New York, American Bible Society, *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, July 26 - Nov. 15 2002, E. Heller ed., no. 79.

LITERATURE:

C. Avery, *Giambologna: Sculpture by the Master and His Followers*, New York, 1998, pp. 68-72, no. 22.

A. di Lorenzo (ed.), 'Il Crocifisso d'oro del Museo Poldi Pezzoli, Giambologna e Gasparo Mola', *Quaderni di Studi e Restauri del Museo Poldi Pezzoli*, IX, Milan, 2011.

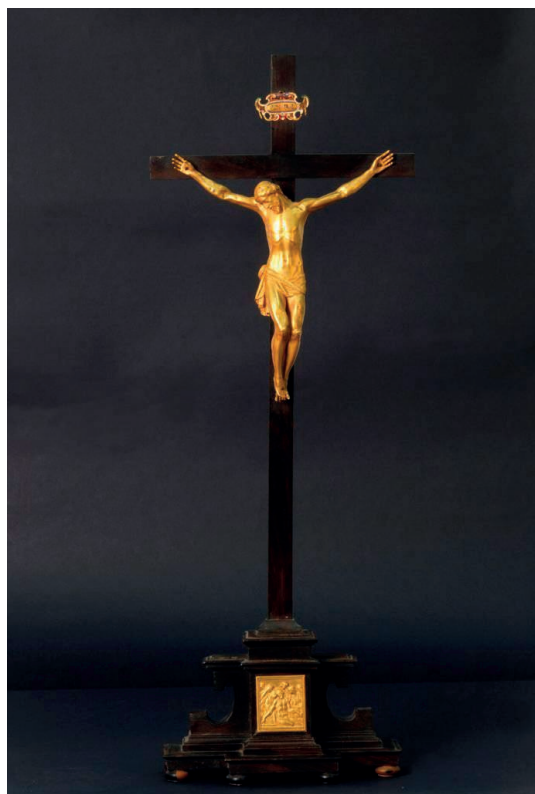


Fig. 1 Gasparo Mola, *Cristo Morto*, Museo della Città, Rimini
Image courtesy of Museo della Città



The present crucifix is an incredibly fine and rare survival of a statuette in gold from the Renaissance. Gold has long had a mythical quality, and during the Renaissance it was considered the finest and most luxurious material, only available to the richest royal and ecclesiastical authorities. The ability to make statues in gold was one of the hardest challenges for an artist, and accordingly only specialised goldsmiths were allowed to work with such a precious commodity. The present crucifix has recently been convincingly added to the oeuvre of the Medici goldsmith Gasparo Mola, who gained fame across Europe for his unsurpassed ability to work with gold.

THE CRUCIFIX IN THE RENAISSANCE

During the Italian Renaissance the carving of a Crucifix became an occasion for a sculptor to demonstrate his mastery in his field. The Crucifix was no longer just an object of devotion but at the same time a manifesto of a sculptor's understanding of anatomy and their ability to create a work of art of extreme sanctity. Vasari recorded how Brunelleschi criticised the exaggerated naturalism of a wooden crucifix by Donatello, calling it a 'peasant on the cross' instead of the body of Jesus Christ. Challenged by Donatello to do better, Brunelleschi carved such a sublime work that at the sight of it Donatello dropped to the ground and smashed the eggs in his lap that he had brought for dinner (G. Vasari, *Lives of the Painters, Sculptors and Architects*, vol. 1, translated by Gaston du C. de Vere, republished Everyman's Library, 1996, pp. 328-9). By the end of the sixteenth century, the desire amongst leading artists to tackle this subject and the precepts of the counter-Reformation created a vogue for small Crucifixes amongst the ecclesiastical and aristocratic classes.

THREE GOLD CRUCIFIXES

The present gold and ebony crucifix is one of three known examples; the other versions are in the Museo della Città, Rimini (fig. 1) and in the Museo Poldi Pezzoli, Milan. The Rimini example was donated to the city of Rimini on 27th March 1612 by Cardinal Michelangelo Tonti (1566-1622). Tonti was a favourite of Camillo Borghese, who elevated Tonti to Cardinal after he became Pope Paul V in 1605. Tonti was the Pope's most influential advisor, and through this was able to provide his hometown of Rimini with substantial funding. Tonti's influence eventually led to his downfall, and he was forced out of Rome in 1612 to settle in Cesena. It was during this journey he visited Rimini and donated the golden crucifix to his citizens. The Poldi Pezzoli example also has an early provenance; it was part of the Riccardi collection, mentioned in the household goods of the Marchesses Gabbriello and Francesco Riccardi in 1671, recorded in several subsequent inventories and almost certainly the same one that was eventually donated to the museum in 1987, due in part to the description of the base in those inventories, which do not correspond to the Rimini or Michael Hall examples (di Lorenzo, *loc. cit.*).

The three crucifixes were analysed closely in a study undertaken by Andrea Di Lorenzo, Davide Gasparotto and Lorenzo Morigi in 2011 (*ibid.*). This study identified the Michael Hall example as being entirely original and intact. As the most complete example it was used as a point of comparison for the two other crucifixes. The present lot preserves the crown of thorns in gold on the head of Christ and is still fixed with three gold nails on its original ebony cross, in which a thin gold thread is inlaid along the entire perimeter. The cross is grafted onto a base made of the same technique, of ebony inlaid with a gold thread. On the cross is a cartouche with the legend 'INRI' in gold and polychrome enamels, analogous to the Rimini cross, while at the centre of the base is a gold plaque depicting the Lamentation, which is almost identical to the Rimini

plaque, except for some additional details. All three crucifixes have the same trapezoidal hole at the reverse, which allowed the sculptor to remove the stucco core from the inside. In contrast to the Michael Hall example, the Rimini cross is a later replacement, as is the base of the Poldi Pezzoli version.

GASPARO MOLA: GOLDSMITH TO THE MEDICI

Gasparo Mola first worked in Milan as a goldsmith; his earliest extant work is an engraved silver crucifix, signed and dated 1592 (Church of Tavernerio, near Como). He was then lured to Florence to work for the Grand Duke of Tuscany Ferdinando I de' Medici. For Ferdinando he is known to have made some richly decorated weapons in gold and enamel, and two bronze panels for the door of the Cathedral of Pisa. In 1597 Mola was given the role of die-cutter at the Florentine Mint.

Mola is documented as having produced crucifixes from gold for the Grand Duke of Tuscany. In 1600 he was asked to produce crucifixes and other items in addition to his job at the Mint. The lack of a salary increase resulted in Mola leaving Florence for Turin, but he was back in Florence by 1609, and created two crucifixes in gold for Cosimo de Medici in 1611-12. Such gold crucifixes realised by Mola for the Medici are listed in several inventories throughout the 17th century (di Lorenzo, *op. cit.*, pp. 29-30). However, these crucifixes measured 3/5 of a *braccio fiorentino*, approximately 35-40 cm., and therefore do not correspond to the crucifixes mentioned above.

Mola gained great celebrity in his day for his ability to make such sculptures in gold foil. The Hall, Rimini and Poldi Pezzoli crucifixes are not cast but have been carefully beaten into form using the repoussé method. The hands and the feet were cast and welded onto the body (*ibid.*, pp. 59-63). This was a difficult and much admired technique, which very few goldsmiths mastered.

GASPARO MOLA AND GUGLIELMO DELLA PORTA

The source for the model of the present corpus figure has traditionally been attributed to Giambologna, due to his erroneous association with a silver crucifix in the Palazzo Apostolico in Loreto. More recently, Rosario Coppel has attributed the model to the Roman sculptor Guglielmo della Porta (R. Coppel *et. al.*, *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll & Cortes, Madrid, 2012, pp. 62-73). Neither della Porta nor Giambologna were goldsmiths themselves, and it is very likely that Mola used and modified a model that della Porta had created by at least 1570.

Further evidence in favour of the attribution to Mola is the inclusion in the bases of the Hall and Rimini crucifixes of a plaque depicting the Lamentation of Christ that derives from a painting by Gaudenzio Ferrari (c.1471-1546), in the Szépművészeti Museum, Budapest (inv. no. 3540). It is unusual that a much earlier painting, which dates from between 1527 and 1529, was used as a source for this plaque. However, Gasparo Mola was both a collector and dealer in works of art, and in 1606 he sold this painting to the Duke of Mantua. Before 1606 he presumably owned the painting himself, and thus was able to use it as a model for his plaque. 1606 is therefore a likely *terminus ante quem* for the creation of the present crucifix.

The presence of fleur-de-lis decoration on the perizonium of the present crucifix, a motif associated with the city of Florence, together with Mola's occupation working for both Ferdinando II and Cosimo de Medici, suggests that the present crucifix may have been a Medici commission, possibly intended as a gift to royal and noble dignitaries abroad.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 34 & 35)

34

GIOVANNI LANFRANCO

(Parma 1582-1647 Rome)

Execution of Saint John the Baptist

oil on canvas
46½ x 64¼ in. (118.1 x 164.5 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Private Collection, Paris, before 1952.

Anonymous sale; Sotheby's, London, 26 June 1957, lot 143 (£950 to M. Jaffe).

with Thomas Agnew & Sons, by 1971, London.

Jacques Gagliardi, Paris and Neuilly.

Professor Michael Jaffé, and by descent to the present owners.

LITERATURE:

A. Boschetto, 'Per Giovanni Lanfranco', *Paragone*, May 1952, p. 20, pl. 14.

L. Salerno, 'Precisazioni su Giovanni Lanfranco e su Tommaso Salini', *Commentari*, 1954, p. 253, as 'Sisto Badalocchio'.

