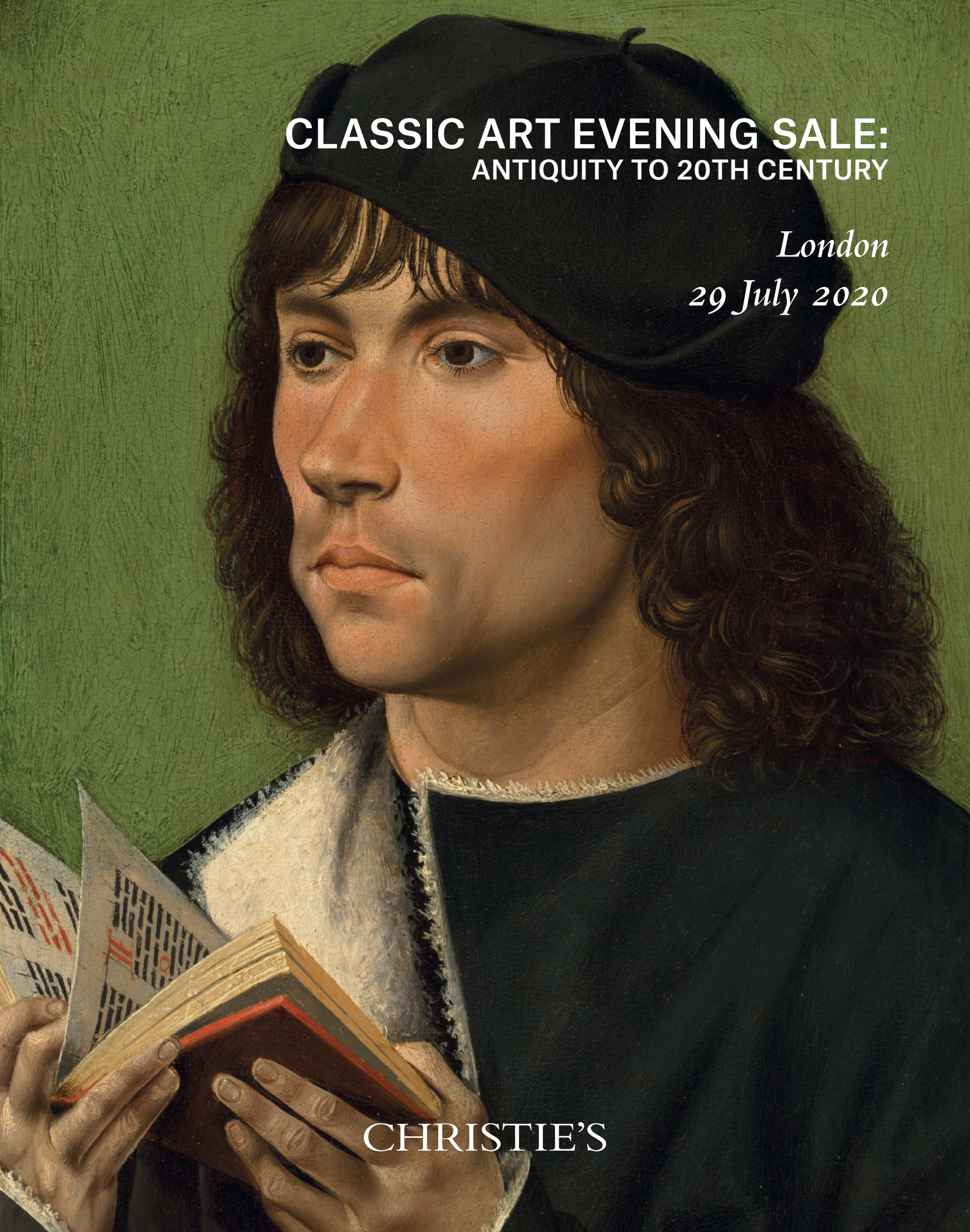


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29 July 2020

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OLD MASTER PAINTINGS



CLEMENTINE SINCLAIR
Head of Evening Sale
csinclair@christies.com
+44 (0)20 7389 2306

OLD MASTER DRAWINGS



STIJN ALSTEENS
International Head of Department
salsteens@christies.com
+33 (0)7 50 15 90 09

BRITISH DRAWINGS & WATERCOLOURS



HARRIET DRUMMOND
International Head of Department
hdrummond@christies.com
+44 (0)20 7389 2278

BOOKS AND MANUSCRIPTS



EUGENIO DONADONI
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edonadoni@christies.com
+44 (0)20 7389 2152

SCULPTURE



DONALD JOHNSTON
International Head of Department
djohnston@christies.com
+44 (0)20 7389 2331

BRITISH AND EUROPEAN ART



JAMES HASTIE
Head of Department, British & European Art
jhastie@christies.com
+44 (0)20 7389 2168



PETER BROWN
International Specialist British Art
pbrown@christies.com
+44 (0)20 7389 2435

TOPOGRAPHICAL



NICK LAMBOURN
Head of Department
nlambourn@christies.com
+44 (0)20 7389 2040

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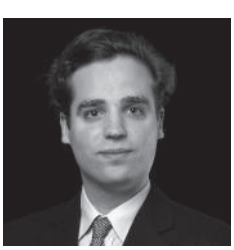
JAMES HYSLOP
Head of Department
jhyslop@christies.com
+44 (0)20 7752 3205

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ROBERT COPLEY
International Head, Furniture
rcopley@christies.com
+44 (0)20 7389 2353

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PAUL GALLOIS
Head of Department
pgallois@christies.com
+44 (0)20 7389 2260

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Head of Department
gforster@christies.com
+44 (0)20 7389 2146

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International Head of Department
hwilliams-Bulkeley@christies.com
+44 (0)20 7389 2666

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ccorsi@christies.com
+44 (0)20 7389 2607





PROPERTY OF A PRIVATE COLLECTOR

01

GIOVANNI DI PAOLO

(SIENA *c.*1399-1482)

Easter Lamb, in a historiated initial 'V' on a leaf from an illuminated Sequentiary on vellum [Siena, c.1435-40]

£20,000-30,000
US$25,000-38,000
€23,000-33,000

PROVENANCE:
Augustinian Hermitage at Lecceto, Siena.
with Schuster Gallery, London, 1988.
Swiss private collection, 1990.
Bruce Ferrini, of Akron (OH), 1995.
Koller, Zurich, *Italian Manuscript Illuminations*, 18 September 2015, lot 129.

EXHIBITED:
Lugano, Fondazione Thyssen-Bornemisza, Villa Favorita, 7 April - 30 June 1991, no. 80.

LITERATURE:
G. Freuler, *Manifestatori delle cose miracolose. Arte Italiana del 300 e del 400 da collezioni in Svizzera e Liechtenstein,* exhibition catalogue, Lugano, Fondazione Thyssen, 1991, pp. 210-211.
M. Bollati, in F. Todini, ed., *Una collezione di Miniature Italiane, Dal Duecento al Cinquecento,* Milan, 1993, pp. 51-55.
F.G. Zeileis, *Più ridon le carte,* 2014, pp. 256-257.



Funeral Scene, historiated initial 'R' on a leaf from a Gradual, Longari collection, I, IX

A splendid leaf from the celebrated series of choir books produced for the Augustinian monks at Lecceto, illuminated by one of the great visionaries of Renaissance Siena, Giovanni di Paolo.

574 x 393mm. The initial 'V' opening the sequence for Easter: 'Victime pascali laudes immolent christiani [...]'. 6 lines of music and text, reverse with two elaborate penwork initials and folio number LXXXI in red (upper margin slightly cropped, small tear to lower margin, minor flaking to burnished gold, some marginal thumbing).

The Augustinian hermitage of Lecceto was one of Siena's most important spiritual communities, reported to have been founded by St Augustine himself. During the 15th century it developed from a simple hermitage into a powerful monastic centre, and it is during this phase that an important series of choirbooks and frescoes were commissioned, in a concerted effort to improve the monastery's standing. The Lecceto illuminations (now Siena, Biblioteca Comunale degli Intronati, cod. G.I.8 and cod. H.I.2), alongside the Yates Thompson *Divina Commedia* illuminated for Alfonso d'Aragona (British Library, MS Yates Thompson 38), are among Giovanni di Paolo's most eloquent and singular works as a miniaturist, and are a reflection of his is extraordinary ability to render narrative scenes with striking originality.

The present leaf, with its bright and rich palette of blues and reds and the wonderfully elaborate foliate decoration, is a sensitive example of Giovanni's work. Five sister leaves from the same parent manuscript have recently been identified by Gaudenz Freuler, among which one in a private US collection, and another in the Longari collection, purchased in London at Sotheby's, December 7, 1982, lot 9 (see M. Bollati, 1993). These surviving leaves are practically identical in size, script and page composition to the Leccetan choir books - in particular Gradual cod. H.I.2, which provides a strikingly similar decorative model of the initial letter and the peculiar manner in which the music is framed by a double-ruled line in red ink.

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PROPERTY OF A GENTLEMAN

2

SCHOOL OF ANTWERP, *CIRCA* 1530

Portrait of a nobleman, half-length, in a fur-trimmed coat and pink silk doublet, holding a pair of gloves

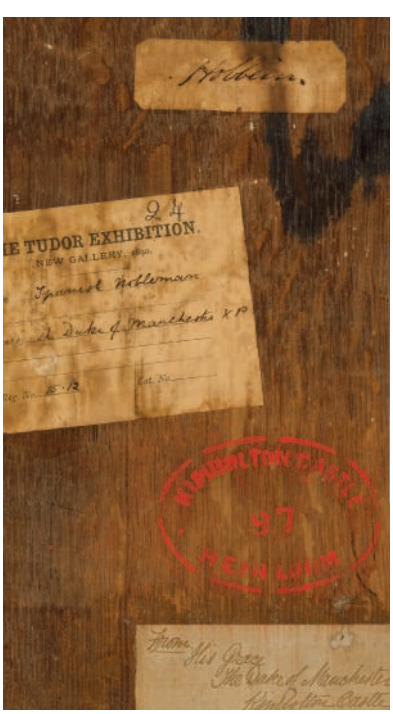
oil on panel
14¼ x 11 in. (36.2 x 28 cm.)

£60,000-100,000
US$75,000-120,000
€67,000-110,000

PROVENANCE:
(Traditionally) Katherine of Aragon (1483-1536), Buckden Palace, Cambridgeshire, and later Kimbolton Castle, Huntingdonshire.
The Collection of the Dukes of Manchester, Kimbolton Castle, and by descent to the following,
Alexander Drogo Montagu, 10th Duke of Manchester (1902-1977), and by inheritance to the present owner.

EXHIBITED:
London, The New Gallery, *Exhibition of the Royal House of Tudor*, 1890, no. 99, as 'Hans Holbein'.

LITERATURE:
Consuelo Manchester (1853-1909), wife of George Montagu, 8th Duke of Manchester, *A Catalogue of the Pictures at Kimbolton Castle*, 1890, p. 11, no. 97, as 'Spanish Nobleman, Holbein', in the Green Drawing Room.



(detail of the reverse of the panel, showing the 19th century labels)

When this portrait was included in the exhibition of Tudor portraits held at The New Gallery in London in 1890, it was attributed to Hans Holbein and identified as a Spanish Nobleman. Scholars now consider the work to be by a painter active in the Southern Netherlands in the first half of the sixteenth century, influenced by artists such as Joos van Cleve and Ambrosius Benson. Recent dendrochronological analysis of the Baltic oak panel has established a likely usage date of *circa* 1520 to 1530, which accords with the sitter's dress, with his pink slashed doublet, fur over-mantle and soft black hat with a narrow brim, decorated with small gold ornaments and with a down-turned matching pink feather.

The tightly framed, front-facing pose was particularly favoured in northern European portraiture and maintained its popularity, gaining momentum in the 1530s and 40s. While the frontal view, of which Holbein seems to have been particularly fond, gave the impression of a direct confrontation intended to overawe and unnerve, it was also a particularly effective tool for individualisation and characterisation. While the identity of this sitter has been lost, judging from his attire, he was clearly a wealthy individual of the patrician classes. Clothes were of enormous importance to many sitters, some of whom spent immense sums of money on acquiring the finest garments, and like the present sitter, were anxious to show them off as symbols of their wealth and importance.

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Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. In 2019 it was rolled out in 10 additional UniCredit markets.

†3

NICOLAS NEUFCHATEL

(ACTIVE ?ANTWERP BEFORE 1539-*c.* 1573 NUREMBERG)

Portrait of Valentin Kötzler (1499-1564), half-length, in a fur lined black gown and a black hat

inscribed with the sitter's initials and age 'V . K . D . / ANNO ÆTATIS LXVI.' (upper left);
and inscribed and dated 'NACH CHRISTI GEPVRT IM 1564 IAR / DIESES PILDT HIE ABGEMALET WAR' (upper right)
oil on canvas
38⅞ x 33¼ in. (98.6 x 84.5 cm.)

£70,000-100,000
US$87,000-120,000
€78,000-110,000

PROVENANCE:
Gräfin Hatzfeldt (according to a label on the reverse).
(Possibly) with the German Embassy, London (according to a note on the reverse).
with Kunstsalon (Gemälde-Galerie) Abels, Cologne, 1954.
with Walter Andreas Hofer, Munich, from whom acquired by the current owner in 1957.

LITERATURE:
W. Schmidt, 'Nicolaus von Neufchatel', *Jahrbücher für Kunstwissenschaft*, 1871, p. 145.
R.A. Peltzer, 'Nicolas Neufchatel und seine Nürnberger Bildnisse', *Münchner Jahrbuch der bildenden Kunst*, III, 1926, p. 227, no. 666.
P. Strieder, 'Zur Nürnberger Bildniskunst des 16. Jahrhunderts', *Münchner Jahrbuch der bildenden Kunst*, VII, 1956, pp. 133-34.
B. Kopplin, ed., *Kunst in der Vereinsbank: 1500 bis 1950*, Munich, 1997, pp. 74-77.

ENGRAVED:
C.C. Kretschmann, *c.* 1667-1686.

This physically imposing and psychologically penetrating portrait of the Nuremberg lawyer Valentin Kötzler was painted by Nicolas Neufchatel in 1564. Having trained in Antwerp, Neufchatel moved to the artistically, culturally and commercially significant city of Nuremberg, and quickly established himself as one of the leading portrait painters in Germany during the 1560s. This rare portrait by the artist, which has never before been publicly exhibited, builds on the rich tradition of portraiture established in Nuremberg by Albrecht Dürer (1471-1528) and his pupil and key successor, Georg Pencz (c. 1500-1550), earlier in the century.

Neufchatel has been identified with the 'Colyn van Nieucasteel' listed in the archives of Antwerp's Guild of Saint Luke in 1539 as a pupil of Pieter Coecke van Aelst (1502-1550). While his master was not a portrait painter, Neufchatel was exposed in Antwerp to the art of Frans Floris (c. 1519/20-1570), the young Willem Key (c. 1515/16-1568) and the Master of the 1540s, whose work Peltzer proposed could be Neufchatel's juvenilia (*op. cit.*). It is likely that he moved to Germany due to religious reasons and would no doubt have been attracted to the Renaissance city of

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. V . K . D .
ANNO ÆTATIS LXVI.
NACH CHRISTI GEPVRT IM 1564 IAR
DIESES PILDT HIE ABGEMALET WAR


. K . D .
ÆTATIS LXVI.
NACH CHRISTÍ G
DIESES PILDT HIE



Fig. 1 Georg Pencz, *Portrait of Sigismund Baldinger* © Christie's Images

Nuremberg, which remained one of the greatest artistic and commercial centres in Europe throughout the sixteenth century. Nuremberg became an Imperial Free City under Rudolf I (reign 1273-1291) and enjoyed close relations with the German emperors until 1806 when it was annexed by Bavaria. In 1423, Emperor Sigismund chose Nuremberg as the permanent guardian of the Imperial regalia and relics, which embodied the Divine Right and the continuity of the Empire. Nuremberg boasted a rich tradition in portrait painting: Schneckenburger-Broschek has argued that by the late-fifteenth century portraiture was the most prominent of all pictorial genres in the city, and that more than a quarter of all surviving late Medieval portraits were painted there (A. Schneckenburger-Broschek, *Die altdeutsche Malerei*, Kassel, 1982, p. 30). This tradition reached its zenith in the sixteenth century - in the art of Dürer and Pencz - when portrait painting in Nuremberg reached a level of sophistication rivalled by few other centres in Northern Europe.

Neufchatel is first documented in Nuremberg in 1561 and, although the last secure reference of him in the city is in 1567, he is likely to have remained there until at least 1573, when he executed and dated a portrait of the sculptor *Johann Gregor van der Schardt* (Trieste, Museo Storico, Castello di Miramare). All of his known works – about 40 to 50 portraits and a few attributed drawings - were produced between 1561 and 1573, and although he dated roughly half of his portraits, the present painting included, only those of the mathematician, calligrapher and biographer of artists, *Johann Neudörfer and his Son* of 1561 (Munich, Alte Pinakothek, on loan to Nuremberg, Germanisches Nationalmuseum) and that of *van der Schardt* are signed, both on their frames. The majority of his patrons were Nuremberg patricians, humanists and artists.

Neufchatel was already well established in the city when he was commissioned to paint this portrait of Valentin Kötzler in 1564. In the same year, the city council of Nuremberg paid Neufchatel a gratuity of 32 florins for his gift of the portrait of *Johann Neudörfer and his Son*. Shortly after, his portrait of the goldsmith, artist and printmaker, *Wenzel Jamnitzer* also entered the civic collection (now Geneva, Musées d'art et d'histoire). Two years later, the city of Nuremberg paid the artist 100 florins for three pairs of portraits of the Holy Roman *Emperor Maximilian II* and his daughter *Anna of Austria* (several copies of which survive).

Kötzler is presented in this portrait in a highly restrained and dignified manner, befitting of his position, wearing the legal robes and cap of his profession. Neufchatel has portrayed the sitter's likeness with considerable skill, the subtle modelling on the flesh tones is contrasted with the execution of the beard, which is described with individual strokes of the brush. As well as creating a convincing likeness, Neufchatel has captured something of Kötzler's character. It was precisely this attention to detail and analysis of character that led to some of Neufchatel's works being mistakenly attributed to Hans Holbein in the past. The three-quarter-length format of this portrait is something that Neufchatel would no doubt have learnt from Pencz, who is credited with introducing this format to Germany earlier in the century. Pencz employed this format to great effect in his magnificent *Portrait of Sigismund Baldinger*, extending it slightly more to incorporate the sitter's knees (fig. 1; Christie's, London, 6 July 2010, lot 30, £5,641,250). It had doubtless been observed by Pencz in Venice, in portraits by Titian, Lorenzo Lotto and others. The format had been championed by Titian from as early as 1510, the period of his *La Schiavona* (London, The National Gallery; one of the first-ever three-quarter-length portraits). This format, which came to be known as the *Kniestück* in the north, enjoyed considerable popularity in Germany.

The Kötzler family acquired citizenship in Nuremberg in the mid-fourteenth century. Valentin Kötzler was the son of Georg Kötzler (1471-1529), a Nuremberg merchant, who is mentioned in Dürer's diary of his journey to the Netherlands between 1520 and 1521 (Georg and Dürer were marooned together in a ship off the coast of Arnemuiden in December 1520; J.A. Goris and G. Marlier, eds., *Albrecht Dürer: Diary of his Journey to the Netherlands*, London, 1971, p. 78). Valentin married Anna (d. 1582), daughter of Georg Dietheren, on 22 April 1534 and the couple had eight children. He was appointed as a legal adviser to the Council of Nuremberg in 1528, which involved not only providing legal advice, but also participating on the city's behalf in negotiations and diplomatic missions. Most significantly, he was instrumental in updating the *Nürnberger Reformation*, which was one of a series of legal works drafted in Imperial cities across Germany in the late-fifteenth century known as 'Reformations' or 'New Reformations'. The *Nürnberger Reformation,* which dated from 1479, comprised a complete codification of city law, combining traditional domestic law with more standardised Roman law. Kötzler was charged with redrafting this Reformation and worked to comprehensively define the limits of the application of Roman Law in Nuremberg (H. Kind and H. Rohlfing, *Gutenberg und der europäische Frühdruck: zur Erwerbungsgeschichte der Göttinger Inkunabelsammlung*, Göttingen, 1995, p. 78). Kötzler's efforts were eventually published as the 4th edition of the *Nürnberger Reformation* in the year of his death. With some subsequent re-editions, it remained the law of the Imperial city until 1806 and the end of the Holy Roman Empire (U. Grimm, in *In Stein gehauene Rechtsgeschichte aus zwei Jahrtausenden – Von Kaiser Justinian bis Johann Adam von Seuffert*, Nuremburg, 2008, p. 28). The Imperial cities which established these Reformations thus essentially established modern legislation. This portrait is likely to have been commissioned to mark Kötzler's achievements.

We are grateful to Professor Jeffrey Chipps Smith for confirming the attribution, on the basis of images.

PROPERTY OF A GENTLEMAN

4

THE MASTER OF THE HOLY BLOOD

(ACTIVE BRUGES *c.* 1500-1520)

The Rest on the Flight into Egypt

oil on panel
29 x 21½ in. (73.7 x 54.6 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Private collection, Milan, by 1930.
with Luigi Scagliotti, Turin and Sanremo, from whom acquired in 1972 by the mother of the present owner.

LITERATURE:
M.J. Friedländer, *Die Altniederländische Malerei*, Berlin, 1931, IX, p. 154, no. 206.
M.J. Friedländer, *Early Netherlandish Painting: Joos van Cleve, Jan Provost, Joachim Patenier*, New York, 1973, IXb, p. 119, no. 206, pl. 203.



Infra-red reflectogram of the present lot (detail)

While little is known about his career, it is likely that The Master of the Holy Blood trained in Antwerp, possibly in the workshop of Quentin Massys, before establishing his independent practice in Bruges. In 1519, the artist painted a triptych of the *Lamentation* for the city's Heilig-Bloedbasiliek (Basilica of the Holy Blood), which housed an important relic of Christ's blood, allegedly collected by Joseph of Arimathea and bought back from the Holy Land to Bruges by Thierry of Alsace, Count of Flanders (*c.* 1099-1168) in the mid-twelfth century. That triptych became the central work of the master's *oeuvre*, and the painting from which he gained his name. It shows clear evidence of the influence of Antwerp painting, and especially the work of Massys, closely resembling the latter's *Altarpiece of the Lamentation* (Antwerp, Koninklijk Museum voor Schone Kunsten) of *circa* 1507 to 1508, painted for the altar of the carpenter's guild in Antwerp cathedral. While the Master of the Holy Blood group is not consistent, Till-Holger Borchert, Director of Musea Bruges, Bruges, to whom we are grateful, finds the underdrawing of the present work comparable to that found in the Master's triptych of the *Virgin and Child with St Catherine and St Barbara* at the Groeningemuseum, Bruges.

This depiction of the Virgin and Child appears to have been based on a circulated pattern which enjoyed some popularity in both Brussels and Antwerp during the late-fifteenth and early-sixteenth centuries. Based ultimately on the same figures, in reverse, in Rogier van der Weyden's *Saint Luke drawing the Virgin and Child* (Boston, Museum of Fine Arts), very similar figures can be found in paintings by artists like The Master of the Legend of Saint Catherine (formerly with Sam Fogg, London) and Joos van Cleve (Brussels, Musées Royaux des Beaux-Arts de Belgique). Indeed, these latter examples appear to have shared an exact model, with the figures exhibiting almost identical (though reversed) drapery lines and poses (G. Steyaert, in *L'Héritage de Rogier van der Weyden*, V. Bücken and G. Steyaert, eds., exhibition catalogue, Brussels, 2013, pp. 221-2, no. 42).

The Rest on the Flight into Egypt became an increasingly popular subject during the late-fifteenth and early-sixteenth centuries in Netherlandish painting. Though the events of the flight were only briefly mentioned in the Gospels, later texts elaborated on the story, providing a wealth of narrative details. The account given in Ludolph of Saxony's widely popular *Vita Christi* seems to be especially pertinent for the present painting, since it was here that the narrative included a description of how the Virgin stopped to feed the Christ Child during the journey. Here too, beyond the central figures, Saint Joseph can be seen gathering fruit from a tree. This references a miracle, often depicted in paintings of the subject, whereby a date palm tree, under which the Virgin and Child rested, miraculously bent down toward them, enabling them to eat its fruit.

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THE PRAYERBOOK OF MARY QUEEN OF SCOTS

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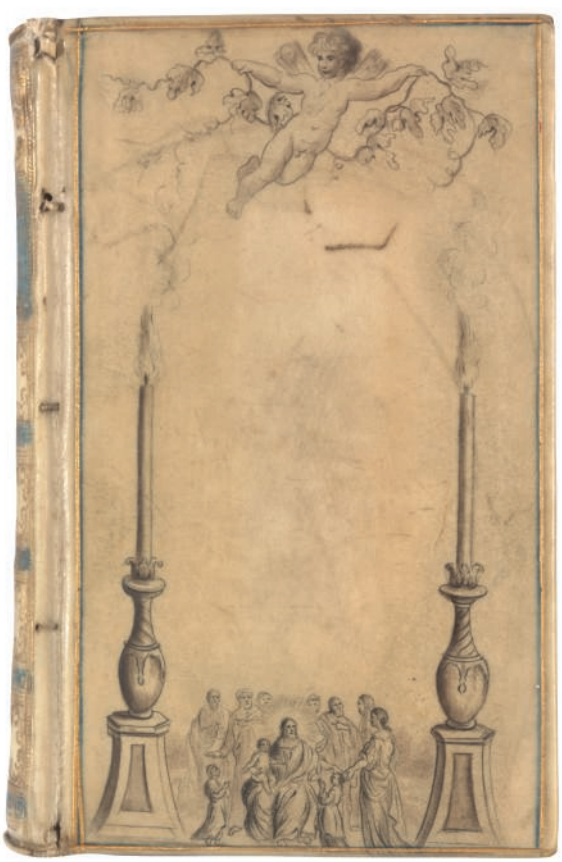
MASTER OF FRANÇOIS DE ROHAN

(ACTIVE c.1525-1546)

The Prayerbook of Mary Queen of Scots, use of Fontevraud, illuminated manuscript on vellum [Paris, c.1535-1540 (after 1534)]

£250,000-350,000
US$320,000-430,000
€280,000-390,000

PROVENANCE:
Louise de Bourbon, abbess of Fontevraud (1534-1575).
Mary Stuart, Queen of Scots (1542-1567) and Queen Consort of France (1559-1560).
Bound in the late 18th or early 19th century by the Edwards family of Halifax.
Hale family of Alderley, Gloucestershire.
Private American collection.



THE PRAYER BOOK OF MARY QUEEN OF SCOTS, for the use of Fontevraud, made for Louise de Bourbon-Vendôme, Abbess of Fontevraud and given to her grand-niece Mary Stuart, Queen of Scots (1542-1567) and Queen Consort of France (1559-1560), in Latin and French, illuminated manuscript on vellum [Paris, c.1535-1540 (after 1534)]

An unpublished witness to the brilliant patronage of Louise de Bourbon, abbess of Fontevraud, and to her close relationship with one of the most evocative of all Scottish historical figures, Mary Stuart. A flamboyant product of European courtly life, illuminated by one of the most sought-after artists of the court of King Francis I, this manuscript is a poignant memento of a crucial turning point in Mary's life: raised and educated in France and recently married, the untimely death of her husband Francis II would mean a premature return to the Scotland of John Knox, and trigger a sequence of events that would lead to her tragic fate.

118 x 70mm. ii + 207 + ii leaves, modern foliation 1-206 followed here, catchwords survive, 21 lines, ruled space: 89 x 50mm, rubrics in red, illuminated initials throughout, 15 small miniatures accompanied by full-page floral borders, 20 large miniatures accompanied by full-page floral or illusionistic borders (lacking 8 leaves, including at least 4 with miniatures, several leaves misbound, occasional stains, cropping to margins). Late 18th-century neoclassical vellum binding by the Edwards family of Halifax, the upper cover with a putto and the figure of a blessing Christ between two candelabra, the lower cover with a crown and the depiction of the Baptism of Christ between two allegorical statues, both framed with gold and blue filets, both painted in *grisaille* under translucent vellum according to the method patented in 1785 by James Edwards.

Provenance:

(1) Illuminated in Paris after 1534 for Louise de Bourbon, abbess of Fontevraud (1534-1575), the Benedictine abbess presented by St John to the Virgin and Child on f.18. Louise entered the Royal Abbey of Fontevraud, founded in 1101 by Robert of Arbrissel, as a child and took the robe at the age of fifteen. In 1521, she became its great prioress, and on 23 October 1534, Renée de Bourbon, lying on her deathbed, designated Louise to succeed her as abbess. The commission of this Prayer Book must be considered an early consequence of the new financial means and clerical responsibilities acquired by Louise de Bourbon in 1535.

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Conuerte nos deꝰ ad ꝯple.
Et auerte iram tuam a nobis
Deus in adiutoriū meū Gloria
Usq quo dñe oblivisce pz.
ris me in finē: Usq quo a
uertis faciem tuā ame. Qnā
diu ponam consilia in aīa mea

(2) Given to her grand-niece Mary Stuart, Queen of Scots (1542-1567) and Queen Consort of France (1559-1560). The ownership inscription on f.206 reads: 'Puis que voules qu'issi me ramentoive en vos prieres et devotes oraisons / Je vous requiers premier qu'il vous soviene quele part avés en mes affections'. It is signed both with Mary's anagrammatic motto 'VA TU MERITERAS' (which also signs her famous sonnet 'L'ire de Dieu') and monogram 'MΦ' (a variation based on the initial 'M' of Mary and phonetic initial 'Φ' of Francis II, used also on a *jeton* held by French collector Auguste Preux in 1870). It follows that Mary Stuart must have added the inscription after her wedding on 10 July 1558 and likely before her definitive return to Scotland in August 1561. Both the hand and rhetorical composition of the addition on f.206 are comparable to a quatrain added by Mary Stuart on the unruled lower margin of a folio of a 15th-century French Book of Hours in Sheffield, Ruskin Gallery, R. 3548.

(3) Hale family of Alderley, Gloucestershire: their bookplate pasted on the upper pasteboard. The bookplate represents the Upper House of Alderley, rebuilt in the 18th century at the country seat that was purchased by their ancestor, Sir Matthew Hale (1609-1676), Chief Justice of the King's Bench in 1671. Hale had inherited, from John Selden (1584-1654), an important archive of manuscripts relating to Mary, Queen of Scots that had belonged to Henry Grey, 6th Earl of Kent, one of the principal commissioners for Mary's trial and execution. The Hale provenance is therefore significant in that it places the manuscript within the context of other papers relating to Mary owned by the family, and strongly suggests that Mary took the manuscript with her when she left France.

(4) Rebound in the late 18th or early 19th century by the Edwards family of Halifax, active in Pall Mall and Halifax. The narrative scenes painted in *grisaille* under translucent vellum are characteristic of the method patented by James Edwards in 1785.

Mary Stuart was born on 8 December 1542 to James V, King of Scots and his French wife, Mary of Guise. The only legitimate child of King James, she became Queen of Scots at the death of her father, only six days after her birth. She spent most of her childhood in France while Scotland was ruled by regents. In 1558, she married the Dauphin of France and became Queen of France from his accession as Francis II in 1559 until his death in December 1560. While Catherine de Medicis became regent for young Charles IX, Mary Stuart, grief-stricken, returned to Scotland in August 1561. In 1565, she remarried Henry Stuart, Lord Darnley, who was murdered in 1567. In May 1567, she remarried James Hepburn, Earl of Bothwell, shortly before being imprisoned following an uprising. On 24 July 1567, she was forced to abdicate the throne of Scotland. She fled to England to find the protection of her cousin, Queen Elizabeth I of England, who had her confined in various castles to avoid her potential claim on the throne. In 1586, Mary was eventually found guilty of plotting against Elizabeth and beheaded the following year. The tragic fate of Mary Stuart has been the subject of a great number of plays, paintings, fictions and biographies over the centuries.

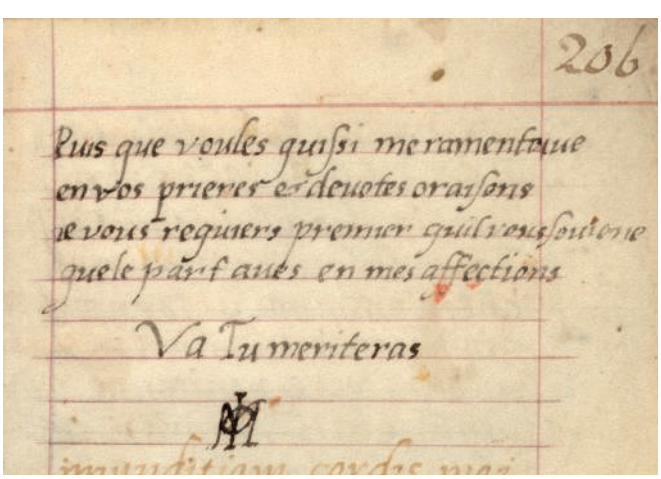
The Prayerbook is a significant and unpublished addition to the handful of illuminated manuscripts that can be seriously related to Mary Stuart, among the fourteen Books of Hours often vaguely attributed to the Queen of Scots. Among these are a mid-15th-century Book of Hours illuminated in Besançon inscribed with her poems, now in St. Petersburg (National Library of Russia, Lat. Q.v.I.112); a mid-15th-century Book of Hours illuminated in the workshop of Jean Fouquet inscribed with a quatrain (Sheffield, Ruskin Gallery, R. 3548, see above); a mid-15th-century Flemish Book of Hours that she purportedly held before her execution (San Marino, Huntington Library, HM 1200); and a late-15th-century Book of Hours illuminated in Bourges with two added coats-of-arms of Francis II and Mary Stuart (London, British Library, Add. MS 25696).

Content:

Office of the Trinity and prayer to the Virgin ff. 1-3; short extract from the Gospel and Passion according to John ff.3-10v; Fifteen Oes of St Bridget ff.10v-17; Prayer for the Five Wounds of Christ ff.17-17v; *O intemerata* ff.18-19v; Prayers to the Virgin ff.19v-23; Suffrages ff.23-30v; Seven Penitential Psalms and Litany ff.31-41; *Veni sancte spiritus* ff.41-43; Communion prayers ff.43-44; *S'ensuit l'oreloge de la Passion*, in French, ff.46-48v (lacking end); Office of the Dead, use of Fontevraud (lacking beginning), ff.49-81; Psalms ff.81-111 (f.95 misbound, see below); Prayers, including the Seven Verses of St. Bernard, ff.111-114; Rites for death and burial of the sisters, with feminine forms throughout, ff.114-126; Suffrage to St. Roch (lacking end) f.126v; f.127 misbound (see below); Hours of the Virgin, use of Fontevraud, with variations for the days of the week (misbound) ff.128-172; matins (ff.146-147v, and 128-140v, lacking end), lauds (ff.141-145v, lacking beginning and end), prime (ff. 149-152v, and f.95, lacking beginning); terce (ff.95, 148, 127, 153, lacking one leaf of text]; sext (ff.153v-157v); none (ff. 157v-162); vespers (ff. 162v-165v); compline (ff. 166-168); Changed Office for Advent and Christmas (ff. 168-172); short extract from the Gospel of Luke (lacking end) f.172v; Passion according to Matthew (lacking beginning) ff.173-181v; Passion according to Mark ff.182-189 (lacking beginning); Passion according to Luke ff.189v-197; Prayers in French, added in different hands, including an indulgence on f. 205, ff.197-206.