L. Salerno, 'Per Sisto Badalocchio e la Cronologia del Lanfranco', *Commentari*, 1958, p. 49, as 'Sisto Badalocchio'.

C. Gilbert, 'Italian Paintings at St. Meinrad Archabbey', *Gazette des Beaux-Arts*, LI, 1958, p. 368, note 16.



Giovanni Lanfranco emerged as a singular talent at the turn of the seventeenth century. He was apprenticed to Agostino Carracci in Parma, when the latter was in the service of Ranuccio I Farnese, Duke of Parma. According to Bellori, he made his way to Rome after Agostino's death in 1602, to work under Annibale, entering a workshop brimming with talent that would dominate the scene of the Roman Baroque over subsequent decades. Lanfranco, together with his fellow Parmese Sisto Badalocchio, worked under Domenichino and Francesco Albani, and latterly Guido Reni. He assisted on the grand fresco cycles of the time, including Palazzo Farnese and key projects for Scipione Borghese, such as the decoration for San Gregorio Magno and San Sebastiano fuori le Mura.

After Annibale's death in 1609, Lanfranco returned to Emilia, working independently and receiving numerous commissions, particularly in and around Piacenza. In 1612, he returned to Rome, where he began to truly develop his own style, one that would evolve over time, marked early on by the influence of Orazio Borgianni and Annibale, before moving into a 'neo-Venetian' phase in the 1620s. In an era of intense competition in Rome, Lanfranco was in high demand: he became the preferred artist of Pope Paul V, winning a commission ahead of Orazio Gentileschi for the proposed (though never realised) decoration of the benediction loggia of St Peter's. He remained in Rome until 1634, when he went south to Naples, receiving significant commissions from the Viceroy of Naples, the Count of Monterrey over the course of a twelve-year stay at the end of his illustrious career.

His working practice and artistic profile was not necessarily in line with the often meticulous study of the antique that characterised the Carracci workshop. Rather, he showed a spirited spontaneity and unconstrained freedom, such that he was said to be possessed, in Ilaria Toesca's words, of 'a facility that is entirely painterly' (R. Spear, 'Lanfranco. Colorno, Naples and Rome', *The Burlington Magazine*, CXLIV, February 2002, p. 127).

Such sensitivities can be seen in this picture, with a fluid and free manner that is quite typical of the later phase of his career. It was first recognised by Roberto Longhi in 1952 as a Neapolitan period work by Lanfranco. There are several comparable figures in other pictures and frescoes of the time: the executioner's pose, for example, is mirrored in that of the figure in the *Martyrdom of Saint Paul* in the right transept of the church of Santi Apostoli in Naples, made between April 1638 and 1641, and a similarly half-turned figure, with the face seen in profile, appears on the right of *The Disembarkation of Saint Paul at Pozzuoli* (Naples, Castel Sant'Elmo). Although the candlelit staging of the subject, with its resulting sense of heightened drama, is evidently Caravaggesque, Lanfranco's Emilian heritage can be strongly felt in the forms and rich colours punctuating the dark space, that echo Schedoni in particular.

We are grateful to Erich Schleier for his assistance in cataloguing this picture.





PROPERTY FROM A PRIVATE COLLECTION (LOTS 34 & 35)

35

FRANCESCO SOLIMENA (Naples 1657-1747)

Abraham and Melchizedek above a roundel of Fortitude

oil on canvas
21⅝ x 42½ in. (54.8 x 107.9 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-92,000

PROVENANCE:

with Colnaghi, London, by 1958.
Professor Michael Jaffé, and by descent to the present owners.

EXHIBITED:

London, Royal Academy of Arts, *Italian Art and Britain*, 2 January - 6 March 1960, no. 372.
Cambridge, Fitzwilliam Museum, on loan until 2019.

LITERATURE:

F. Bologna, *Francesco Solimena*, Naples, 1958, pp. 82 and 256, fig. 110.
M.A. Pavone, 'Gli ultimi studi su Angelico Solimena', *Archeologia e arte in Campania*, Salerno, 1993, p. 271.
M.A. Pavone, *Pittori napoletani della prima metà del Settecento. Dal documento all'opera*, Naples, 2008, p. 53.
S. Carotenuto, *Francesco Solimena. Dall'attività giovanile agli anni della maturità*, Rome, 2015, pp. 208-209, fig. 5.14.
N. Spinosa, *Francesco Solimena (1657-1747) e le Arti a Napoli*, Rome, 2018, p. 494, no. 230.

This exquisite canvas is dated by Nicola Spinosa to the late 1680s. It is closely related to the decoration for the *soprarchi* that Solimena completed in 1697-8 in the church of the Girolamini in Naples, at the entrance to both transepts. Above the left-hand arch is *Abraham and Melchizedek*, closely related to the picture under discussion, and above the right, *Moses and David in armour*. Although Ferdinando Bologna had dated these frescoes to 1720-30, Spinosa moves them, in his recent catalogue, to rather earlier in Solimena's career when the influence of Giordano and Pietro da Cortona is still felt, placing them at the same moment he completed the canvases, also *soprarchi*, for the side chapels in the church of the Santi Apostoli (Spinosa, *op. cit.*, no. 122).

The story of Abraham and Melchizedek is told in Genesis 14, in the aftermath of the Battle of the Vale of Siddim. Abraham waged war against Chedorlaomer, the King of Sodom, emerging victorious and freeing his nephew, Lot, who had been taken prisoner. Melchizedek, King of Salem, whose name means 'king of righteousness', blessed Abraham after the battle, and received a tenth of the plunder. The mysterious figure of Melchizedek has been the focus of much interpretation, his role being understood as a precursor to, or identifiable with, Christ.







PROPERTY OF A GENTLEMAN

36

GUIDO RENI (Bologna 1575-1642)

Allegory of Fortune, holding a crown

oil on canvas
64¼ x 51½ in. (164.4 x 131 cm.)

£600,000-800,000

US\$780,000-1,000,000

€700,000-930,000

PROVENANCE:

Painted for Monsignor Jacopo Altoviti, Florence.
Palazzo Falconieri, Rome.
Fidanza and Bersani, Rome, from whom purchased 20 November 1800 for 500
piastres by the following,
James Irvine (1757-1831) on behalf of Alexander Gordon (1765-1849), Edinburgh.
Michael Astor (1916-1980), Nettlebed, Oxfordshire, until *circa* 1975.
Cecil Hourani, Oxford and London, by 1982.
Anonymous sale; Sotheby's, London, 8 July 1987, lot 37.
Frederick W. Field (b. 1953); Christie's, London, 5 July 1991, lot 18, when acquired.

LITERATURE:

F. Baldinucci, *Notizie de' Professori del Disegno da Cimabue in qua*, Florence, 1702,
V, pp. 327-328; ed. 1846, IV, pp. 29-30.
W. Buchanan, *Memoirs of Painting with a Chronological History of the Importation of
Pictures by the Great Masters into England since the French Revolution*, London, 1824,
II, p. 91.
H. Brigstocke, *William Buchanan and the 19th Century Art Trade: 100 Letters to his
Agents in London and Italy*, London, 1982, pp.158-159, 225, 302-303, 327 and 421-422.
S. Pepper, *Guido Reni*, Oxford, 1984, p. 277, no.166B, pl.194 and colour pl. XII.
S. Pepper, *Guido Reni L'Opera Completa*, 2nd ed., Novara, 1988, pp. 287-288, no.159,
pl. XII.
S. Pepper and D. Mahon, 'Guido Reni's 'Fortune with a Purse' Rediscovered', *The
Burlington Magazine*, CXLI, no. 1152, March 1999, pp. 156 and 157, fig. 18, notes 1 and
16-17.
H. Brigstocke, 'James Irvine: A Scottish Artist in Italy. Picture Buying in Italy for William
Buchanan and Arthur Champernowne', *The Walpole Society*, LXXIV, 2012, pp. 337, 434,
441 and 462.







By the late 1630s, Guido Reni had established himself as one of the leading artists of his generation. Under the guidance first of Denys Calvaert in Bologna, and then of Annibale Carracci in Rome, Reni became a key figure in the early Baroque, with a rare ability to create compositions full of grace, complexity and beauty, imbued with a particularly sensitive understanding of colour. It made him one of the most successful artists of the seventeenth century, with a reputation that would endure beyond his lifetime; Reni's work was frequently copied and collected well into the nineteenth century.

Reni is known to have painted two versions of the *Fortuna*, showing, in both, the allegorical female figure full-length, holding a sceptre and palm in her left hand, as she flies mid-air over the globe, with her hair playfully tugged back by Cupid behind her. The versions differ in only one detail: in one, she holds a crown in her right hand, in the other a purse. The intriguing story of how the two versions came about is told by Reni's biographers Filippo Baldinucci and Carlo Cesare Malvasia. Baldinucci recounts that he saw *Fortuna*, holding a crown, in Florence in the collection of Monsignor Jacopo Altoviti, before going on to detail the circumstances of the commission. Reni had first painted *Fortuna with a Purse* for the Abbate Giovanni Carlo Gavotti (Rome, Vatican Pinacoteca; Pepper, *op. cit.*, 1984, no. 166A and pl. 193) and had handed it over to him with a request that it was not to be shown to the public as it was not finished to his satisfaction. Reni's wishes were not granted however: the picture was exhibited without his permission in one of the grandest porticoes of Bologna on one of the most important feast days. Infuriated, Reni returned home and requested to be brought to his rooms a copy which he knew to have been painted by Antonio Gerola, il Veronese, 'il primo fra gli eccellenti allievi del pittore', on behalf of Monsignor Altoviti. This he completely reworked 'e tutta col suo pennello la ricoperse', painting a crown in the hand of Fortune in place of the purse to great acclaim, even, in Baldinucci's eyes, surpassing Gavotti's picture: 'e fu di comune consentimento de' professori tenuto questo quadro di monsignore d'assai maggior pregio di quello del Gavotti'.

The present canvas was first identified by Denis Mahon as the Altoviti picture in circa 1982, when it was in the collection of Cecil Hourani. It was subsequently published as such by Stephen Pepper, who dated the picture to 1637-40, when Reni's palette became considerably lighter and he made greater use of the pale tones seen here. It is a dating supported by documentary evidence of Altoviti's presence in Bologna visiting his cousin Cardinal Giulio Sacchetti, who was Legate in the city from 1637 to 1640. In 1999, in response to Mahon and Pepper's article documenting the rediscovery of *Fortuna with a Purse* (R. Spear, 'Letter. Guido Reni's "Fortuna"', *The Burlington Magazine*, CXLI, no. 1156, July 1999, p. 422), Richard Spear queried whether the present painting was fully autograph. Another version of *Fortuna with a Crown* is mentioned in the seventeenth century in the collection of Cardinal Sacchetti, where it is listed as a copy by Giovanni Andrea Sirani. This picture now carries an attribution to Reni, and is kept at the Accademia di San Luca in Rome (inv. no. 429).