Illumination:

The Prayerbook boasts an extensive cycle of forty miniatures that can be attributed to the Master of François de Rohan, one of the most sought-after artists at the court of King Francis I (r.1515-1547). The illuminator, active in Paris c.1525-1546, was originally named 'The Master of François I' after a Book of Hours made for the great Renaissance French monarch and patron of the Arts (the only extant fully illuminated Book of Hours made for François I), sold at Christie's London, 7 July 2010, lot 47, and now at the Metropolitan Museum of Art. He was renamed 'The Master of François de Rohan' by François Avril after a copy of the Archbishop of Lyons' 1530 translation of the *Fleur de Vertu* (Paris, BnF, ms. fr. 1877), and studied comprehensively by Myra Orth. Although he worked on a variety of texts 'The Master of François de Rohan [...] excelled in the illustration of these pious books [of hours], often surpassing his contemporaries in imaginative subject matter and lively narration' (M. Orth, 'The Master of François de Rohan: A Familiar French Renaissance Miniaturist with a New Name', *Illuminating the Book: Makers and Interpreters, Essays in Honour of Janet Backhouse*, 1998, p.77). More than twenty manuscript codices and leaves, half a dozen woodcuts and (in part) a triptych on vellum have been attributed to the artist (for an extensive list of attributed works see M. Orth, *Renaissance Manuscripts, The Sixteenth Century*, 2015, I, p.292). The present manuscript is a vibrant witness to the inventiveness and great subtlety of the frames and borders conceived by the Master of François de Rohan. Every large miniature is accompanied with a border where flowers, symbols, extracts, emblems and narrative scenes are specifically chosen to complement the subject of the miniatures.





Although of a much smaller format, the presentation miniature of Louise de Bourbon to the Virgin and Child (f.18) is conceived on the same model as the miniature of King Francis I kneeling before St. Marcoulph, a patron saint to the French kings reputed to cure scrofula. Both images are set in a tangible space built on a receding perspective, laid out in the checkered pavement and wooden chair, opened on the outside by a loggia and balanced by the contrast of strong bright colours. Both Louise de Bourbon and King Francis I are portrayed in three-quarter view, gazing upon the void rather than the Virgin or St. Marcoulph.

There are other witnesses to Louise's patronage of the arts, including some that point to a continued relationship with the Master of François de Rohan: a triptych at the Minneapolis Institute of Arts attributed to Pierre Raymond and depicting Louise presented to the Virgin and Child by St Louis (MIA.88.53) is surely based on a model by the Master of François de Rohan.

The subjects of the large miniatures are as follow: Trinity f.1; St John on Patmos f.3; the Agony in the Garden f.4v; Christ appearing to St Birgitta of Sweden f.10v; Louise de Bourbon presented by St John the Evangelist to the Virgin and Child f.18; Crucifixion f.25v; David f.31; Pentecost f.41; Man of Sorrows f.43; Descent from the Cross f.46; Adoration of the Christ Child f.81; Cirumcision f.95; Christ among the doctors f.148v; Virgin of the Seven Sorrows f.153v; Annunciation to the Virgin of her coming death f.157v; Dormition of the Virgin f.159; Virgin of Mercy f.160v; Holy Family f.162v; Coronation of the Virgin f.165v; Agony in the Garden f.189v.

The 15 smaller miniatures are on ff.23, 24, 24v, 5, 26v, 27, 27v, 28, 28v, 29, 29v, 30, 30v, 126v, 172v.

PROPERTY OF A NOBLEMAN

6

BURGUNDIAN MASTER, *CIRCA* 1480

Portrait of a man holding a prayer book, bust-length, in a fur-lined coat and cap

oil on panel
11⅜ x 8⅝ in. (28.9 x 22 cm.)

£400,000-600,000
US$500,000-750,000
€450,000-660,000

PROVENANCE:
Sir Robert Walpole, 1st Earl of Orford (1676-1745), Houghton Hall, Norfolk, and by inheritance to his son,
Horace Walpole, 4th Earl of Orford (1717-1797), Strawberry Hill, Twickenham, by whom bequeathed with the house to the following,
Anne Seymour Damer (1748-1828), and by inheritance with the house to the following,
Maria (née Walpole), H.R.H. Duchess of Gloucester and Edinburgh (1736-1807), by whom bequeathed to her eldest daughter by her first marriage,
Elizabeth, Countess Waldegrave (1760-1816), and by descent to the following,
George, 7th Earl Waldegrave (1816-1846); Strawberry Hill sale, Robins, *in situ*, 17 May 1842 (=20th day), lot 29, as 'Quintin Matsys', where acquired for 21 gns. by the following,
Edward Smith-Stanley, 13th Earl of Derby (1775–1851), and by descent.

EXHIBITED:
London, Royal Academy, *Flemish Art 1300-1700*, Winter 1953-4, no. 41, as 'School of Rogier van der Weyden'.
Liverpool, National Museums and Galleries on Merseyside, *A Passion for Natural History: The Life and Legacy of the 13th Earl of Derby*, 2002, no. 108.
London, Victoria and Albert Museum, *Horace Walpole's Strawberry Hill,* 5 March 2010-4 July 2010, no. 128.
Twickenham, Strawberry Hill House & Garden, *Lost Treasures of Strawberry Hill: Masterpieces from Horace Walpole's Collection*, 20 October 2018-24 February 2019, unnumbered, in The Holbein Chamber, as 'Circle of Rogier van der Weyden, mid-fifteenth century'.

LITERATURE:
H. Walpole, *A Description of the Villa of Horace Walpole, Youngest Son of Sir Robert Walpole, Earl of Orford, at Strawberry-Hill, near Twickenham. With an Inventory of the Furniture, Pictures, Curiosities,* Strawberry-Hill, 1774, p. 59, recorded in The Holbein Chamber, as 'Quintin Matsys'.
H. Walpole, *A Description of the Villa of Mr. Horace Walpole, Youngest Son of Sir Robert Walpole, Earl of Orford, at Strawberry-Hill, near Twickenham, Middlesex. With an Inventory of the Furniture, Pictures, Curiosities,* Strawberry-Hill, 1784, p. 43, recorded in The Holbein Chamber, as 'Quintin Matsys'.
G. Scharf, *A Descriptive and Historical Catalogue of the Collection of Pictures at Knowsley Hall,* London, 1875, no. 349, as 'Attributed to Quentin Matsys'.
F.G. Stephens, *Notes on the Pictures at Knowsley Hall*, London, 1881, no. 36.

Invested with a contemplative power that radiates beyond the small panel, the painter of the present portrait infused in his sitter the highest qualities of refined naturalism and nobility that came to define early northern portraiture.

While the origin of the artist has hitherto been a subject of debate, once erroneously attributed to Quentin Massys, this portrait clearly reveals a knowledge of Flemish prototypes in the sitter's complex and individual characterisation. Dendrochronological analysis of the panel has revealed a felling date of *circa* 1459, and combined with stylistic considerations and the fashion of the costume, places the date of execution in the 1480s. Indeed, the rendering of the sitter's features and hair, along with its compositional format, bears great semblance to a portrait previously in the Woëlmont collection at Ammersoyen Castle, which itself has never been identified but has historically been attributed to an anonymous French or Burgundian master of *circa* 1480-1500 (fig. 1; see G. Ring, *A century of French painting 1400-1500*, London, 1949, p. 229, no. 237). The prevalent style in the far-reaching Burgundian territories in the fifteenth century depended on painters in Flanders and Brabant, with Jan van Eyck and Rogier van der Weyden pioneering the modern idea of portraiture as a record of an individual's character. In the subtly blended flesh tones that describe the smooth sheen of the skin, the present artist betrays the influence of Hans Memling, adopting the master's intelligent balance of objective observation and idealisation. For the hands, he clearly drew on



Fig. 1 Anonymous Burgundian or French master, *circa* 1480-1500, *Portrait of a man, traditionally identified as Otto van Arkel*, RKDimages (32407)

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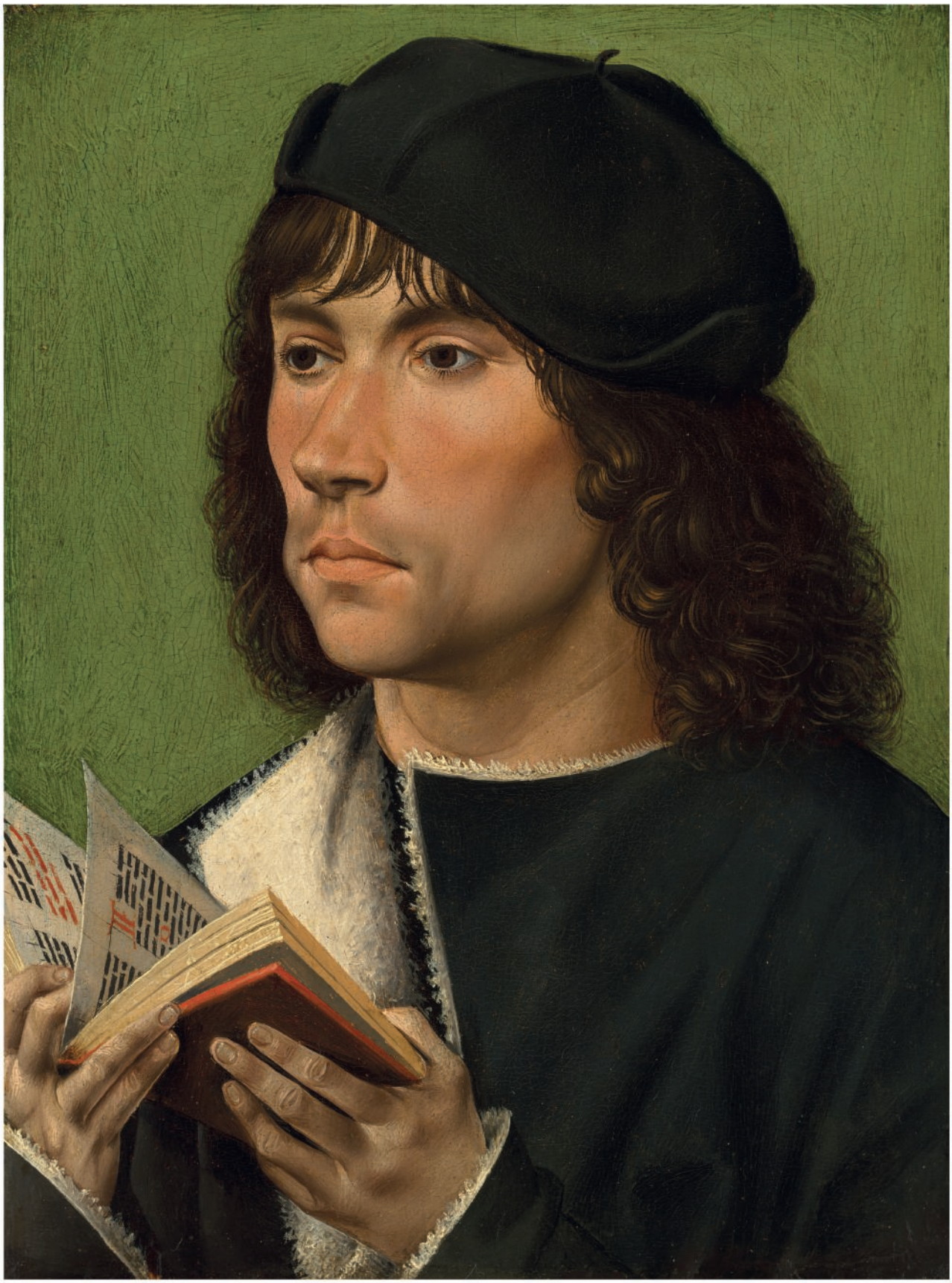




Fig. 2 Rogier van der Weyden, *Diptych of Philip de Croÿ with The Virgin and Child: Virgin and Child,* 1460, Huntington Library, San Marino, CA; and *Portrait of Philippe I de Croÿ*, 1460, Koninklijk Museum voor Schone Kunsten, Antwerp

Rogierian models, inspired by their elegant grace and exaggerated angles, with long, tapered and curving fingers, leading to this picture's previous attribution to the master's school of painting. The conspicuous smallness of the present sitter's hands further reveals a knowledge of the special significance that Jan van Eyck placed on hands in his portrait painting, here reducing their natural size so as not to detract attention from the face.

Lorne Campbell, to whom we are grateful, has suggested that the artist was of possible French origin, tentatively comparing it to two portraits by the Master of Saint Jean de Luz at the Musée des Beaux-Arts in Dijon (private communication, June 2020, on the basis of photographs). Till-Holger Borchert, to whom we are also grateful, sees in the work analogies to paintings by the Master of Saint Giles (private communication, June 2020, on the basis of photographs), looking to the faces and hands of the kneeling figures surrounding the altar in the artist's *Mass at Saint Denis* (London, National Gallery).

In its original setting, the size, format and composition of the present picture suggest it would have been painted for private devotion, with the intent to express, in perpetuity, the prayer of the sitter that would exceed in perfection any actual prayer he may have performed. With his fingers inserted between the pages of his prayer book, gazing with a sense of interruption, he is represented in a moment of focused devotion in which the different stages of contemplation are re-enacted, from the physical vision of the written prayer to the spiritual vision of the divine. Personal piety and a devotion to the Virgin Mary were a key focus of Christianity of the period, with the demand for Marian images fuelled by the heightened importance attached to the Virgin Mary's role as intercessor for the Christian faithful. Private devotion, as the most noble piety, shortened the distance between the worshipper and the worshiped, and had at its cornerstone *devotio moderna*, the fourteenth-century religious movement that stressed meditation and the inner life. Such new practices in private devotional prayer thus gave rise to new forms of commemoration, merging the world of words and the world of images.

Painted in the heraldically inferior left, the present portrait is unlikely to have been paired with a portrait of the sitter's wife, with the heraldic left being the traditional position occupied by women in portrait diptychs. With his face bathed in a beatific light coming from his right, the sitter may have faced a half-length representation of a devotional subject, probably the Virgin and Child, as part of a devotional diptych, a pictorial type within early Netherlandish art for which Rogier van der Weyden was considered the originator. Similar to van der Weyden's *Diptych of Philip de Croÿ with The Virgin and Child* (fig. 2; now separated between the Royal Museum of Fine Arts, Antwerp and The Huntington Museum and Library, San Marino), their divine encounter would have carried the message of the sitter's ultimate spiritual goal: the meeting and union with Christ.

While the portrait includes no armorial bearings or specific indications of the sitter's identity, he is represented in humility, dressed in a fur-lined black doublet and black cap, consistent with the Burgundian fashion of the 1480s, clasping in his hands a red leather-bound prayer book. Yet beneath this seeming modesty lie symbols of wealth that his contemporaries would have immediately recognised. Although denoting sobriety and modesty, black cloth was the most expensive material due to both its fashionableness and the complexity of the dying process, to be afforded only by the most affluent classes. The red leather-bound prayer book, while less ostentatious than heavily illuminated Books of Hours, would have equally been viewed as an item of luxury and a symbol of the sitter's wealth, piety and literacy, also perhaps referring to bibliophilic tendencies. With the exception of the green natural background, the prayer book is given prominence within the composition through the utilisation of the bold red cover, evoking Christ and God in the prominent red letters 'I' for 'Iesus' and 'D' for 'Deus' on its pages, and the rubric announcing the end of the prayer.

Such references to the sitter's fashion and affluence suggest that this portrait was likely intended as both a demonstration of his piousness and a testament of his position as an erudite gentleman of privilege, with his intellectual and artistic pursuits here denoted in his patronage of both painting and manuscripts. While patrons of early Books of Hours were all members of the nobility, the rise of a prosperous bourgeoisie during the fifteenth century allowed more ordinary citizens to commission books of their own. Such devotional books were highly personal objects and could be individualised with supplemental texts, such as gospel lessons or prayers to saints. They were even more diverse in their decoration, ranging from illuminated borders and full-page pictures in Books of Hours, to a few painted initials, which could even be paid for by the initial (fig. 3). As a vehicle of learning and religion, the prayer book gave the reader a feeling of sanctified time in which they were caring for the fate of their immortal soul.

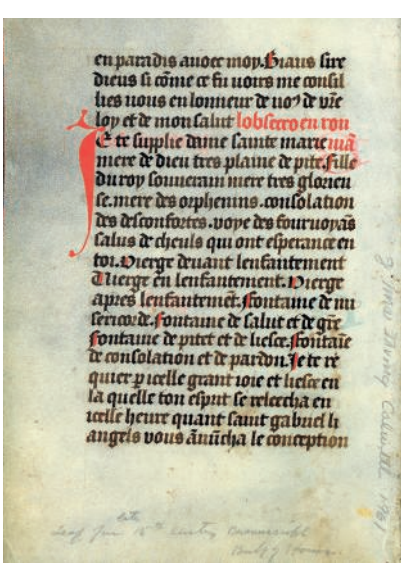


Fig. 3 *Book of Hours leaf: Obsecro Te (I Beseech Thee) prayer in French (UW Ms 62, Folio 1, verso)*, between 1450 and 1499, University of Washington Libraries, Special Collections

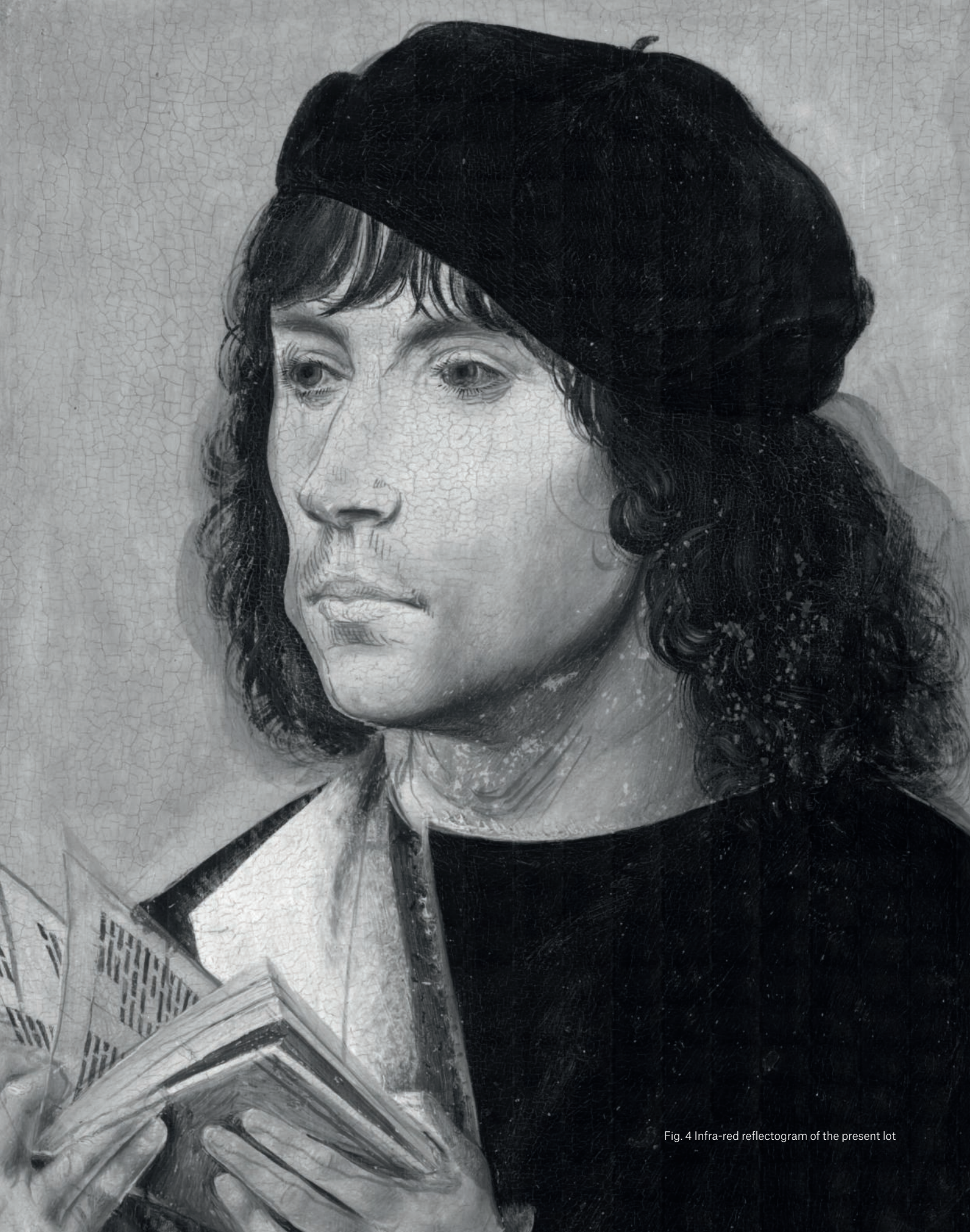


Fig. 4 Infra-red reflectogram of the present lot



Houghton Hall, Norfolk, photograph by Dennis Smith

With technical and creative assurance, the artist animates the sitter's flesh through a three-dimensional bodiliness that emerges from the green neutral background. Infrared reflectography has revealed an extraordinary wealth of detail in the execution of the face, hands and prayer book, which gives significant insight into the artist's sophisticated mastery of capturing the sitter's likeness (fig. 4). Rendered in a liquid medium, the eyes and profile outline are drawn in careful, staccato strokes, suggesting that the artist had laid out the sitter's features *ad vivum* while slowly observing his features. While the shadows are articulated with rapid and bold hatchings, particularly around the nose, mouth and neck, the outline of the nose appears to have been adjusted from a more profile view. Indeed, upon close inspection, the artist modified the angle of the sitter's head in the painted layer to give the impression of a more direct gaze towards the viewer, which he achieved in paint through a widening of the sitter's neck and face beyond the underdrawing.

The importance of the hands and prayer book is made all the more apparent, with the underdrawing revealing significant alterations both in the early stages of drawing and at a later stage in the painting process: from the darkest passages of lower left corner of the panel appear curved liquid strokes, which once indicated an open cuff, suggesting that the artist had originally positioned the left hand to emerge from a frontally-viewed sleeve, revealing its fur lining. With the hand originally drawn more in profile, all of the fingers seemingly rested inside the open middle pages of the prayer book, as evidenced by the remains of drawn but unpainted fingers visible on the book's left page. Only later in paint would the artist adjust the position of the cuff to intersect the corner with the more dynamic white diagonal of the fur, while repositioning the fourth and fifth fingers to rest on the cover of the book. To the right hand he would also add a thumb to rationalise its positioning after adjusting the collar of the doublet. In his considerations of the prayer book, the artist made adjustments to the degree of the visibility of its pages, changing its angle in the sitter's hands from a view more tilted towards the viewer, to one slanted towards the sitter, giving them greater proximity and thus stressing his relationship to the most important societal institution: the church.

A NOTE ON THE PROVENANCE:

As Horace Walpole recorded in his celebrated *Description of Strawberry Hill* of 1774, this portrait, which he believed to be by Quentin Massys, had been owned by his father, Sir Robert Walpole, 1st Earl of Orford, from whose prodigious collection he inherited, or acquired, a number of pictures, mostly of relatively modest scale. This panel was unquestionably the finest of these.

Sir Robert's position as Prime Minister from 1715 until 1742 meant not only that he held the reins of power for over a quarter of a century, but also that he was able to be a patron of the arts and a collector of European rank. His picture collection was initially assembled in his London residences, including Scotland Yard and Downing Street, but after the completion of his ultimate achievement, the construction of Houghton Hall in Norfolk, much of his collection was concentrated there: described in his son Horace's *Aedes Walpolianæ*, the Houghton pictures were sold *en bloc* in 1779 to the Tsarina Catherine the Great, by the 3rd Earl of Orford.

Horace Walpole, who himself deplored the sale, created at Strawberry Hill one of the most influential mansions of the mid-eighteenth century, in which architecture was closely complemented by his collections, and in which pictures had a dominant role. This portrait was placed in the Holbein Chamber, an early example of a room being named after a specific artist. A substantial number of the portraits and drawings were attributed to Hans Holbein II, whom Walpole revered as the first major portraitist to work in England, and were complemented by copies after the artist. In addition to this panel, the hang included what Walpole seems to have assumed to be the prime version of Gossaert's *Children of Christian II of Denmark* and arguably the finest of his sixteenth-century British portraits, the Eworth double portrait of *Lady Dacre and her son, Gregory Fiennes, 10th Baron Dacre*, then wrongly thought to be of the Duchess of Suffolk and her second husband, Adrian Stokes by Lucas de Heere, now in the National Portrait Gallery, London.



Paul Sandby, *Strawberry Hill*



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

*7

NETHERLANDISH SCHOOL, *CIRCA* 1470

The Entombment of Christ

oil on panel
49½ x 35⅛ in. (125.8 x 89.2 cm.)

£200,000-300,000
US$250,000-370,000
€230,000-330,000

PROVENANCE:
Hofrat Sigmund Röhrer (1861-1929), Augsburg, by whom given in 1924 to the following,
Städtische Kunstsammlung, Augsburg, inv. no. 6090.
Private collection, Switzerland, by 1963, and by descent.

EXHIBITED:
Nürnberg, Germanisches Museum, *Sammlung Heinz Kisters: Altdeutsche und Altniederländische Gemälde,* 25 June-15 September 1963, no. 62, as 'Follower of Dirk Bouts'.
Kreuzlingen, Evangelischen Kirchgemeindehaus, Meisterwerke aus der Sammlung Heinz Kisters, 17 July-8 August 1971, no. 12, as 'Follower of Dirk Bouts'.

LITERATURE:
K. Löcher, in *Pantheon*, 1963, p. 398.
Dr. T.L. de Bruin, in *Das Münster*, XXI, 1968, p. 192, fig. 1.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



This arresting image of the *Entombment of Christ*, which is likely to have originally formed the central part of a triptych, or a polyptych for an altar, depicts the moment at which Christ's body was lowered into His tomb, following the Crucifixion. The Entombment of Christ was a crucial moment in the Passion narratives in each of the four Gospels and became a widely popular subject in religious painting throughout the Middle Ages and beyond. In this rendition of the subject, none of the attendants, including the Virgin, physically touch Christ's body, which is supported solely by the white shroud held by Nicodemus and Joseph of Arimathea. At the forefront of the picture plane are two prominent columbine flowers, silhouetted against the rich green hues of the grass. This flower was traditionally symbolic of the Holy Spirit, its name deriving from the Latin 'colomba', meaning dove. It also came to have associations with melancholy and suffering, thus heightening the significance of its inclusion in this painting.

This panel was associated with the work of Dirk Bouts and the Leuven school by Max J. Friedländer in the early 1950s. The centrality of the stone tomb, the arrangement of the attendant figures and the way in which Christ's body is lowered into the sepulchre all find strong parallels in Bouts' own depiction of the scene (London, National Gallery). Scenes of the Lamentation or Entombment often included allusions to the anointing of Christ's body, or integrated this narrative into the scene. However, as in Bouts' painting, the present panel includes no reference to this element of the narrative, instead focussing on the precise moment of the lowering of Christ's body into the tomb. Even Mary Magdalene's jar of ointment (her traditional attribute) is absent as she kneels before the sarcophagus. This *Entombment* differs from Bout's painting by reducing the number of figures in the scene to the essential characters in the narrative and simplifying their interaction with Christ's lifeless body.

As well as the obvious influence of Bouts, this painting shows strong affinities with the pictorial style of artists working in the Northern Netherlands. Similarities in the treatment of the figures and the narrative can be found for example in the work of painters such as The Master of the Virgo inter Virgines, who worked in Delft during the last quarter of the century, and Geertgen tot Sint Jans, who was active in Haarlem during the same period and whose *Lamentation* in Vienna (Kunsthistoriches Museum) finds some connections with the present work, especially in the treatment of Christ's body and the dress of the mourning Holy Women. Indeed, the style of the present picture can even be seen to anticipate the early work of painters like Hieronymus Bosch: for example, his *Ecce Homo* in the Städel Museum, Frankfurt; and his *Adoration of the Magi* in the Metropolitan Museum of Art, New York. The influence of Boutsian models in the panel is not incongruous with these Northern Netherlandish characteristics, since Bouts was himself born in the region, probably in Haarlem, and is likely to have trained there before relocating to Leuven in the early 1460s.

The panel shows a detailed scheme of underdrawing throughout both the figures and the architecture of the tomb, which appears to have been planned originally to include small successive arched decorations, which were abandoned for the more austere unornamented stone in the final paint layer. However, in the position of the figures and the carefully planned scheme of drapery folds, few changes appear to have been made, though the painter seems to have adjusted the position of Christ's feet several times before finding a satisfactory composition. The prominent columbines at the lower edge of the panel appear to have been added only in the paint layer and do not appear in the initial drawing at all.

The dress of the figures is exotic and deliberately archaic. The kneeling Magdalene, for instance, wears an elaborate headdress and veil with a dress far removed from contemporary fashions of the late-fifteenth century, though in all its essential elements it can be recognised as an exoticised version of the state of undress of the same figure in Rogier van der Weyden's *Descent from the Cross* (Madrid, Museo Nacional del Prado). The figure holding the shroud at Christ's feet, likely Joseph of Arimathea since he traditionally occupied this position in Netherlandish painting, wears a rich robe of dark green with sleeves deeply trimmed with fur. On his head he wears a large red 'stock' or bag hat, a style of headdress which was favoured in the late-fourteenth and early-fifteenth century.

We are grateful to Dr. Valentine Henderiks for her thoughts on the painting, on the basis of images. She considered it to be by an artist working in the circle of Bouts and dated it stylistically to *circa* 1470-80.



Infra-red reflectogram of the present lot (detail)



°♦8

SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

Portrait of a young woman, half-length, holding a chain

oil on canvas
33¾ x 26 in. (85.5 x 66 cm.)

£4,000,000-6,000,000
US$5,000,000-7,400,000
€4,500,000-6,600,000

PROVENANCE:
(Possibly) Commissioned by Vincenzo I Gonzaga, Duke of Mantua (1562-1612), for his 'Gallery of Beauties'.
Unknown Venetian collection, from where appropriated by the Reale Accademia delle Belle Arti, Venice, at the beginning of the 19th century and released onto the Art Market.
(Probably) Sir John Hanmer, 3rd Bt. (1809-1881), mid-19th century, possibly at Bettisfield Park, Hanmer, Wrexham, Wales (with a seal of the Hanmer family crest on the reverse).
Acquired by the present owner in 1986; Sotheby's, London, 9 December 2009, lot 11.

EXHIBITED:
Houston, Museum of Fine Arts, on loan, 2010-2019.
Venice, Palazzo Ducale, *From Titian to Rubens: Masterpieces from Antwerp and other Flemish Collections*, 5 September 2019-1 March 2020, no. 52 (catalogue entry by Ben van Beneden).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







Fig. 1 Sir Peter Paul Rubens, *Francesco IV Gonzaga*, 1604, Kunsthistorisches Museum, Vienna, Austria, De Agostini Picture Library / G. Nimatallah / Bridgeman Images

As one of the most exciting recent rediscoveries in Rubens' portrait *oeuvre*, this powerful and enigmatic portrait was painted in the early part of what has come to be known as his Italian period, either in Italy or during his first trip to Spain, between *circa* 1603 and 1606.

Painted in spontaneous, bravura strokes, with the surrounding ochre-brown ground layers left uncovered, this portrait may have been an unfinished work or a sketch painted quickly from life that would serve as a model for a more finished portrait. The great freedom of line and strong *chiaroscuro* imparted by the brushwork is remarkable, and demonstrates how Rubens wrested from his Italian contemporaries the great tradition of Italian portraiture, illustrating his ability to absorb the most diverse influences. Utilising light in a vivid and dramatic way, the artist captures a sense of movement in the sitter's ruff and costume, yet in her face and hands expresses a sculptural delicacy with smooth strokes of creamy impasto. With her parted red lips and intense gaze, she is forever suspended in an interrupted moment playing with her chain.

In May 1600, Rubens travelled to Italy, where he was introduced in Venice to Vincenzo I Gonzaga (1562-1612), Duke of Mantua, and appointed a painter to the court in Mantua. This position afforded him many opportunities to travel – to Rome, Florence, Madrid, Valladolid and Genoa, among others, and it is in some of these cities that he painted both large altarpieces for important churches and grand portraits. In March 1603, Rubens was sent by the Duke on a diplomatic mission to Spain carrying gifts and paintings for King Philip III. The possibility that this portrait may have been conceived during this time is attested to by the sitter's style of dress, which Marieke de Winkel has identified with contemporary Spanish fashion, dating it to shortly after 1600 in the particular sleeve and the distinctive ruff rising to a point above the sitter's head (*op. cit*., 2009).

Rubens and his gifts reached Valladolid after a long and arduous journey of continuous rain for twenty-five days, causing the near ruin of the gifted paintings, which unexpectedly required the artist to repair the damages suffered. Given the mammoth task and the time it consumed, it is thus understandable that so little of his work survives from his period in Spain, yet it is this subsequent rescue of the paintings that so impressed the Spanish court, leading to one of his greatest commissions in the *Equestrian Portrait of the Duke of Lerma* (Madrid, Museo del Prado). Rubens' letters also allude to portraits commissioned by the King, including those of the ladies of the court for the Duke of Mantua's 'Gallery of Beauties'. Although no such portraits by Rubens survive, making it unclear as to whether he fulfilled his commission, it is highly possible that the present work may have served as the study for one such portrait, which he intended to work up into a more formal finished painting at a later date, probably upon his return to Mantua. Indeed, it is hard to think of another artist for whom the oil sketch played such an important role in the creative process.

The physiognomic conception of this sitter's face can certainly be compared to the portraits in the surviving bust-length fragments of the dismembered family portrait of *The Gonzaga Family in Adoration of the Holy Trinity* of 1604-5, Rubens' most important commission while serving the Duke of Mantua, such as in the face of Francesco IV Gonzaga (fig. 1; Vienna, Kunsthistorisches Museum). Yet the deeper tonality and the rapid free handling of the present picture shows a greater consistency to Rubens' work during his sojourn in Genoa, a city renowned as a *paradiso delle donne*, where it may have been one of a number of female portraits that the artist painted from December 1605 to mid-1606. This sitter's physiognomy bears a striking resemblance to one such beauty in a bust-length *Portrait of a lady* by Rubens possibly from this period, with the comparably distinctive chin, oval face, large almond eyes and tall hairstyle, also described as having auburn hair, black eyes and a brilliant complexion (whereabouts unknown; see F. Huemer, *Corpus Ruenianum Ludwig Burchard: Portraits*, XIX(I), London, 1977, p. 186, no. 55, fig. 135). By 1605, this style of high hairdressing largely fell out of favour in Italy and was replaced by a fashion of small curls, so strikingly represented among Rubens' Genoese portraits. Indeed, while the sitter's costume attests to the prospect that this portrait could have been painted in Spain, it does not exclude the Spanish-oriented Italian courts in Genoa and Naples, where such styles were also worn.