PROPERTY FROM A PRIVATE COLLECTION

37

MICHELE MARIESCHI (Venice 1710-1743)

*The Campo di Santi Giovanni e Paolo
and the Scuola di San Marco, Venice*

oil on canvas
20¼ x 27¼ in. (51.5 x 69.2 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Sir Frederick William Young (1876–1948), and by inheritance through their son, Major John Darling Young (1910–1988), Thornton Hall, Bletchley, Buckinghamshire, to the present owners.

The limited facts surrounding Marieschi's life – which ended when he was barely forty-three – are well-known. He is thought to have trained and practised as a set-designer until turning his hand to *vedute*, establishing his reputation as a view painter by the mid-1730s and adding lustre to the genre with his lively brushwork. Few of his view pictures have early recorded provenance, and his only known patron was the great collector Count Johann Matthias von der Schulenburg. It has also been established with near certainty that Marieschi focused his energies exclusively on painting landscape and architecture, working in tandem with a number of different figure painters to complete the staffage in his *vedute*, though in this instance they appear to be by his own hand.

This view is taken from in front of the Scuola Grande di San Marco, with the church of Santi Giovanni and Paolo to the right, opening onto one of the grandest, and most important, squares in the city. On the right is Andrea del Verrocchio's renowned equestrian statue of the *condottiero* Bartolomeo Colleoni, completed in 1496. Marieschi made an etching of the view for his *Magnificentiores Selectioresque Urbis Venetiarum Prospectus*, which was key in disseminating the

composition to a broader public, though Canaletto had earlier established the standard view in the 1720s with two large format pictures (W.G. Constable, *Canaletto*, Oxford, 1962, II, nos. 304-305). Here, in order to give the façade of the church itself greater prominence, Marieschi chose to slightly alter the perspective, setting the right aisle, as we look, fractionally deeper. This trick, which results in a clearer view of the façade itself, is repeated in another version of the composition in a private collection (R. Toledano, *Michele Marieschi*, Milan, 1995, p. 93, V.27.a) which, judging by the strength and size of the shadows cast across the picture, seems to have been painted at the same time of day as this painting. The present picture differentiates itself by the greater number and different arrangement of the figures, with the exception of the group of five men in the central foreground, who serve to anchor both compositions in the same manner. With the light falling from the left, Marieschi distinguishes his views from Canaletto's versions, which are invariably lit from the right.

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



PROPERTY OF A GENTLEMAN

38

GASPAR BUTLER

(? active 1718-1730s Naples)

Naples with the English Fleet from the sea

oil on copper
17 x 41¼ in. (43.2 x 104.8 cm.)
in a contemporary English carved and gilded frame

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Sale, London, probably late-19th century, lot 250 (according to a label on the reverse).

Private collection, England, by *circa* 1900, and by descent until 2011.

Anonymous sale [The Property of a Family]; Christie's, London, 5 July 2011, lot 51 (£217,250), when acquired by the present owner.

This panorama of Naples shows, from the left, the Castel del Ovo, with Cape Posillipo behind, the ridge of Pizzofalcone, the Castel Nuovo, with the Certosa di San Martino and the Castel Sant'Elmo on the hill behind, the harbour and Cellamare, with the Duomo under the figure of Peace. The English Fleet is seen in the bay.

The English fleet had a key role in Naples after the Peace of Utrecht of 1713, which had seen the kingdom of Naples and Sicily passed to Vittorio Amedeo of Savoy, who had been a staunch ally of England and Austria against the Bourbons in the War of Spanish Succession. Vittorio Amedeo surrendered the kingdom in exchange for that of Sardinia in 1720.

This is evidently the prime original of a type previously known from two pictures in the National Maritime Museum, Greenwich, one, also on copper and measuring 45.5 x 104 cm., the second, on canvas and rather larger (65 x 148.5 cm.) (see C. Beddington, exhibition catalogue, *Capolavori di Festa*, Naples, 1998, p. 147, under no. 1.5, p. 145, figs. 1.5a and 1.5b). The latter has a very similar cartouche, supported by Fame

and Victory: both are similar in design to those in Nicolò Maria Rossi's *Cortege of the Viceroy on the way to the Basilica at Piedigrotta* and the *Viceroy at the festa of the Quattro Altari* in the Harrach collection at Rohrau (N. Spinosa, *Pittura napoletana del Settecento dal Barocco al Rococò*, Naples, 1993, figs. 122-3). As Charles Beddington points out, a similar cartouche is found in a panorama of Naples by Tommaso Ruiz, which formed part of a major group of views by that artist. The Greenwich pictures have both been identified as of the arrival of the fleet commanded by Admiral George Byng, later 1st Viscount Torrington, off Naples on 1 August 1718, but it seems unlikely that the same event is shown in the two, as the canvas includes many fewer vessels than the picture on copper at Greenwich, or indeed this example, in which one has a much clearer sense of the fleet arriving from the west and, while roughly the same number of warships are shown, twenty-three as opposed to twenty-two, the positioning of almost all of these differs. A further picture, of smaller format, also on copper and with a cartouche, may have been owned by Byng.







39

GASPAR BUTLER

(? active 1718-1730s Naples)

*Naples with the Riviera di Chiaia from the strada di Posillipo,
with Vesuvius beyond*

indistinctly signed and dated 'Gasp[ar] Boila / Fecit Ano / 17[27]' (lower left)
oil on copper
17 x 41¼ in. (43.2 x 104.8 cm.)
in a contemporary English carved and gilded frame

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Sale, London, probably late-19th century, lot 249 (according to a label on the reverse).
Private collection, England, by *circa* 1900, and by descent until 2011.
Anonymous sale [The Property of a Family]; Christie's, London, 5 July 2011, lot 50
(£229,250), when acquired by the present owner.

This panorama shows the Riviera di Chiaia with, on the ridge above, the Castel Sant'Elmo and the Certosa di San Martino, with the ridge of Pizzofalcone and to the right, below Mount Vesuvius, from which solid matter is being thrown up with the plume of smoke, the Castel del'Ovo.

This view and the companion (see the previous lot), both rather exceptionally for works on this scale on silvered copper, have some claims to be the most refined of the larger works by Gaspar Butler, a painter of English, or possibly Dutch or Flemish extraction, who was based in Naples by 1723, the date of his earliest known picture (Private Collection). In the ensuing decade Butler secured the patronage of the family of Admiral George Byng, 1st Viscount Torrington, who had employed a number of Neapolitan artists when serving in the Mediterranean in 1718-19, and Graf Aloys Thomas von Harrach, who was viceroy of Naples and Sicily from 1728 until 1733 and formed an outstanding collection of Neapolitan pictures. Butler's concentration on views of Naples was no doubt encouraged by the success of Vanvitelli and equally evidently influenced by the technique of Grevenbroeck. But in these pictures, as in the sequence of six canvases in the Harrach

collection, four of which are dated 1730, while the others are of 1731 and 1733 (see N. Spinosa, *Pittura napoletana del Settecento*, Naples, 1987, no. 267, figs. 358-63), he challenged the panoramic views of Tommaso Ruiz and anticipated those of Antonio Joli.

This view is taken from a point at the beginning of the Strada di Posillipo which was to be used by Joli and other artists. Until now it has been assumed that the Harrach picture of 1730 (*op. cit.*, fig. 359, illustrated in colour in N. Spinosa and L. Di Mauro, *Vedute napoletane del Settecento*, Naples, 1993, pl. 15), corresponding both in urban topography and in the arrangement of the boats, which is somewhat larger and on canvas, was the earliest representation of the subject. But the date on this picture, 1727, which was also recorded in the early sale catalogue, a fragment from which is attached to the reverse of the original English frame, is particularly appropriate for the companion picture. It is therefore highly probable that this is the picture for which the composition was evolved. Butler's patron was evidently English, and presumably closely interested in the Fleet. When Butler came to paint the Harrach picture he lowered the line of the hills to the north of Mount Vesuvius.



POMPEO BATONI

(Lucca 1708-1787 Rome)

Portrait of a lady, traditionally identified as Alexandra Evichovna Demidov (1745-1778), three-quarter-length, as Cleopatra

oil on canvas
38½ x 28½ in. (96.8 x 72.4 cm.)

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

This previously unpublished portrait of a lady as Cleopatra is a late work by the most celebrated portraitist working in Rome during the eighteenth century, Pompeo Batoni, who recorded the visits to Rome of international travellers on the Grand Tour in portraits that remain: 'among the most memorable artistic accomplishments of the period' (E.P. Bowron, 'Pompeo Batoni', in *Grove Dictionary of Artists Online*). Dating to the early 1780s, this portrait exemplifies the formal elegance and delicate palette of Batoni's mature *oeuvre* and shows his penchant for depicting female sitters in allegorical or mythological guise, elevating the genre of portraiture to the more highly esteemed level of history painting.



Fig. 1 Carlo Maratta, *Cleopatra*
Museo Nazionale del Palazzo di Venezia, Rome
© Mondadori Portfolio / Bridgeman Images

The sitter was formally identified as Alexandra Enichovna Safonova (1745-1778), third wife of the Russian industrialist and art patron, Prince Nikita Akinfiyevich Demidov (1724-1789). However, both the date of the couple's visit to Rome in 1773 and Alexandra's death in 1778 make this unlikely. The sitter is portrayed as the Egyptian Queen Cleopatra, holding the large pearl earring and bowl of vinegar relating to one of the most notorious episodes from her life. As recounted by Pliny the Elder in his *Natural Histories*, Cleopatra made a wager with her lover, the Roman general Mark Antony, that she could spend ten million sesterces on a single entertainment during a banquet and proceeded to win the wager by dissolving a large pearl earring in a bowl of vinegar, which she then drank. This anecdote became a popular illustration of Cleopatra's seductive wit and intelligence. Batoni depicted other female sitters in the guise of the Egyptian queen, including *Countess Józefina Potocka* (whereabouts unknown, engraving by Domenico Cunego) and in a *Portrait of a lady, traditionally identified as Countess Maria Benedetta di San Martino* in Madrid (Museo Thyssen-Bornemisza).