In Genoa Rubens created a new type of portrait, with splendid depictions of aristocratic ladies in fashionable attire, set in fully realised settings. One of his most opulent is that of *Marchesa Brigida Spinola Doria* painted in 1606 (fig. 2; Washington, D. C., National Gallery of Art), whose rich brown tones have much in common with the present picture. While the soberly dressed young woman in the present portrait would have also been a member of the nobility wishing to exhibit her wealth and beauty, in the dramatic execution and unfinished, sketch-like quality of this picture, Rubens foregoes grandiose ornamentation for a psychological depth not afforded to even some of his most aristocratic patrons.

While the question of whether this portrait was painted during Rubens' first trip to Spain or later in Genoa must remain open, Rubens' skilful and creative authority in this picture indicates a level of maturity that went beyond his early years in Mantua, displaying a painter whose mastery had already asserted itself.



Fig. 2 Sir Peter Paul Rubens, *Marchesa Brigida Spinola Doria*, 1606, National Gallery of Art, Washington, D.C., Samuel H. Kress Collection

9

CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON

(THE HAGUE 1500/1510-1575 LYON)

Portrait of a young man, probably an officer royal, small half-length, wearing a black slashed doublet and black cap

oil on panel
7⅛ x 6 in. (18 x 15.1 cm.)
inscribed 'F.D.L.1.6.3.8.' (on the reverse); in an Italian 16th century fruit-wood, marble, mother-of-pearl and lapis lazuli frame

£300,000-500,000
US$380,000-620,000
€340,000-550,000

PROVENANCE:
Flemish private collection, by the 19th century, and by descent until 2013.
Anonymous sale; Sotheby's, Paris, 27 June 2013, lot 33 (€493,500), when acquired by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(actual size)



Fig. 1 Attributed to Corneille de Lyon, *Portrait of a Man, circa* 1545, The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982

This fully autograph portrait by Corneille de Lyon is a rare and remarkable work in his *oeuvre*, with very few paintings attributed to the artist with certainty. The sober yet virtuoso manner, and the young man's soft, slightly melancholic expression, ranks it amongst the most beautiful and captivating works by the master.

Corneille began his career in Lyon working for the city's leading citizens, judges and merchants. He eventually gained commissions from the nobility, and when the Court stayed in Lyon, he was asked to paint members of the royal family, including the Dauphin Henri (later Henri II of France) and his wife Catherine de' Medici. He received the title of painter to the Dauphin, and subsequently painter and Valet de Chambre to the King and could thus enjoy the privileges of royal office while still living in Lyon.

Dating to the late 1540s, this *Portrait of a man* presents all of the features that can be firmly inscribed in Corneille's autograph *oeuvre*. Probably depicting an officer of the Royal House, it can be linked to a number of portraits of anonymous men dating from 1545 to 1550, including that in the Musée du Louvre (inv. RF 357); Musée des Beaux-Arts, Agen; and two works in The Metropolitan Museum of Art, New York (inv. no. 1982.60.41; fig. 1; and inv. no. 1975.1.132). Like the sitters of these portraits, the young man here is shown almost to the waist and seems to lean slightly forward, a format and pose that are frequent in Corneille's work. Similarly, while his coat is depicted with quick brushstrokes, each braid or slash consisting of a single thick line, the skin tone is smooth and the eye contours are fine, rose-toned and broken, with the lips blurred, the eyebrows and moustache treated as an opaque mass and the hair and beard created by superimposing increasingly fine brushstrokes. Indeed, the technique of the brushwork retains the same virtuosity in the face, clothing and background and does not suffer any rupture of rhythm or style, supporting Corneille's complete authorship and excluding any intervention from the workshop.

Among the abundant production of Corneille's workshop, completely autograph portraits such as the present are relatively rare. They can be distinguished by the precision of their form, contours and expressions; brushwork that combines almost impressionistic freedom with the minutiae of a miniaturist; heads slightly disproportionate to the body; dishevelled hair rendered with individual strokes; soft and colourful shadows; sparkling eyes; clothing more broadly treated than the face; and a plain background darkened at the edges, forming at times a cast shadow.

While the attribution of this panel to Corneille is undeniable, identifying the sitter, as is unfortunately the case with many portraits by the master of Lyon, is impossible. The young man, aged in his twenties, with brown eyes and hair, and his beard cut short, is turned three-quarters to his right, towards the light, which contracts his pupils and plunges into shade - very lightly, as always with Corneille - the left side of his face. He gazes into the distance. This presentation, directly inspired by portraits by Jean and François Clouet, was initially applied by the Lyon painter to noble sitters, but extended to the *haute bourgeoisie*, represented until then facing forward, from the mid-1540s onwards. Similarly, the slight smile given by the young man is, in Corneille's work, the privilege of ladies and some leading citizens, whilst gentlemen, as in the portraits of Clouet, are depicted serious and proud. The sitter wears a doublet with slashed crimson sleeves and a black *collet* (an outer garment, a kind of jacket) with velvet trimmings and decorated with alternating horizontal and diagonal slashing. This type of *collet* was fastened by shoulder-knots, however, painting rapidly, Corneille has omitted this detail.

A small, white, upturned collar finely embroidered with black thread, and a black cap placed high on the head, complement the sober and distinctive attire of this young man. The cut of the high collar and cropped sleeves, as well as the cap (*toque à foncées)*, correspond to a fashion launched at the French court shortly before the death of Francis I in 1547 by his sons, Henry (the future Henry II) and Charles d'Orléans, and which lasted a few years after the accession of Henry II. The lack of jewellery and of feathers reserved for nobility, as well as the way in which the cap is worn - straight and not tilted over one ear - do not allow us to see the sitter as a gentleman. However, it would be ill-fitting for a simple bourgeois to dress in red and cover his coat with slashing. This singular mixture, in representation and clothing, of aristocratic and bourgeois codes could indicate a servant of the king, a non-aristocratic officer of his house, a valet or a craftsman. As the splendour of the Court of France notably authorised officers to wear velvet and bright colours, the sitter might be a royal dependent enjoying a number of privileges, like exemption from land taxes or less strict compliance with sumptuary laws. This could also explain the model's young age, as most of Corneille's non-aristocratic clientele was composed of middle-aged men, less anxious for a perfect likeness than to show off their worldly success.

We are grateful to Dr. Alexandra Zvereva, from whose translated report on the picture for the Centre Roland Mousnier (CNRS), Université Paris-Sorbonne this entry has been prepared.



10

SIR GEORGE CLAUSEN, R.A., R.W.S.
(LONDON 1852-1944 COLD ASH)

Head of a young girl (Rose Grimsdale)

signed and dated 'G CLAUSEN/1890' (lower left)
coloured chalks on buff paper
13½ x 9¼ in. (34.3 x 23.5 cm.)
Executed in 1890

£250,000-350,000
US$320,000-430,000
€280,000-390,000

PROVENANCE:
with The Goupil Gallery, London, where purchased by the following
William Kenrick, M.P. by November 1892; by descent to the following
John Byng Kenrick, and by descent to
Anonymous sale; Christie's, London, 16 June 2010, lot 110, when purchased by the present owner.

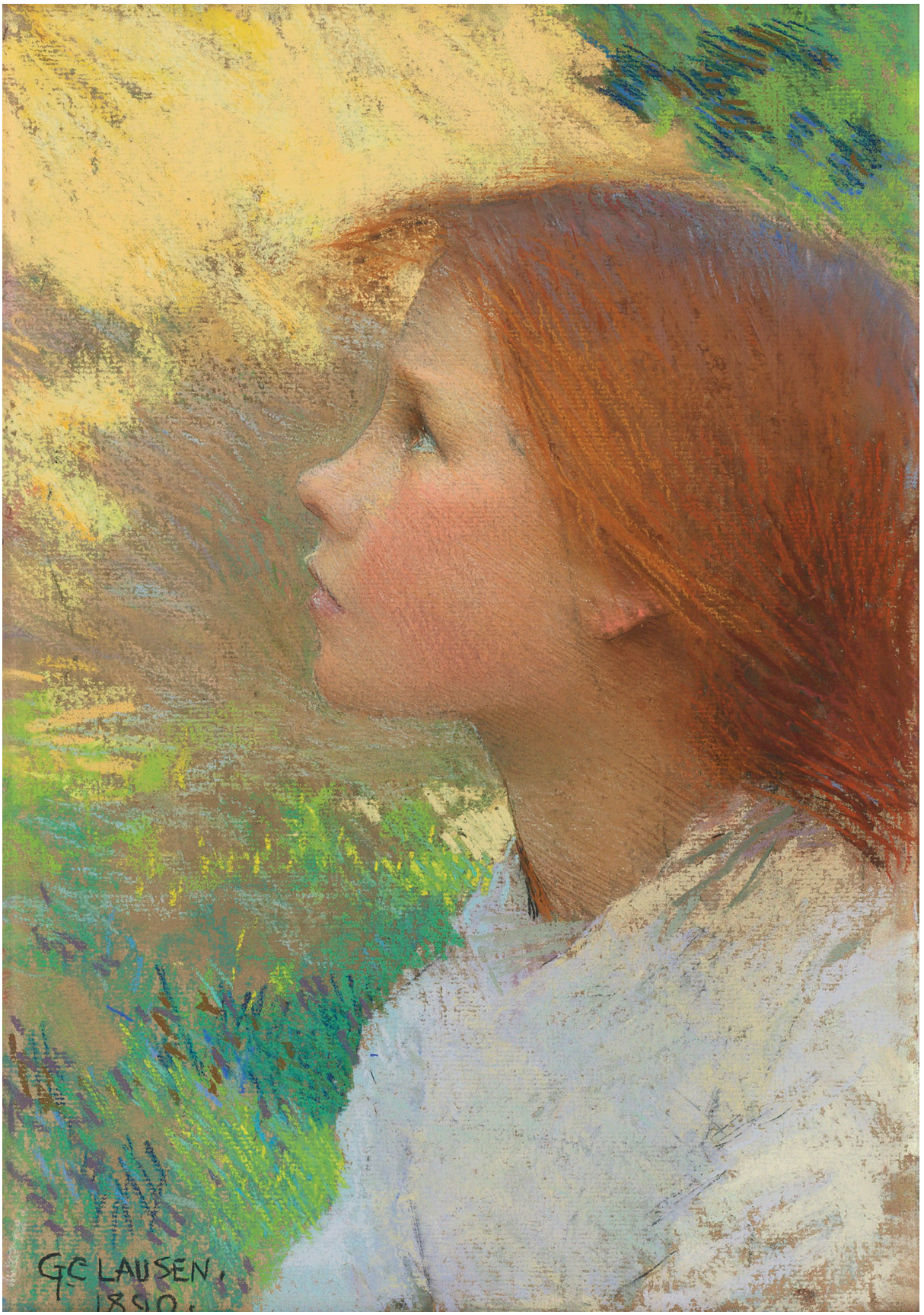
EXHIBITED:
London, Grosvenor Gallery, *Third Pastel Exhibition*, 1890.
Birmingham, Barber Institute of Fine Art, *Behind Closed Doors*, 2008, no. 21.

LITERATURE:
'Pastels at the Grosvenor Gallery', *The Illustrated London News,* 25 October 1890, p. 526.
'Art and Literature', *The Berks and Oxon Advertiser,* 24 October 1890, p. 7.
'Art and Literature', *North London News,* 18 October 1890, p. 5
K. McConkey, *George Clausen and the picture of English rural life,* Edinburgh, 2012, p. 97 (illustrated).



The present lot in its frame

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GC LAUSEN,
1890.

Like many other painters of his generation, George Clausen was fascinated by the romantic idea of the human spirit soaring at the sound of the lark. Children in country areas were taught to read the sky, and the movement of birds was a vital clue to what might happen to untended crops or livestock. The theme preoccupied Clausen in early treatments of farm boys dispatched to the fields with 'clappers' at seed time. It returned in the birdsongs of summer. Painters from Winslow Homer in the United States to Jules Breton in France had tackled the subject which undoubtedly prompted one of his finest pastel studies simply entitled, *Head of a Young Girl,* the present picture.

Clausen's use of pastel dates back to the early 1880s. In exquisite works such as *Feeding Sheep,* 1884 (Whitworth Art Gallery, University of Manchester) he discovered a medium for which he had a natural affinity (see K. McConkey, *Sir George Clausen RA, 1852-1944*, Bradford, 1980, p. 40). It enabled startling effects of colour and texture which were only fully explored in a sequence of drawings towards the end of the decade. By this time, he had sourced the large brown paper sketchbooks which provided an ideal support for the pastel medium. He may have been encouraged in this direction by the inauguration of annual pastel exhibitions at the Grosvenor Gallery where he had established a niche as a regular exhibitor. In the previous year his pastel of *Little Rose* (fig. 1) won the plaudits of critics. This depicts a local child from Cookham Dene, named Rose Grimsdale, who had appeared for the first time as *The Schoolgirl* in an oil painting earlier in the year. The schoolgirl's profile places the identification of the model in the present work beyond doubt, but if further confirmation was required, Clausen's account book notes on 8 October 1890 that he had sent a 'Study of Head (Rose Grimsdale - looking up)' to the pastel show at the Grosvenor Gallery priced at £25. The present pose was also used for the etching, *A Girl's Head*, (illustrated, K. McConkey, *George Clausen – The Rustic Image,* London, 2012, no. 12).



Fig. 1 George Clausen, *Little Rose,* 1889,
Christie's, New York, 19 November 1998, lot 258



Fig. 2 George Clausen, *Brown Eyes*, 1891, Tate Britain

On that occasion the artist submitted *The Sheepfold: Evening* (private collection) along with the present pastel and three landscapes to the exhibition (see McConkey, 2012, pp. 98-9, fig. 158). While the former resumed one of his early themes, the 'smaller and decidedly more original works', were a revelation to critics (see 'The British Pastellists', *Pall Mall Gazette,* 17 October 1890, p. 2;*The Standard,* 21 October 1890, p. 3 and 'The Pastel Exhibition', *The Morning Post,* 18 October 1890, p. 5). Referring specifically to the present work, the reporter for *The Illustrated London News* declared that of 'Mr George Clausen's brilliant studies of peasant life ... the head of a red-haired child recalling somewhat the expression and colouring of Reynolds' *Infant Samuel*' was particularly praiseworthy ('Pastels at the Grosvenor Gallery', *The Illustrated London News,* 25 October 1890, p. 526).

Radical use of pastel was, nevertheless, a passport to Impressionism.

Rose was to continue posing for the artist until his departure from Berkshire in 1891, as *Brown Eyes* (fig. 2) indicates (McConkey, 2012, p. 116; McConkey, 1980, pp. 63, 66-7). Indeed there are instances of his continued working on studies from Rose in the following year (see *Young Girl,* 1892, sold Christie's London, 15 November 2007 (entry by Kenneth McConkey).

Unlike earlier and later examples, the present pastel shows Rose 'looking up' into what we can assume was a warm cloudless sky. A tiny sketch of the girl facing to the right is contained in one of the Bristol Museum and Art Gallery sketchbooks. The study may indeed be a first thought for his major work of 1893, *Evening Song,* a variation on the theme of bird song in the harvest fields (Christie's, London, 22 November 2017, lot 65 (entry by Kenneth McConkey).

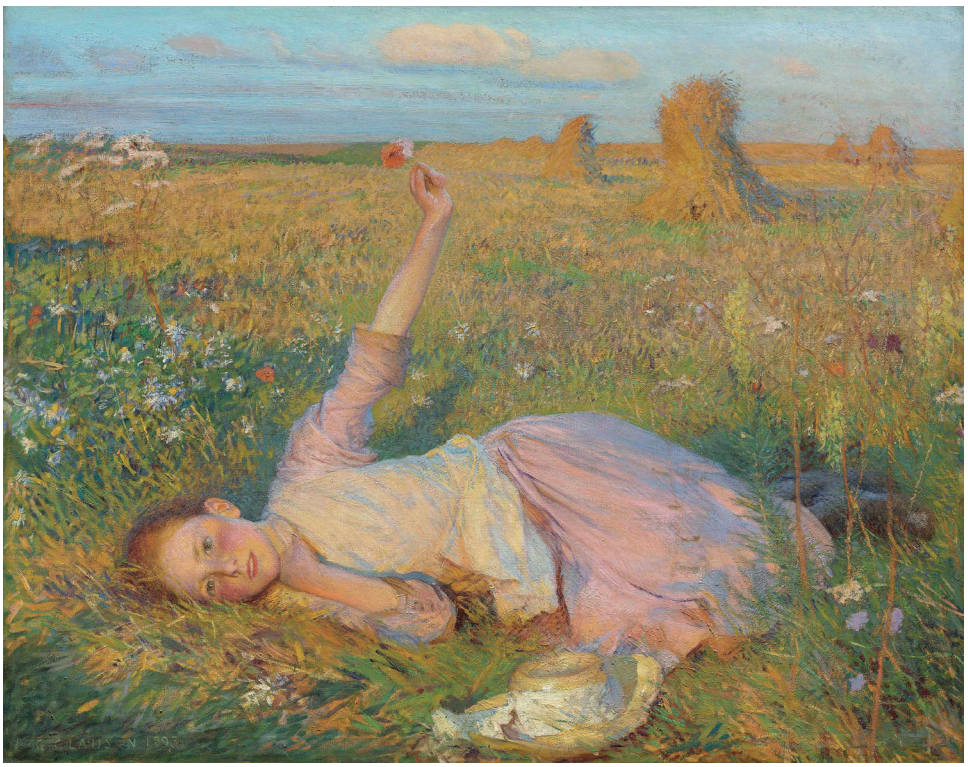


Fig. 3 George Clausen, *Evening Song*, 1893, Christie's, London, 22 November 2017, lot 65

What is surprising about the present example is its vivid colouration and cross-hatching. The use of mauve and purple notes in Rose's thick red hair confirms the painter's awareness of Impressionism, and also suggests that he was familiar with recent scientific theories in the field of optics. We know that at this time Clausen was a keen student of the work of Degas – and indeed he owned an 1879 Degas fan design now in the Tacoma Art Museum, Gift of Mr and Mrs Hilding Lindberg. At Grosvenor pastel exhibitions he would also have seen the work of European practitioners such as Albert Besnard, P.S. Krøyer, J.-F. Raffaelli and J.-E. Blanche.

At the inception of the Grosvenor Gallery's 'Society of British Pastellists', Sir Coutts Lindsay, its owner, had invited Clausen to become one of its council members and it was on the artist's recommendation that the painters of the Glasgow School had been shown in quantity as a special feature at the Grosvenor spring exhibition in 1890 ('Art in December [1889]', *The Magazine of Art,* 1890, p. ix). However, by the autumn, Lindsay's debts were mounting and he had not recovered from the departure of former employees to establish the rival New Gallery in 1888. With the opening of the pastel show, he was forced to announce the gallery's closure (Letter to *The Times,* 24 October 1890; see also *The Art Journal,* 1890, p. 381). Evidently unsold at the last Grosvenor exhibition, the picture of Rose Grimsdale, 'looking up', was returned to Clausen's dealer, Goupil and Co.

Two years later, in an undated note in late October or early November 1892, the artist records 'Word from Goupils that pastel of Rose (looking up) is sold to Mr Kenrick for £25'. William Kenrick (1831-1919) was a Liberal conservative MP for Birmingham North for fourteen years from 1885. The Kenrick fortune came from the family iron foundry, established in West Bromwich in 1791 by Kenrick's grandfather, Archibald. This expanded in the early 19th Century under the management of Archibald's son, also called Archibald. By the late century, the Kenricks were well ensconced in Birmingham's political elite, Sir George Hamilton Kenrick, contributing to the building of Birmingham University and erecting the art school in West Bromwich. William Kenrick had served as Lord Mayor of the city in 1877 and was married to Mary, sister of the great reformer, Joseph Chamberlain. Kenrick, as Chairman of the Birmingham Museum and City Art Gallery Committee for twenty years from 1884, was one of its major donors. His home, a reconstructed farmhouse known as 'The Grove' was an Arts and Crafts gem which housed an important collection of Pre-Raphaelite paintings and drawings and pottery by William de Morgan and fashionable 'blue and white' Nanking porcelain ('The Grove' was rebuilt by the Ruskinian architect, John Henry Chamberlain, with fine gothic panelled interiors – one of which was donated to the Victoria and Albert Museum when the house was demolished in 1963). Perhaps his most important gift to Birmingham, in 1892, was John Everett Millais' *The Blind Girl* of 1856. A few years later he led a group of business leaders in the purchase of a cache of Dante Gabriel Rossetti drawings. In 1908, grateful subscribers paid for his portrait by John Lavery and in return, Kenrick donated Lavery's *Evening, Tangier,* to the collection.

Kenrick's Clausen purchase may be significant in that it coincides with his donation of one of the greatest Pre-Raphaelite masterpieces to Birmingham. Like Rose Grimsdale, Millais' blind girl also gazes skyward, albeit through sightless eyes. She too was mystically alive to a world where summer sunshine after rain brings out nature's richest colours which, as the present pastel indicates, sang to the artist alone.

We are grateful to Kenneth McConkey for his help in preparing this catalogue entry.

PROPERTY OF A GENTLEMAN

■*11

ATTRIBUTED TO GIOVANNI MARIGLIANO, CALLED GIOVANNI DA NOLA

(NAPLES *c.*1488-1558), *CIRCA* 1540-50

Effigy of Riccardo Rota

inscribed on the base 'VERA EFFIGIES CORPORIS MAGNIFICI / MILITIS / DOMINI RICCIARDI ROTA / QUI OBIIT AN. D. M CCC L XXXXII'
marble
50 in. (127 cm.) high

£50,000-100,000
US$63,000-120,000
€56,000-110,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 7 December 1995, lot 74, as '16th Century Neapolitan style', when acquired by the present owner.

EXHIBITED:
Tel Aviv Museum of Art, on loan, July 1997 – December 2019.

LITERATURE:
Y. Ascher, 'Renaissance commemoration in Naples: the Rota chapel in San Pietro a Maiella', in *Renaissance Studies*, XIV, no. 2, 2000, pp. 190-209, fig. 8.
Y. Ascher, 'Una scultura inedita di Giovanni da Nola', in *Napoli Nobilissima*, III, 2002, pp. 161-170, figs. 1-7.
Y. Ascher, "Renovatio' and 'Translatio' in Renaissance Naples: an addendum to the story of the Rota chapels', in *Source: Notes in the History of Art*, XXV, no. 1, 2005, pp. 33-42, fig. 1.

COMPARATIVE LITERATURE:
A. Venturi, *Storia dell'arte italiana*, X, part I, Milan, 1935, pp. 715-744.
J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London, 1970, pp. 353-354.
F. Abbate, *La scultura napoletana del Cinquecento*, Rome, 1992.
R. Naldi, 'Giovanni da Nola tra il 1514 e il 1516', in *Prospettiva*, LXXVII, 1995, pp. 84-100.
R. Naldi, ed., *Giovanni da Nola; Annibale Caccavello; Giovan Domenico D'Auria: Sculture 'ritrovate' tra Napoli e Terra di Lavoro 1545-1565*, Naples, 2007.

This effigy, attributed to the Neapolitan sculptor Giovanni Marigliano, also known as Giovanni da Nola, depicts the kneeling figure of Riccardo Rota (d. 1392). The figure's identity is confirmed by both the inscription at the base of the monument and the emblem of an eight-spoke wheel that adorns his armour, the symbol of the house of Rota. The statue was commissioned by one of Riccardo's descendants, the poet Bernardino Rota (c.1508-1575), as part of the decoration of the family's chapel in San Domenico Maggiore in Naples in the 1540s. Riccardo had served as a celebrated warrior under Queen Giovanna I of Naples (c.1326-1382) and received lands in the Basilicata region in return for his service to the crown, thereby elevating the Rota family's social standing. It has been suggested that Bernardino's commission of an image of his ancestor was likely intended to link the family, whose success and fortune had dwindled by the sixteenth century, to their ancestor's heroic exploits. This is supported by the effigy's inscription that describes Riccardo as a 'MAGNIFICI MILITIS', meaning magnificent soldier or knight. The source for the effigy's inscription is likely to have been taken from Riccardo's sarcophagus from c.1516 in the Villa De Capoa, Campobasso, given the direct similarities in both the choice of words and lettering (Ascher, 2005, *op. cit.*).



(detail of the inscription)

Aside from identifying his familial ties, the clothing which Riccardo wears would have made him recognisable as a historic figure to sixteenth-century viewers. His garments include elements of military dress out of fashion by the time of the effigy's execution such as the jerkin worn over his armour (Ascher, 2002, *op. cit.*, p. 166).

The knight is shown kneeling in supplication, his helmet placed on the ground beside him and his right hand resting on his chest over his heart. The sculpture is likely to have been part of a larger compositional programme, centred around an image of the Virgin to whom Riccardo would have been supplicating. The unfinished reverse also suggests that the work was once set against a wall. The effigy of Riccardo Rota shows stylistic similarities to other works attributed to da Nola also dated to the 1540s. These include the figure of Christ in a relief of the Lamentation in Santa Maria delle Grazie Maggiore and the head of John the Baptist on the Arcella family altar in San Domenico Maggiore.

Da Nola was a skilled sculptor in both marble and wood, having initially trained under the wood carver Pietro Belverte (d.1513). He became a popular choice in Naples for the decoration of noble family chapels and he and his workshop were responsible for many sepulchral monuments completed in the region in the early sixteenth century. One of his most celebrated and lavish examples was that of Don Pedro of Toledo and Maria Ossorio Pimental in the church of San Giacomo degli Spagnoli, Naples (c.1550-1570).

An unusually large work attributed to da Nola to appear on the art market, this effigy highlights the skills thanks to which the sculptor became famous; working in marble on a large-scale he was able to depict emotive, dynamic figures particularly suited to sepulchral commemoration.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.


VERA EFFIGIES CORPORIS
MILITIS

PROPERTY OF A GENTLEMAN

12

PERE LEMBRÍ
(ACTIVE CASTELLON 1399-1421)

The Coronation of the Virgin

on gold ground panel, in an integral frame
41¾ x 31⅞ in. (106.1 x 81 cm.)

£50,000-80,000
US$63,000-99,000
€56,000-88,000

PROVENANCE:
Dalmau collection (probably Josep Dalmau 1867-1937), Barcelona, by 1911.
Acquired by the mother of the present owner in 1969.

LITERATURE:
J. Gudiol and S. Alcolea i Blanch, *Pintura Gòtica Catalana*, Barcelona, 1986, p. 110, under no. 322.
A. José i Pitarch, *Una memoria concreta, Pere Lembrí: Pintor de Morella y Tortosa (1399-1421)*, exhibition catalogue, Morella, 2004, pp. 222-229, as whereabouts unknown.

This gold ground panel of the *Coronation of the Virgin*, which would originally have formed part of a monumental altarpiece, is a remarkable example of early-fifteenth century Spanish painting and a rare surviving work by the Catalan master Pere Lembrí. The artist's *oeuvre* was long recognised as representing the work of a distinct and important artistic personality in early-fifteenth century Spain. Originally, the painter's work had been assembled by Post in his seminal *History of Spanish Painting* under the sobriquet of The Master of Albocàsser. Later, scholars attempted to link this group of surviving panels with a known painter working in the region around Tortosa, situated between Tarragona and Valencia. Initially, the anonymous master was identified as the well-documented Tortosan painter Domingo Valls (active in and around the city between *circa* 1366 and 1398). However, further research made this identification increasingly unlikely, since Valls lived and worked a generation before the Master of Albocàsser's known works were dated. It was not until 2004 that Antoni José Pitarch (*op. cit.*, p. 61) suggested that the master might be identifiable with a similarly well documented painter, Pere Lembrí (see Gudiol and Alcolea, *op. cit.*, p. 109). Little is known about Lembrí's early career, although he is traditionally believed to have trained in the workshop of Lluís Borrassà (*c.* 1360-*c.* 1426), a leading Catalan painter during the late-fourteenth and early-fifteenth centuries. From 1399, Lembrí is consistently documented as working in the Maestrazgo region (between Barcelona and Valencia), mostly in the towns of Morella and Tortosa where he was a prolific and highly-paid painter of large-scale retables (N. Herman, in S. Nash, ed., *Late Medieval Panel Paintings II*, London, 2015, pp. 15-16). Unfortunately, none of the commissions awarded him known through archival documents survive.

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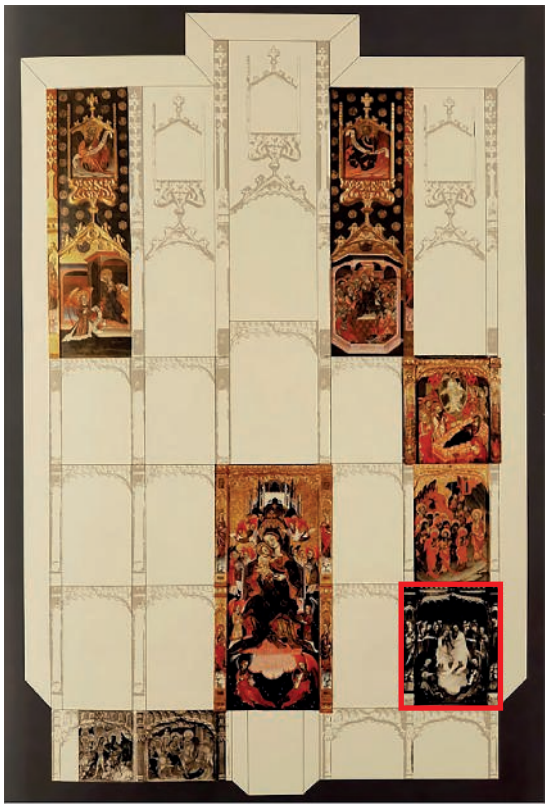


Fig. 1 Pitarch's proposed reconstruction of the original retable, showing the present panel lower right

In 2004, Pitarch proposed a reconstruction of the large retable, likely consisting of 28 individual scenes (including the *banco* or *predella*), which the present *Coronation of the Virgin* would originally have formed part, dedicated to the Virgin and executed between *circa* 1400 and 1410 (fig. 1; *op. cit.*). The central panel of this clearly significant altarpiece is believed to be the large painting, depicting the *Enthroned Virgin and Child, attended by angels*, now in the Museum Aargau (Lenzburg). Further smaller scenes depicting important moments from the Life of the Virgin would have been arranged around this central image. Pitarch suggested that the *Annunciation* and *Pentecost* panels both in the Hispanic Society, New York, which are surmounted by depictions of prophets, would have formed the tops of two of the five *calle lateral* of the retable (specifically the first and the fourth). It is possible that the *Coronation*, may have been placed directly above the large central panel of the Virgin and Child. Equally likely, however, it could have occupied the final *calle*, at the far right of the altarpiece, since the event depicted came at the end of the Virgin's life and thus the iconography followed the usual chronological format for multi-scened retables. Remarkably, the two other panels which appear to have accompanied the *Coronation* in this section have also survived. While the surmounting panel and prophet are lost, the *Dormition of the Virgin* (fig. 2; Castellón, Museo de Bellas Artes), followed by the *Burial of the Virgin* (Reus, Museu d'Art i Història), would have been placed directly above the *Coronation*, which would thus have formed the final scene in the retable's representation of Her life.

This panel shows the moment following the Virgin's Assumption, when She was received as Queen of Heaven. Unusually for depictions of this subject, Mary is shown being crowned with a papal tiara, which was typically reserved for depictions of God the Father. The inclusion of a papal tiara may in fact be significant, since it appears to be the convenient way, within the limited space of the picture frame, of depicting three crowns in one. The Coronation of the Virgin with three crowns emerged as a much discussed doctrine during the Middle Ages, especially in Spain. An important text in elucidating these ideas was the *Vita Christi* written by Sor Isabel de Villena, abbess of the Clarissan Real Monasterio de la Trinidad in Valencia between 1490 and 1497. While Isabel de Villena was writing much later than the present panel was painted, the ideas she discussed had long been expressed in devotional texts and much of what Sor Isabel wrote was adapted from the *Arbor* by the Franciscan friar Ubertino da Casale (1259-*c.* 1329) and the Carthusian Ludolph of Saxony (*c.* 1295-1378), both of whose works were widely known in Spain. Isabel described how the Virgin was given three crowns by each member of the Trinity: the first, made of gold, was awarded by God the Father in honour of the Virgin's role in the salvation of mankind; the second crown was given by Christ and described as being decorated with myrtle leaves in reference to the trials of the Virgin's life; and the final crown was given by the Holy Spirit and represented how the Virgin became his bride in Heaven (see L.K. Twomey, *The Fabric of Marian Devotion in Isabel de Villena's Vita Christi*, Woodbridge, 2013, pp. 189-94). The iconography was clearly one which was favoured in the Iberian Peninsula. Rogier van der Weyden's *Miraflores Triptych*, donated to the royal charterhouse of Santa Maria de Miraflores outside Burgos in 1445 by Juan II of Castile, depicted the Virgin at three distinct stages of her life, with each scene surmounted by an angel carrying an ornate crown: awarded for her purity at the Nativity; her faith at the Lamentation; and her constancy after the Resurrection (L. Campbell in, *Rogier van der Weyden and the Kingdoms of the Iberian Peninsula*, exhibition catalogue, Madrid, 2015, p. 88). The triple Coronation of the Virgin was, in fact, also represented in a Spanish retable, painted shortly before the present work by Jaume Serra (active 1358-1389/1395) for the royal monastery of Santa María de Sigena in Villanueva de Sigena. Here again, the Virgin was similarly shown being crowned with a papal tiara by Christ after her Assumption (Barcelona, Museu Nacional d'Arte de Catalunya).



Fig. 2 Pere Lembrí, *The Death of the Virgin*, Museo de Bellas Artes, Castellón



13

BENVENUTO DI GIOVANNI
(SIENA 1436-AFTER 1518)

The Madonna and Child with Saints Joseph and John the Baptist

on gold ground panel
21 x 14¼ in. (53.3 x 36.2 cm.), with triangular additions to the upper corners of 3 x 3 x 4½ in. (7.6 x 7.6 x 11.4 cm.) surface area
inscribed 'AVE GRATEA PLENA' (in the punchwork around the Madonna's halo)

£80,000-120,000
US$100,000-150,000
€89,000-130,000

PROVENANCE:
In the collection of a European noble family from the early 20th century, until acquired by the present owner.

Benvenuto di Giovanni was one of the foremost artists working in Siena in the second half of the fifteenth century. He was likely a pupil of Vecchietta, and may have also trained with Sano di Pietro, but is first recorded as an artist in 1453, working on the frescoes at the Siena Baptistry alongside Vecchietta. It marked the start of a long career, with his style evolving over subsequent years as he embraced influences from beyond Siena, leaving a significant body of work that demonstrated the sustained popularity and success he enjoyed. His first signed and dated work was the *Annunciation* of 1466 made for the church of San Girolamo di Volterra, and in the following decade he refined his elegant style, breaking away from Vecchietta's influence and showing evidence of his contact with miniaturists of the time such as Liberale da Verona and Girolamo da Cremona. He was commissioned subsequently, in the 1480s, to design the floor decoration of the Siena cathedral, and would begin in time to collaborate more frequently with his son, Girolamo di Benvenuto, as his compositions took on more simplified arrangements and his figures gained a greater sweetness of expression towards the turn of the century.

This fine unpublished work dates to the artist's maturity, with the composition highly comparable, in the arrangement and disposition of the figures, to the *Madonna and Child with Saint Jerome and Saint Bernardino of Siena, circa* 1480-5, in the National Gallery of Art, Washington, while close similarities can also be found in the modelling of the slightly earlier Madonna and Child in the panel in the Metropolitan Museum, New York.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED ITALIAN PRIVATE COLLECTION

14

SEBASTIANO DI BARTOLO MAINARDI

(SAN GIMIGNANO 1466-1513 ?FLORENCE)

The Madonna and Saint Joseph adoring the Christ Child

tempera on panel, tondo
31½ in. (80 cm.) diam.

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
Robert Langton Douglas, London (according to a card in the Frick Art Reference Library).
Sir Theodore C. Hope (1831-1915), London; his sale (†), Christie's, London, 13 June 1927, lot 156, as 'Filippo Lippi'.
Édouard Jonas (1883-1961), New York, by 1933.
with F. Kleinburger, New York, by whom (anonymously) sold; Parke-Bernet Galleries, New York, 15 April 1953, lot 34, when acquired by the following, Allan Gordon.
Anonymous sale; Sotheby's, New York, 17 January 1992, lot 92, when acquired by the following,
with Giovanni Sarti Antiques, London.
Anonymous sale; Sotheby's, New York, 27 January 2006, lot 281, when acquired by the present owner.

EXHIBITED:
Detroit, Michigan, Detroit Institute of Arts, *Sixteenth Loan Exhibition of Old Masters*, 1933, no. 30 (lent by Edouard Jonas).

LITERATURE:
P.E. Küppers, 'Die italienischen Gemälde des Kestner-Museums zu Hanover', *Monatshefte für Kunstwissenschaft*, IX, April 1916, p. 129.
G. de Francovich, 'Sebastiano Mainardi', *Conache d'arte*, May-June 1927, pp. 169-93 and 256-70.
The Burlington Magazine, LII, 1928, p. 303.
R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1931, XIII, pp. 196-7, as 'possibly by the workshop'.
E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York, 1976, p. 219.
L. Venturini, 'Il Maestro del 1506. La tarda attività di Bastiano Mainardi', *Studi di storia dell'arte*, 1994-1995, p. 128, fig. 9.

The son of a wealthy apothecary, Mainardi is thought to have entered the studio of Domenico Ghirlandaio in the late 1470s when the Florentine was engaged in the fresco decoration of the chapel of Santa Fina in the Collegiata, San Gimignano. Due to the scarcity of documented, signed works, a reconstruction of Mainardi's *oeuvre* is complex, not helped by the numerous disparate works from the Ghirlandaio studio that have been attributed to him. He presumably collaborated on Domenico's celebrated frescoes (1486–90) in the choir of Santa Maria Novella, Florence, since his portrait is included in the scene of *Joachim Driven from the Temple*. In 1490, he painted frescoes for the ceiling of the Bargello and a fresco of the *Assumption* for the Baroncelli Chapel in Santa Croce. He continued to work with the Ghirlandaio family after Domenico's death in 1494, when his younger brothers Davide and Benedetto took over the running of the studio, and the year in which Mainardi married their half-sister, Alessandra Bigordi. During the first years of the sixteenth century, Mainardi returned to his native San Gimignano where he received a number of prestigious commissions, including the frescoes for the Chapel of San Bartolo in the church of Sant'Agostino (1500), and other works that reveal the development of a more personal style. He later returned to Florence where, in 1513, he died of the plague that was ravaging the city.

This painting relates to the fresco Mainardi painted for a tabernacle niche in the Fattoria Orsini, in Brozzi, near Florence, and later repeated for the upright work in tempera on canvas, now in the Pushkin State Museum of Fine Arts, Moscow. Although the city in the background has been traditionally identified as Florence, it seems more likely to be Pisa, where Mainardi was employed for the Ghirlandaio studio between the end of 1492 and the summer of 1494, and where he completed an independent commission for the now lost fresco of the *Assumption of the Virgin* for the Palazzo dei Priori.

The *tondo* format was evidently favoured by Mainardi, like many of those to emerge from the Ghirlandaio workshop, including Michelangelo, and employed with considerable success, judging by the number of surviving works of that format. This panel can be compared with another *tondo* by the artist, depicting the *Madonna and Child with the Infant Saint John the Baptist*, from the collection of Sir Thomas Merton (1888-1969), and sold in these Rooms, 5 July 2018, lot 30, for £392,750. The Merton *tondo* was first identified as a work by Mainardi by Captain Langton Douglas (1864-1951), an outstanding connoisseur of his day and the one-time owner of the present painting.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A GENTLEMAN

15

ATTRIBUTED TO ANTONIO LOMBARDO

(*C.* 1468-1516 FERRARA), *CIRCA* 1510

Death of Lucretia

marble relief; Lucretia standing in the centre and plunging a dagger into her bosom, flanked by two attendant figures
19 x 16⅞ in. (48.3 x 42.9 cm.)

£500,000-800,000
US$630,000-990,000
€560,000-880,000

PROVENANCE:
Purchased by the father of the present owner in the early 1950s and by descent.

COMPARATIVE LITERATURE:
J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964.
C. Hope, 'The 'Camerino d'Alabastro' of Alfonso I d'Este', in *The Burlington Magazine*, CXIII, 1971, pp. 641-650, 712-721.
D. Goodgal, 'Camerino d'Alabastro of Alfonso I d'Este', in *Art History*, I, 1978, pp. 162-190.
J. Martineau and C. Hope, eds., *The Genius of Venice 1500-1600*, exhibition catalogue, London, Royal Academy, 1984, pp. 363-365.
S. Blake McHam, *The Chapel of St. Anthony at the Santo and the Development of Venetian Renaissance Sculpture*, Cambridge, 1994.
A. M. Schulz, *Giammaria Mosca called Padovano: A Renaissance Sculptor in Italy and Poland*, University Park, 1998.
M. Ceriana, ed., *Il Camerino di alabastro – Antonio Lombardo e la scultura all' antica*, exhibition catalogue, Ferrara, Castello di Ferrara, 2004.
M. Collier, 'Ambiguous narratives: reading all' antica reliefs in the 'studiolo' in early 16th century Italy', in *Courtauld Institute of Art, articles immediations,* 2016, IV, no. 1.
A. M. Schulz, *The History of Venetian Renaissance Sculpture (c. 1400-1530)*, London, 2017.

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The marble relief offered here is attributed to the Venetian renaissance sculptor Antonio Lombardo who, along with his brother Tullio, was at the heart of an artistic revolution which placed its emphasis on referencing and interpreting antique sculpture. The relief was only recently discovered in a private European collection where its significance was unrecognised, and appears to have been unknown to modern scholars in the field.

The scene depicted here represents Lucretia, a virtuous Roman noblewoman who was raped by Sextus Tarquinius, a son of the last king of Rome. Having recounted the story to her father, husband and other witnesses, Lucretia called for revenge before pulling a hidden dagger from her clothing and plunging it into her breast. Her death caused such outrage that the monarchy was overthrown and a republic established. The story was popular in literature, and in the renaissance it was frequently depicted in the visual arts.

Antonio Lombardo was a member of a dynasty of sculptors and architects who flourished in the late 15th and early 16th centuries. Trained by his father Pietro, he is initially thought to have worked in the latter's workshop, however his first fully documented independent work was for the relief of *The Miracle of the Newborn Child* in the Santo in Padua, executed between 1500 and 1504. The relief established his reputation, and a number of other important commissions followed, including for the funerary chapel of Cardinal Zen in the Basilica of St. Mark, Venice. By 1506, Lombardo had moved to Ferrara, where he worked for the duke, Alfonso I d'Este, remaining until his death in 1516.

Alfonso and his wife, Lucrezia Borgia, presided over a glittering court in Ferrara, patronising painters, sculptors, musicians and poets. Among those working for the duke were Titian – who painted Alfonso's portrait twice – Giovanni Bellini, Dosso Dossi and the poet Ariosto. Antonio became court sculptor and was involved in ambitious projects the duke had for the Castello, including the famed *Camerino di alabastro*. Today it is unclear exactly what Antonio executed for Alfonso, or where his work was intended to go within the ducal palace. However, 28 marble reliefs which are now in the Hermitage, St Petersburg, are universally attributed to Antonio and can certainly be associated with Ferrara, as three of them have inscriptions with Alfonso's name, one of which is also dated 1508 (for these reliefs, see S. Androsov, 'Antonio Lombardo e la bottega. I rilievi provenienti dai Camerini di alabastro del Castello Estense', in Ceriana, *op. cit.*, pp. 132-185). These reliefs are a combination of figurative and decorative panels with the two largest depicting *The Contest of Minerva and Neptune* and a scene traditionally described as *The Forge of Vulcan.*

The present marble is related to a series of smaller rectangular reliefs, all of which depict figures from classical antiquity carved in such high relief as to be almost fully three-dimensional (for a discussion of a number of these reliefs see Ceriana, *op. cit.*, nos. 60-75, pp. 250-289). The figures stand on a projecting ledge which is sometimes decorated with a Latin inscription identifying the scene or making a moral comment on it. Traditionally, the reliefs were attributed to Antonio Lombardo due to similarities with the series of reliefs in the Hermitage mentioned above. However, more recent scholarship has tended to attribute the reliefs to several different artists all working in the Veneto including Lombardo, Giammaria Mosca and Antonio Minello (Schulz, 1998, *op. cit.*, p. 62).

When one of the reliefs from this series - depicting Dido, Queen of Carthage - was sold at Christie's (London, 14 December 1999, lot 74, see fig. 1) it was argued that despite the lack of documentary evidence, there were reasons to believe that it, along with reliefs of Eurydice, Portia and Lucretia, might once have adorned the *camerino di alabastro* in Alfonso d'Este's palace in Ferrara. This was due to the fact that the paintings known to have adorned the *camerino* celebrated the joys associated with Bacchus and Venus, and the four heroines from classical antiquity all represented women whose love remained steadfast even unto death. What weighs against this suggestion is the fact that, although similar in size, none of the reliefs has identical dimensions or formats which would be surprising for a room that was so meticulously planned.

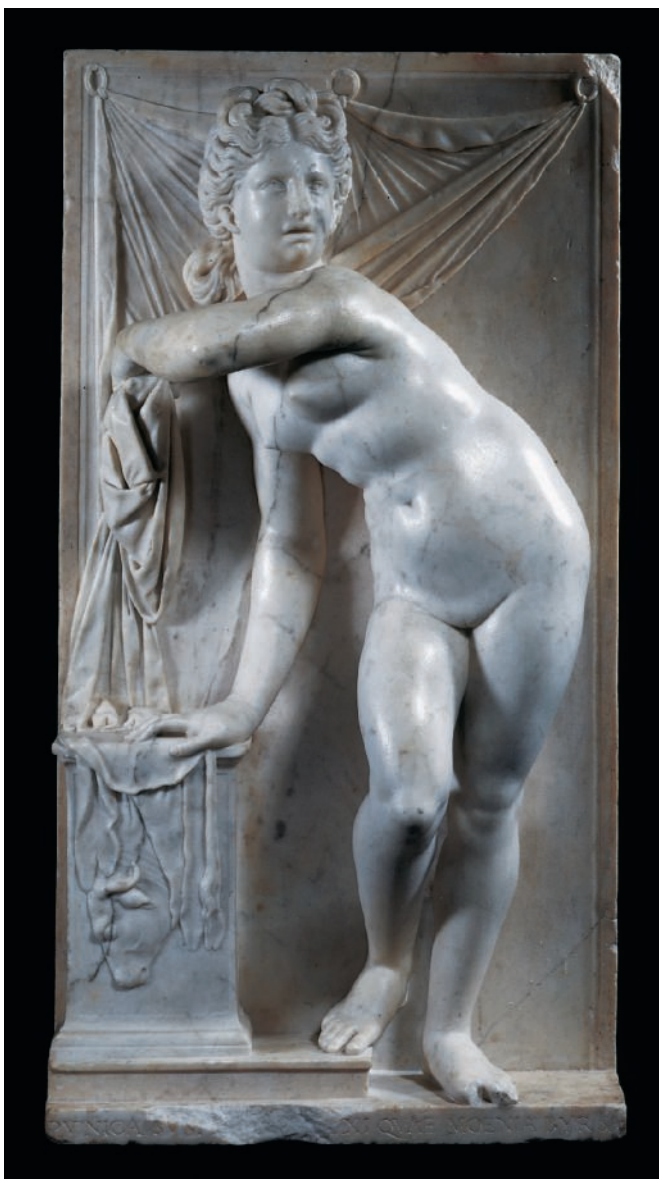


Fig. 1 Attributed to Giammaria Mosca, a carved marble relief of Dido, early 16th century, private collection
© Christie's Images, 2020

A different theory about the purpose of these reliefs was recently put forward by Michele Collier in an article which examined the subjects depicted, and literary texts popular at the time (Collier, *op. cit.*). Collier points out that, in fact, the moral rectitude of the subjects could all be called into question for some aspect of their story, and that they represented intentionally ambiguous narratives. The reliefs were therefore the perfect prompt for a humanist scholar and his guests to gather in the *studiolo* and discuss the ethical issues involved, particularly as they related to the classical texts which would also have been part of an educated patron's library.

The present relief could easily have been executed with such a purpose in mind, and the fact that the subject is Lucretia might suggest it was commissioned by Alfonso d'Este, whose wife shared the same name. In support of this argument is the fact that the commission is certainly the most lavish of the known examples from the series. It is both the largest in terms of size, and the most complex. Most of the other reliefs depict only one person and none of them has as many as three. Whether part of the decorative scheme of the *camerino* or some other interior space, the relief offered here must be considered a serious candidate for the ducal collections at Ferrara.

On stylistic grounds, this relief of *The Death of Lucretia* can be compared to a number of works by Antonio Lombardo. The strong profile of the male figure and the stylised folds of drapery – themselves a conscious emulation of antique sculpture – can also be seen in the bronze figure of God the Father from the Zen chapel mentioned earlier (for an illustration see Ceriana, *op. cit.*, p. 14). However, as pointed out by Anne Schulz (private communication) the relief must date from after the discovery of the *Laocoon* in 1506; the tilted head and the open mouth with upper teeth visible appears to be a quotation of the head of the son to Laocoon's right. This is also evident in the figure of *Charity* executed by Antonio's brother, Tullio, for the Vendramin Tomb in SS. Giovanni e Paolo, Venice (see Schulz, 2017, *op. cit.*, I, pp. 240-241, II, figs. 485 and 486). However an even more compelling comparison can be made between the figure of Lucretia and a marble relief of *Venus Anadyomene* in the Victoria and Albert Museum which is accepted as a work by Antonio (inv. A.19-1964; see Ceriana, *op. cit.*, pp. 272-275). The slightly rounded face with wide cheekbones, the delicate nose and open mouth along with the overall body proportions are common to both. The Lucretia would then have been executed by Antonio sometime after 1506 when he was already in the employ of the Duke of Ferrara, and around the time that he was executing the series of panels which are now in the Hermitage, St Petersburg.

We would like to thank Anne Markham Schulz for supporting the attribution of the present relief to Antonio Lombardo on the basis of photographs.



PROPERTY OF A DISTINGUISHED AMERICAN PRIVATE COLLECTOR

*16

JAN DE BEER

(ANTWERP *c.* 1475-1528 OR EARLIER)

The Flight into Egypt: the wing of a triptych

oil on panel, the upper left corner made up
31 x 10½ in. (78.7 x 26.7 cm.)
with inventory number '159' (on the reverse)

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
Anonymous sale; Christie's, New York, 7 June 2002, lot 79, as 'Circle of Joachim Patinir', when acquired by the present owner.

LITERATURE:
D. Ewing, *Jan de Beer: Gothic Renewal in Renaissance Antwerp*, Turnhout, 2016, no. 12, pp. 194-99 and 315, pl. 164.
P. van den Brink and D. Ewing, 'Two "new" paintings by Jan de Beer: technical studies, connoisseurship and provenance research', in *Technical Studies of Paintings: Problems of Attribution (15th-17th Centuries): Papers Presented at the Nineteenth Symposium for the Study of Underdrawing and Technology in Painting*, A. Dubois, J. Couvert and T.-H. Borchert, eds., Paris, Leuven and Bristol, CT, 2018, pp. 251-54, fig. III.18.1.
D. Ewing, P. van den Brink, and R. Wenly, *'Truly Bright and Memorable': Jan de Beer's Renaissance Altarpieces*, exhibition catalogue, London, 2019, pp. 35-36, 39, 41 and 43, fig. 19.



Fig 1 Albrecht Dürer, *The Flight into Egypt*, from: The Life of the Virgin, 1511

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This enchanting panel was first recognised by Peter van den Brink in 2009 as a work by Jan de Beer, one of the most important and successful Antwerp Mannerists, by whom only around two dozen paintings survive today (*op. cit.*, 2018, p. 251-252). It likely formed the right wing of a triptych that would have included a central panel showing the *Adoration of the Magi* and a left wing featuring a *Night Nativity*, an iconographic arrangement favoured by de Beer. The artist also had a penchant for creating fanciful architectural elements and delicate, almost doll-like figures with dainty hands, proclivities visible in the present painting.

The Flight into Egypt became an increasingly popular subject in Netherlandish art in the early-sixteenth century, thanks in part to the growing importance of the *Devotio Moderna* movement, which advocated stronger spiritual engagement through heightened identification with the suffering of Christ. The original source for the narrative of the Flight is the Gospel of Matthew (2:13-14), which describes an angel appearing to Joseph in a dream and warning him to flee with his family to Egypt so that Christ might not fall victim to Herod's soldiers, who were ordered to kill all first-born sons. The passage was subsequently augmented in numerous apocryphal writings, such as *The Gospel of the Pseudo-Matthew,* providing artists with additional episodes to integrate into their compositions. These were often conceived using continuous narration, thus inviting viewers to enhance their devotional experience by closely following the Holy Family's journey and meditating on its hardships. Such is the case in the present panel, where the landscape of densely foliated trees and sun-kissed rocks includes in the distance a whimsical porphyry column from which an idol topples, following the description provided in such texts as the *Golden Legend*: 'And when the Lord came into Egypt, all the idols in the land were destroyed, as had been foretold by the Prophet Isaiah.' Pursuing their voyage, the Holy Family occupies the foreground in a grouping that draws on Albrecht Dürer's famed woodcut of the same subject from his *Life of the Virgin* series dating to 1511 (fig. 1). De Beer made some notable modifications to the figures and their poses, however, such as having the Virgin face the Christ Child as she holds him up, thereby underscoring their interaction.

Dan Ewing situates the present panel in the mature phase of de Beer's career, sometime between 1516 and 1519 (*op. cit.*, 2016; see also P. van den Brink and D. Ewing, *op. cit.*, 2018). Dendrochronological analysis provides an earliest plausible usage date of 1505 assuming two years of seasoning, but a post-1513 usage date would be more likely as it would allow for ten years of seasoning, a more typical length in this period. Moreover, the underdrawing (fig. 2) also supports the dating advanced by Ewing as Peter van den Brink observes (*op. cit.*, p. 36), leading him to remark: 'This is truly a drawing of the mature Jan de Beer' (*op. cit.*, p. 39). Examination of the carbon-based black underdrawing reveals that de Beer hardly deviated from his original plan in the final painting, with the notable exception of the Virgin's hat, for which he explored different options. Moreover, it stylistically relates very closely to de Beer's *Crucifixion* of *circa* 1525 (Cologne, Kolumba Museum). Indeed, the same lack of hesitation, strong outlines, parallel hatching and pronounced fold lines define both.

We are grateful to Peter van den Brink for generously sharing his research with us for this catalogue note.

Please note that this painting has been requested for the exhibition *Dürer was here: A Journey becomes Legend*, which is planned at the Suermondt-Ludwig-Museum, Aachen, 18 July 2021-24 October 2021.

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



THE ALMANAC HOURS, A MASTERPIECE BY THE MONYPENNY MASTER

θ17

MASTER OF THE MONYPENNY BREVIARY AND ASSOCIATES

The Almanac Book of Hours, use of Rome, in Latin and French, illuminated manuscript on vellum [Bourges, c. 1490s]

£400,000-600,000
US$500,000-740,000
€450,000-660,000

PROVENANCE:
Perhaps made for Marie de Balsac, first wife of the noted bibliophile Louis Malet de Graville, Admiral of France (1438-1516).
Ricardo Heredia y Livermoore, Count of Benahavis (1831-1896).

THE ALMANAC BOOK OF HOURS, use of Rome, in Latin and French, illuminated manuscript on vellum [Bourges, c. 1490s]

A lavishly illustrated Book of Hours, attributed to the Master of the Monypenny Breviary, of outstanding iconographic variety, its exceptional border cycles including weeping eyes for the Passion, an Armorial, the Planetary Deities, the Liberal Arts, the Fifteen Signs of Doomsday and a Dance of Death featuring the illuminator himself.

196 x 123mm, ii paper + 121 + ii paper (unfoliated) leaves, 22 lines, ruled space: 120 x 70mm, rubrics in red, illuminated initials throughout, four historiated initials, full borders on every text page, twelve historiated, about 400 border miniatures, 26 small miniatures, 12 full-page miniatures in architectural frames incorporating text; Southern Netherlandish replacement leaves, mid-16th century: one calendar leaf, one half-page miniature and three full-page miniatures, extensions to borders ff. 116-118v (lacking six leaves with large miniatures: two before f.10, one before each of ff.20, 48, 73; lacking three, possibly more, leaves with small miniatures: before ff.116, 119, 120 and possibly three leaves after f.121; lacking one text leaf after f.72; damage to upper outer sections of ff.1-7 into text and border miniatures, f.5 then trimmed at side to edge of text area, f.7 loss just extending into miniature; upper corners of ff.52, 56, 67 made up with approximation of missing portion of border miniature on recto). 18th-century red morocco gilt.

Provenance:

(1) The style of text decoration and miniatures shows that the manuscript was produced in Bourges. The ecclesiastics and laymen praying in some marginal miniatures, e.g. ff.53v, 84v-87v, seem generic figures, not owner portraits; three men, not contemporary, in the border of f.77v, appear below a shield, *azure*, three crosses potent *or*, surmounted by a crown, which awaits plausible identification: the cross potent reappearing within the crown of thorns, f.78, suggests an evocation of the Kingdom of Jerusalem (*argent*, a cross potent between four crosses *or*, see f.48v). On f.79v, two contemporary ladies kneel pray below a sunburst (an emblem of Charles VIII) enclosing a star against a background of gold rain drops or tears: weeping eyes around the Passion narrative are among the book's highly individual features. If this is the owner with an attendant, a possible clue to her identity lies in the rare appearance in the Dance of Death of *Lamirale*, the wife of the Admiral of France, f.108v: from 1486 to her death in 1503 this was Marie de Balsac, first wife of the noted bibliophile Louis Malet de Graville, who commissioned luxury volumes from Bourges as well as Paris. At an unknown date he remarried, Jeanne de Garlande, and in 1508 surrendered his office as Admiral. Military associations are also indicated by the noble out a-maying, f.3, he and his horse are most unusually in armour, the letters on the trapper seemingly as meaningless as those on many buildings and garments.

(2) Ricardo Heredia y Livermoore, Count of Benahavis (1831-1896): monogrammed book label inside upper cover. A prominent collector, he divided his library between Madrid and Paris, where most of it was dispersed in four sales 1891-1894, leaving especially treasured volumes in family hands.

Content:

Calendar January to October, indicative of Paris use with Genevieve in blue, the highest ranking colour (3 Jan) ff.1-5; Calendar November and December, for Southern Netherlandish use (replaced leaf) f.6; Gospel sequences (lacking Matthew and beginning of Mark, f.10 with end of Mark replaced) ff.7-10; Matthew I 1-16 (f.10 replaced) ff.10v-11v; Passion according to John (f.12 replaced) ff.12-19v; *Obsecro te* in masculine (lacking opening) ff.20-21v; *O intemerata* in masculine ff.21v-23; prayers and Apostles Creed (lacking end) ff.23v-26v; Office of the Virgin, use of Rome, ff.27-69v: matins with three lessons f.27 (replacement leaf), lauds f.33v, prime f.40v, terce f.43v, sext f.46 (replacement leaf), none (lacking opening) f.48, vespers f.50, compline f.54v, seasonal variants f.58v; Hours of the Conception of the Virgin ff.69v-71v; Hours of the Cross (lacking end) f.72r and v; Hours of the Holy Spirit (lacking opening) ff.73-74v; Penitential Psalms and litany ff.75-87v; Office of the Dead, use of Rome, ff.88-115v; suffrages ff.116-121v

Illumination:

The Almanac Hours takes its name from the quantity of pictorial information in its extraordinarily rich border decoration, comprising some 400 subjects. In addition to numerous text illustrations and devotional themes like the Vices and Virtues, the Sibyls as prophets of Christ, the Fifteen Signs of Doomsday and the Dance of Death, the borders contain an Armorial, the Planetary Deities and the Liberal Arts. Using a Book of Hours as a source of information is famously, and more limitedly, evident in the herbal of Bourdichon's *Grande heures* of Queen Anne of Brittany (BnF ms lat. 9474). The sumptuous programme of the Almanac Hours may have been encouraged by the pictorial borders of Parisian printed Books of Hours but it follows them in neither form, drawing on different sources, nor content, apparently introducing the completely novel themes of the Armorial, ff.28-53v, and of the astounding weeping eyes, surely intended to shock the viewer into empathetic imitation while meditating on the exceptionally full cycle of Passion pictures, ff.13-19v.

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Instead the wealth of decoration is rooted in Bourges conventions, as developed by Jean Colombe (doc. 1463-1493), the illuminator chosen to complete the *Très riches heures* of the Duke of Berry. In the Hours of Louis de Laval, Paris, BnF ms lat. 920, and in a series of luxurious Hours, Colombe placed narrative sequences in the lower margins and scenes directly illustrating the text to the sides. Such illustrative scenes are among the many remarkable achievements of the Almanac Hours, where much greater skill is shown in avoiding repetition and much greater ingenuity in translating words into images, e.g. the hart panting for the water brooks of Ps 41, f.104v, or in extending the words through associated images e.g. for the *Te deum* credited to St Ambrose, his baptism of St Augustine, f.32v. Running from the Office of the Virgin to the end of the book, these scenes accompany the two-line initials, so that three may occur on one page, together with one or two other cycles, e.g. on f.32v the Birth of Venus and the King of Bohemia's arms. The Laval Hours, or its models, were the direct source for the Sibyls ff.65v-69, while the arms given the Nine Worthy Ladies, ff.45-53v, follow Colombe's illuminations for Sebastien Mamerot's new formulation (Vienna, ÖNB, cod. 2578, dated 1472).

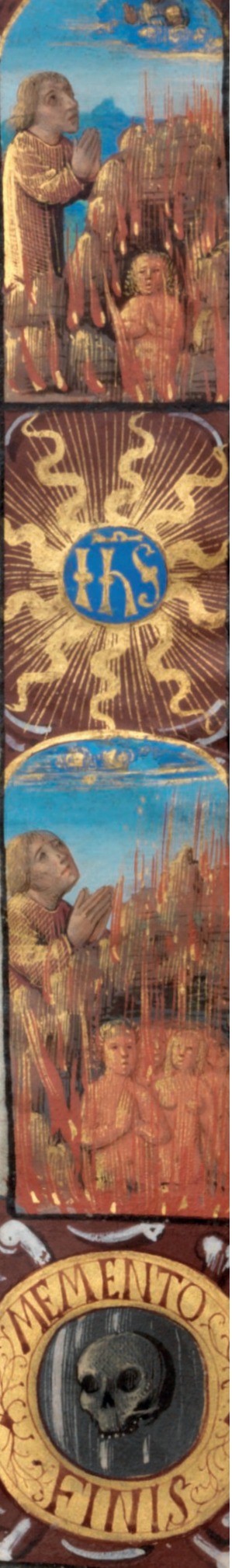
Much thought must have gone into the programme. The Fifteen Signs are a very rare visualisation of the distinct French vernacular version, not the images informed by the Latin textual tradition usual in print and manuscript, resulting in striking scenes like the landscape coloured by rains of blood, f.58, and the moon, turned to a bloody child, trying to run into the sea, f.59v. The Dance of Death, popular as an independent text and as border decoration, also appears here in a distinct form, merging the Paris tradition, derived from the murals in the Cimitière des Innocents and circulated in editions by Marchant (1486 and 1491) and Vérard (1491), with the German-Swiss tradition, also available in print and the probable source for the Count and Countess, male cripple and Empress. The figures and labels are seldom exact repetitions of the prints and the illuminator himself is introduced to conclude the Men's Dance, f.106, surely predating Niklaus Manuel Deutsch's self-portrait in his Bern murals of 1516-1519 and probably predating the cuts of the printer and book dealer in Huss's 1499 Lyon edition. The Almanac Hours contains the earliest known representation of the artist in a pictorial Dance of Death.

This artist, responsible for most of the miniatures, can be identified as the Monypenny Master, noted for his successful interpretations of unusual subjects and named from his work alongside Jacquelin de Montluçon in the Monypenny Breviary of c.1485-90, one of the great monuments of Bourges illumination (Private Collection, see F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1430-1515*, 1993, no 188; Sotheby's, 6 July, 2000, lot 79). Whereas Jacquelin signed one miniature, the basis for attributions to the Monypenny Master remains imprecise: several hands were evidently working in the same style, characterised by a preference for richly coloured compositions, set in architectural frames, with a few large foreground figures, their simplified heads carefully defined, often with prominent cheekbones, while background figures, landscapes and buildings are deftly and economically indicated. Within the Almanac Hours, the more evident brushwork of the Suicide of Herod, f.50, is seen in many miniatures given to the Master in the Breviary, as is the smoother finish of scenes like the Visitation, f.33v, or Job and his family, f.88, notably in the equivalent Job scene, f.324. This Breviary composition is virtually repeated in the Hours, adapted from half- to full-length, with many of the same quirks of draughtsmanship and the same techniques, including the fine gold detailing and highlighting. The same hand seems responsible for both.



Books of Hours credited to the Monypenny Master show similarly close stylistic and compositional connections with the Almanac Hours. Two Hours linked by their borders of wildmen (present in delicate *camaïeu d'or* in the Almanac Hours f.20), Yale University Library, Beinecke ms 436, and Grenoble, BM, ms 1101, contain miniatures attributable to the main hand of the Almanac Hours, as well as close variants of its occupations of the months, Visitation, Nativity, Annunciation to the Shepherds and Massacre of the Innocents. The last three, and the occupations, reappear in the Guy de Castelnau Breviary, NY, Morgan Library and Museum, ms M. 8, recently attributed to the Monypenny Master by François Avril, who identified its distinctive illuminated initials as the work of a collaborator of the Colombe atelier ('Bourges centre de production de manuscrits enluminés au XVe siècle: Jean Colombe et ses émules', *Geoffroy Tory de Bourges, Humanisme et arts du livre à la Renaissance*, 2019, pp.28-13); we are grateful to M. Avril for recognising this hand in the initials of the Almanac Hours. Since St Luke painting the Virgin in the Grenoble Hours, f.5, is derived from the illuminator in the Almanac Dance of Death, the Almanac Hours apparently predates the Yale and Grenoble Hours, considered to be c.1500, while postdating the Monypenny Breviary.

A Bourges Book of Hours in Philadelphia (Free Library, ms Lewis E 86) uses many of these patterns in miniatures unmistakably by the principal hand of the Almanac Hours; one miniature, St John the Evangelist, f.13, is by the hand of the Almanac Hours' Meeting at the Golden Gate, Christ in the House of Simon and neighbouring border scenes, ff.66-72v, distinguished by the sharp tonal contrasts of their flesh modelling. Christine Seidel attributed the Philadelphia Hours to the 'Chief Painter of the *Romuléon*, Paris BnF mss fr. 365-7' (*Zwischen Tradition und Innovation: die Anfänge des Buchmalers Jean Colombe und die Kunst in Bourges zur Zeit Karls VII. von Frankreich*, 2017, p.87), whom Marie Jacob considers to be probably the Monypenny Master but cautiously names the 'Emulator of the Monypenny Master' (*Dans l'atelier des Colombe (Bourges 1470-1500). La représentation de l'Antiquité en France à la fin du xve siècle*, Rennes, 2012, pp.61-69). Jacob also associates him with Arsenal ms 5062, a luxurious secular commission from a Bourges patron, Béraud Stuart d'Aubigny, who leads his troops, f.203v, in a derivation from the same workshop pattern as the unusual knight a-maying in the Hours, f.3. A full publication of the Monypenny Breviary and a detailed study of all the associated manuscripts would clarify whether there is one Monypenny Master, working with assistants, or the Master and a distinct Emulator, however named.



The Almanac Hours and three of these manuscripts are linked iconographically by their fashionable Italian Renaissance quotations from the so-called Mantegna Tarocchi engravings, the first 'E series' of c.1465. The Planetary Deities and the Liberal Arts appear in the Almanac Hours and, in a slightly different form, with the Virtues in the Calendar of the Monypenny Breviary, attributed to the illuminator of a similar calendar in a Parisian Hours, BL. Add. 11866; the Cardinal Virtues feature in Arsenal ms 5062, f.17, and Jupiter and perhaps Mars in BnF ms fr. 365, ff.43v and 64 (F. Avril, 'Un écho inattendu des «tarots» dits de Mantegna dans l'enluminure française autour de 1500', *Neue Forschungen zur Buchmalerei*, ed. C. Beier, 2009, pp.95-106; B. Coombs, *'Distancia Jungit': Scots Patronage of the Visual Arts in France*, PhD thesis, University of Edinburgh, 2013, pp.34, 87, convincingly dating Arsenal ms 5062 to 1500-1501). The Virtues in the Almanac Hours, however, follow the new French iconography devised earlier in the 15th century.