Batoni would certainly have been aware of earlier examples of women being presented in paintings as Cleopatra, holding a pearl above a cup, notably in a work by Carlo Maratta (1625-1713) now in the Museo Nazionale del Palazzo di Venezia in Rome (fig. 1), which appears to have informed Batoni's treatment of the subject, albeit in reverse. Maratta employed his daughter as the model for this work, which was not intended as a true portrait, but rather to form part of a series of six famous women, each representing a specific virtue, with Cleopatra exemplifying beauty. As the eighteenth century progressed, the fashion for portraying women as Cleopatra in portraiture grew in popularity across Europe, and it was used to brilliant effect by Sir Joshua Reynolds in a portrait of *Kitty Fisher* (London, Kenwood House, Iveagh Bequest).

The present portrait exists in another version (now in a private collection), which has been dated by Bowron to circa 1782-83 (*Pompeo Batoni: A Complete Catalogue of his Paintings*, New Haven and London, 2016, pp. 588-589, no. 460).

The attribution has been endorsed by Edgar Peters Bowron after first hand inspection of the painting.



41

THOMAS GAINSBOROUGH, R.A. (Sudbury 1727-1788 London)

*Double portrait of Master John Truman Villebois (c. 1773-1837)
and his brother Henry Villebois (1777-1847)*

oil on canvas
61¾ x 52 in. (156.9 x 132.1 cm.)

£800,000-1,200,000

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

€930,000-1,400,000

PROVENANCE:

By descent in the family of the sitters to,
Henry Villebois (1807-1886), on whose wishes purchased for £8,000 in June 1886
by his widow,
Mrs Maria Villebois (b. 1820).
with Duveen, London, 1917.
Mrs Marcia Tucker, née Brady (1884-1976), New York, by 1926; her sale (†), Plaza Art
Galleries, New York, 17 November 1977, lot 75, where acquired by the following,
with Agnew's, London, 1993, from whom acquired by the following,
Anonymous sale [Property of a Family Trust]; Sotheby's, London, 12 April 1995, lot 56.
with Richard Green, London, from whom acquired by the present owner.

EXHIBITED:

London, Royal Academy, *Old Masters and deceased masters of the British School*, 1878,
no. 272, with incorrect sitters' names.
London, Grosvenor Gallery, *Exhibition of the Works of Thomas Gainsborough, R.A.,
with Historical Notes*, 1885, no. 177, with incorrect sitters' names.
Detroit, Detroit Institute of Arts, *A Loan Exhibition of English Paintings*, January 1926,
no. 5.
Pittsburg, Carnegie Institute, *A Survey of British Paintings*, 10 May - 12 June 1938, no. 41.
New York, New York World's Fair, *Masterpieces of Art*, May - October 1939, no. 157.
Paris, Grand Palais, *Gainsborough 1721-1788*, 7 February - 27 April 1981, no. 54.
On loan to the Leicestershire Museum and Art Gallery, 1981 - 1992.
London, Tate Britain; Washington, National Gallery of Art; and Boston,
Museum of Fine Arts, *Gainsborough*,
24 October 2002 - 14 September 2003, no. 99.
Frankfurt, Städel Museum; and London, Dulwich Picture Gallery, *The Changing
Face of Childhood: British Children's Portraits and their Influence in Europe*,
20 April - 4 November 2007, no. 10.

LITERATURE:

Sir W. Armstrong, *Gainsborough and his Place in English Art*, London, 1898, p. 203,
with incorrect sitters' names.
Sit W. Armstrong, *Gainsborough and his Place in English Art, The Popular Edition*,
London, 1904, p. 281.
W.B. Boulton, *Thomas Gainsborough, his life, work, friends and sitters*, London, 1905,
pp. 219-20
E.K. Waterhouse, 'Preliminary Check List of Portraits by Thomas Gainsborough',
Walpole Society, XXXIII, 1953, p. 108.
E.K. Waterhouse, *Gainsborough*, London, 1958, p. 93, no. 675, pl. 222.
J. Doyle, *Trumans the Brewers 1666-1966*, London, 1966, pp. 15-16, illustrated.
P. Crown, 'Portraits and Fancy Pictures by Gainsborough and Reynolds: Contrasting
Images of Childhood', *Journal for Eighteenth-Century Studies*, VII, no. 2, September
1984, pp. 161 and 165, fig. 8.
M. Pointon, *Hanging the Head*, New Haven and London, 1993, p. 260, note 116.
M. Rosenthal, *The Art of Thomas Gainsborough*, New Haven and London, 1999,
pp. 124-25, pl. 112.
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after
Old Masters*, New Haven and London, 2019, II, pp. 850 and 852-853.









Fig. 1 Thomas Gainsborough, R.A., *Sir Benjamin Truman*
© Tate, London 2019

Painted in 1783, this picture of John Truman and his younger brother Henry is an exceptionally fine example of Gainsborough's celebrated late style, displaying the bravura handling that established his reputation as arguably the greatest portraitist from the golden age of British painting.

Commissioned by the sitters' parents, the picture completed a series of portraits that Gainsborough had executed for the brothers' great-grandfather, Sir Benjamin Truman (c.1700-1780), the head of the eponymous family brewery. Truman, who was knighted in 1760 on the accession of King George III for his loans to the government, had sat to the artist in *circa* 1774 for the full-length portrait, described by Kenneth Clark as 'one of the two finest Gainsboroughs in existence' (Belsey, *op. cit.*, pp. 824-6, no. 887), which now hangs in Tate Britain, London (fig. 1). In 1777, Truman commissioned two further portraits of his granddaughters: the magnificent full-length of *Frances, Mrs William Villebois*, the mother of the boys in the present portrait, which was sold in these Rooms, 5 July 2011, lot 10, for £6,537,250 (fig. 2; private collection); and a full-length of her younger sister, *Henrietta Read, later Mrs John Meares* (fig. 3; San Marino, Huntington Art Collections). Following Truman's death in 1780, the three portraits were removed from his country estate Popes, in Hertingfordbury, Hertfordshire, and hung in the drawing room of the Director's House, next to the Black Eagle (Truman's) Brewery in Brick Lane, London, where they were later joined by the present picture. As his only male heirs, this portrait of his great-grandsons was intended to represent the dynastic continuity in the running of the brewery.

The sitters were the sons of William Villebois (d. 1785), a dancing master, and Frances Read (1757-after 1817), daughter of Henry Read of Crowood, Ramsbury, Wiltshire, and his wife, Frances, only daughter of Sir Benjamin Truman. Both children were educated at Christ Church, Oxford, matriculating in 1790 and 1795 respectively. Truman's desire, made clear in his will, that his success with the family brewery be built on by his great-grandsons, was not realised - the brothers showed little interest in the business, regarding it as 'a limitless supply of income' (Belsey, *op. cit.*, p. 853). While John died childless, Henry, who lived at Marham Hall, Norfolk, had one illegitimate son, also called Henry (1807-1886). It was following the latter's death, and at his request, that the double portrait was acquired in June 1886 by his widow Maria for the then colossal sum of £8,000.

The dating of 1783 for this work, when the boys were aged ten and six, was first proposed by Ellis Waterhouse (*op. cit.*), and subsequently followed by Hugh Belsey (*op. cit.*), the latter noting the significance of the prominent positioning of the ten of hearts, the card in the foreground nearest the viewer, and the six of clubs on the step beneath the leg of the younger brother. Card playing had been a popular motif in seventeenth century Dutch genre pictures, in which children were often depicted imitating the morally dubious habits of adults. However, in this picture, the house of cards seems to allude to the transience of childhood and the fragility of human ambition. The motif had been used by Hogarth in 1730 for his conversation piece of *Children at Play I: The House of*



Fig. 2 Thomas Gainsborough, R.A., *Portrait of Mrs. William Villebois*, Private Collection
© Christie's Images, 2019



Fig. 3 Thomas Gainsborough, R.A., *Mrs John Meares*
© The Huntington Library, Art Museum, and Botanical Gardens

Cards (Cardiff, National Museum of Wales) and, in *circa* 1743, for one of the supper-box pictures Francis Hayman painted for Vauxhall Gardens (Christie's, London, 9 December 2015, lot 151), a work for which scholars have suggested that the young Gainsborough contributed at least one of the figures.

This portrait beautifully exhibits the remarkably free handling that defined Gainsborough's painting in the 1780s, and which prompted scholars to draw parallels between the artist's late style with that of Titian. Michael Rosenthal has observed that Gainsborough's late paintings, like the Venetian's, are 'perceptually anarchic close to, but at a proper distance reveal astonishing illusionism' (*op. cit.*, p. 120). The 'Titianesque' quality that Rosenthal (*ibid.*) ascribed to Gainsborough's celebrated masterpiece *Two Shepherd Boys with Dogs fighting* (London, Kenwood House, The Iveagh Bequest), which was painted in the same year as the present portrait, can equally be found in details such as the fluid treatment of the elder brother's shirt and the masterfully impressionistic landscape. Gainsborough's admiration for the High Renaissance painter is confirmed through the copy he made, in *circa* 1780, of *The Vendramin Family* (fig. 4; Cumbria, Muncaster Castle, Pennington Family Collection), the picture now in the National Gallery, London, but which was then at Northumberland House when in the collection of Hugh Smithson, 1st Duke of Northumberland, who had himself sat to the artist in 1771 (see J. Yarker in Belsey, *op. cit.*, p. 1001, no. 1082). It is tempting to imagine that Gainsborough's composition for his portrait of the Truman brothers was inspired by the informal arrangement

of the youngest members of the Vendramin family, shown seated on the steps of the altar at the far right, and in deliberate contrast to the hierarchical placement of their elders. Titian's picture would certainly have been held in high regard by Gainsborough, having previously been in the collection of van Dyck, the artist he admired above all others, and whose name he purportedly invoked on his deathbed with the famous words: 'We are all going to Heaven, and Vandycke is of the company' (W.T. Whitley, *Thomas Gainsborough*, London, 1915, p. 306).