For all the fascination of identifying its wide-ranging sources, the apparent innovations of the Almanac Hours remain outstanding. The startling miniature for Vespers of the Office of the Virgin, f.50, shows Herod's suicide provoked by the body of his son, massacred with the Innocents in Bethlehem. Although belief in Herod's suicide was common and his slaughtered son, mentioned in the *Golden Legend*, started appearing in Books of Hours in the later 15th century, perhaps borrowed from mystery plays, their fusion as cause and effect seems unique to the Almanac Hours. Also exceptional is marking the Hours of the Cross, f.72, with Christ in the house of Simon, a choice that emphasises the treachery of Judas. Keeper of the common purse from which he stole (John XII 1-6), Judas was popularly held to have betrayed Christ partly to recoup the value of the spikenard poured over His feet: on the verso Judas receives his blood money.

The miniature of David and Uriah, f.75, stands apart for its architectural frame in pure Renaissance style and for its greater reliance on line, perhaps more typical of Parisian illumination. It comes within a gathering ff.73-79 where the borders of ff.73-74v and 77-79v (with the ladies and sunburst) deploy a somewhat different vocabulary from the rest of the manuscript, although by the same hand as the David borders on the miniature bifolio ff.75/76 and of the small miniatures of saints, ff.119-121.

By the mid-16th century leaves were missing that needed to be replaced, ff.6, 11, 12, 27 and 46. The Calendar for November and December, illustrated by the enchanting snow scene with horse-drawn sleigh, is for Southern Netherlandish use and the miniatures are Netherlandish in style, appropriately harking back to earlier models. Probably at this time extensions echoing Netherlandish conventions were added to the borders on ff.116-118v. The care taken to match the original script and decoration shows that the extraordinary features of this remarkable book were already highly valued.

The subjects of the large miniatures are: St John on Patmos f.7, St Luke f.8v, Tree of Jesse (replacement leaf) f.10v, Agony in the Garden (half-page on replacement leaf) f.12v, Lamentation f.21v, Annunciation (replacement leaf) f.27, Visitation f.33v, Nativity f.40v, Annunciation to the Shepherds f.43v, Adoration of the Magi (replacement leaf) f.46, Suicide of Herod and Massacre of the Innocents f.50, Coronation of the Virgin f.54v, the Meeting at the Golden Gate f.69v, Christ in the house of Simon f.72, David sending Uriah to his death f.75, Job and his family f.88.

The subjects of the small miniatures, at half- or three-quarters- length, are: Betrayal of Christ f.13, Christ before Pilate f.14v, Crowning with Thorns f.15v, *Ecce homo* f.16, Pilate washing his hands f.16v, Christ carrying the Cross f.17, Crucifixion f.18, Deposition f.19, Lamentation f.19v, God the Father f.23v, God the Son, the Dove of the Holy Ghost f.24, Trinity f.24v, angels supporting Christ's body f.25, Sts Peter and Paul f.116, Andrew f.116v, James f.117, Bartholomew f.117v, Stephen f.118, Lawrence f.118v,



Nicholas f.119, Claud f.119v, Anne teaching the Virgin to read f.120, Mary Magdalene f.120v, Katherine f.121, Margaret f.121v.

The subjects of the historiated initials are: the seven-headed Apocalyptic beast, Hell, Christ on the Cross, God the Father f.19v

The subjects of the border miniatures or historiated borders are: occupation of the month with zodiac sign and figures or scenes for the major feasts ff.1-6 (f.6 replaced); borders of tears in one or more colours, white, red and black, flowing from a red rimmed eye, from f.13 with Passion scenes, ff.12 (replaced) - f.19v; wildmen f.20, fleur de lys and lilies f.20v, musician angels f.21, Mass of St Gregory f.25, Christ teaching the Lord's Prayer f.26, Annunciation and Visitation f.26v; Old Testaments types for the Virgin ff.28-29; from f.31 to f.115v, with the exception of ff.65v-69 and 84v-87v, every text with a two-line initial has a scene directly illustrating or visualising its content, detailed below only when forming narrative cycles; an Armorial with each shield in a sunburst and the upper and inner borders patterned with the principal charge: European rulers past and present, ff.28-37, Twelve Peers of France ff.37v-44, Nine Worthies ff.44v-48v, Nine Worthy Ladies ff.49-53v; Virtues ff.27v (replaced) – 30v; Planetary Deities ff.31-34v; Liberal Arts ff.35-39v; Seven Deadly Sins, male personifications on appropriate animals ff.54-57v; Fifteen Signs of Doomsday ff.58-65; Sibyls each with a scene of her prophecy and paired Biblical figures with texts ff.65v-69; Conception and Infancy of the Virgin ff.70-71v; Passion f.71v (3 pages lacking); David ff.75v-76v, 80-82; All Saints ff.82v-84; angels holding petitions additional to litany ff.84v-87v; Dance of Death with borders of scattered bones, many with the monogram IHS in a sunburst and one or more mirrors, inscribed MEMENTO FINIS, reflecting a skull ff.88v-115v; Job ff.89-98, 101-102v, 106-107.




MEMENTO
FINIS
MEMENTO
FINIS
MEMENTO
FINIS





Tunc ergo apprehendit pylatus ihm: et flagellauit eum. et milites plectentes coronam de spinis imposuerunt capiti eius et veste purpurea circumdederunt eum. et venchant ad



Ecce homo
eum ponti
mabant
afige eum
Acapite cu
Ego enim
sum. Respo
habemus: c



go ihūs
portās coronā
spīneam: et
purpureum
vestimentum.
et dixit ec-
. Cum ergo vidissent
ifices et ministri: cla
mantes. Crucifige: cru
. Divitcis pylatus.
um eos: et crucifigite.
non inuenio in eo cau
iderunt uidere. Nos lege
t secundum legē debet



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

18

MASTER OF THE ANTWERP ADORATION

(ACTIVE ANTWERP *c.* 1505-1530)

A triptych: The Adoration of the Magi

oil on panel, shaped top
the central panel: 42¼ x 30 in. (107.3 x 76.2 cm.);
the wings: 41¾ x 13 in. (106 x 33 cm.)

£300,000-500,000
US$380,000-620,000
€340,000-550,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 6 July 1983, lot 2, as 'The Master of the von Groote Adoration'.
with Danny Katz, London, 1991.
Anonymous sale [Property from a Distinguished Private Collection]; Christie's, New York, 30 January 2013, lot 126 ($530,500), when acquired by the present owner.

LITERATURE:
L. Collobi Ragghianti, *Dipinti Fiamminghi in Italia, 1420-1570*, Bologna, 1990, pp. 191-192, fig. 192, no discussion in text.

This triptych is an elegant example of the style of painting which flourished in Antwerp during the early-sixteenth century. Executed by one of the leading members of the 'Antwerp Mannerist' school, it demonstrates the enduring technical and painterly brilliance that Netherlandish painting continued to achieve during the period.

Throughout the fifteenth century, Bruges had been firmly established as an international centre for trade and commerce. By the end of the century, however, the Zwin channel, which led from the sea directly into the city, had begun to silt up, resulting in the route becoming increasingly impassable for merchant ships. Consequently, the numerous foreign banking houses and the main economic activity of the Netherlands became increasingly focused on Antwerp. As with Bruges before it, Antwerp's economic flourishing was accompanied by a dramatic rise in the market for luxury goods. The city had not been among the most prominent creative centres of the late middle ages, however, with its rapid rise to economic supremacy, artistic practices in the city similarly thrived.

By the early years of the sixteenth century, the city had developed a highly distinctive visual tradition, led by painters like Quentin Metsys and Joos van Cleve. This invigorating climate saw painters from elsewhere seeking to establish themselves in the city, especially since the Antwerp Painters' Guild offered more liberal regulations than in other cities. The Bruges painter Gerard David, for instance, established a second workshop in Antwerp in order to benefit from the more varied and widespread patronage he could attract there.



The present lot in its frame

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This first generation of Antwerp painters laid the groundwork for perhaps the most distinctive development in the city's artistic output. Dubbed 'Antwerp Mannerism', this newly formulated style combined traditional Flemish naturalism with exuberant decorative details, especially in the form of exotic costumes and capricious architectural inventions, often Italianate in accent. These elements are expertly brought together and used to brilliant effect in this triptych. Characteristically, the figures are enveloped in lively, billowing drapery, offset against the meticulously rendered embroidery of the cloth-of-gold worn by the Magi.

Depictions of the Adoration of the Magi became the single most popular subject for devotional paintings produced in Antwerp during the early-sixteenth century. Scholars, like Ewing, have argued that this narrative assumed such a specific interest and significance in this period because the Magi, as travellers bearing luxurious gifts from distant lands, possessed a special resonance and interest for merchants and traders in the city, themselves the largest group of patrons in Antwerp (see D. Ewing, ''An Antwerp Triptych': Three Examples of the Artistic and Economic Impact of the Early Antwerp Art Market', in *Antwerp: Artworks and Audiences*, Northampton, 1994; and D. Ewing, 'Magi and Merchants: Civic Iconography and Local Culture in Antwerp Adorations, 1505-1609', *Mobile*, 2002). Indeed, interest in the Magi within the urban mercantile elite appears to have been so strong that the traditional names of the three kings - Balthasar, Casper and Melchior – can be frequently found in Antwerp merchant families.

The scale of this triptych suggests that it was commissioned as a work for private devotion, something likewise implied by the intimate closeness of the figures to the viewer. The central magus, Melchior, kneeling before the Virgin and Child may have been intended as a portrait of the man who commissioned the triptych. This was not uncommon in the period, allowing the patron to experience a deeper engagement with the narrative and to place him, in perpetuity, in a position of privileged proximity to Christ and His mother. The devotional impact of the triptych is equally heightened through the gestures of the Holy figures and the inclusion of small subsidiary elements. Behind Saint Joseph in the right wing, for example, is an extinguished candle, resting in a niche in the wall. This represents the light, described in the visions of Saint Bridget of Sweden and very often represented in Netherlandish paintings of the fifteenth and early-sixteenth centuries, which Joseph held up at the Nativity and whose light was entirely eclipsed by the 'divine splendour' of the light of Christ (B. Morris, *Saint Bridget of Sweden*, Woodbridge, 1999, p. 135). More sombre associations are evoked through the gesture of the Virgin, who holds the Christ Child's foot in a way that deliberately invites the devout viewer to contemplate the future wounds of His Passion.

Though formerly attributed to 'The Master of the van Groote Adoration', this triptych was identified by Dr. Peter van den Brink, on the basis of photographs, as by the hand of 'The Master of the Antwerp Adoration', so named after the *Triptych of the Adoration of the Magi* in Antwerp (Koninklijk Musea voor Schone Kunsten). The anonymous painter's *oeuvre* was first formulated by Friedländer in 1915 in his seminal article 'Die Antwerpener Manieristen von 1520' (*Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1915, pp. 65-91), which sought to group together and distinguish the various artistic personalities of the Antwerp Mannerist movement.

Mistakenly illustrated in a 1990 publication on Flemish paintings in Italy, this triptych should not be confused with the *Adoration* given to a 'Collaboratore di Pieter Coeck van Aelst' and now in the Galleria Regionale della Sicilia, Palermo (see L. Collobi Ragghianti, *op. cit.*, no. 376 and under no. 382). This confusion arose partly from the popularity of the Adoration as a subject, and the resultant number and variety of Adoration triptychs that are to be found in European museums. It is to be noted, however, that relatively few are of such high quality as the present, superlative example of the type.



PROPERTY OF A GENTLEMAN

19

A BRASS ASTROLABE

PROBABLY PARIS, EARLY 17TH CENTURY

The brass mater with floral-engraved throne, the rim graduated with two degree scales and one for hours, the inside of the womb plain with one plate engraved to one side with stereographic projections to each side for 49°, rule with pin. The reverse of the astrolabe divided in quadrants, the lower two carrying, a shadow square, upper left a trigonometric grid and upper right a diagram of hours, around these a monthly calendar and zodiac scales, the decorated alidade with sight vanes. The rete with graduated ecliptic, and seven unmarked stars.

£50,000-80,000
US$63,000-99,000
€56,000-88,000

PROVENANCE:
By family repute with Christophe Paulin de Le Chevalier de Freminville (1787-1848), and by descent.

Further stars marked on rete:
Cauda
Capric 3
Venter Ceti 3
Naris Ceti 3
Caput Gemini S2
Camcula 1
Lucida Hydre 2
Spica Virginis 1
Corona 2
Cauda Urse 2
Muscida Pegasus 3
Vultur Volaris 2
6in. (18cm.) diameter



(detail)

The astrolabe's origin probably dates at least as far back as the ancient Greek astronomer Hipparchus (c. 190-120 BC). As with so much astronomy, through the traditions of medieval Islamic science it was reintroduced to the Latin West by the thirteenth century, where it became a key time-telling instrument. Their production in Europe reached its zenith in the late Renaissance when they were made for princely collections and came to be the iconic instrument of astronomical knowledge.

A brass plate, the rete, carries hooked pointers for named stars and acts as a rotating celestial map above a grid that shows the lines of altitude and azimuth in the night sky; the owner of the astrolabe would be able to change the plate carrying the grid depending on how far North or South they were -- the mapping of the night sky onto a flat disc is done via a stereographic projection. The reverse of the astrolabe carries a compendium of different projections, a sundial and grid for trigonometry calculations, a calendar and a shadow square that can be used to measure the heights of buildings. Around the back plate rotates an alidade with pinhole sights that are used to observe the height of the Sun or a given star (the taking of a star's position gives the ancient greek etymology astro-labos, 'star-taker').

The star pointers on the rete are reminiscent of Louvain school of instrument makers, whilst the strapwork is similar to that of an astrolabe by Melchior Tavernier (1564-1641), sold Christies 27 April 2016 lot 193. Melchior Tavernier (1564-1641) is recorded as a map dealer and publisher in Paris working from L'Isle du Palais with a Royal appointment as 'Graveur et Imprimeur du Roy'. His nephew, Melchior Tavernier the Younger (1594-1665) carried on publishing at the same address after 1641. Other than a book on sundials, no signed further instruments are known to survive by the Tavernier family. Tooley records them as cooperating with two great names of cartography - Hondius and Jansson.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

20

HANS SCHÄUFELEIN, THE ELDER

(?NUREMBERG *c.* 1482-1539/40 NÖRDLINGEN)

Portrait of an old man, bust-length, in a blue cloak and cap

oil on panel, shaped top, unframed
14¾ x 12¼ in. (37.5 x 31.2 cm.)

£60,000-80,000
US$75,000-99,000
€67,000-88,000

PROVENANCE:
Samuel Herman de Zoete (1810-1884), Pickhurst Mead, Hayes; his sale (†), Christie's, London, 8 May 1885, lot 244, as 'Holbein' (312 gns. to Mr. Kay).
with Colnaghi, London.
Anonymous sale [Property of a Lady]; Sotheby's, London, 4 April, 1984, lot 14, as 'Circle of Hans Holbein the Younger' (£10,780), when acquired by the present owner.

LITERATURE:
C. Metzger, *Hans Schäufelin als Maler*, Berlin, 2002, pp. 313-14, no. 26, illustrated, as 'Hans Schäufelin (?)'.

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Fig. 1 Albrecht Dürer, *Albrecht Dürer the Elder with a Rosary,* 1490, Uffizi Gallery, Florence

Clearly captivated by the old man's wizened face, Schäufelein inscribed on this sitter a depth and profundity that read in each line and wrinkle the life that he once led.

Although nothing is known of Schäufelein's birth or early training, he became a member of Albrecht Dürer's workshop in Nuremberg in 1503 or 1504, in which he seems to have also held a responsible position during Dürer's second trip to Italy. The influence of this towering figure of the German Renaissance is clear in the meticulously individualised features of the present sitter's face, reminiscent of the incisive realism with which Dürer painted his own father in 1490 (Uffizi Gallery, Florence; fig. 1). In his own artistic idiom, Schäufelein here combines such naturalism with the abstraction of the sitter's calligraphic strands of hair, described in free curvilinear lines in both graphite and with a fine brush. Infrared reflectography has revealed the wealth of detail in the underdrawing of the hair and face, which the artist deliberately utilised to define the sitter's features beneath delicate glazes of paint (fig. 2). The refined tonality of the original paint was only recently uncovered after a removal of the panel's darkened varnish. Using the panel's ground to embody the undulations and shadows of the sitter's flesh tones, the artist applied warmer tones for the flush of the lips and cheeks, creating in his blue-green eyes a glow of lucent clarity by reflecting in them the luminating light from which the old man's shadow is cast.

While the meticulous and masterful execution of this portrait has never been disputed, for at least a century its identification to Hans Schäufelein became lost. Since the nineteenth century, it was given to Hans Holbein the Younger and his circle, and in the late twentieth century, speculation arose among scholars as to whether it could be by an artist in the orbit of Dürer, whose drawings Schäufelein had sought to imitate so precisely that connoisseurs often mistook their draughtsmanship. The earliest connection to Schäufelein came from Kurt Löcher, who shared a black and white photograph of the work with Dr. Cristof Metzger in 1994, with the latter concurring with Löcher's attribution and publishing the portrait as tentatively by Schäufelein in his 2002 monograph on the artist (op. cit.). It would not be until December 2019 that Dr. Metzger could examine the work first-hand, declaring it an exciting and unequivocal addition to Hans Schäufelein's oeuvre, which he dated to circa 1512 and compared to the portrait in the Kunstsammlungen der Veste Coburg of the same period (see op. cit., pp. 312-13, no. 25). Dendrochronological analysis of the Baltic oak panel has supported this dating, revealing a felling date of after circa 1484, with a likely usage date of before circa 1516 (report by Ian Tyers, dated July 2018, available upon request).

By the date of this portrait, Schäufelein was in Augsburg where he was active as a painter and designer of woodcuts, painting in 1513 a large altarpiece with scenes of the Passion and the Apocalypse for the high altar of the Benedictine abbey at Auhausen. It would be his second time in the city, having possibly spent time there in the workshop of Hans Holbein the Elder after leaving Nuremberg in circa 1507.

In the minute lines of the old man's stubble and dishevelled grey hair, Schäufelein describes the passing of time, within which the sitter may have worked as a scholar, lawyer or perhaps merchant, indicated by the relatively sombre nature of his dress. His voluminous over-gown of greyish-green is rendered with simplicity so as not to detract attention from his face, with the collar turned back as a revers (or lapel) to reveal the dark-fur lining and plain doublet. Such over-gowns had been widely adopted across Europe by the late fifteenth century and became an increasingly distinctive part of men's fashion during the first half of the sixteenth century, with the fur lapels becoming progressively larger until around 1550, when the fashion was gradually dropped. The combination of the sitter's large shearling hat worn over his cap is particularly rare and unusual, and was clearly a fashion for older gentleman, also appearing in a portrait by Marten van Heemskerck of *Jacob Willemsz van Veen (1456–1535), the Artist's Father* in 1532 (The Metropolitan Museum of Art, New York). Schäufelein clearly felt its importance, rendering each curl of the wool with painstaking detail and originally painting it larger according to the infrared, before reducing it to probably give a more harmonious balance to the portrait.

We are grateful to Dr. Christof Metzger for confirming the attribution after first-hand inspection.

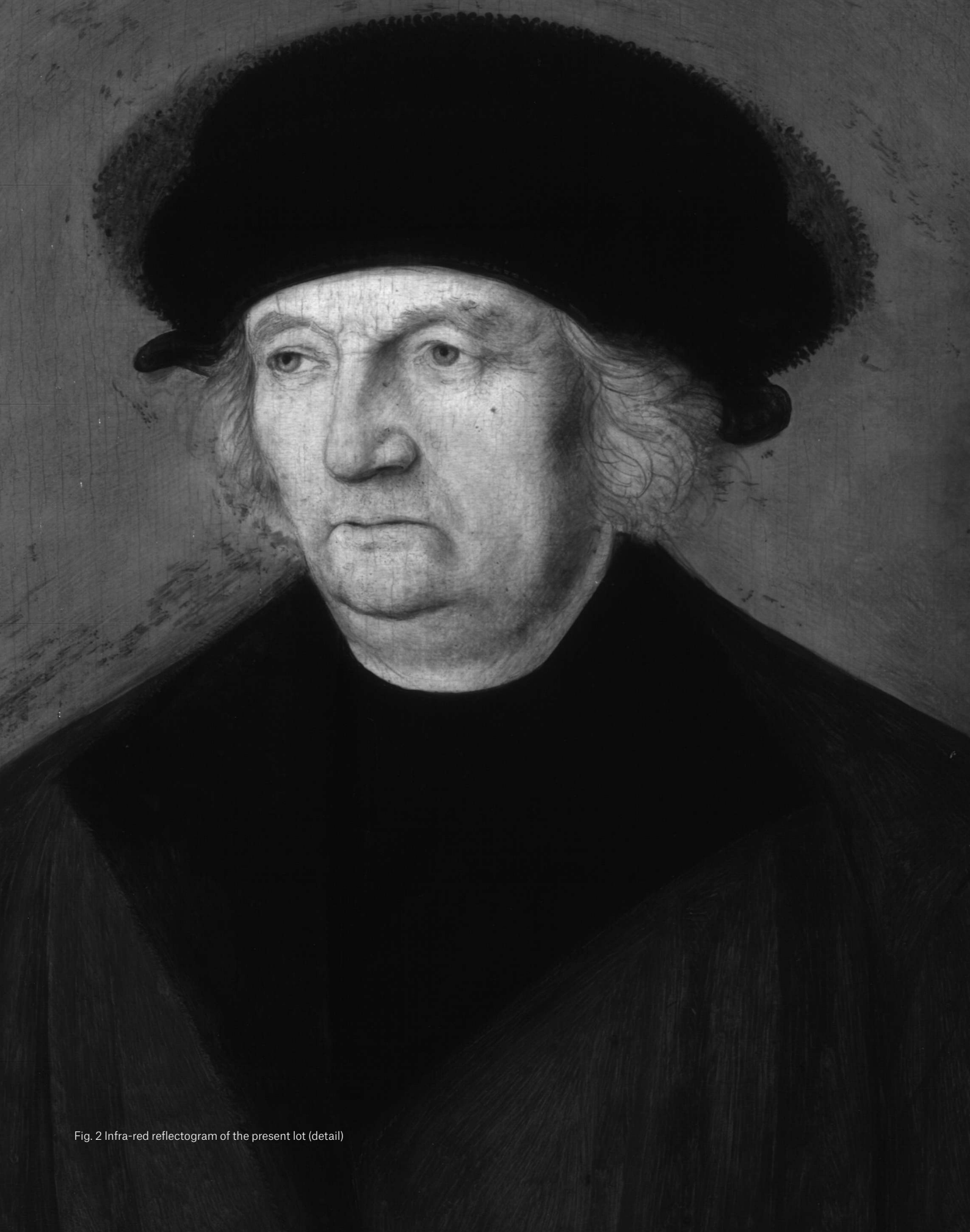


Fig. 2 Infra-red reflectogram of the present lot (detail)

PROPERTY OF A NOBLEMAN

°♦21

GIULIANO FINELLI

(CARRARA 1601 - ROME 1653), *CIRCA* 1635-45

Aristotle (?) and Homer

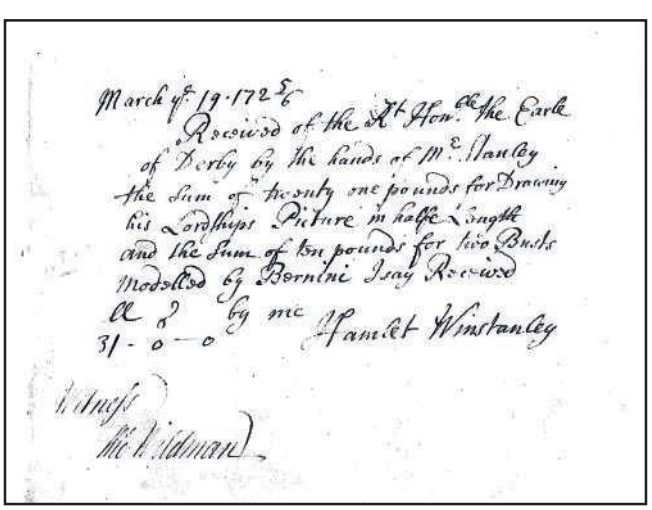
marble busts; each on a circular marble socle
16 and 16¾ in. (40.8 and 42.5 cm.) high;
22¼ and 23½ in. (56.5 and 59.7 cm.) high, overall (2)

£500,000-800,000
US$630,000-990,000
€560,000-880,000

PROVENANCE:
Purchased 19 March 1726 by James, 10th Earl of Derby for £10 as by Bernini ('Received...the sum of twenty one pounds for Drawing his Lordships Picture in halfe length and the sum of ten pounds for two Busts modelled by Bernini...'), and by descent.

LITERATURE:
F. Russell, 'The Derby Collection (1721-1735)', in *The Walpole Society*, LIII, 1989, p. 154.
S. Lloyd,ed., *Art, Animals and Politics: Knowsley and the Earls of Derby*, London, 2016.

COMPARATIVE LITERATURE:
D. Dombrowski, *Giuliano Finelli – Bildhauer zwischen Neapel und Rom*, Frankfurt am Main, 1997.
M. Boudon-Machuel, *Francois Du Quesnoy, 1597-1643*, Paris, 2005, p. 360, nos. R143 and R144.
F. Scholten, 'Sandrart's Philosophers on the Amsterdam Parnassus', in *Rijksmuseum Bulletin*, LVII, no. 4, 2009, pp. 326-341.
M. Jonker, 'Boselli's Philosophers Identified as Plato and Aristotle', in *Rijksmuseum Bulletin*, LIX, no. 2, 2011, pp. 174-182.
F. Scholten, 'Bald or Headband', in *Rijksmuseum Bulletin*, LIX, no. 2, 2011, pp. 183-185.
G. Montanari, 'Un inedito per Giuliano Finelli: la Testa dello *Pseudo-Seneca* del Museo del Prado', in *Boletín del Museo del Prado*, XXXIII, no. 51, 2015.
F. Scholten and G. Swoboda, eds., *Caravaggio - Bernini: Early Baroque in Rome*, exhibition catalogue, Amsterdam, Rijksmuseum, 2019.
M. Hagge and L. Passeggia, eds., *Giuliano Finelli, Carrara 1601 - Roma 1653*, Fosdinovo, 2019.


March y^e 19. 1725/6
Receivd of the R^t Hon^ble the Earle
of Derby by the hands of M^r Stanley
the Sum of twenty one pounds for Drawing
his Lordships Picture in halfe length
and the Sum of ten pounds for two Busts
Modelled by Bernini I say Receivd
£ s^d by me Hamlet Winstanley
31 - 0 - 0
Witness
Mr Vidman

Scan of the receipt from Hamlet Winstanley dated 19th March 1726 confirming payment for the present busts

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





The present pair of marble busts – which have remained relatively unknown in an aristocratic English collection for almost three hundred years – are presented here as one of the most important examples of Roman baroque sculpture to appear on the art market. They are convincingly attributed to the sculptor Giuliano Finelli (died 1653), who was known for the virtuosity of his carving and for his collaboration with Gianlorenzo Bernini on some of the most celebrated sculpture created in the 17th century.

Giuliano Finelli was born in Carrara and trained with his uncle, a stone-cutter, who clearly endowed the young prodigy with an understanding of marble and the limits to which it could be pushed. Finelli next moved to Naples, where he trained with the prominent sculptor Michelangelo Naccherino, before arriving in Rome in 1622. Among the large community of talented carvers in Rome at the time, Finelli immediately distinguished himself, and he was quickly employed by Gianlorenzo Bernini who was himself embarking on one of the most fruitful periods of his career.

Already well-known in Rome, from 1618 Bernini was employed by Cardinal Scipione Borghese to create a series of marble groups for his villa on the outskirts of Rome. The first of these, *Aeneas, Anchises and Ascanius leaving Troy* (1618-19), and *Pluto and Proserpina* (1621-1622), were executed before the arrival of Finelli. However, perhaps the most breath-taking of the Borghese groups was the *Apollo and Daphne* (1622-1624; all three groups Galeria Borghese, Rome) for which Finelli was asked to do much of the carving. His understanding of the medium of marble, and his ability to perforate and undercut the stone while maintaining its structural integrity meant that he was able to create the roots springing from Daphne's toes and the leaves springing from her hair and outstretched hands in a way that caused a sensation.

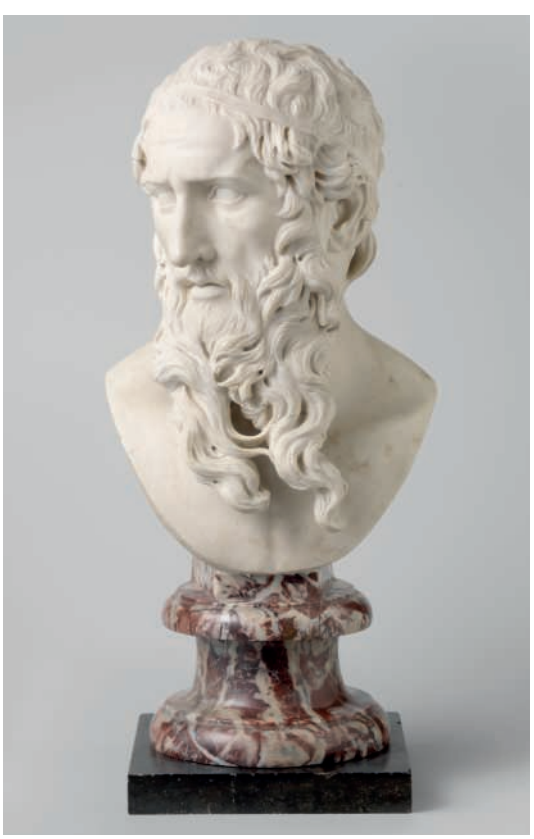


Fig.1 *Greek Philosopher, circa* 1650
© Rijksmuseum, Amsterdam

Finelli continued to work with Bernini until 1629, at which point he set himself up as an independent sculptor. He established a flourishing career executing works for churches and other religious institutions, as well as portrait busts and funeral monuments for private individuals. Among his most important commissions was for two marble figures of SS. Peter and Paul, along with 13 bronze saints for the chapel of the *Tesoro di San Gennaro*, Naples (1638-48, all in situ).

Fascinatingly, the present two heads of philosophers were purchased by the 10th Earl of Derby in 1726 as works by Gianlorenzo Bernini, and they have remained in the possession of his descendants to the present day. They relate closely to another pair of busts of philosophers on long term loan to the Rijksmuseum in Amsterdam (for an illustration of one, see fig. 1). Like the present busts, the Rijksmuseum busts are characterful representations of philosophers from classical antiquity. They display the same short, rounded truncations, and all four are placed on similar, highly distinctive circular socles of differing marbles. By 1638, the Amsterdam busts were in the collection of Joachim van Sandrart, who probably acquired them during his time in Rome between 1629 and 1635 (*Caravaggio - Bernini*, *op. cit.*, no. 68). Although the 17th century provenance of the present pair of busts is not known, their close similarity in terms of subject, form, and display begs the question of whether the four busts once formed a set, or were at least created in the same immediate milieu.

However, despite the many similarities between the two pairs of busts, there are sufficient differences between them to suggest they are by different hands. In the exhibition at the Rijksmuseum, Frits Scholten argues that the Amsterdam philosophers were carved by Orfeo Boselli, but that the models were the invention of Francois Du Quesnoy, the celebrated Flemish sculptor who also spent much of his working life in Rome. Scholten argues: 'The noble features and proportions given to the two philosophers' heads very clearly reflect the artistic ideal championed by Du Quesnoy and his kindred spirits: a classicism based solely on pure Greek art, *la maniera greca*' (*ibid*, no. 68).

By contrast, the present pair of busts are notable not for their calm classicism but for the nervous energy of the carving and the characterful realism of the faces. The sculptor seems intentionally to have left tool marks in the hair and beard to give them a sparkling dynamism, a characteristic which can also be seen, for example, in the hair of the putti Finelli executed for the tomb of Ottaviano Ubaldinis (Sta. Maria sopra Minerva, Rome, see Dombrowski, *op. cit.*, figs. 8-12). The faces of the philosophers are beautifully modelled, with furrowed brows and sunken eyes that suggest the passage of time spent in deep concentration. This realism finds a direct counterpart in Finelli's marble figures of SS. Peter and Paul mentioned above, which were executed in the late 1630s in Naples (see *ibid*, figs. 183-186, 189, 190).

A further close comparison can be made with the bust of another philosopher in the collection of the Prado Museum, Madrid, which depicts the Pseudo-Seneca and is also attributed to Finelli (*Caravaggio - Bernini, op. cit.*, no. 69). That bust, although displayed on an alabaster base which is probably later, has all the hallmarks of the busts offered here: the short, rounded truncation, the obsessively undercut carving of the hair and beard, and the subtle modelling of the undulating skin passages which suggest the psychological state of the sitter.

The appearance of the busts offered here, representing neither religious nor contemporary subjects, marks an important addition to a little-explored area of Finelli's oeuvre, and confirms his place as one of the most virtuoso carvers of the 17th century.

We are grateful to Sir Nicholas Penny and Dr. Frits Scholten for independently confirming the attribution of the present busts to Finelli.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

22

CARLO SARACENI

(VENICE *c.* 1579-1620)

A seated man recoiling

oil on canvas, unframed
25 1/2 x 20 in. (65 x 52 cm.)
inscribed 'n. 194.DI mano DI / carlo.venetian' on the reverse (lower centre)

£150,000-250,000
US$190,000-310,000
€170,000-280,000

PROVENANCE:
In the family of the present owners since the 19th century.

This remarkable discovery is a key addition to the *oeuvre* of Carlo Saraceni. It is a picture of such daring design and arresting quality that it can be considered one of his most outstanding achievements when working on this scale, adding a new element to the telling influence of Caravaggio on the artistic fortunes of Rome in the early-seventeenth century.

By the time Caravaggio fled Rome in 1606, travelling south to Naples, Malta and Sicily, he had left an indelible mark on the visual culture of the eternal city. His manner and mood of painting, so revolutionary, was adopted and reinterpreted by a vast number of followers, from both north and south of the Alps, artists who all created divergent styles in their own idioms that can each be traced back to Caravaggio's singular imprint. While his legacy spread far and wide, there have been few pictures that have come to the market in recent times that bear such a clear and close relationship to both the technique and spirit of Caravaggio himself. It embraces the latter's sense of uncanny - and unnerving - realism, whilst employing dramatic chiaroscuro to create a composition that is as compelling as it is startlingly innovative, even to the modern observer.

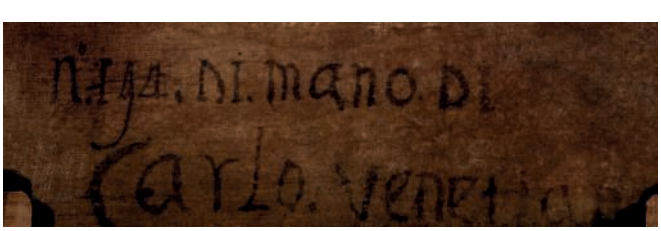
It is hard to imagine that Saraceni did not have first-hand knowledge of Caravaggio's *Boy bitten by a Lizard* (fig. 1; London, National Gallery), a picture that dates to 1594-5 and clearly met with great success, judging by the number of copies it inspired. The present picture appears in fact, to a significant degree, to be a response to Caravaggio's work, with many key elements adapted to his own devices. The similarities are evident: the startled looks on the sitters' faces, the shoulder turned to the viewer, the positioning of the glass vase lower right, in both pictures used to playful optical effect. The inverted reflection of the sitter in the water of the carafe follows a tradition of artists experimenting with reflected portraits - often self-portraits - within compositions. This was not only a display of artistic skill and ingenuity, but also formed part of a broader interest in optics and theories concerning the nature of light, as it refracts through glass and water, that flourished in the seventeenth century. It could be that the sitter is even alarmed by seeing his own reflected image: indeed his expression of open-mouthed astonishment recalls that of Caravaggio's *Medusa* (Florence, Galleria degli Uffizi), who is shown recoiling in horror at the moment she perceives her own reflection.



Fig. 1 Michelangelo Merisi da Caravaggio, *Boy bitten by a Lizard*, National Gallery, London

Saraceni moved to Rome, from Venice, in around 1598, specialising in the early part of his career in small format pictures, before his exposure to the work of Caravaggio began to bear an influence on his work. The careers of Saraceni and Caravaggio in fact crossed paths, with one of the former's first important, large-scale commission in Rome coming about as a result of a notorious scandal surrounding an altarpiece by Caravaggio. The latter's *Death of the Virgin* (now Paris, Musée du Louvre) was commissioned for Santa Maria della Scala in Rome, but it caused such controversy that the church Fathers demanded it was replaced. They turned to Saraceni, who painted his own version of the subject in *circa* 1610, which is still *in situ* and marked his first documented commission on a large scale. In Rome, he received commissions from the highest echelons of Roman society. Olimpia Aldobrandini, the niece of Pope Clement VIII, commissioned the renowned altarpiece, *The Rest on the Flight to Egypt (*Frascati, Eremo di Camaldoli). It is possible that this present picture would have been a commission from one such Roman family, although the early provenance is not yet known; an inventory number, to date unidentified, is listed on the reverse, together with an inscription in Italian that reads 'di mano di / Carlo Venetian', 'by the hand of / Carlo Venetian', the name sometimes given to Saraceni in recognition of his city of birth.

We are grateful to Prof. Dr. Maria Giulia Aurigemma for sharing her thoughts on this picture.



(detail of the inscription on the reverse)

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PROPERTY FROM THE COLLECTION OF THE LATE PROFESSOR MICHAEL JAFFE

23

GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

(CENTO 1591-1666 BOLOGNA)

Saint Alexius in a brown wrap, holding a staff

oil on canvas
20¼ x 16 in. (51.5 x 40.7 cm.)
inscribed 'S...ALEXIVS' (upper centre right)

£50,000-80,000
US$63,000-99,000
€56,000-88,000



The present lot in its frame

Painted with a great sense of poetic mood, this rediscovered canvas displays the bravura and sensitivity that would define Guercino's early career. Largely self-taught, and of humble origins, his early work is characterised by the keen naturalism, evocative lighting and warm palette evident in this atmospheric picture of Saint Alexius. Daniele Benati, to whom we are grateful for confirming the attribution on the basis of a photograph, dates the pictures to *circa* 1619, after Guercino had absorbed a variety of influences from Bologna, Ferrara and Venice, but before he was called to Rome in 1621 by Gregory XV. It was the work of Ludovico Carracci and Scarsellino that made a particular impression in this youthful phase, connections that Denis Mahon explored in detail in two articles in *The Burlington Magazine* in 1937, noting how Guercino explored and developed their use of light and colour to refine his own language in this first, celebrated period of his career.

During the early-seventeenth century, the cult of Alexius enjoyed particular popularity. According to Greek legend, he was born in the fifth century into a senatorial Roman family, whose wealth and standing he shunned by fleeing to Edessa, in Syria, where, disguised as a beggar, he devoted himself to serving God. His parents were noted for their almsgiving, and when Alexius returned to his native city some seventeen years later, unrecognisable from the man who had fled, his mother and father took him in, unaware of his identity, giving him shelter and food for another seventeen years. They continued to grieve for their son whom they presumed lost, and it was only on his death that Alexius left a note revealing to them his identity, and thus the extent of his spiritual devotion. The exemplary virtue of this saint's life was celebrated in the early-seventeenth century, to such a degree that he became the subject of an opera by Stefano Landi, performed in the Teatro Barberini in 1632. He was represented in the visual arts too, notably in the *Alms of Saint Alexius* by Prospero Fontana in San Giacomo Maggiore, Bologna, *circa* 1573, a work with which Guercino himself may have been familiar.

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■24

CARLO ALBACINI

(ACTIVE IN ROME *C.* 1760 - 1807), *CIRCA* 1800

Lucius Verus

terracotta bust; on a circular marble socle
28⅜ in. (72 cm.) high; 37¾ in. (96 cm.) high, overall

£150,000-250,000
US$190,000-310,000
€170,000-280,000

COMPARATIVE LITERATURE:
Foreign catalogue, Walker Art Gallery, Liverpool, 1977, p. 284, no. 6358, pl. 412.
S. Howard, 'Ancient busts and the Cavaceppi and Albacini casts', in *Journal of the History of Collections*, III, no. 2, 1991, pp. 199-217.
G. Vaughan, 'Albacini and his English patrons', in *Journal of the History of Collections*, III, no. 2, 1991, pp. 183-197.

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Lucius Verus served as emperor of Rome alongside his adoptive brother Marcus Aurelius from 161AD until his death in 169AD. This period marked the first time Rome was ruled by two emperors, a practice adopted more frequently towards the end of the empire. Several ancient portraits of Verus have survived including one currently in the Louvre, Paris, dated to c.180-183. Depicting the emperor with his characteristically thick curly hair and beard, the work's larger-than-life dimensions suggest it was commissioned posthumously, honouring Verus after his death, perhaps by his widow and the daughter of Marcus Aurelius, Lucilla. Before it came to France in 1807, the Louvre's bust was housed at the Villa Borghese in Rome and likely served as the model for Carlo Albacini's terracotta version.

In a diary entry recording his first visit to Rome in 1779-80, the sculptor Antonio Canova recounted visiting Albacini's studio and speaking to an assistant working on a head of Lucius Verus after the Borghese prototype. Canova noted that the assistant said he had been working on the bust for fourteen months and that he anticipated that he still had another five months of work remaining (H. Honour, 'Canova's Studio Practice - I: The Early Years', *The Burlington Magazine*, CXIV, no. 828, 1972, p. 153). Several versions of Albacini's Lucius Verus survive including a marble version, commissioned by the art collector Henry Blundell, now in the Walker Art Gallery, Liverpool. Another plaster version was purchased from Albacino's son, Filippo, and is housed at the National Gallery of Scotland in Edinburgh.

This terracotta Verus is characteristic of Albacini's oeuvre, often inspired by antique prototypes. His knowledge and veneration of art of the Greco-Roman world is exemplified here, as is his ability to portray the immediate and intimidating presence of the emperor well over a millennium after his death. The bust exemplifies the types of works for which Albacini found fame and popularity at the turn of the nineteenth century among patrons looking for modern, 'perfected' versions of antiquities.

Working in Rome in the latter half of the eighteenth century, Carlo Albacini gained international acclaim as both a restorer of Greco-Roman antiquities and as a sculptor in his own right. A pupil of Bartolomeo Cavaceppi, Albacini's knowledge of ancient sculpture greatly influenced his artistic practice and many of his works were variations on pre-existing classical models. These types of works were highly sought-after among patrons who came to Rome as part of the Grand Tour, particularly members of the English nobility with whom he found favour. In addition to Henry Blundell, Albacini's clients included the art dealer Thomas Jenkins and the collector and antiquarian Charles Townley, whose antiquities collection is now housed in the British Museum. He was also a favourite of royal patrons including the King of Naples who commissioned Albacini to restore the Farnese marbles in 1786.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■25

AN ITALIAN HARDSTONE AND MICROMOSAIC TABLE TOP

BY FRANCESCO BELLONI, PARIS, *CIRCA* 1815-20



Circular, the outer border inlaid with alternating alabaster and *Serpentina 'verde ranocchia'* demi-lunes, encircling a Spanish brocatelle and Belgian black marble band, the inner field with scrolling arabesques with pineapple fruiting vases and birds etched with penwork against an *alabastro fiorito* ground framing roundels with micromosaic classical attributes, the centre band of conforming *Serpentina 'verde ranocchia'* and Spanish brocatelle encircling a micromosaic vestal figure
44¼ in. (112.5 cm.) diameter

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Acquired from a German residence.

COMPARITIVE LITERATURE:
J.-D. Augarde and G. Maugé, *Francesco Belloni (1772-1844), a 'mosaic artist' in Paris from the Directoire to Louis-Philippe: Works and new identifications.* The 43rd annual Symposium of the Furniture History Society, in association with the Rosalinde and Arthur Gilbert Collection at the V, The Wallace Collection, 30 March 2019.

This superb Bacchante and arabesque table-top by Francesco Belloni (1772-1844) is an exciting new discovery having hitherto been unknown, and thus unpublished until now. It is among the largest of his known circular table-tops, measuring 44 ¼ inches (112.5 cm.) in diameter. The white marble arabesque ornamentation featured on this table-top has a Pompeian character due to the presence of small birds and vases/planters with sprouting pineapple fruits that contrast so effectively against a ground of *alabastro fiorito*. These motifs are etched with black penwork, according to the process described by Francis Blagdon in *Paris As It Was and As It Is*, published in London in 1803: '*These are marbles, intended for furniture, coloured in an indelible manner. Sometimes the figures and ornaments in them are coloured in the ground... raised on a ground of white marble*'. The arabesques are separated by cartouches of micromosaic (cubes of colored glass), also known as Roman or antique mosaic, on a ground of Belgian black marble, three of which are decorated with antique musical instruments and one an ewer. These motifs are reduced-scale repetitions of those found on the corners of the thematic floor '*Rape of Europe*' executed by Belloni for the *salle de bain* in the Beauharnais Palace, the residence of Prince Eugène (1781-1824), the son of Empress Joséphine (1763-1814). The central roundel on this table-top represents, in Belloni's words: '*a Bacchante from Herculaneum in antique mosaic*'. This is surrounded by a succession of Belgian black marble, Spanish brocatelle and white bands that correspond to a series of outer borders. The configuration of this table-top's design was repeated by Belloni. He exhibited : '*Une table ronde de salon, au centre de laquelle est un tableau en mosaïque (façon antique), représentant Philoctète dans l'île de Lemnos, et entourée d'une grande bordure en arabesque blanches sur fond vert (mosaïque d'incrustation)*' at the Exposition des produits de l'industrie française, held at the beginning of 1832 at the Louvre. The description '*une grande bordure en arabesque blanches sur fond vert*' could well describe the table-top offered here.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





The related mosaic and hardstone 'guéridon d'Hartwell' made by Francesco Belloni for Louis XVIII
Photo (C) RMN-Grand Palais (musée du Louvre) / Stéphane Maréchalle

Ongoing research shows that Belloni gradually progressed from using Roman, and more generally Italian, clichés in the art of mosaics and intarsia, to create a very refined personal style. This Bacchante and arabesque table-top is a prime example of this evolution.

This table-top is almost certainly contemporary to the 'Hartwell table-top' to which it can be compared. The latter is named after Hartwell House, Hertfordshire, the last residence of Louis XVIII while in exile in England. It was executed by Belloni between 1815 and 1817 and is now in the Palace of Versailles. The two table-tops are the same size and closely related in design, the table-top offered here with a white statuary marble ground and the Hartwell table-top a yellow Siena marble ground. Both examples have the same type of border formed by demi-lune motifs, on this table-top rendered alternately in *albâtre rubanné* and Serpentina *verde ranocchia*. Each table-top has the same type of large frame decorated with acanthus leaves – although the leaves differ between each table-top.

BELLONI, MAKER OF TABLE-TOPS IN INTARSIA AND MICROMOSAIC

Belloni realised six table-tops in intarsia and micromosaic for Empress Joséphine. Between 1803 and 1805, he made three large rectangular table-tops, 74 ½ in. long by 27 ½ in. wide (190 cm. by 70 cm.), for her ceremonial apartment at the Tuileries. Three other circular table-tops are listed as her personal property at Malmaison in 1814.

Several of his circular or octagonal tables have been identified, and they show the remarkable variety of his production:

- one with a Jupiterian eagle in its centre, on a gilt-bronze stand with eagles by Jacob Frères (1796-1803), originally owned by Prince Eugène, now in the Hermitage, St Petersburg;

- one in labradorite was made for the Marquis de Drée (1760-1848), collector of minerals and an aesthete, formerly at the Galerie Kugel, Paris;

- one with a bacchante in its centre, now in the Gilbert Collection at the Victoria and Albert Museum, London;

- one with a lapis lazuli ground and a circle composed of six miniature mosaics representing caricatures from Jacques Callot's prints, commissioned by a '*Milord N.*' and exhibited at the Louvre in 1822, formerly in the Wallraf Collection;

- one with a micromosaic dog in its centre, on a pedestal stand by Jacob Frères (1796-1803), formerly in the Ledoux-Lebard Collection, then at the Galerie Perrin, Paris;

- a Masonic tabletop, commissioned by an English amateur.

It has already been established that similarly to other mosaic artists, Belloni used repeated motifs with variations. Thus, the dog adorning the table formerly in the Ledoux-Lebard Collection cited above was reused on a table exhibited in 1823 but with a black marble ground instead of red *griotte* marble. While the decoration of the octagonal table in the Gilbert Collection is a reduced version of the circular table with a white marble ground from the gallery at Malmaison.

FRANCESCO BELLONI (1772-1863)

Francesco Belloni (Rome 1772 - Paris 1863) was trained in the workshops of the Vatican. In 1796, he moved to Paris, where he became an official artist, protected and supported by the successive governments in France, from the Directoire to King Louis-Philippe. His workshop was named *Manufacture Impériale*, then *Royale*, and his products were exhibited every year at the Louvre together with those from Sèvres and the Gobelins. From at least 1806, he described himself as '*Sculptor and Painter in Mosaics* '. Belloni's production of tables was described by Francis Blagdon in 1803:

'BELLONI, who has invented methods, by means of which he has introduced Mosaic into articles of furniture, and for the pavement of rich apartments … 1. Superb marble tables and stands, in which are inserted ornaments and pictures in Mosaic, or incrusted in the Florentine manner … 4. Large tables, composed of specimens of fine-grained stones, such as jasper, agate, carnelian, lapis lazuli, . and also of valuable marbles, distributed into compartments and… after a design imitated from the antique, and enriched with a few incrusted pictures… Besides these, here are to be seen other essays of a kind entirely new. These are marbles, intended for furniture, coloured in an indelible manner. Sometimes the figures and ornaments in them are coloured in the ground… raised on a ground of white marble.' An example of this work, an 1805 white marble table with engraved penwork in red, is held at the château of Fontainebleau (inv. F 879 C). In posterity, Belloni's reputation as a mosaicist is assured thanks to his large mosaics for the Louvre and his fireplaces and tables inlaid with mosaics. However, he was also a capable marble sculptor as attested by three exceptional white marble fireplaces held in the Louvre, notably one he carved in 1807 in white Carrara marble from a design after Charles Percier for the Louvre's Caryatid Hall. The continuing research into Belloni's work reveals the extent of his mastery as a versatile and prodigious talent with marble and hardstone across the decorative arts.

We are grateful to Jean-Dominique Augarde for his research and contribution to this catalogue note.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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ATTRIBUTED TO SIR ANTHONY VAN DYCK
(ANTWERP 1599-1641 LONDON)

The Crucifixion with Saint Rosalia

oil on canvas, unframed
34⅞ x 23¾ in. (88.7 x 60.4 cm.)
inscribed with inventory number '195' on the reverse (upper centre)

£80,000-120,000
US$100,000-150,000
€89,000-130,000

PROVENANCE:
In the family of the present owner since the 19th century.

This hitherto unpublished painting of *Christ on the Cross with Saint Rosalia,* the Patron Saint of Palermo, dates from van Dyck's sojourn in Sicily (1624-1625). Van Dyck is known to have painted the subject of the Crucifixion for several patrons during his time in Sicily, including two for Hendrich Dyck, the Flemish Consul (see S. Barnes, in Barnes *et. al*, *Van Dyck*, *A Complete Catalogue of the Paintings*, New Haven & London, 2004, p. 235, under no. II.A3). However, despite the considerable number of existing copies that attest to the apparent success of the composition, no autograph work has survived. Barnes (*ibid.*) records a number of 'fine copies', including those in the Museo di Capodimonte, Naples, and the church of San Zaccaria, Venice, but neither work includes the kneeling figure of Saint Rosalia with the attending child.

The dark layers of old varnish in the present work, which is executed on a coarse canvas, obstruct a full appreciation of the artist's technique, but the energetic application of paint in passages such as Rosalia's fair hair and Christ's beautifully fluid loincloth are characteristic of van Dyck's style from this period. Moreover, the presence of an extravagant *pentimento* in the loincloth seemingly excludes it from being another straightforward copy after the lost composition. The current attribution has been tentatively supported by Dr. Christopher Brown, but rejected by Dr. Susan Barnes, after both independently inspected the picture first-hand.

Van Dyck travelled from Genoa to Sicily in the spring of 1624, probably at the request of the Viceroy, Emanuele Filiberto of Savoy (1588-1624), whose portrait the artist painted later that summer in Palermo (London, Dulwich Picture Gallery). In mid-May 1624, a plague broke out, forcing the city into quarantine. The despairing residents prayed to Palermo's patroness Rosalia, a medieval hermit, who was venerated as the city's patron saint after her long-lost remains were discovered in a cave on Mount Pellegrino during the epidemic.

Van Dyck, who was trapped in the city during the quarantine, executed five recorded pictures of the saint, which played a key role in forming her modern iconography: *Saint Rosalia in Glory Interceding for the Plague Victims of Palermo* (New York, Metropolitan Museum of Art), which was acquired by the great seventeenth century Sicilian collector Don Antonio Ruffo; two versions of *Saint Rosalia Interceding for Palermo* (1624-5; Ponce, Puerto Rico, Museo de Arte de Ponce; and c. 1625; Houston, The Menil Collection); *Saint Rosalia crowned with roses by two angels* at Apsley House (London, Wellington Museum); and *Saint Rosalia* in the Prado (c. 1625; Madrid). The artist's pictures of the saint painted after his return to Antwerp, notably *The Mystic Marriage of Saint Rosalie* (1629; Vienna, Kunsthistorisches Museum), illustrate the promotion of her cult in northern Europe.

In this picture, the plague is represented by the naked child holding the crown of roses, Rosalia's traditional attribute, and a skull, a *memento mori* and symbol of those who perished. This symbolic figure reappears in van Dyck's magnificent altarpiece, painted for the Oratorio del Rosario in Palermo, of the *Madonna of the Rosary,* arguably the masterpiece of his Italian period, which he completed in Genoa on the eve of his return to Antwerp in 1627. In these pictures, van Dyck displays not only the fruits of his study of Renaissance and contemporary painting in Italy – the compositional fluidity learnt from Titian and the dramatic staging of Caravaggio – but also, a religious fervour that was clearly fired by his year in Palermo.

We are grateful to Dr. Christopher Brown and Dr. Susan Barnes for their thoughts on the picture.

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THE FRANK TANKARD
PROPERTY OF THE A. H. WHITELEY TRUST OF 1957

27

A CHARLES I SILVER TANKARD

MARK OF JAMES PLUMMER, YORK, 1648

Tapering cylindrical and on spreading rim foot engraved with inscriptions, the matted body engraved with four oval medallions, one depicting the temptation of Eve, the others with the cardinal and inscribed virtues 'Be faithful unto death' and 'Hope well have well' and 'Given the poore Sent the Lord' all below further inscriptions, the tubular scroll handle engraved with initials 'FIM', the matted hinged domed cover with bifurcated scroll thumbpiece, the rim engraved with a merchant's mark and inscription terminating with a heart and clasped hands, the centre with a similar merchant's mark and later added date '1595' and '1st Eliz.', *fully marked on base and cover*
6 in. (15.2 cm.) high
16 oz. 15 dwt. (521 gr.)
The initials on the handle are for John Frank (1633-1697) of Pontefract, Yorkshire and his wife Mary, daughter and co-heir of William Harbred, of Wistow, whom he married at Featherstone, near Pontefract on 5th April 1659.

£70,000-100,000
US$87,000-120,000
€78,000-110,000

PROVENANCE:
John Frank (1633-1697) of Pontefract, Yorkshire.
Robert Frank (1660-1738)
Robert Spence, 133 Fellowes Road, South Hampstead.
Anonymous sale [Robert Spence]; Christie's, London, 11 December 1902, lot 77 (£390 to Letts).
Sydney Loder (1867-1944), Greenfield Lodge, Market Harborough,
Sydney Loder; Sotheby's, London, 23 June 1931, lot 152.
with Walter H. Willson, London, 1932.
Ernest Samuel Makower F.S.A. (1876-1946), collector, philanthropist, then to his widow,
Rachel Makower (d.1960), of Holmwood, Birchfield Heath, Henley.
The Makower Collection; Sotheby's London, 16 March 1961, lot 142
with How of Edinburgh, 1961.
Gerald Sidney Sanders (1911-1982), collector and chairman of Sanders and Co., jewellers.
G.S. Sanders Esq.; Christie's, London, 21 May 1975, lot 190.
An Irish Pension Fund; Christie's, New York, 30 October 1991, lot 305.

EXHIBITED:
London, Christie's, *The B.A.D.A. Art Treasures Exhibition*, 1932, no. 465 (lent by Walter H. Willson).

LITERATURE:
C. Jackson ed., *English Goldsmiths and their Marks*, London, 1921, p. 288.
R. Came, *Silver*, London, 1961, fig. 37.
Judith Bannister, 'Some Light on a Commonwealth Silver Tankard', *The Burlington Magazine*, June 1969, pp. 370-71.
M. Holland, *English Provincial Silver: An Account of Old Country Silver*, Newton Abbott, 1971, p. 52, fig. 1.
J. Banister, 'A Merchant's Mark?', *Country Life*, vol. 179, 22 March 1984, p. 776.
V. Brett, *The Sotheby's Directory of Silver 1600-1940*, London, 1986, p. 128.
M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 60, fig. 9., (as 1649)
Christie's Review of the Season, London, 1991, p. 178.

The initials on the handle are for John Frank (1633-1697) of Pontefract, Yorkshire and his wife Mary, daughter and co-heir of William Harbred, of Wistow, whom he married at Featherstone, near Pontefract on 5th April 1659.

The inscriptions read:

Around the cover:

When this yow se remember me
whome God Joynes together let no man separate

Around the lip:

A gift I show of what I owe
Accept the gift and so the giver
the gift is small the giver not tall
take here with all the hart and all.

And when in this a health yow drinke
drinke yr. owne and please yr. selfe
thinke on God and praise his name
for this good drinke the giver of the same.

If that yow merriley disposed be
have still mynde the judgement day
then shall we all for Christ deare sake
be blest a sleepe be blest awake.

Around the foot of the tankard:

God instruct direct p'serve prosp: & kepe you
in wisdom, patience, sobrietie thought worde action
Call to mynde time past time p'sent time to cum
urne to God with all your hart like Josias.

Understand, say & do well, be famelier wth them yt feares god
In praising discreet, in saluting curtius, admonish frendly
Forgiving, mercifull, promising, faithfull, recompencing bountifully
do to all men as you would they should do to you.

Endever with Paule a cleare Conscience, cont: dams or save
Rule them under the rather by Love then feare
Sway thy authoritie in equall ballance of Justice
& equitie. Judge as thou would be Judged.

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And when in this wealthy
drinke y^r pynte and pleas
thinke on God and prayse
for this good drinke the
dow of what I owe
e gift and so the giuer
small the giuer not tall
withall the hart and all
Feare the lord
Serue the lord

1558
7 et Eliz
whome God Joynes together Let no man
Save remember me

THE SYMBOLISM OF THE ENGRAVING

It is not uncommon to find proverbs, presentation inscriptions or Latin tags engraved on a variety of drinking vessels in the 17th century, however, as Judith Banister commented in her article 'Some Light on a Commonwealth Silver Tankard' published in the *Burlington Magazine* in 1969, 'the series of verses and admonitions on the York tankard are unparalleled in English silver'. The rhyming inscriptions below the lip of the body note the nature of the gift of the tankard, some physical comments about the donor and some sobering but hopeful observations on death and the Judgement Day. The inscriptions on the foot take a moral and religious tone with instructions for goodly and pious behaviour. The matted body of the tankard is engraved with four oval medallions which depict Temptation and the three Theological Virtues. The central cartouche on the front of the tankard depicts Adam and Eve at the moment of temptation. Eve stands to the left of the tree holding the apple, Adam stands on the right and the serpent encircles the tree. To the right of the central scene is the allegorical figure of Faith, holding a cross and a bible, with the motto 'be faithfull till death'. Below the handle is the figure of Hope, holding a dove and an anchor, with the inscription 'hope well, have well' and to the right of the handle is the figure of Charity, caring for two children with the inscription 'given the poor sent the lord'.

The inscription around the rim of the cover makes clear the purpose of the tankard as a marriage gift, 'when this yow se remember me. whome God joynes together Let no man separate'. The end of this inscription is marked by a heart and clasped hands in the manner of posy rings. The central cartouche on the cover is engraved with a merchant's mark, an old fashion form of ownership mark by the mid 17th century. The mark is accompanied by a curious inscription '1558 / 1st Eliz'. Judith Banister puts forward the theory that the tankard may have been fashioned from an earlier piece of silver which dated from this time, kept as a relic by the family and which was remade to mark the wedding of John and Mary, the date and the merchant's mark being copied onto the present piece. She also suggests a political message may have been intended, the date being a Royalist reference to the great Queen Elizabeth at a time when there was strong Royalist support in Yorkshire and King Charles I had only recently been beheaded. At the time she made this suggestion the tankard was dated 1649, but a subsequent revision of the York date letters now places the tankard in the year 1648, its manufacture predating the king's execution, however, as the Franks married in April 1649 the inscriptions could have been engraved shortly after the king's death.

JAMES PLUMMER

Plummer was admitted Freeman of the York Craft of Goldsmiths in 1619. James' two sons followed him into the trade but his father, Michael Plummer, had been a tailor. The second generation of Plummer silversmiths, John and Michael, were admitted to the Goldsmiths' Company in 1648/9 and 1659 respectively. The Goldsmiths' Company archives also record a Richard Plummer and a Timothy Plummer.









ROYAL HANOVER CANDLESTICKS

28

A SET OF FOUR GERMAN CANDLESTICKS FROM THE E SERVICE OF KING GEORGE I

MARK OF CONRAD HERMANN MUNDT, HANOVER, 1726

Each on stepped square base with incurved angles, with baluster stem and spool shaped socket, the bases engraved with the Royal arms of Hanover below an elector's bonnet, all within plumes and flanked by initials G[eorg] L[udwig] C[hurfürst], *marked on footrims, further engraved underneath No 27, No 29, No 30 and No 33*
7 in. (17.8 cm.) high
63 oz. 18 dwt. (1,988 gr.) (4)

£100,000-150,000
US$130,000-190,000
€120,000-170,000



After Sir Godfrey Kneller, *Portrait of King George I (1660-1727)*
© Christie's Images, 2004

PROVENANCE:
Commissioned by King George I of Great Britain (1714-1727), Elector of Hanover (1698-1760) to augment the E service, by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs,
Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r. 1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son,
King George V of Hanover, 2nd Duke of Cumberland (1819–1878), by descent to his son,
Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845–1923).
Prince Ernst Augustus, Duke of Brunswick-Lüneburg (1887-1953), presumably sold privately in 1923/4.

LITERATURE:
British Library Mss. ADD. 42227, *The Inventory of Silver of the Royal and Electoral Court, Hanover, 1747 entitled 'Complete Inventory of the Court Silver, comprising all his Royal Majesty our most gracious lords utensils of Gold and Silver, at present in the Royal and Electoral Silver-Chamber at Hanover From the Inventory of 1728, the Additional Inventory of 1730 and the Inventory of the year 1739, Brought together and made with the additions and alterations to Midsummer 1747, by the Grand Court Commissary Friedrich August Bartels, Hanover*', p. 79, section 10, 'chamber-candlesticks 60 - 5 dozen chamber candlesticks of English fashion 126 8¼ z'.

The inventory of the Royal Hanover Plate conducted in 1728 records these candlesticks in the Elector's Second Service. An order to extend the service had been made in 1724 with King George I eventually spending in excess of 12,200 thaler. The commission was so large it had to be shared between the court goldsmith and *munzguardin* to the Royal Mint, Conrad Hermann Mundt, whose widow later married his successor Balthasar Behrens in 1728, and Alexander Heinrich Diester. In 1746 the service had been renamed the E service with the candlesticks in the 'English Taste' being listed separately. The service eventually included a set of 60 candlesticks. Eight candlesticks from the service, six of which are by Mundt and two by Diester, are in the collection of the Museum of Fine Arts, Boston and are part of the magnificent buffet display in the central William I. Koch gallery. A further twelve candlesticks, eight by Mundt and four by Diester, were sold in Sotheby's, Geneva, on 16 November 1992, lot 231 and two, one by Mundt and one Diester were offered for sale by Sotheby's, New York, on 4 April 2007, lot 519.

The service survived two major upheavals. The possibility that Napoleon might loot the royal palaces of Hanover led King George III to send much of the silver and silver-gilt to London. It was sent by way of St Petersburg and eventually much was displayed in Windsor Castle. Of particular note was 'Their Majestie's Grand Fete at Windsor Castle', as described in the *Gentleman's Magazine* for 1805. Much comment was made of the silver services on show throughout the castle with the *Gentleman's Magazine* commenting 'The whole service of plate displayed this night was supposed to be the most magnificent in Europe.'

On the death of King William IV in 1837 the thrones of Great Britain and Hanover were separated after almost 123 years. Under the German Salic law of succession the throne of Hanover could only be held by a male monarch, therefore Queen Victoria, the daughter of King William IV's brother, the Duke of Kent, was barred from the throne of Hanover. The throne went instead to her eldest surviving uncle Prince Ernst Augustus, Duke of Cumberland and King of Hanover (r.1837-1851). His son King George V of Hanover (r.1851-1866, d.1878) succeeded him but was deposed during the Seven Weeks War in 1866. Although Hanover was sacked by Prussian troops the royal plate survived in a bricked-up vault hidden by piles of lime rubble. The King and his family fled to Austria. The son of King George V of Hanover revived the title of Duke of Cumberland and having been deprived of the throne of Hanover he lived in exile at Gmunden in Austria where he built a country house. Towards the end of his life he was negotiating the sale of much of the Royal Hanoverian silver, including a number of the candlesticks. A report in *The Times* on 21 June 1923 entitled 'The Cumberland Silver' comments that 'Nothing has been settled about the Cumberland silver. The Duke has apparently asked for tenders, and several groups of dealers are negotiating on the subject, each of them as quietly as possible, for even part of the collection would be regarded as a great prize. The dealers Gluckselig and Crichton Brothers subsequently bought a large portion of the Royal Hanover silver.

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(detail of the arms)

PROPERTY FROM A SWISS PRIVATE COLLECTION

*29

JAN BREUGHEL, THE YOUNGER
(ANTWERP 1601-1678)

Paradise

oil on panel, unframed, the reverse stamped with the coat-of-arms of the city of Antwerp, the hands of the Guild of Saint Luke and the panel maker's mark of Michiel Vrient (active 1615-1637/1638)
21⅝ x 33 in. (55 x 83.8 cm.)

£50,000-80,000
US$63,000-99,000
€56,000-88,000

PROVENANCE:
(Presumably) Edouard de Traz (1832-1918), Paris, and by descent to the following,
Robert and Valentine de Traz, née Pictet (1889-1987), and by descent.

This lively and detailed rendering of the Garden of Eden was executed by the Flemish artist Jan Breughel the Younger, the son of Jan Breughel the Elder, known as 'Velvet Breughel' or 'Paradise Breughel', and the grandson of Pieter Brueghel the Elder. Jan the Younger painted several versions of this hugely successful subject throughout his career, following the example of his father and closely imitating his style. While certain motifs are drawn directly from his father's work, Jan combined these to create a composition that is distinctively his own. This precise composition is known in five autograph versions, of which only two remain in private hands.

In contrast to earlier treatments of the subject, in which the figures of Adam and Eve took centre stage, in this painting they are just discernible in the middle distance, while the foreground is given over to a dynamic display of different species of animals and birds. These Paradise landscapes reflect the growing scientific interest in the natural world, which had evolved gradually during the late-sixteenth and early-seventeenth centuries, with publications such as Conrad Gesner's *Historia animalium* (1551-8) and the *Ornithologiæ* by the Italian scholar Ulisse Aldrovandi (1599-1601), encouraging extensive and systematised descriptions of animals and birds. These sources grouped various species together according to their natural habitats and Breughel's work, along with that of his father's, following similar groupings of species, united in a single landscape setting.

As a court painter, Jan Breughel the Elder would have had access to the menageries of the Archdukes Albert and Isabella at Brussels. He recalled his first-hand study of the animals in that collection in a letter to Cardinal Federico Borromeo in Rome, describing how the species depicted in his *Garland with the Virgin and Child* (Madrid, Museo Nacional del Prado): 'were done from life from the several of her Serene Highness' specimens' (A. van Suchtelen, in A. Woollett & A. van Suchtelen, *Rubens and Brueghel: A Working Friendship*, exhibition catalogue, Los Angeles, 2006, p. 69). While relying on studies made by his father, which he would have had access to in the workshop, Jan Breughel the Younger would also have drawn from his own first-hand observations, as testified to by surviving studies in his hand, including *Studies of a stag* (Private collection; Sotheby's, London, 10 July 2014, lot 140). The realism with which Breughel the Younger depicted his subjects also conveys an understanding of their movements and behaviour.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz (25 May 2020), confirming the attribution after first-hand examination and dating the work to the mid-1630s.

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A FLEMISH SILVER-GILT STOUP

PROBABLY FLANDERS, 17TH CENTURY, WITH LATER MARK OF JEAN-BAPTISTE-JOSEPH T'SERSETVENS, BRUSSELS, 1798-1809

Shaped oblong, embossed and chased with a central plaque depicting a soldier, undressed and emerging from a river, watched over by a standing soldier beside a horse and cart in a rocky landscape, the scene framed by rocks, entwined trees, foliage, a frog and snake and bridge, curving outwards, a cave forming the stoup with a small detachable rock shaped draining screw, applied on reverse with later supporting plaque, *marked on rim*
14¼ in. (36 cm.) high
57 oz. (1,773 gr.)