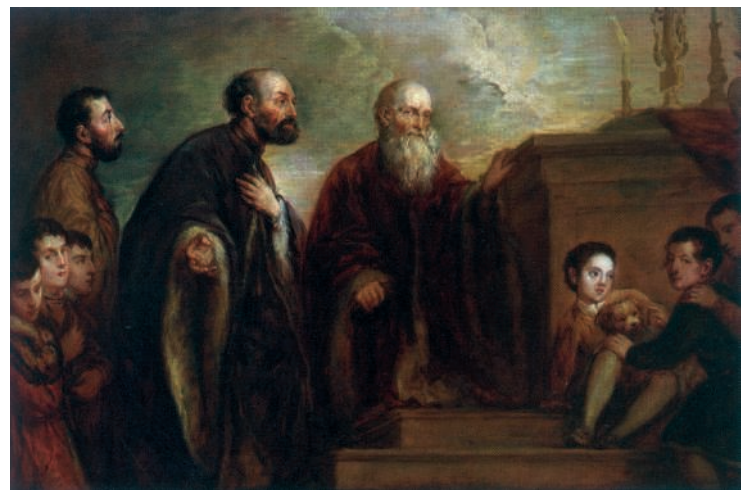


Fig. 4 Thomas Gainsborough, R.A., after Titian, *The Vendramin Family* (formerly known as *The Cornaro Family*)
© Muncaster Castle, Cumbria (Pennington Family Collection)

The group of drawings by Domenico Tiepolo [...] transport one into an enchanted world, where folly was unrationed, where the mask, that happy invention, was more familiar than the face, and carnivals formed part of everyday existence under skies only darkened by a flight of cupids, or under ceilings decorated with stuccoed cornucopia, pale images of the prodigal realities that lay on the banqueting tables beneath.

Brinsley Ford (exhib. cat., Exeter, 1946, p. 3).



GIOVANNI DOMENICO TIEPOLO

Six drawings from the Punchinello series



Fig. 1. Giovanni Domenico Tiepolo, Title page of 'Divertimento per li regazzi'. Nelson-Atkins Museum of Art, Kansas City

Few artists have taken up the challenge of following in the footsteps of a celebrated father with more filial loyalty, talent and inventiveness than Giovanni Domenico Tiepolo (1727-1804). The eldest surviving son of one of Europe's greatest painters of the eighteenth century, Giovanni Battista Tiepolo (1696-1770), Domenico was taught by his father, and earned his first points as an etcher reproducing the elder Tiepolo's inventions, and as an assistant on some of his grandest decorative schemes, at the Residenz in Würzburg (1750-1753), the Villa Valmarana near Vicenza (1757), and those commissioned by the royal court in Spain (1762-1770), where Giambattista died in Madrid in 1770. Despite his astounding skill and success in mimicking his father's style, Domenico produced works of his own invention from the late 1740s. Already in the first of these efforts, a series of paintings depicting the Stations of the Cross (painted for San Polo, Venice, and still *in situ*), they display at times a tenderness and elements of fancy in a way that Giambattista's more solemn and monumental works do not. Although he continued to find inspiration in the Bible, and in mythology and allegory, Domenico increasingly turned to subjects of which the realism and simplicity represent not so much a break from Giambattista's art as an extension of it, to the extent that the name Tiepolo now evokes the father's solemn and monumental works as much as the often more easily engaging charm of those of the son.

It is arguably in his later pen and wash drawings that Domenico's personality shines through most brightly, and nowhere more so than in three extensive, ambitious series of similar size from the end of his life: the 'New Testament' series, which he started working on around 1785 and numbers over three hundred sheets; the 'Scenes from Contemporary Life', some of which are dated 1791, based on Domenico's observation of everyday life in Venice and the *terraferma*; and what can be called his swansong, the 104 drawings that make up a series titled 'Divertimento per li regazzi' (*Entertainment for children*), also known as the Punchinello series, preceded by a title page preserved at the Nelson-Atkins Museum of Art in Kansas City (fig. 1). Full of quotations from works by himself, his father and earlier artists, the three series of drawings were clearly made as independent works of art, and indeed many of the sheets are signed. They treat their subjects in appropriately distinct ways, but are fully coherent in their style, richly elaborated as they are in different shades of brown

wash barely contained by the fluid penwork, over an often quite summary chalk underdrawing, and displaying a brilliant use of the white paper to create highlights; they nearly all illustrate a predilection for compositions inhabited by figures placed close to the foreground; and they demonstrate – even in many of the Biblical scenes – the artist's quick wit, his gift as a storyteller, and his taste for the anecdotal. The kaleidoscopic emotional range and the stylistic and narrative exuberance of the hundreds of sheets in the series seem almost intended to prove the draughtsman's inexhaustible powers of invention, rather like the 104 symphonies of Domenico's almost exact contemporary, Joseph Haydn.

In contrast to the biblical source of the 'New Testament' series, the Punchinello series is not inspired by any known literary text. 'For all we know,' wrote James Byam Shaw, 'Domenico may have invented a tale himself as he proceeded, after the ingenious fashion of the modern strip-cartoonist' (*The Drawings of Domenico Tiepolo*, London, 1962, p. 54). The 'real' Punchinello was born in Naples in the seventeenth century, one of the main characters of the improvised popular theatre or *commedia dell'arte*. The early popularity of the malicious and boorish Pulcinella (to use his common Italian name) is attested by numerous depictions, and the spread of his fame all the way to the British Isles, where he became known as Punch. He made his entrance in the world of the Tiepolos in the 1730s, when Giambattista made his earliest drawings of the character, followed by numerous others later in his life (fig. 2). In Giambattista's interpretation, Punchinello seems to have developed into a more good-natured creature, with a particular fondness for the soft dumplings known in Italian cuisine as 'gnocchi'. Apart from the gnocchi themselves, Giambattista Tiepolo includes in many of his drawings the typical pots used to cook them in – a visual echo of the conical hats which his Punchinello dons. George Knox has convincingly shown that the association of Punchinello and gnocchi must originate in the Veronese festival known as 'Venerdì gnoccolare' ('Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the 18th Century*, New York and London, 1983, pp. 131-133, 142-144; and 'The Punchinello Drawings of Giambattista Tiepolo', in *Interpretazioni veneziane. Studi di storia dell'arte in onore di Michelangelo Muraro*, Venice, 1984, pp. 439-446).



Fig. 2. Giovanni Battista Tiepolo, *A group of seated Punchinellos*. Robert Lehman Collection, The Metropolitan Museum of Art, New York

Gnocchi also appear in several of Domenico Tiepolo's Punchinello drawings, including the title page of the series (fig. 1), where a dish of them stands in the foreground and the tomb-like structure at which Punchinello gazes is adorned with a collection of cooking pots. In one of the drawings offered here (no. IV in the present publication), Punchinello's family is seated in readiness for a feast of gnocchi, served straight from the pot. Punchinello seems to have appealed even more strongly to Domenico than to his father, and the younger artist started to include him in other contexts as well as those involving gnocchi. His presence is central to the Metropolitan Museum's *Country dance* from ca. 1755 (see frontispiece) and other similar paintings which suggest that at that period, Venetians were always in festive mood. It was several decades later, though, in the 1790s, that Domenico chose Punchinello to represent his joyful vision of life more fully. In the frescoes (now at the Ca' Rezzonico, Venice) decorating his villa at Zianigo on the mainland, Domenico painted Punchinello's boisterous activities on a large scale (fig. 3). And during these final years of the artist's career, when the eighteenth century came to a close and the Venetian Republic was conquered by Napoleon's troops, Domenico also turned to Punchinello and his extended family for his last, and perhaps the greatest of his series of drawings. 'It is the culture of that vanished world that Domenico, with nostalgia and humor, mythologized and immortalized in the *Divertimento*' (L. Wolk Simon, *Domenico Tiepolo. Drawings, Prints, and Paintings in The Metropolitan Museum of Art*, New York, 1996, p. 67).

The 'Divertimento per li regazzi' was rediscovered as an unbound series at a Sotheby's sale in London on 6-7 July 1920, lot 41, described as 'One Hundred and two Carnival Scenes, with many figures' (Apart from these 102 sheets, the lot also included the title page. Two drawings were separated from the group at an earlier stage, one of which went missing. The other drawing, mentioned below, came to the Morgan Library and Museum with the Fairfax Murray collection.). Bought by the London firm of Colnaghi, the drawings were subsequently acquired by a British dealer based in Paris, Richard Owen, who exhibited the series in full in 1921 at the Musée des Arts Décoratifs in that city. Soon afterwards began their slow and steady dispersion, which has long made

it difficult to grasp the narrative of the series. Several publications from the last decades, especially Adelheid Gealt's book of 1986 (*Domenico Tiepolo. The Punchinello Drawings*, New York, 1986), which reproduces all sheets, have led to a better understanding of the story and significance of the series possible. But while Gealt believes the order is basically loose, allowing for several storylines, George Knox has argued that the numbers at upper left outside the framing lines on the sheets, almost certainly in the hand of Domenico himself but unfortunately not fully documented, must indicate the proper way of reading the life of Punchinello (*op. cit.*, 1983, pp. 125-131, 144-145). The series starts with the ancestry and childhood of Punchinello, and opens with one of the more fantastical scenes, the birth of Punchinello's father from an egg hatched by a turkey (no. I). We see him playing battledore and shuttlecock as a child (no. II). In his youth or adolescence, he is briefly arrested (fig. 4; see Gealt, *op. cit.*, no. 36) and imprisoned. During his wandering years, among other adventures, he seems to be abducted by an eagle (no. III). A section shows Punchinello in 'various trades and occupations', including at a fruit and vegetable stall (no. V), as a carpenter (no. VI), and as a portrait painter (fig. 5; see *ibid.*, no. 54). His busy life as a mature man includes the pleasures of eating gnocchi, as already mentioned (no. IV). A closing section includes his burial (fig. 6; see *ibid.*, no. 76), followed by the final scene – that of Punchinello's Resurrection (*ibid.*, no. 77).

The six drawings offered here are part of a larger group of fourteen, all acquired in 1936 and 1937 by Brinsley Ford (1908-1999) (*ibid.*, nos. 2, 6, 8, 16, 17, 20, 22, 27, 43, 48, 49, 51, 58, 70, ill.; see B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, p. 99). 'Merely an aesthete' in his own words, Ford – as a Trustee of the National Gallery (1954-1961), a contributor and director (1952-1980) of the *Burlington Magazine*, and a member and later the Chairman (1974-1980) of the Art Fund – contributed greatly to these and many other endeavours in the British art world in the second half of the previous century (see F. Russell in *Oxford Dictionary of National Biography*, online version, consulted 10 October 2019). He was knighted in 1984. Ford inherited part of his family's distinguished art collection, particularly rich in works of the eighteenth-century Welsh landscapist Richard Wilson, but also made numerous major acquisitions





Fig. 4. Giovanni Domenico Tiepolo, *Punchinello taken into custody*. Cleveland Museum of Art



Fig. 5. Giovanni Domenico Tiepolo, *Punchinello painting a portrait*. Private collection



Fig. 6. Giovanni Domenico Tiepolo, *The burial of Punchinello*. Robert Lehman Collection, The Metropolitan Museum of Art, New York

himself, most notably a sheet by Michelangelo from the Oppenheimer collection, sold in these Rooms, 4 July 2000, lot 83. He wrote eloquently about Wilson (*The Drawings of Richard Wilson*, London, 1951) and other works in his collection (see Ford, *op. cit.*), and his extensive research into the Grand Tour provided the groundwork for John Ingammell's *Dictionary of British and Irish Travellers in Italy, 1701-1800* (New Haven, 1997). Of Ford's Punchinello drawings, four were acquired in late 1936 from the Florentine art dealer Count Alessandro Contini Bonacossi (Gealt, *op. cit.*, nos. 2, 27, 43, 51), while the ten others came from Owen through the Matthiesen gallery in early 1937. They were exhibited together in Exeter in 1946, before two were sold at Sotheby's in London on 10 November 1954, lots 40, 41 (*ibid.*, nos. 43, 70; now at the Art Institute of Chicago and the Morgan Library and Museum, respectively). Even without these latter sheets, Ford's remaining twelve formed the largest group of Punchinello drawings still together.

The earlier ownership of the series remains undocumented, although it has been claimed they come from the Guggenheim collection in Venice (see Byam Shaw, *op. cit.*, p. 52, note 1). An Italian provenance is indeed likely given that the only surviving sheet which escaped the group prior to the 1920 sale was acquired by Charles Fairfax Murray from Alexandre Imbert's gallery in Rome (now at the Morgan Library and Museum; see Gealt, *op. cit.*, no. 29). Apart from the twelve sheets in the Ford collection, other large groups include the nine previously owned by Robert Lehman, now at the Metropolitan Museum of Art (Gealt, *op. cit.*, nos. 7, 14, 15, 28, 37, 44, 50, 53, 76); another nine at the Cleveland Museum of Art (*ibid.*, nos. 23, 36, 39, 42, 46, 56, 64, 66, 68), of which no fewer than six entered the collection as early as 1937 thanks to the foresight of the

eminent curator Henry Sayles Francis; and five at the Morgan (*ibid.*, nos. 11, 12, 29, 70, 74), of which two are the recent gift of Eugene and Clare Thaw, and one is the drawing from the Fairfax Murray collection just mentioned. While these and several other American public collections own a large share of the drawings, European museums, on the other hand, have hardly any: we are only aware of two at the British Museum (*ibid.*, nos. 32, 61), one at the Ashmolean Museum, Oxford (*ibid.*, no. 99), and one donated to the Louvre in 2006 (inv. RF 36506; see *ibid.*, no. 60).

The present sale brings some of the most appealing and best preserved sheets from the series back onto the market. Although only a sample of the rich biography which Domenico painted of his hero, they give an idea of the fullness of Punchinello's life, with an emphasis on the brighter days. 'The unobtrusive satire, the topical anecdote, and the fantastic liveliness of the whole work make a place for Domenico all of his own, out of the shadow of his great father, in the history of comic drawing' (J. Byam Shaw, 'Some Venetian Draughtsmen of the Eighteenth Century', *Old Master Drawings*, VII, no. 28, March 1933, p. 58). But, as Gealt remarked, 'the Divertimento amuses, but it also enlightens; as such, it remains an incomparable legacy. Nearing his own death, Domenico taught us about life, through humor, understanding, compassion and hope' (*op. cit.*, p. 21). Punchinello may be at moments the object of our ridicule, but Domenico also made his pleasures and fears, his adventures and misfortunes, relatable and recognizable. Like Falstaff, he provides us with both a laughing stock and a mirror, and like that hero at the end of Verdi's opera (also the final word of an aged and wizened artist), Domenico seems to tell us that 'tutto nel mondo è burla' – 'everything in the world's a jest'.

GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

The birth of Punchinello's father

signed 'Dom.º Tiepolo f' (lower right) and numbered, probably by the artist, '1'
(in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark three crescents
(cf. Heawood 867)
13% x 18% in. (34.6 x 46.6 cm.)

£400,000-600,000

US\$520,000-770,000

€470,000-690,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following with Richard Owen, Paris, by whom broken up and sold individually.
with Count Alessandro Contini Bonacossi, Florence, by whom sold in December 1936 for £100 to
Brinsley, later Sir Brinsley, Ford (1908-1999)

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
Venice, Palazzo delle Biennali ai Giardini, *Il Settecento Italiano*, 1929, p. 27, section 5, in nos. 77-81.
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 125 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138a, fig. VIII(b) (note by F.J.B. Watson).
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, p. 184, no. 125, ill. (note by A.M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2019, no. VII.09, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

G. Fogolari *et al.*, *Il Settecento Italiano*, Milan and Rome, 1932, I, pl. CXC VII, fig. 299.
J. Byam Shaw, 'Some Venetian draughtsmen of the eighteenth century', *Old Master Drawings*, VII, no. 28, March 1933, p. 57.
A.G. Bragaglia, *Pulcinella*, Rome, 1953, ill. p. 33.
J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 55, ill. on dust jacket.
A. Mariuz, *Giandomenico Tiepolo*, Venice, [1971], p. 87, n. 107, 'Acqueforti e disegni', fig. 31.
P.P. Fehl, 'Farewell to Jokes: The Last *Capricci* of Giovanni Domenico Tiepolo and the Tradition of Irony in Venetian Painting', *Critical Inquiry*, V, no. 4, Summer 1978-1979, p. 786, fig. 17.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S1, ill.
G. Knox, 'Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the Eighteenth Century*, New York and London, 1983, pp. 127, 144, no. 1.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 2, ill. [French edition: *Gian Domenico Tiepolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 98, p. 244, no. 1, ill. p. 97. [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF120 (catalogued by F. Russell).
A.M. Gealt, *Giambattista and Domenico Tiepolo. Master Drawings from the Anthony J. Moravec Collection*, exhib. cat., Bloomington, Indiana, Sidney and Lois Eskenazi Museum of Art, 2016-2017, p. 47.

This, the first drawing in the series judging from the probably autograph number upper left, has sometimes been described as the birth of Punchinello himself (see, for instance, Gealt, *op. cit.*, 1986, p. 28). But it should be understood rather as the birth of 'a Punchinello of the older generation', probably his father, as already recognized by James Byam Shaw, for whom the series began with Punchinello's ancestry (*op. cit.*, 1962, p. 55). The bird hatching the egg is a reference to the name of the series' hero, Pulcinella in Italian; 'pollo' or 'pulcino' is Italian for chicken, or chick. As Adelheid Gealt remarked, the turkey cock at left 'struts proudly beneath an "ancestor portrait"' (*op. cit.*, 1986, p. 28). A bird very similar to this turkey appears in a drawing of a farmyard scene by Domenico (Sotheby's, London, 11 November 1965, lot 29).

A drawing numbered 8 in the Robert Lehman Collection at The Metropolitan Museum of Art (*ibid.*, no. 15) depicts the infant Punchinello in bed with his parents, and may be the first appearance after the title page (see p. 147 fig. 1) of the real hero of the series, following his parents' wedding (Gealt, *op. cit.*, nos. 10, 11).





THE PROPERTY OF A TRUST

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GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

Punchinellos playing battledore and shuttlecock

signed 'Dom^o Tiepolo f' (lower right) and numbered, probably by the artist, '28'
(altered by a later hand into '29') (in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark crown with letters GAF
(cf. Heawood 877)
13% x 18% in. (34.5 x 46.5 cm.)

£350,000-500,000

US\$450,000-640,000

€410,000-580,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following
with Richard Owen, Paris, by whom broken up and sold individually through
Matthiesen, 24 March 1937, for £70 to
Brinsley, later Sir Brinsley, Ford (1908-1999).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 128 (catalogue by Brinsley Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138c (note by F.J.B. Watson).
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, pp. 185, 187, n. 28, no. 132, ill. (note by A.M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2019, no. VII.12, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 56, note 2.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S13, ill.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 17, ill. [French edition: *Gian Domenico Tieopolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 245, no. 29 [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF122 (catalogued by F. Russell).