£60,000-80,000
US$75,000-99,000
€67,000-88,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Charles-Pierre Verhulst, *Portrait of Jean-Baptiste-Joseph t'Serstevens*, Private collection



Adriaen Collaert, *Doop van Christus*, c. 1580 - c. 1590
©Rijksstudio

THE CLEANSING OF NAAMAN

The central panel of the stoup depicts the Old Testament story of the cleansing of Naaman, the commander of the army of the King of Damascus. Naaman was a leper and on the advice of an Israelite servant, he visited the Prophet Elisha. However Elisha refused not only Naaman's presents but also to meet him, only telling him to wash seven times in the river Jordan nearby. Naaman, angry at being treated in such a dismissive manner, stormed off before being persuaded by his servants to follow the advice of the prophet. Once Naaman had bathed in the river, he discovered that he had been completely cleansed of the leprosy. Impressed by this evidence of God's power, and by the disinterestedness of his Prophet, Naaman confirmed his deep conviction that 'there is no other God in all the earth, but only in Israel' (II Kings 5:1 – 19). Naaman is seen here emerging from the water, his clothes piled on the ground, watched by one of his soldier servants who appears to be encouraging him.

FLEMISH STYLE AND TECHNIQUE

This theme which prefigures the Baptism of Christ is a favourite subject of artists in the Netherlands, Germany and Italy which complicates identifying the origin of the design. However the iconography of the central panel seems loosely inspired by the engravings of such famous artists as Adriaen Collaert (1560-1618) who specialised in scenes of Christian tradition and devotion and whose engravings, characterised by an open composition, had a long lasting influence. Similarly the bulbous naturalistic frame is very inventive and reminiscent of the paintings of Flemish artists such as Jan Brueghel the Elder (1568-1625) and especially Joos de Momper (1564-1635), who depicted fantastical mountainous landscapes with over-naturalistic effects using depth to create atmosphere and spatial construction. Indeed from the Mannerism period and well into the Baroque era, artists from the Southern Netherlands looked to Rome for inspiration. Flemish masters travelled to study in Italy and an important Italian trading communities resided in northern cities such as Antwerp, see J. Puttevils, *Italian communities in sixteenth-century Antwerp*, Venice, 2010. The resulting style combines the aesthetics of Antiquity with rustic Netherlandish humour, a style which lasted well into the 17th century.

The identity of the original maker remains nonetheless unknown, the piece being unmarked and unsigned, as often was the case for many of the finest early pieces that were not submitted for assay and marking. However, even if the internationalisation of styles, through the exchange of designs and taste and the mobility of craftsmen and patrons, makes it difficult to identify the nationality of the piece, it seems more than likely that it is Flemish in origin, dating from the 17th century. Indeed it shows mastery of low relief in the chasing of the central panel with the sinuous muscular body of Naaman, his discarded clothes which resemble the entwined foliage and the sinuous bark of the trees and rockery.

The object undoubtedly underwent some later restorations and possible additions. Few 17th century silver vessels remain in the condition in which they left the workshop of their maker. Either changing taste led to alterations, whilst damage through use necessitated repairs that sometimes fundamentally changed the appearance of a piece; in this instance the stoup may have suffered some damage to the lower part of the frame that required restoration, probably carried out by t'Serstevens.



Matthias Scheits, T*he Healing of Naaman's Leprosy,*
© Emory

THE 19TH CENTURY GOLDSMITH: DEALER AND MAKER

Jean-Baptiste-Joseph t'Serstevens was one of the most important goldsmiths in Brussels. He entered his mark in 1777 aged 22 and worked until 1811. He was soon commissioned by important patrons such as the Comte de Merode, Marquis de Deynze who asked him to 'upcycle' a large quantity of silver amounting to 370 ounces, comprising flatware and condiments which were to be transformed into a tureen and sixteen dinner plates. After the revolution and the annexation of Belgium, t'Serstevens registered as a '*marchand et fabricant*' as recorded in the town register of 1799, see C. de Fossa, *La famille t'Serstevens, une lignée d'orfèvres et d'imprimeurs bruxellois*, Association Royale, Office généalogique et héraldique de Belgique, 2013, p. 90. His tax contribution of 30 francs ranked him as the richest goldsmiths in Brussels with Pierre Gabriel Germain Dutalis, however, his production does not appear that large. This suggests he was probably very active as a dealer. In this instance it seems that t'Serstevens either purchased this stoup as a dealer and refurbished it, before selling it, or more likely was commissioned by one of his patrons to restore a treasured family relic.



31

DAVID TENIERS, THE YOUNGER
(ANTWERP 1610-1690 BRUSSELS)

The Temptation of Saint Anthony

signed 'D TENIERS F.' (lower right, ?strengthened)
oil on panel
17¾ x 21¾ in. (45.1 x 55.3 cm.)

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
Alfred Weiss; Dorotheum, Vienna, 30 November 1971 (=1st day), lot 125
(Possibly) Anonymous sale; Sotheby's, London, 7 April 1982, lot 2, as 'D. Teniers'.
Private collection, Vienna.
with Daphne Alazraki, New York.
Anonymous sale; Dorotheum, Vienna, 9 June 1999, lot 70, as 'Attributed to David Teniers', when acquired by the present owner.

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. 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. 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.

This painting is one of Teniers' earliest treatments of the subject. Stylistically, it still shows the influence of Adrian Brouwer, in whose studio Teniers may have trained. It compares closely with a work he executed in *circa* 1640 (private collection; see M. Klinge, *David Teniers the Younger Paintings and Drawings*, exhibition catalogue, Antwerp, 1991, p. 262, fig. 90a), in which the artist linked the attempted seduction of Saint Anthony with the Seven Deadly Sins. In both works, the fat-bellied figure of Gluttony rides in from the right on a pig, a jug and a glass in each hand; behind him on a donkey sits Sloth; while Anger rides in from the left on a lion, blind with fury, her eyes bulging; to the right of Anger and directly in front of Saint Anthony, Avarice, an old woman surrounded by bulging money bags, sits weighing her gold; while the fashionable couple advancing towards the saint represents Pride. In the other version of the composition, Envy lies on the ground devouring her own heart in the far left corner; and Lechery is represented in the form of a second amorous couple, situated between Saint Anthony and the figures of Pride.

The number of times Teniers returned to the subject 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.

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A GLIMPSE OF THE NILE: THE PANKOW MASK

*32

AN EGYPTIAN POLYCHROME WOOD MUMMY MASK

LATE NEW KINGDOM TO THIRD INTERMEDIATE PERIOD, 19TH-21ST DYNASTY, *CIRCA* 1292-945 B.C.

Once set into a coffin lid or inner wooden cover, the wood covered by a thin layer of gesso and then painted red, overpainted in white for the sclera of the eyes and dark blue outlined in black for the eyebrows and cosmetic lines, the broad face sculpted with a slender, straight nose, the nostrils well detailed, the closed mouth slightly smiling, the vermillion line well defined.
8⅞ in. (22.6 cm) wide

£700,000-900,000
US$870,000-1,100,000
€780,000-990,000

PROVENANCE:
Sotheby's, London, *Antiquities,* 10 July 1979, lot 115.
Sotheby's, New York, *Antiquities and Islamic Works of Art,* 21-22 November 1985, lot 142.
Charles Pankow; his sale, Sotheby's, New York, *The Charles Pankow Collection of Egyptian Art,* 8 December 2004, lot 71.
Sotheby's, New York, *Antiquities*, 6 June 2006, lot 78.

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The outer and inner coffin for Djedkhonsouiouefankh, Louvre, Paris, N 2582 and N2578.
© Musée du Louvre, Dist. RMN-Grand Palais / Georges Poncet

Anthropoid coffins appear sporadically during the Middle Kingdom, but already by the New Kingdom they become the most common type of coffin, completely replacing their rectangular predecessors. By the Third Intermediate Period, the focus of mortuary provisions had fully shifted from the tomb walls to the coffins. The best examples from this period have brilliantly painted scenes, often with fine minute detail; they are the finest and most extravagant sarcophagi ever produced in ancient Egypt.

The typical construction comprised of a mummiform coffin, intricately decorated with text and funerary scenes with Underworld deities, and an inner coffin or board made of wood or cartonnage to cover the mummy.

Starting from the Ramesside Period and throughout the 21st Dynasty the most popular ground colour for coffins was a dark yellow glossy varnish over which the other colours were thickly applied. The coffin, inner cover and cartonnage mask for Iy-neferty from the necropolis at Thebes show how refined and richly decorated examples from this period can be, cf. W. C. Hayes, *The Scepter of Egypt: A Background for the Study of the Egyptian Antiquities in The Metropolitan Museum of Art.*, Vol. 2, 1978, pp. 414-416.

Although the coffin is often personalised with the owner's name, the deceased is represented as a generic image of the resurrected person, with a complete lack of any identifying features. The Pankow Mask certainly adheres to this norm and represents a superb example of wood-carving. The high cheekbones, the bright painted eyes and the sensitively carved lips immediately convey an alert and serene expression, representing the eternal image of the deceased. The lack of a false beard suggests that this mask was made for a woman.

For another example comparable in style and exceptional quality see the outer and inner coffins for Djedkhonsouiouefankh at the Louvre, also dating to the Third Intermediate Period, inv. nos N 2582 and N 2578. In particular the mask inserted into the inner coffin lid, despite the use of inlays for the eyes and eyebrows instead of paint, shows remarkable similarities with the Pankow Mask in the treatment of the wide cheekbones and the crisply outlined lips.

The calm and serenity so strongly conveyed by the mask, reflect a vision of the after-life as the natural continuation of the life of the soul; death is the unavoidable rite of passage towards eternity. The elegance and quintessential simplicity characterising this compelling piece of sculpture are also the reason for the everlasting appeal of ancient Egyptian art throughout the centuries.

Charles Pankow (1923-2004) was born in South Bend, Indiana, but made California his home, between his construction company in Altadena and his Presidio Heights mansion in San Francisco. Eclectic in taste and of an inquisitive nature, he created an impressive collection of wide-ranging subjects, from Russian and Greek icons to the finest Egyptian antiquities, which were dispersed at auction after his death to benefit the Charles Pankow Foundation.



A TABLE EXECUTED FOR THE EARL OF CARLISLE AT CASTLE HOWARD

■33

A REGENCY MAHOGANY AND PARCEL-GILT DESK

DESIGNED BY C.H. TATHAM, THE MANUFACTURE ATTRIBUTED TO MARSH & TATHAM, 1800-1802

Of rectangular form with cut corners, the original red leather-lined top above a working drawer to one side and to the other a blind drawer flanked by gilt pilasters in the Egyptian taste, reeded, and with hieroglyphs and surmounted by Egyptian masks, each side with bands of fluting centred by a large brass ring handle and carved sunburst device, the lock with red painted '40481', the drawer lining red painted '40481' three times, brass anti-friction castors, batten-carrying holes
30¼ in. (77 cm.) high; 47¼ in. (120 cm.) wide; 26½ in. (67.5 cm.) deep

£40,000-60,000
US$50,000-75,000
€45,000-66,000

PROVENANCE:
Frederick Howard, 5th Earl of Carlisle (1748-1825) at Castle Howard, Yorkshire.
Sir Philip Sassoon, recorded in the drawing room at Port Lympne, Kent, in 1923.

LITERATURE:
'A table executed for the Earl of Carlisle at Castle Howard', from 'A Collection of manuscript Drawings' by Tatham, dated 1800, Victoria and Albert Museum, Prints & Drawings, E.1311.170-2001.
'Port Lympne – II. Kent': The Residence of Sir Philip Sassoon', *Country Life,* 26 May 1923, p. 719, figs. 10 and 11.
P. Griffiths, *The History of Port Lympne Mansion and Gardens,* London, n.d. (but probably published in the 1960s), p. 3.
J.S. Curl, *The Egyptian Revival: An Introduction Study of a Recurring Theme in the History of Taste,* London, 1982, p. 106.
J. Cornforth, *The Search for a Style: Country Life and Architecture, 1897-1935,* London, 1988, pp. 192, 193, pl. 180.
J.S. Curl, *Egyptomania. The Egyptian Revival: a Recurring Theme in the History of Taste,* Manchester and New York, 1994, p. 111.
T. Buckrell Pos, 'Tatham and Italy: Influences on English Neo-classical Design', *Furniture History,* vol. 38, 2002, p. 81, f/n 62.
J.S. Curl, *The Egyptian Revival: Ancient Egypt as the Inspiration for Design Motifs in the West,* London and New York, 2005, pp. 189-192, and plate 92.

COMPARATIVE LITERATURE
C.H. Tatham, *The Gallery at Castle Howard in Yorkshire, The Seat of the Earl of Carlisle, K.G.,* London, 1811.
S. Pearce, F. Salmon, C.H. Tatham, 'Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragments, and part of an Autobiography', *The Walpole Society,* vol. LXVII, 2005.
J. Goodison, '*Thomas Chippendale the Younger at Stourhead', Furniture History,* vol. 41, 2005, p. 60; plates 92, 102, 119.



The design for the desk by C.H. Tatham © Victoria & Albert Museum, London

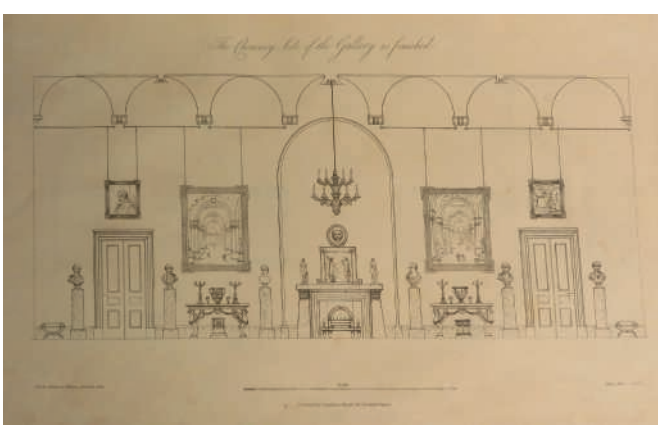
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This neat, yet powerful, Regency desk, designed by the architect-designer, Charles Heathcote Tatham (1772-1842) in 1800, was at the very forefront of fashion for the Egyptian-revival. Commissioned by Frederick Howard, 5th Earl of Carlisle (1748-1825) for the magnificent Castle Howard in Yorkshire, its 20th century provenance is no less illustrious as, by 1923, it was in the fashionable collection of Sir Philip Sassoon (1888-1939), British politician, art collector, and society host, at Port Lympne, Kent.

TATHAM AND CASTLE HOWARD

In 1800, the architect-designer, Charles Heathcote Tatham inscribed his design for the present desk in ink *'A Table executed for the Earl of Carlisle at Castle Howard'*, and in pencil '1800' (Victoria & Albert Museum, Prints & Drawings, E.1311.170-2001). The Egyptian-revival design was undoubtedly advanced for its time; its date possibly making it the first, and therefore the most important, example of such furniture in Britain. It certainly pre-dates by a few years other early exponents of the style: Thomas Chippendale the Younger at Stourhead, Wiltshire, described as 'probably the first cabinet-maker in England to use Egyptian motifs on his furniture', was incorporating Egyptian themes in 1804-5, and George Smith's *A Collection of Designs for Household Furniture and Interior Decoration* (1804), which included Egyptian-revival designs for a sideboard, a library bookcase and a drawing room commode (Goodison, *op.cit., Furniture History,* p. 60; plates 92, 102, 119). Although Tatham travelled extensively in Rome and Italy in the late 18th century, a trip that culminated in his published work *Etchings, representing the best examples of ancient ornamental architecture drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795 and 1796* (in itself a source-book of the Egyptian Revival and Neo-Classicism), he did not visit Egypt. However, he was probably inspired by Piranesi's Egyptian ornamentation in his *Diverse Maniere d'adornate I Cammini* (1769). More significantly, in November 1795, Tatham visited the Museum of the Cardinal Borgia at Velletri in Italy. He described this experience in correspondence to his patron, Henry Holland (1745-1806), architect to the Prince of Wales at Carlton House: *'This Prelate has in the course of 30 years, made the most rare & extensive collection of egyptian antiquities of any individual throughout Italy, and are so well regulated and disposed that an observer is enabled to trace the degrees of advancement in Art... The most interesting of all is that you have the several antiquities before you in their pure state such as they were found, unembarrased by the rude restorations of modern hands'* (Pearce, Salmon, *op.cit.*, p. 50, no. 48). Egyptian antique fragments and Egyptian figures/ idols (some of the latter reproduced by Italian craftsmen) also formed part of the consignment of antiquities Tatham was sending back from Italy to Henry Holland in England (*ibid.*). This desk was undoubtedly part of the much larger project by Tatham to create a new Gallery and Museum at Castle Howard; in 1811, he published the designs for these rooms in *The Gallery at Castle Howard in Yorkshire, the seat of the Earl of Carlisle, K.G* (see below).



C.H. Tatham's design for an Egyptian-revival chimneypiece in the Gallery at Castle Howard



The writing desk in the Drawing Room at Port Lympne © Country Life

The desk was almost certainly made to C.H. Tatham's design by the cabinet-making firm of Marsh & Tatham; Thomas Tatham was Charles Heathcote's brother and it seems highly likely the latter might refer his brother's firm to Lord Carlisle. The 5th Earl's Private Accounts show that large sums were paid out to 'Edward Marsh & Tatham' (and 'Messrs. Marsh & Tatham'); £100 on 29 January 1800, £200 on 11 February 1801, £300 on 19 April 1803, £400 on 18 June 1804 and £100 on 14 December 1803 (Castle Howard Archives, J14/81). The same accounts also record payments to Charles Heathcote Tatham. The Castle Howard Archive additionally includes *'An Abstract of the Bills for the Works done in the Gallery & Museum from September 1801 to July 1802'*, in the hand of C. H. Tatham (London), to the 5th Earl of Carlisle (Yorkshire), 17 August 1802 (95/1/2); Thomas Tatham's work cost a total of £150, and *'An Abstract of the Artificers Accounts for the Works done & Materials used in the finishing of the North Gallery & Octagon at Castle Howard, Yorkshire 1811 & 1812'*, in the hand of C. H. Tatham (London), to the 5th Earl of Carlisle (Yorkshire), 12 September 1812 (95/1/4); the total cost of Thomas Tatham's work was £247 19s. The Tatham family's association with Castle Howard had evidently been established some years earlier as shown by a design for a commode created for the 5th Earl for Castle Howard by the cabinet-maker, John Linnell (1729-96), cousin to C.H. and Thomas Tatham, and now in the Victoria & Albert Museum (https://bifmo.history.ac.uk/entry/linnell-john-1729-96. Accessed 29 May 2020).



The reverse of the desk with working drawer

SIR PHILIP SASSOON AND PORT LYMPNE

The desk next appears in the Drawing Room at Port Lympne, the stylish home of Sir Philip Sassoon, designed by Sir Herbert Baker in 1913-4, where it is photographed by *Country Life* in 1923 ('Port Lympne – II. Kent': The Residence of Sir Philip Sassoon', *Country Life,* 26 May 1923, p. 719, figs. 10 and 11). Sassoon engaged the leading artists of the inter-war years – Rex Whistler, Glyn Philpot and Josef Maria Sert - to design extravagant and stylish interiors. During the summer season, visitors to Port Lympne would include an eclectic mix of actors, artists, sports personalities, Royalty/aristocrats and politicians - Charlie Chaplin, George Bernard Shaw, Edward, Prince of Wales and Mrs. Simpson, Sir Winston Churchill and his wife Clementine. It is interesting to note that the Dining Room frieze by Philpot represents Egyptian figures, and it is possible that the desk offered here was originally intended for that room. It is not certain how Sassoon acquired the desk but it may have been following the death of Rosalind, 9th Countess of Carlisle (1845-1921) in August 1921 when a significant amount of artworks was divided among her children. Sassoon's probate will dated 3 June 1939 shows that he left Port Lympne and its contents to his cousin, Mrs. Hannah Gubbay. Her collection was eventually bequeathed to the National Trust when she died in 1968. Alternatively, it is possible that the desk was left to Sassoon's sister Sybil Cholmondeley, Marchioness of Cholmondeley (1894-1989), another beneficiary of his will.

We would like to thank the curatorial team at Castle Howard for their assistance in the compilation of this note.

PROPERTY FROM THE LATE GLORIA, DOWAGER COUNTESS BATHURST (1927-2018)

■34

SARAH BERNHARDT

(PARIS 1845-1923)

Autoportrait en chimère, encrier (Self-portrait as a Chimera, inkwell)

Modelled as a recumbent winged sphinx with a spiny reptilian tail and the clawed limbs of a mythical beast, clutching an open bowl with massive ram's horns and set with a devil's head, the inkwell concealed beneath a removable cover in the form of a pile of books, a quill pen rest cast into her hair, signed '*SARAH BERNHARDT*'
bronze, dark-brown patina
12 in. (30.5 cm.) high; 14⅛ in. (36 cm.) wide; 12¼ in. (31 cm.) deep
Circa 1879.

£20,000-30,000
US$25,000-37,000
€23,000-33,000



Sarah Bernhardt in her studio sculpting a self-portrait, Paris, photographed by Mélandri in 1876

PROVENANCE:
Sarah Bernhardt (1845-1923), who gave it to
Sir Algernon Borthwick Bt. (1830-1908), later Lord Glenesk (cr. 1895), whose daughter and sole heiress,
Lilian Margaret Frances Borthwick married Seymour Bathurst, 7th Earl Bathurst in November 1893, and by descent.

This fantastical inkwell is a self-portrait of the great actor and artist Sarah Bernhardt in the form of a chimera or sphinx. She is thought to have sculpted it in 1879 when rehearsing for the role of Blanche de Chelles, the mysterious and demonic heroine of Octave Feuillet's play 'Le Sphinx', and it was exhibited that same year in London, at 33 Piccadilly, and the following year in at the Union League Club, New York. A bronze edition was made by Thiébaut frères and other examples exist, but the present lot and another in the Royal Collection, are the only versions known without the Thiébaut foundry mark suggesting that this is a supremely rare early *épreuve d'artiste* - its casting in bronze overseen by Bernhardt herself. Furthermore the present lot is provenanced as a gift from Sarah Bernhardt to Sir Algernon Borthwick, later Lord Glenesk, and comes by direct descent to be offered here for the first time in its history.

Autoportrait en chimère is believed to be a personal self-reflection of the artist. Here, the strong symbolist influence of this sculpture is a departure from Bernhardt's more conventional or Romantic subjects. It illustrates not only her certain knowledge of the work of such artists as Auguste Moreau and Gustave Doré, but also more directly her own life. The inkwell appears to have been conceived on one level as a celebration of her role in Feuillet's play, and on a deeper level as an evocation of what Bernhardt perceived herself to be. As the critic Jules Lemaître described her '... [she is] a distant and chimerical creature, both hieratic and serpentine, with a lure both mystical and sensual'.

ÉPREUVE D'ARTISTE

In the summer of 1879 Bernhardt toured to London giving a triumphant performance of Racine's dramatic tragedy *Phèdre* and began her rise as an international star. A private exhibition of Bernhardt's painting and sculpture was organised at 33 Piccadilly, where the inkwell *Autoportrait en chimère* was shown. The exhibition was attended by Sir Frederic Leighton, Sir John Everett Millais, William Gladstone and the Prince and Princess of Wales (later King Edward VII and Queen Alexandra). In London, Bernhardt also gave private recitals, including at home for the newspaper proprietor Sir Algernon Borthwick (later Lord Glenesk) who had likely already met Bernhardt when he worked in Paris as the French correspondent for his father's paper *The Morning Post*. The following year a French periodical records that 'Mlle Sarah Bernhardt, upon her return from Brussels, held a dinner last night at avenue de Villiers along with her friends and Sir Algernon Borthwick... Sarah's small *hôtel* was brilliantly lit, as was the large studio in which a small and intimate soirée was held.' (*Gil Blas*, 13 August 1880, p. 1).

Bernhardt presented her self-portrait inkwells to friends and patrons and this example was perhaps a gift of thanks for Sir Algernon Borthwick's support. The pre-eminence of the present lot as an early, or first, bronze cast is corroborated by the absence of the Thiébaut Frères foundry inscription, as the only other known example without the foundry inscription is in the Royal Collection (RCIN 7275), and was almost certainly a gift to the Prince of Wales (later Edward VII) who also greatly admired Bernhardt and did much to facilitate her introduction to London society. It is likely therefore that Sir Algernon and the Prince of Wales were given their respective inkwells in 1879/80 placing them as early *épreuves d'artiste* and predating the Thiébaut Frères foundry edition.

EDITIONS

The tinted plaster is at the Musée Carnavalet, Paris (S 3375). Subsequent to the present lot and the Royal Collection version there was a bronze edition of the same size cast by the Thiébaut Frères foundry, as well as a smaller reduction of the model. Known examples of the bronze edition have the foundry inscription '*Thiébaut frères – Fondeurs – Paris*' and are inscribed '1880':

- Museum of Fine Arts, Boston (inv. 1973.551a-d), acquired in 1973.

- Virginia Museum of Fine Arts, Richmond, VA (99.24a-c).

- Christie's, London, 2 May 1996, lot 145.

- Christie's, London, 23 September 2010, lot 318.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





(detail of the signature)

PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ35

HERMENEGILDO ANGLADA CAMARASA
(BARCELONA 1871-1959 POLLENÇA)

La Maja del Guadalquivir

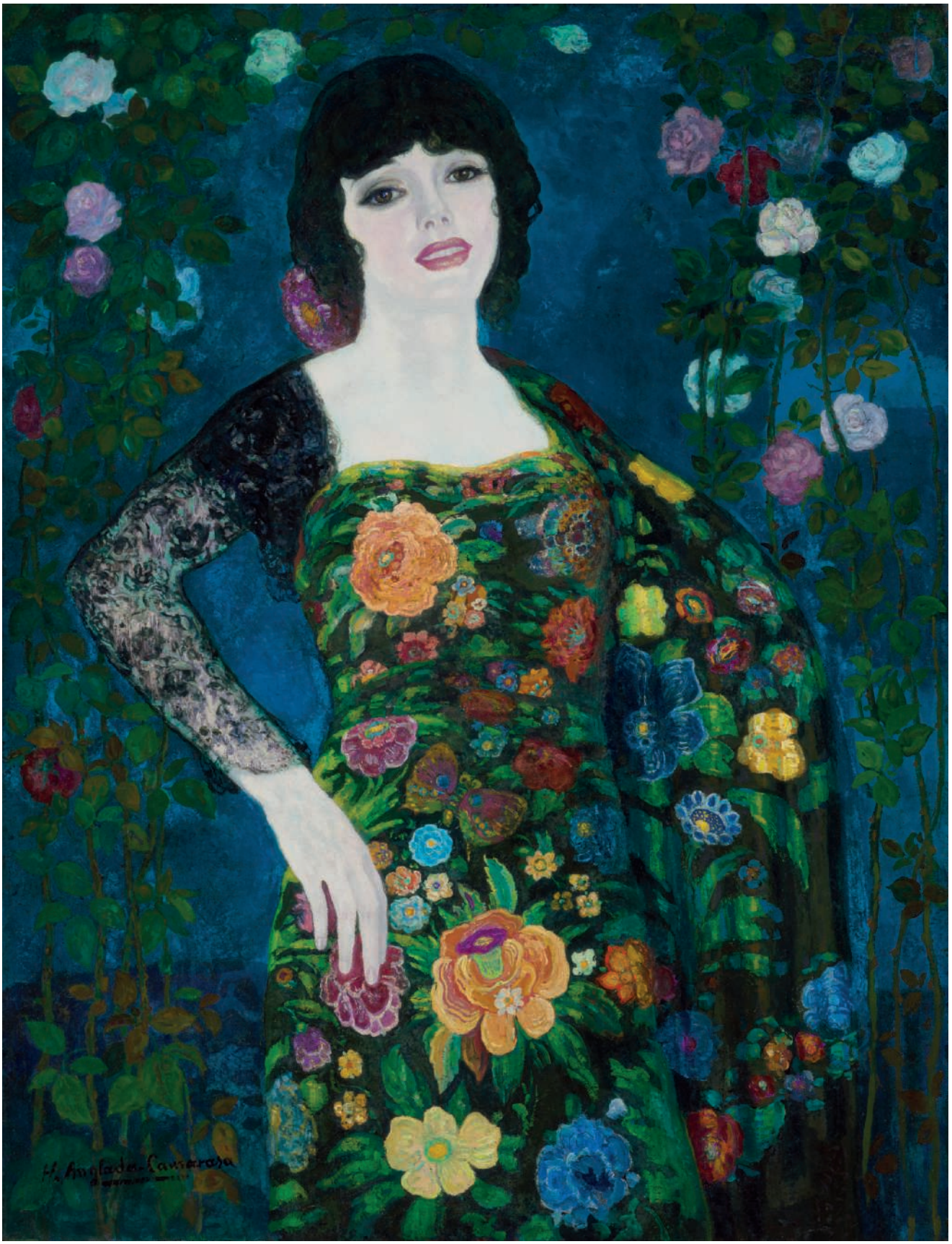
oil on canvas
44⅛ x 33½ in. (112 x 85 cm.)
Painted between 1940-45.

£150,000-200,000
US$190,000-250,000
€170,000-220,000

LITERATURE:
F. Fontbona and F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 293, no. F25, illustrated no. 393.

Hermenegildo Anglada Camarasa was the youngest painter of the second generation of *Modernistes* and one to make a name for himself internationally. After training in Barcelona, he moved to Paris in 1894 where he attended the *Académie Julian*. During this period in his life he painted numerous pictures of Paris night-life, concentrating on pallet and light effects. Anglada's painting was visibly influenced by artists such as Toulouse Lautrec, Gustav Klimt and Kees van Dongen. A very significant turning point in his style came in 1909, with the arrival in Paris of impresario Sergei Diaghilev's *Ballets Russes*, featuring Vaslav Nijinski and Anna Pavlova. The *Ballet Russes* was a social and artistic sensation that revolutionised both tastes and customs. Anglada Camarasa was deeply moved by the sets and costumes of vibrant oranges, purples and greens, to the extent that from then on the pale shades in his female portraits were replaced by brilliant multicolours. The impact in Paris of the aesthetics of Diaghilev's production was decisive for the development of his work. Following a trip to Valencia in the summer of 1904, his work centred more on Spanish traditional culture, with its marked decorativism, and he incorporated elements from the hispanic decorativism in his Parisian work. He grew more successful throughout Europe and his work found a particularly favourable public in Italy and amongst the artists of the Russian modern school, including among his admirers Maksim Gorka and Vasili Kandinsky. He participated in numerous international exhibitions: Munich, Venice (Biennales VI, VII and XI), Paris (Salon National, Salon d'Automne and Salon des Orientalistes), Barcelona, Berlin, Brussels, London, Zurich, Buenos Aires (Grand Prix, 1910), Rome (Grand Prix , 1911), Prague and Moscow. His influence also reached young artists like Pablo Picasso, ten years younger than him and with whom he was in contact during his stay in Montmartre, or María Blanchard, who was his student between 1908 and 1913.

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PROPERTY FROM A PRIVATE COLLECTION

■36

A FRENCH 'JAPONISME' SILVERED-BRONZE AQUARIUM AND PEDESTAL

BY FERDINAND BARBEDIENNE, PARIS, THE DESIGN ATTRIBUTED TO ÉDOUARD LIÈVRE (1828-1886), *CIRCA* 1880

The spherical glass bowl within a silvered bronze bamboo frame modelled with miniature turtles and surmounted by a pierced foliate rim supported by three bamboo trellis handles centred by Chinese-character *shou* roundels, raised on three dragon-headed (*bixi*) turtles carrying baby turtles on their backs, the pedestal with circular top flanked by two geometric bamboo-form handles and ornamented with four *bixi,* the columnar central support modelled as rope-tied bamboo flanked by climbing mythical dragons on three bejewelled elephant head feet, signed to the base *'F. BARBEDIENNE'* and stamped *'BB'*, the original glass bowl with inclusions in the making, cracks and chips

56¼ in. (143 cm.) high, overall
22¾ in. (57.7 cm.) high; 23⅓ in. (60 cm.) diameter, the aquarium
33½ in. (85 cm.) high; 29½ in. (75 cm.) wide; 24½ in. (62 cm.) deep, the stand

£100,000-200,000
US$130,000-250,000
€120,000-220,000



(detail)

PROVENANCE:
Private collection at the Cartier Mansion; New York, USA, by the late 1980s.
Sold from the Cartier Mansion [Property of a Private Foundation]; Sotheby's, London, 27 September 1991, lot 23.

LITERATURE:
'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris, 2004, S. 28 ff.
A. McQueen, '*Power and Patronage : Empress Eugénie and the Musée chinois*', Twenty-first-century Perspectives on Nineteenth-century Art, Newark, 2008, pp. 153-161.
P. Thiébaut, 'Contribution à une histoire du mobilier japonisant: Les Créations de l´Escalier de Cristal', *Revue de l'art*, 1989, N° 85, pp. 76-83.
R. Rodriguez, *Optima Propagare Edouard Lièvre. Créateur de meubles & objets d'art*, Paris, 2004.

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Jules Ferdinand Jacquemart (1837-1880), *Portrait of Edouard Lièvre*



A pair of cloisonné vases on related bronze stands by Ferdinand Barbedienne sold Christie's, Paris, 15 November 2018, lot 9 (price realised 355,500 euro)

This aquarium is rare and superb example of the imaginative designs of Édouard Lièvre *'le style japonais et chinois'* and the refined technical prowess of the renowned *bronzier* Ferdinand Barbedienne.

ÉDOUARD LIÈVRE

Édouard Lièvre was one of the most talented draughtsmen and prolific industrial designers of the second half of the 19th century. He was archetypal of a new class of artists in the 19th century who rose above the craftsmen guild system to become industrial designers, free to fully express their genius across the arts. Like his illustrious contemporaries, such as Carrier-Belleuse, Constant Sévin, Froment-Meurice and Emile Reiber, Lièvre sought to express his art through multiple mediums – he learnt printing, drawing, gouache, metalwork, sculpture and *ébénisterie*. Embodying the industrial aspirations of his day, he utilised the most advanced technology to realise his designs, of which his '*sino-japonais*' creations, as seen in the present lot, are the most renowned.