The game battledore and shuttlecock – named after the racquet and projectile used in it – is a predecessor of badminton, named after the house where the game seems first to have been played in England in the middle of the nineteenth century. This delightful depiction of one of the pleasures of Punchinello's childhood is similar to one representing a birthday party, now at the Rhode Island School of Design Museum, Providence, Rhode Island (inv. 1987.017; see Gealt, *op. cit.*, 1986, no. 82): included in both drawings are the same table, dogs, and company, including the woman with hat seen here framing the composition at right. Adelheid Gealt titled a sheet also in Providence 'The badminton victory' as it includes two battledores and a shuttlecock lying on the floor (*op. cit.*, 1986, no. 18). The lower number (24) at upper left, however, probably indicates it precedes the present sheet in the storyline.





THE PROPERTY OF A TRUST

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GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

Punchinello carried off by an eagle

signed 'Dom.o Tiepolo f' (lower right) and numbered, probably by the artist, '47'
(in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark three crescents
(cf. Heawood 867)
13% x 18% in. (34.8 x 46.6 cm.)

£250,000-350,000

US\$330,000-450,000

€290,000-400,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following
with Richard Owen, Paris, by whom broken up and sold individually through
Matthiesen, 24 March 1937, for £70 to
Brinsley, later Sir Brinsley, Ford (1908-1999).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
London, Matthiesen Gallery, *Venetian Paintings and Drawings Held in Aid of Lord Baldwin's Fund for Refugees*, 1939, no. 138.
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 129 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138i (note by F.J.B. Watson).
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, no. 138, ill. (note by A. M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.11, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

P.P. Fehl, 'Farewell to Jokes: The Last *Capricci* of Giovanni Domenico Tiepolo and the Tradition of Irony in Venetian Painting', *Critical Inquiry*, V, no. 4, Summer 1978-1979, p. 787.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S65, ill.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York 1986, no. 58, ill. [French edition: *Gian Domenico Tieopolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 99, ill., p. 245, no. 47 [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF127 (catalogued by F. Russell).

Adelheid Gealt wondered whether Punchinello is here abducted or delivered (*op. cit.*, p. 140), but the panicked reaction of the crowd at left seems to leave little doubt. Like a burlesque Ganymede, Punchinello is carried off to the heavens, but the storyline still needs further clarification at this point. Similar scenes of abduction, but involving a centaur rather than an eagle, are at the Louvre and the British Museum (inv. R.F. 36506 and 1925,0406.1 respectively; see *ibid.*, nos. 60, 61).





THE PROPERTY OF A TRUST

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GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

Punchinellos feasting

signed 'Dom.o Tiepolo f' (upper left) and numbered, probably by the artist, '85' (altered into '86') (in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark crown with letters GAF (cf. Heawood 877)
13¾ x 18¼ in. (34.6 x 46.5 cm.)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following
with Richard Owen, Paris, by whom broken up and sold individually through Matthiesen, 24 March 1937, for £70 to
Brinsley, later Sir Brinsley, Ford (1908-1999).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 126 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138n (note by F.J.B. Watson).
Venice, Palazzo Giardini, *Mostra del Tiepolo*, 1951, p. 188, no. 143 or 144 (catalogue by G. Lorenzetti).
Montreal, The Montreal Museum of Fine Arts, *Five Centuries of Drawings*, 1953, no. 65, ill.
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, p. 185, no. 144, ill. (note by A.M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.14, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S12, ill.
G. Knox, 'Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the Eighteenth Century*, New York and London, 1983, pp. 132, 145, no. 86.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 22, ill. [French edition: *Gian Domenico Tieopolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 247, no. 86 [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF131 (catalogued by F. Russell).

Punchinello's love for gnocchi is here illustrated in a composition which seems to belong to the scenes of 'social and official life' (Byam Shaw, *op. cit.*, 1962, p. 56). Giambattista Tiepolo's depictions of Punchinellos include almost without exception the soft dumplings or the typical pots used to cook them in (for an example, see p. 148 fig. 2); George Knox has stressed the importance for these scenes of the Verona festival of 'Venerdi gnoccolare', in which inhabitants of the neighbourhood of San Zeno dressed up and invited the city's Podestà to their quarter and enjoy food and drink ('Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the 18th Century*, New York and London, 1983, pp. 131-133, 142-144; and 'The Punchinello Drawings of Giambattista Tiepolo', in *Interpretazioni veneziane. Studi di storia dell'arte in onore di Michelangelo Muraro*, Venice, 1984, pp. 439-446). In Domenico Tiepolo's drawings gnocchi appear less frequently, but he did reserve a prominent place for a dish of dumplings and a collection of cooking pots in the title page of the Punchinello series (see p. 147 fig. 1).





THE PROPERTY OF A TRUST

46

GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

Punchinellos at a fruit and vegetable stall

signed 'Dom.o Tiepolo f' (lower right) and numbered, probably by the artist, '51'
(in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark three crescents
(cf. Heawood 867)
13½ x 18¼ in. (34.3 x 46.4 cm.)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following
with Richard Owen, Paris, by whom broken up and sold individually through
Matthiesen, 24 March 1937, for £70 to
Brinsley, later Sir Brinsley, Ford (1908-1999).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 131 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138j (note by F.J.B. Watson).
Venice, Palazzo Giardini, *Mostra del Tiepolo*, 1951, p. 188, no. 143 or 144 (catalogue by G. Lorenzetti).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.19, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 53, note 5 and p. 57, note 2.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S47, ill.
G. Knox, 'Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the Eighteenth Century*, New York and London, 1983, p. 144, no. 51.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 48, ill. [French edition: *Gian Domenico Tieopolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 245, no. 51 [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF128 (catalogued by F. Russell).

Several drawings depict Punchinellos doing business (see Gealt, *op. cit.*, 1986, nos. 43, 46, 47, 48); this sheet is one of the most colourful. The stall at this market overflows with apples, gourds and melons, while at left two Punchinellos 'examine a different kind of melon on a female companion. Her indifference to their familiarity suggests that she is a vendor of another sort' (*ibid.*, p. 120). A very similar pair of Punchinello appears in one of the roughly contemporary frescoes made by Domenico Tiepolo for the family villa at Zianigo, now at the Ca' Rezzonico, Venice (see p. 149 fig. 3).



Gino Trepolo f.



THE PROPERTY OF A TRUST

47

GIOVANNI DOMENICO TIEPOLO (Venice 1727-1804)

Punchinellos at a carpenter's workshop

signed 'Dom.o Tiepolo f' (lower left) and numbered, probably by the artist, '56'
(in the border, upper left)
black chalk, pen and brown ink, brown wash, grey ink (in the left and right framing lines),
watermark eagle with a crown and letters GFA (cf. Heawood 1263)
13% x 18% in. (34.6 x 46.5 cm.)

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Anonymous sale; London, Sotheby's, 6 July 1920, part of lot 41 (where bought by Colnaghi for £610).
with Colnaghi, London, by whom sold, January 1921, to the following
with Richard Owen, Paris, by whom broken up and sold individually.
with Count Alessandro Contini Bonacossi, Florence, by whom sold in December 1936 for £100 to
Brinsley, later Sir Brinsley, Ford (1908-1999).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Dessins de G.D. Tiepolo*, 1921 (without catalogue).
Venice, Palazzo delle Biennali ai Giardini, *Il Settecento Italiano*, 1929, p. 27, section 5, in nos. 77-81.
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 130 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138m (note by F.J.B. Watson).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.16, ill. [French edition titled *Éblouissante Venise. Venise, les arts et l'Europe au XVIIIe siècle*].

LITERATURE:

G. Fogolari *et al.*, *Il Settecento Italiano*, Milan and Rome, 1932, I, pl. CXCVII, fig. 298.
A.G. Bragaglia, *Pulcinella*, Rome, 1953, ill. p. 36.
A. Mariuz, *Giandomenico Tiepolo*, Venice, [1971], 'Acqueforti e disegni', fig. 34.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S51, ill.
G. Knox, 'Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the Eighteenth Century*, New York and London, 1983, pp. 129, 145, no. 56.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 51, ill. [French edition: *Gian Domenico Tieopolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Domenico Tiepolo, Master Draftsman*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 246, no. 56 [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF130, pl. 83 (catalogued by F. Russell).

Among the numerous occupations of Punchinellos (for another example, see also p. 150 fig. 5) is work at a carpenter's workshop, of which several stages are depicted in beautiful detail in this scene. The couple of Punchinellos at left (with a woman donning a striped shawl, a favourite motif of Domenico's) admire some finished or nearly finished pieces of furniture, while a group of Punchinellos are busy sawing, measuring and selecting wood. Several other drawings in the series with numbers preceding that of the present sheet represent Punchinellos gathering, chopping and sawing wood (Gealt, *op. cit.*, nos. 42, 43, 45).





CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie’s before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. 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>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot’s low estimate**.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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.

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’’ 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 your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you 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** are as follows:

(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 **UPPERCASE type**.

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 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;

(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

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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 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

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: 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.

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) 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 W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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 **Heading** as being of that origin or source; or

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU 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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> 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 outside of 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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

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 α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer 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-VAT 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 ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU 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 buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

- 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**.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

- 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**
- 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 Ω **lots**. All other **lots** must be exported within three months of collection.

- 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.

- 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.

- If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. 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.

- All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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 □. 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 the catalogue.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ...

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

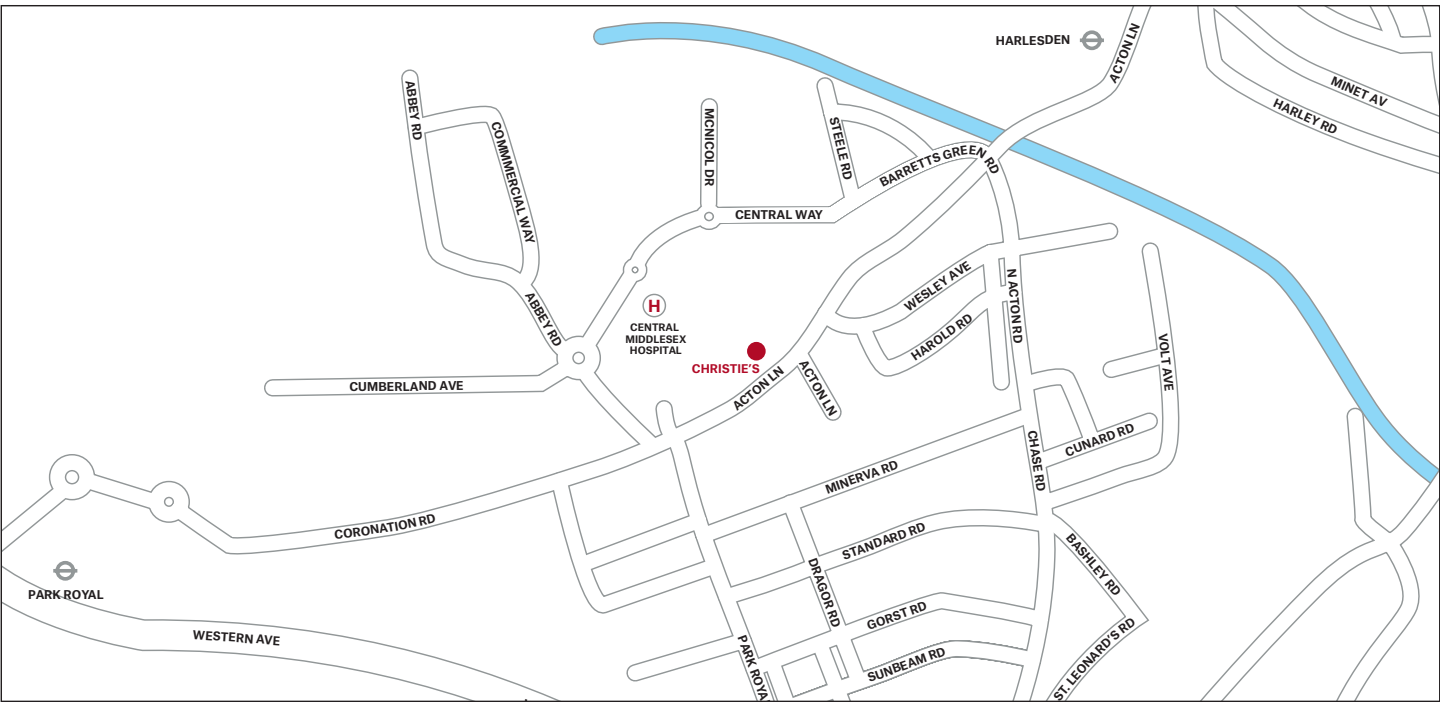
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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





JOHN FREDERICK HERRING, SEN. (1795-1865)
John Barker of Leighton Hall, Yorkshire, and John Batsby, with pointers on a grouse moor
 signed and dated 'J.F. Herring/Augt. 12. 1824' (lower right, on a boulder)
 oil on canvas
 40¼ x 57⅞ in. (102.2 x 146.4 cm.)
 £250,000-350,000

IN THE FIELD

AN IMPORTANT PRIVATE COLLECTION OF SPORTING ART

London, 12 December 2019

VIEWING

7-11 December 2019
 8 King Street
 London SW1Y 6QT

CONTACT

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

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

CHRISTIE'S



SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)

Spes and Daphne

pencil on paper laid on linen wrapped around a board

36 x 48½ in. (91.5 x 123.2 cm.)

£200,000-300,000

**BRITISH AND EUROPEAN ART: VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**

London, 12 December 2019

VIEWING

6-12 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Harriet Drummond
hddrummond@christies.com
+44 (0)20 7389 2278

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

CHRISTIE'S



GUSTAVE MOREAU (FRENCH, 1826-1898)

Orphée

oil on panel

6.3/4 x 4 in. (17.1 x 10.2 cm.)

Executed circa 1865

£80,000-120,000

BRITISH AND EUROPEAN ART: EUROPEAN ART

London, 12 December 2019

VIEWING

7-12 December 2019

8 King Street

London SW1Y 6QT

CONTACT

Alastair Plumb

aplumb@christies.com

+44 (0)20 7752 3298

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

CHRISTIE'S



ROBERTUS VALTURIUS (1413-84).

De re militari. Verona: Joannes Nicolai de Verona, 1472.

First edition of a book on war-craft, a handbook for Renaissance princes and military leaders, and the first book printed at Verona.

It is illustrated with 'the first true Italian book illustrations', and this is one of the few coloured copies.

£170,000-250,000

VALUABLE BOOKS AND MANUSCRIPTS

London, 11 December 2019

VIEWING

7-10 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Eugenio Donadoni
edonadoni@christies.com
+44 (0)20 7389 2152

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

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

OLD MASTERS

TUESDAY 3 DECEMBER AT 7.00 PM

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

CODE NAME: SCARLETT

SALE NUMBER: 17292

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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

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

17292

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

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

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

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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

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+43 (0)1 533 881214
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+55 21 3500 8944
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CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 22631642
Denise Ratnoff de Lira

COLOMBIA
BOGOTÁ
+571 635 54 00
Juanita Madrinan
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DENMARK
COPENHAGEN
+ 45 2612 0092
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FRANCE
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+33 (0)6 09 44 90 78
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•PARIS
+33 (0)1 40 76 85 85

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

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

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

FRANKFURT
+49 170 840 7950
Natalie Radziwill

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

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

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

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

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

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

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

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

**PEOPLE'S REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

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

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

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

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

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

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

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

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

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

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

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

**CORPORATE
COLLECTIONS**
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
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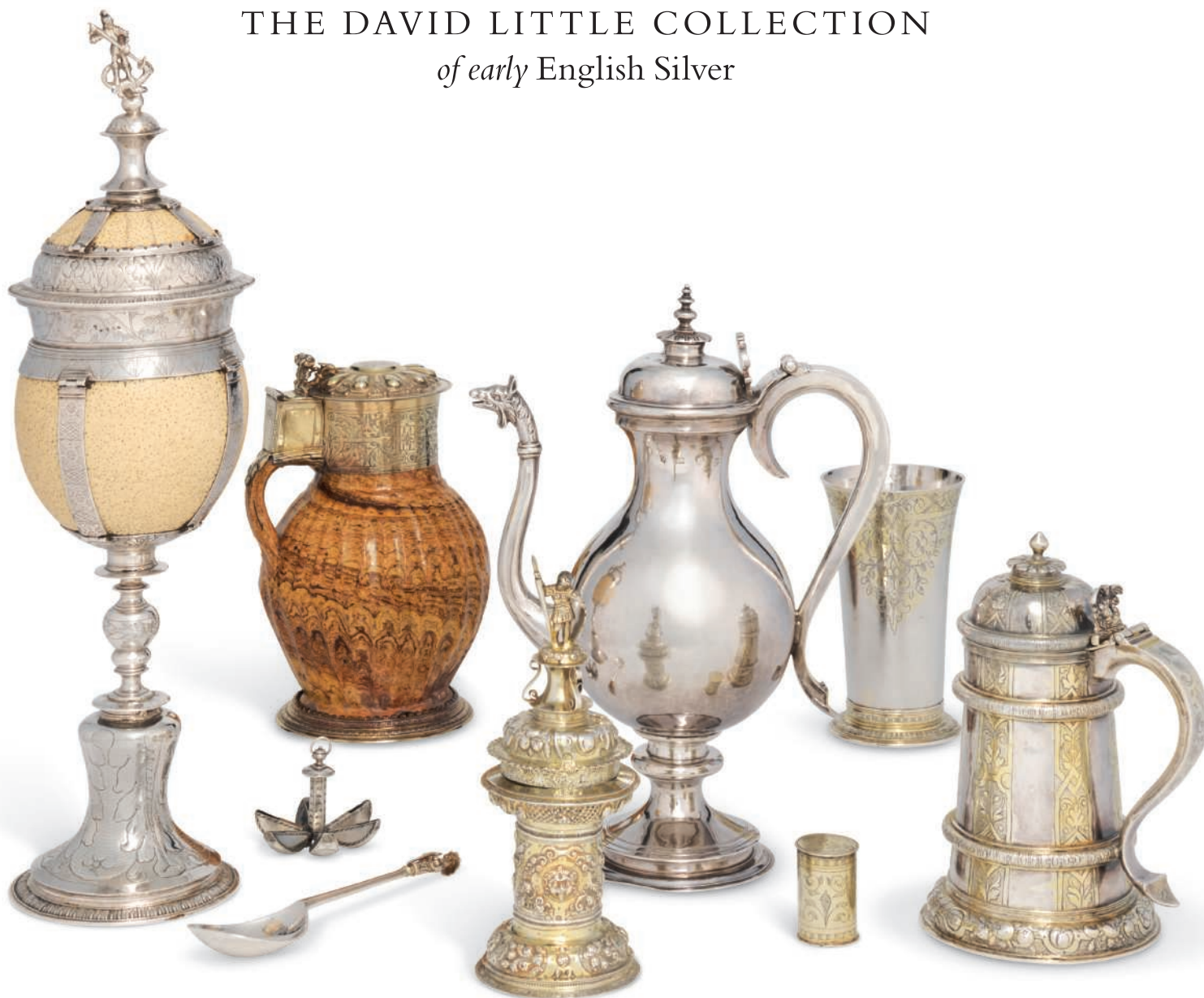
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Harry Williams-Bulkeley
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CONTACTS

Global Head, Private Sales
Adrien Meyer
ameyer@christies.com
+1 212 636 2056

International Head of Department, Sculpture
Donald Johnston
djohnston@christies.com
+44 207 389 2331

Global Managing Director, Private Sales
Anthea Peers
apeers@christies.com
+44 207 389 2124

Head of department, Sculpture
Isabelle d'Amécourt
idamecourt@christies.com
+33 1 40 76 84 19

International Director, Private Sales,
Decorative Arts
Amjad Rauf
arauf@christies.com
+44 207 389 2358

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Louis XIV on Horseback

Classified as being of "Major patrimonial interest" on the 16 October 2019 by French Ministry of Culture
as part of an acquisition by the Museum of Fine Arts of Rennes

37 in. (94 cm) high



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