A polymath, as a child Lièvre was taught lithographic printing in Nancy before being apprenticed to a foundry where he learnt bronze casting and draughtsmanship. Arriving in Paris penniless, to earn a living he painted portraits and made models for manufacturer's bronzes, and studied watercolour painting under Théodore Valerio (d. 1879). However, Lièvre soon found his true calling in designing works of art inspired by the Antiquarian past and the Far East. Often assisted by his brother Justin, he firstly produced works of art for his own apartment, seeking out the best craftsmen to execute his designs for bronzes, ceramics, fabrics and luxury furniture of great ingenuity and taste. Lièvre was then engaged by these craftsmen to design works for their firms, including *ébéniste* Paul Sormani, the silversmith Christofle, as well as *marchands merciers* such as Escalier de Cristal, and bronziers such as Maison Marnyhac, and France's leading bronze *fondeur* Ferdinand Barbedienne, whose unprecedented technical abilities are evident in the present lot. Additionally, following in the tradition of *marchands-merciers*, Lièvre also began to extend his practice by designing furniture and objects for important private clients, which were then executed by these prestigious firms. These clients included Sarah Bernhardt (for whom he designed a monumental cheval mirror), the courtesan Louise-Emilie Valtesse de la Bigne (for whom he designed an impressive bed, now in the Musée des Arts Décoratifs, inv. DO 1981-19), and Édouard Detaille, the famous military artist (for whom Lièvre supplied a *console d'apparat).*

FERDINAND BARBEDIENNE

One of the most distinguished *bronziers* of the nineteenth century, Ferdinand Barbedienne rose from humble beginnings to prominence in era of great technical advancements. Born the son of farmer in the Calvados region of northwest France, Barbedienne moved to Paris at the age of twelve to apprentice as a papermaker and by his early 20's he had become a successful wallpaper manufacturer in his own right. However, in 1838 Barbedienne was introduced to the inventor Achille Collas (1795-1859), a man who would change Barbedienne's entire trajectory. Collas had developed a modern form of pantograph, which allowed for the scaled reproduction of sculptures in various sizes. Barbedienne, who had always been fascinated by the arts and the evolving technologies of the French industrial revolution, quickly changed tact and entered in a partnership with Collas, thus establishing the firm Collas & Barbedienne. In its infancy the company specialised in reproducing both contemporary and ancient sculpture, making fine art more accessible to the quickly mobilizing middle classes. By 1846 the workshop began to produce decorative objects in addition to the bronze reductions, becoming equipped to perform fine metal cutting, bronze mounting, marble work, turning, enamel decoration, and crystal engraving. The Barbedienne foundry continued its success throughout the nineteenth and into the twentieth century. After Ferdinand's death in 1892, the business was taken over by his nephew, Émile Gustave Leblanc (1849-1945), and later his great-nephew Jules Leblanc-Barbedienne (1882-1961), continuing production until 1953.

JAPONISME

Towards the late 1870s Lièvre was commissioned to create an exuberant suite of neo-Japanese furniture for the renowned director of Bordeaux's ceramics manufactory Albert Vieillard (d. 1895), who had begun to develop a serious interest in the Far East which dovetailed with the new influx of goods from the recently opened trade between the West and Japan. The most celebrated piece of this suite commissioned by Vieillard is the *Cabinet Japonais*, now in the Musée d'Orsay (inv. OAO555), and it is from this moment onwards that we see engagement between Lièvre and the arts of Japan.

This loosening of trade restrictions began in 1854 when American Commodore Matthew Perry's imposing fleet sailed into the Tokyo harbour demanding a trade treaty. By 1868 the *shogun* was overthrown, the Meiji Emperor restored, and Japan began to participate in the West's International Exhibitions and promote its nation's products. Fascinated by this influx of new aesthetic vocabulary of these Eastern cultures Western artisans began to study these Eastern forms and techniques found in cloisonné enamel, marquetry of shell and ivory, carved wood and patinated bronze, creating their own works by adopting and reinterpreting this newfound source of inspiration. In doing so these designers created a constructed view of the East, an amalgamation of Eastern and Western influences, which anticipated the organic forms of Art Nouveau and Aestheticism. Lièvre became one the preeminent tastemakers of this enthusiasm and style, coined '*japonisme*'.

THE AQUARIUM

Only one other known example of this aquarium and stand is known, cast in gilt and patinated bronze and similarly signed *'F. BARBEDIENNE'* (see C. Payne, *Paris Furniture: The luxury market of the 19th century*, Paris, 2018, p. 435, illustrated). However, strong comparisons can be made to the following prestigious works by Barbedienne, almost certainly all in collaboration with Lièvre:

The present stand, with its symmetrical dragons flanking the bamboo shaft over the *tête d'éléphant* feet is identical in form a gilt-bronze pair surmounted Chinese Qing dynasty cloisonné enamel vases with Barbedienne mounts, sold 'Japonism'; Christie's, Paris, 15 November 2018, lot 9 (€355,500, with premium).

The base of a jardinière stand known to have been designed by Lièvre and cast by Barbedienne in the collection of the Musée des Arts Décoratifs, Paris (inv. 2004.187.1) contains the same turtle shell-backed dragons, known in Chinese mythology as *bixi*, as those mounted to the feet of the present aquarium bowl, with nearly identical snarling heads and smaller *bixi* clambering on the larger figures' backs. The bowl to the same jardinière actually comprises an amalgamation of Japanese bronzes, including a dragon to the base which is believed to be either Japanese or an exact cast of a Japanese model by Barbedienne, further illustrating both how influence and intertwined the works of Lièvre and Barbedienne were those of the Far East. One might imagine that such a Japanese bronze model might have inspired Lièvre's designs.

Compare the *tête d'éléphant* feet with those supporting a *chinoiserie* bronze and enamel gueridon by Barbedienne, the enamel by Louis Constant Sevin, and the design quite possibly by Lièvre, at the musée Conde Chantilly, acquired in 1886 le duc d'Aumale and placed in the *la grande singerie* (inv. OA 325)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ37

JOHN YOUNG HUNTER

(GLASGOW 1874-1955 TAOS, NEW MEXICO)

Vanity Fair

signed and dated 'J. Young Hunter/1911' (lower right) and further signed and inscribed 'Vanity Fair/NO. 1./J. Young Hunter/ 9 Launceston Place/ Kensington' (on the artist's label attached to reverse)
oil on canvas
53 x 85 in. (134.6 x 215.9 cm.)

£80,000-120,000
US$100,000-150,000
€89,000-130,000

PROVENANCE:
with Pyms Gallery, London.
Private collection.

EXHIBITED:
London, Royal Academy, 1911, no. 492.
Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1911, no. 1096.
London, Pyms Gallery, *Edwardian Pre-Raphaelites, the Art of John and Mary Young Hunter*, June 2000, no. 48.

LITERATURE:
Royal Academy, Pictures and Sculptures, London, 1911, illustrated p. 60.
Pictures of Liverpool, Liverpool, 1911, illustrated p. 121.

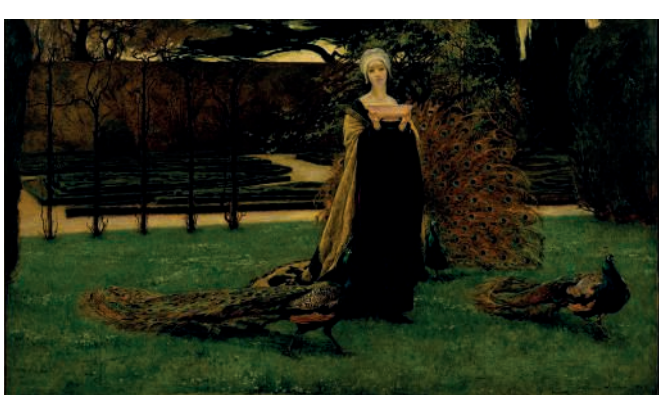


Fig. 1 John Young Hunter (1874-1955), *My Lady's Garden*, 1899, Tate, London
© The estate of John Young Hunter Photo ©Tate

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Vanity Fair is a reprise of Young Hunter's Royal Academy exhibit of 1899 (no. 997) entitled *In My Lady's Garden* (fig. 1). This was so well received when exhibited that it was purchased by the Chantrey Bequest and is now in Tate Britain. Critics of the time thought it was one of the 'typical examples of the modern spirit ... marking plainly the direction in which youthful fancy is disposed to tend'. The artist's wife modelled for the figure, and the garden belonged to Holland House in Kensington. Young Hunter had grown up nearby in Melbury Road, the son of Colin Hunter, a successful Royal Academician. As a member of 'the Holland Park Circle' the Hunters' neighbours included Frederic, Lord Leighton, G.F. Watts and Sir Luke Fildes. John Singer Sargent was a particular friend and an early influence on the younger artist.

Colin Hunter painted mainly seascapes and the lives of fishermen, often set in the Outer Hebrides in his native Scotland. Perhaps as a reaction to this unremitting realism, his son's art tended to be imaginative. The critic A.L. Baldry described him and his like-minded contemporaries as 'the new Pre-Raphaelites'. The phenomenon of this late flowering of Pre-Raphaelitism, half a century after the Brotherhood was founded, was celebrated in a landmark exhibition staged at the Barbican in 1989 entitled *The Last Romantics*.

Following the spirit of the times Young Hunter moved to Gifford Hall in Suffolk, whose gatehouse boasts turrets, pinnacles and battlements. He seems to have been driven by his enthusiasms however, for after seeing Buffalo Bill's Wild West Show in London he sailed for America, pursuing his fascination for American Indians. He settled there, first in Sante Fe, and then in Taos, New Mexico, exchanging British society portraits for scenes of American Indian life.





PROPERTY FROM DESCENDANTS OF SIR EDWARD COLEY-BURNE-JONES

38

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

(BIRMINGHAM 1833-1898 LONDON)

A folio of twenty letters, the majority illustrated, and seven envelopes. Nineteen letters to the artist's granddaughter Angela Thirkell (née Mackail), and one apparently to his daughter Margaret Mackail (née Burne-Jones).

£80,000-120,000
US$100,000-150,000
€89,000-130,000



PROVENANCE:
The artist's granddaughter Angela Thirkell,
and by descent in the family.

EXHIBITED:
10) London, Tate Britain, *Edward Burne-Jones*, 24 October 2018 - 24 February 2019.

1. Seaside
Single sheet of blue paper, 5 x 4 ½ in. Pen and black ink.

2. Christmas Card
Upright folded card, printed in blue ink 'ROTTINGDEAN, Nr BRIGHTON', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Coloured pencils.

3. Birthday
Upright folded card, printed in blue ink 'ROTTINGDEAN, Nr BRIGHTON', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Pencil and coloured pencils.

4. Cupid
Upright folded card blindstamped 'ROTTINGDEAN SUSSEX', 7 x 4 ½ in. folded. Pencil.

5. Merry Christmas 1
Upright folded card, printed in black ink 'The Grange, 49, North End Road. West Kensington, W.', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Coloured pencils and watercolour.

6. Valentine's day 1
Upright folded card, printed in red ink 'The Grange, West Kensington, W.', 7 x 4 ½ in. folded, watermark 'Imperial/ Treasury/ Delarue'. Pen and brown ink.

7. Happy Birthday (pussypie)
Upright folded card, printed in red ink 'The Grange,/ 49, North End Road,/ West Kensington, W.', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Pencil.

8. Jubilee
Folded blue paper, printed in blue ink 'The Grange,/ 49, North End Road,/ West Kensington, W.', 7 x 4 ½ in. folded, watermark 'Imperial Silurian'.

9. Influenza
Upright folded card, printed in red ink 'The Grange,/ 49, North End Road,/ West Kensington, W.', 7 x 4 ½ in. folded, watermark 'Imperial/ Treasury/ Delarue'. Pen and brown ink and coloured pencils.

10. Caught a bad cold
Upright folded card, printed in blue ink 'The Grange,/ 49, North End Road,/ West Kensington, W.', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Pencil and coloured pencils.

11. Come to visit
Upright folded card, printed in red ink 'ROTTINGDEAN,/ Nr BRIGHTON' , 7 x 4 ½ in. folded, watermark 'Parkins & Gotto's/ 'Government'/ Note'. Pen and black ink.

12. Birthday card (nosegay)
Folded upright card printed in red ink 'The Grange,/ 49, North End Road,/ West Kensington, W.', 7 x 4 ½ in. folded, watermark 'The/ Westminster/ Note'. Coloured pencils.

13. Picking flowers in the garden
Folded upright paper, 12 ¾ x 8 in. folded. Pencil and coloured pencils.

14. Come visit
Folded upright paper, 12 ¾ x 8 in. folded. Pencil and coloured pencils.

15. Invite to tea
Folded upright paper, 12 ¼ x 7⅞ in. folded. Pencil and coloured pencils.

16. Christmas Day
Folded upright paper, 12 ¾ x 8⅛ in. folded. Pen and black ink.

17. Painting with Uncle Phil
Folded upright paper, 12⅝ x 8 in. folded. Pencil and coloured pencils.

18. Painting and Apple Picking
Upright folded paper, 12 ½ x 8 in. folded. Pencil and coloured pencils.

19. Sick in bed
Upright folded paper, 12 ¾ x 8⅛ in. folded. Pencil and coloured pencils.

20. Valentine
Upright folded paper, 12⅝ x 8 ¼ in. folded. Pen and brown ink and coloured pencils.

Envelopes 1 (group of three small envelopes), 3 ¾ x 4⅝ in. and smaller

Envelopes 2 (group of three small envelopes), 4⅝ x 9 ½ in. and smaller

Mackail envelope, 3 ¾ x 4⅝ in.

For a full transcription and images of all the letters please contact the British Drawings department. (27)

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The present collection of letters, written and illustrated by Burne-Jones, affords a rare glimpse into a humorous world populated by a charming cast of characters, employing word play and many amusing in-jokes that the artist created for his beloved granddaughter, Angela. Burne-Jones' fondness for caricature and cartoons was present from an early age, as evinced from an anecdote detailing an incident when his father's friend, Mr Caswell, keen to encourage the young Burne-Jones' drawing, asked him to diligently sketch a coffee pot. Quickly growing disinterested with the task at hand, Burne-Jones added to the drawing 'a lot of little imps coming out of the inside', causing Mr Caswell much consternation (G. Robertson, *Letters to Katie from Edward Burne Jones,* London, 1988, p. 10). It was around this time that Burne-Jones began his enduring custom of illustrating his correspondences, often adopting humorous alter egos, which continued for the rest of his life.

Whilst Burne-Jones drew humorously and prolifically for his friends and fellow artists, an even larger quantity of his illustrated letters were intended for children. This began with his own offspring, Philip (born in 1861) and Margaret (born in 1866), for whom he sketched many amusing drawings including two series' entitled 'The Heroic Stories of Britain' featuring the struggles of a baby and a beast and 'The Pleasures and the Pain'. At this early stage his signature style was already established and these early letters are inhabited by the chubby babies, farmyard animals, birds and invented creatures that feature in the present drawings executed some thirty years later. Graham Robertson speculated that Burne-Jones used these humorous sketches as a means to escape the somewhat stiff atmosphere that permeated his homelife due to his rather staid wife, Georgiana. Robertson writes that since his environment was so 'extremely correct and "proper"' that he '*had* to break out occasionally' (K. Preston, *Letters from Graham Robertson*, London, 1953, p. 491).

After his own children had outgrown these imaginary worlds, Burne-Jones turned to the children of family friends to continue this tradition. The most notable example was his relationship with the precocious Katie Lewis (born in 1878), the youngest daughter of his friends George Lewis, a renowned solicitor, and his wife Elizabeth. These letters often contained coded content intended for her parents, and they are among the most charming and characteristic of their kind. The letters were first collated and published in 1925 under the title *Letters to Katie*, and Katie left all the letters to the British Museum upon her death. Burne-Jones also kept up a lively correspondence with Helen Mary (May) Gaskell (1853–1940) and her daughter Daphne (born in 1887), which was acquired by the Ashmolean Museum in 2015. The present collection of letters stand apart from most of the museum collections due to their larger format and vivid colouring.

The 1890s, with the arrival of Burne-Jones' grandchildren, brought a new generation of children to his attention to whom he could entertain and delight. His eldest granddaughter, Angela, the daughter of Margaret Burne-Jones and John William Mackail (1859–1945), a classical scholar and poetry professor at Oxford, was the artists' particular favourite and it is to her whom these letters are all addressed. Whilst Angela's mother initially forbade her father from drawing the same devils and beasties that had scared her as a child, Angela appeared to be made of sterner stuff and delighted in the monsters and creatures that populated her letters. These letters capture much of the young girls bold personality. In one note Burne-Jones writes that: 'Angela pulled my painting/ water over to-day – I am so/ pleased', followed by an illustration showing a chubby and resolute child reaching up to the aforementioned bowl above her head.

As John Christian observed 'no-one figures more prominently in Burne-Jones' caricatures than the artist himself' (J. Christian, *Edward Burne-Jones: The Hidden Humourist*, London, 2011, p. 22). The shabby and gaunt figure that he presents in his drawings is a continuous thread throughout his correspondences and this haggard self-portrait became so customary in his letters that it came to be used almost as a shorthand signature. In this collection of letters Burne-Jones' age and ill-health is frequently referenced and his letters to Angela are peppered with allusions to the many ailments he suffered towards the end of his life. He depicts himself in bed in three of the letters, bemoaning the lack of visits to his darling Angela. Burne-Jones, however, tackles the subject with his usual levity and humour, and in one letter shows himself chasing after a blue spectral figure to demonstrate how he 'caught' his cold.

The letters are sent from both Burne-Jones residences, the Grange in West Kensington and their country home in Rottingdean, near Brighton. The illustrations feature constant references to the comfortable domestic arrangements and the family cat Boddle is a reoccurring character. One particularly beautifully illustrated example wishes Angela a very merry 'Christmouse' showing a chubby cat curled in front of the fireplace. Afternoon tea is often alluded to, with Burne-Jones describing and illustrating the essential component parts; a plum cake, figs, nectarines and perhaps less traditionally, a cigar.

In two of the letters, Angela is depicted alongside her grandfather as he paints. Beneath an illustration of Burne-Jones sitting in front of a canvas next to his son Philip and Angela he writes 'You are sitting/ by the side of Bapapa, helping him to paint his picture/ and telling him what to do./... We are all very happy'. In another similar scene, Angela is shown tugging at Burne-Jones' trouser leg as he paints a ship with billowing sails. Since this letter dates from 1892, this ship could be a reference to his oil painting *The Sirens* (Ringling Museum, Sarasota, Florida) which he had began in 1891 and which absorbed his attention for the next seven years, as they both feature a similar design.

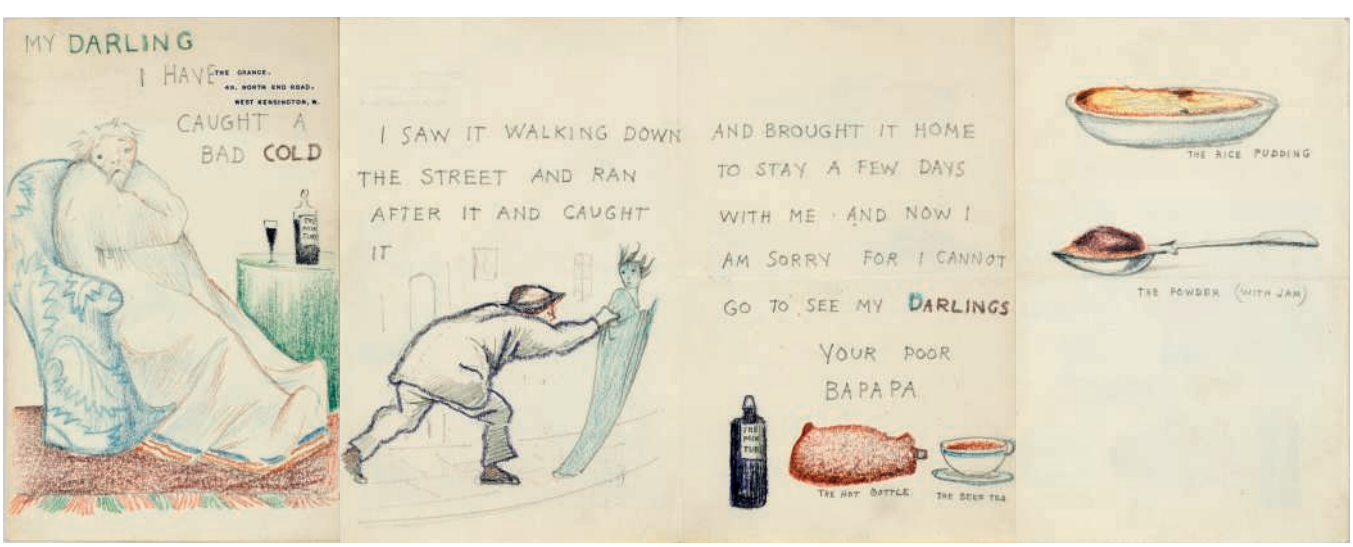
Whilst these drawings are largely sweet and humorous, there is an underlying element of peril that undercuts their innocence. St Valentine's day in 1890 occasioned a drawing of cupid with his bow drawn and in the foreground a bird lying dead, with an arrow run straight through it. Puppies and kittens also find themselves being baked into pies, and another letter shows three children submerged in an icy pond. Burne-Jones writes: 'I saw 3 little/ boys who fell into the water/ because the ice broke and/ they cried'. This playful dark humour prevents these tender letters from ever becoming too saccharine.

Burne-Jones frequently incorporates other family members into his drawings and Angela's younger brother Denis (born in 1892) features in a particularly sweet imagined scene where he climbs out of his cradle to search for his older sister. Angela's uncle Philip also makes several appearances cutting a dashing figure in fashionable dress. Burne-Jones' wife Georgiana is markedly absent from these letters on all but one occasion in which Burne-Jones regrets to say that 'poor little Mamama has got/ a bad cold and is in bed'.

This collection of letters show an idiosyncratic and frequently comic side to Burne-Jones' personality that is entirely absent in his artistic practice. Though Burne-Jones died when Angela was only eight years old, the spell he cast upon her in childhood appeared to have had a lasting effect upon her life. In 1948, exactly fifty years after his death, Angela named one of her novels *Love among the Ruins,* in reference to Burne-Jones' two iconic paintings (the watercolour version was sold in these Rooms, 11 July 2013, lot 3). The true affection Burne-Jones held for his granddaughter is palpable within these letters, he writes in one note 'Will you take care of my heart & put it/ in a box and lock it up, quite/ safe from everybody?'. Upon her death in 1961 Angela was buried in Rottingdean, alongside her grandfather, demonstrating the enduring bond they shared.

Angela Thirkell (1890-1961) became an eminent author in her own right and among many successful novels published a memoir of her childhood homes in 1931. *Three Houses* is wonderfully evocative, focusing first on 'The Grange' where her grand-father Sir Edward Coley Burne-Jones set the cultured and literary tone. She also reminiscences about her parents' home in Kensington Square and the Burne-Jones' seaside retreat. Her lively recollections of her famous grandfather portray the loving family man whom she idolized, behind the more public figure.


MY DARLING
A MERRY CHRISTMOUSE
TO YOU
FROM YOUR OBEDIENT LOVING
BAPAPA


MY DARLING
I HAVE
CAUGHT A
BAD COLD
I SAW IT WALKING DOWN
THE STREET AND RAN
AFTER IT AND CAUGHT
IT
AND BROUGHT IT HOME
TO STAY A FEW DAYS
WITH ME · AND NOW I
AM SORRY FOR I CANNOT
GO TO SEE MY DARLINGS
YOUR POOR
BAPAPA
THE HOT BOTTLE
THE RICE PUDDING
THE POWDER (WITH JAM)

PROPERTY OF A PRIVATE FRENCH COLLECTOR

39

GUSTAVE MOREAU

(PARIS 1826–1898)

Galatea

signed `-Gustave Moreau-' (lower left)
oil on panel
11 x 8⅞ in. (27.9 x 21.9 cm.)

£100,000-120,000
US$130,000-150,000
€120,000-130,000

PROVENANCE:
Private collection, Paris.
Acquired from the above by the present owner, 2018.

The mythological story of the cyclops Polyphemus and the Nereid Galatea is a complex narrative which tells the tale of the frightful giant's intense passion for a beautiful water-nymph. The love shared between Galatea and the mortal Acis is brought to an end when the jealous Polyphemus kills Acis. In response Galatea transforms Acis into an immortal river spirit. Of this story Moreau chooses a singular episode from his 1660 edition of Ovid's *Metamorphoses*: the confrontation of Polyphemus with Galatea.

Providing the theme for some four paintings and five watercolours, the subject of Galatea was a deep vein of inspiration in Gustave Moreau's *oeuvre*. We know that Moreau was working on this subject by 1878 from a watercolour and some surviving preparatory sketches in the Musée Gustave Moreau which give insight into his creative process for this particular work (figs 1 & 2). In 1880, Moreau included a large version of Galatea as one of two final entries to the *Salon,* a work which is now in the collection of the Musée d'Orsay, Paris.

The chosen moment is the same as the *Salon* work of 1880 but the sentiment of the present work is more intimate. The grotto of the *Salon* version was noted for the abundance of vibrant underwater flora and fauna which emphasised the grotto as a place where the land-dwelling cyclops did not belong. Moreau had probably studied in new sources for inspiration such as Philip Henry Gosse's *Actinologia Britannica* in the Museum of Natural History which, as G. Lacambre posits, helped to recreate the "extravagant evocation of marine life in the final pages of *La Tentation de Saint Antoine* (The Temptation of Saint Anthony), which Moreau owned in a 1878 edition." (Exh. cat., Chicago, *Gustave Moreau - Between Epic and Dream*, 1999, p. 191).



Fig. 1 Gustave Moreau (1826-1898), Preparatory sketch for *Galatea*
© Musée Gustave Moreau



Fig. 2 Gustave Moreau (1826-1898), Preparatory sketch for *Galatea*
© Musée Gustave Moreau

This present lot is a true variant on the *Salon* work. There are deliberate compositional changes which influence the tone of the painting. The central figure of Galatea holds a similar classical pose, with her left arm laying at her side, whilst her right arm supports her head in a somnolent repose. However, the cyclops is seen more as a caring figure than confrontational. The intense stare of his three open eyes in the *Salon* version – accentuating the relationship of the viewer and the viewed - is replaced by the protective soft downward gaze of his third eye, whilst his other eyes mirror Galatea's and appear to be closed. Polyphemus' head is placed in the upper right corner of the composition and leans into Galatea, almost in whisper.

A diagonal shaped line is formed which flows from the lower left corner through Galatea's body and shawl in the centre of the picture plane and upwards through the cyclops so that the two figures are linked in a harmonious fashion.The aforementioned flora and fauna of the *Salon* version which decorated the interior of Galatea's grotto are gone as Moreau discards any such superfluous distractions. Rather, flora is used to strike a harmonious chord as both the cyclops and Galatea mirror each other by holding a single white bloom each.

The passion of the moment remains artfully captured in the free flowing brushstrokes expressing movement which surrounds the still and calm figures of Polyphemus and Galatea. Here Moreau favours a subdued palette and gives the background a textured surface to accentuate the presence of the Galatea.

Moreau would return to depicting variations on this subject on paper and board in the mid-1890's – examples of which are held by the Fogg Art Museum, Harvard, and the Fundación Thyssen-Bornemisza collection in Madrid (respectively nos. 459 and 460 in Mathieu's catalogue raisonné).

An exciting discovery, the present lot will be sold with a letter-certificate by Pierre-Louis Mathieu dated 21 June 2019.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.


Gustave Moreau

PROPERTY FROM THE COLLECTION OF LUISA VERTOVA

40

GERARD FRANCKSZ. VAN DER KUIJL
(GORINCHEM 1604-1673)

Philoctetes on Lemnos

signed with monogram and dated 'GV[K] .F. 1647' (lower centre)
oil on canvas
54¼ x 43⅝ in. (137.7 x 110.8 cm.)

£70,000-100,000
US$87,000-120,000
€78,000-110,000

PROVENANCE:
Private collection, Rome, by 1977.

LITERATURE:
M.R. Waddingham, 'Another look at Gysbert van der Kuyl', *Paragone,* XI, no. 125, 1960, p. 49, fig. 25.
E.J. Sluijter, 'Niet Gysbert van der Kuyl uit Gouda, maar Gerard van Kuijl uit Gorinchem (1604-1673): een Identiteitsverwisseling sinds Houbraken', *Oud Holland*, XCI, no. 3, 1977, pp. 169, 174-6, 179 and 194, no. A4, fig. 6.
B. Nicolson, *Caravaggism in Europe*, ed. L. Vertova, Turin, 1990, I, p. 131; II, pl. 1371.
J. Davidson Reid, *The Oxford Guide to Classical Mythology in the Arts, 1300-1990s*, New York and Oxford, 1993, II, p. 893.

This is one of only a few known dated works by the enigmatic Dutch Caravaggist painter Gerard van Kuijl. Sometimes confused with a Gysbert van der Kuyl from Gouda, the artist was in fact from Gorinchem and is first recorded in Utrecht in 1625 as a witness to the will of Sophia Coopmans, the wife of the painter Gerrit van Honthorst. It has therefore been presumed that van Kuijl trained under Honthorst and he soon followed in his master's footsteps by travelling to Italy. In 1629, he is recorded in Rome as 'Gerardo fiammingo', living with the French painter Jean Ducamps in the Via Margutta. He remained there as a member of the *Bentveughels* until 1632 before travelling back home.

Painted in 1647, well after his return from Rome, probably in Utrecht, the present work nonetheless speaks clearly of van Kuijl's years in Italy and the all-pervading influence of Caravaggio; his detached, long haired protagonist, shown in *contrapposto*, is reminiscent of Caravaggio's *Narcissus* or *David and Goliath,* for example, both works which van Kuijl might have encountered in Rome (now respectively Rome, Galleria Nazionale; and Madrid, Museo del Prado).

Philoctetes was a highly original choice of subject, apparently without any known pictorial precedent (see J. Davidson Reid, *op. cit.*). The son of Poeas, King of Malius, Philoctetes was the only one present at the death of Heracles and from him received his bow and arrows. As one of Helen's unsuccessful suitors, Philoctetes joined the Greek expedition to Troy but on the voyage was bitten on his foot by a snake. The wound became infected and its stench and his agonised cries drove his companions to put Philoctetes ashore on the deserted island of Lemnos. For ten years he remained on Lemnos suffering terrible pain and loneliness.

An image of stoic isolation, Philoctetes is depicted by van Kuijl on Lemnos tending his wound by a stream with the bow of Heracles by his side. The Greek hero is cast as an outsider, cut off from the outside world and fighting for survival - a notion which might have appealed to a struggling artist like van Kuijl. This connection between the cast away and the 'outsider artist' saw the subject grow in popularity in the late-eighteenth century and was adopted by a host of Romantic artists such as Nicolai Abildgaard, Pierre-Paul Prud'hon, James Barry and William Blake.

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PROPERTY FROM A PRIVATE ENGLISH COLLECTION

41

JOACHIM WTEWAEL

(UTRECHT 1566-1638)

The Dutch maiden leading the Prince of Orange to battle

signed 'Jo Wte/ Wael' (lower right) and numbered (?) '12' (lower right, outside the framing line)
pen and two shades of grey ink, grey wash, heightened with white, pen and grey ink framing lines, watermark HVW
7½ x 9⅝ in. (19.2 x 24.4 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Art market, London, probably 1960s, and by descent to the present owner.

Hitherto unrecorded, this sheet is part of one of the most fascinating series of drawings in Dutch art around 1600. In allegorical fashion and fanciful style, it depicts the revolt of the Northern Netherlands against the Habsburg rule of King Philip II of Spain, which resulted in the division of the Low Countries into two parts, and to the creation of the Dutch Republic. Its author, Joachim Wtewael, was one of the most celebrated artists active in Utrecht at the time, as well a successful businessman and civic-minded local politician. A recent assessment of his drawings has emphasized their high quality and rarity, but also the existence of a large number of replicas that may have originated in his workshop or immediate circle (see S. Alsteens, 'Wtewael as Draftsman', in *Pleasure and Piety. The Art of Joachim Wtewael*, exhib. cat., Utrecht, Centraal Museum, Washington, D.C., National Gallery of Art, and Houston, Museum of Fine Arts, 2015-2016, pp. 49-59). Both in terms of date and numbers, the series stands at the core of Wtewael's drawn *œuvre*, of which no more than thirty sheets may have survived (*ibid.*, p. 59).

The signature and the outstanding quality of the newly identified drawing leave no doubt over its authenticity. The drawing is not only carefully finished, but also richly varied in execution, from the delicately applied washes modelling the face of the mounted general to the marked contrast of the woman's outstretched hand against the lighter and more summarily sketched battle scene in the background. Compared to Wtewael's earlier drawings, the 'figures [in the series] have gained in monumentality, and the compositions in balance and naturalness' (Alsteens, *op. cit.*, p. 53), but they also display the playfulness typical of what is known as Dutch Mannerism. The balletic swagger of the soldiers at left, the elegance of the horse, and the theatrical pose of the central figure, together with a winning mix of realism (as in the depiction of the horse's body) and artificiality, are characteristic of Wtewael's best works as painter or print designer.

The series illustrating the Dutch Revolt, of which the rich and entirely original iconography has been explored by Elizabeth McGrath in an article of 1975 ('A Netherlandish History by Joachim Wtewael', *Journal of the Warburg and Courtauld Institutes*, XXXVIII, 1975, pp. 182-217), was long thought to have been made as a model for a set of engravings that were never executed. However, the recent discovery of a document by Marten Jan Bok has made it clear that the drawings were, in fact, designs for glass paintings (see Z. van Ruyven-Zeman, *Stained Glass in the Netherlands before 1795*, Amsterdam and The Hague, 2011, I, pp. 248-252). Commissioned in 1610 by the States General to commemorate negotiations held that same year, the glass panels were installed by 1612 in the very room where those negotiations took place, on the first floor of the town hall of Woerden, west of Utrecht. While the panels have been destroyed, probably at the end of the eighteenth century, the building and the room itself have been preserved, and with it the twelve windows (each one divided into two lights) in which the panels after Wtewael's designs once were mounted.

With the newly discovered sheet presented here, fourteen compositions related to the series are known, of which all but one survive in autograph versions, most of them signed and numbered (for a recent discussion, see W.W. Robinson in *Drawings from the Age of Bruegel, Rubens, and Rembrandt. Highlights from the Collection of the Harvard Art Museums*, Cambridge, Mass., 2016, pp. 327-329, under no. 100). One of these, the only other one remaining in private hands (Maida and George Abrams Collection), is dated 1612, and is the scene closing the series, with a depiction of the Truce concluded in 1609, later known as the Twelve Years' Truce. Six of the original drawings are at the Albertina, Vienna; two in the Centraal Museum, Utrecht; and one each at the Harvard Art Museums, Cambridge, the J. Paul Getty Museum, Los Angeles, and the National Gallery of Canada, Ottawa.

The exact number of panels installed in Woerden is not known; the most detailed contemporary account describes the room as decorated 'with elegant pictures [on glass] of the wars of the Netherlanders designed by Joachim Wtewael' ('elegantibus picturis bellorum Belgicorum ex inventione Joachimi vten Walii ornati'; see Van Ruyven-Zeman, *op. cit.*, p. 248). It has been assumed that there was one in each of the twelve windows, which would mean that two of Wtewael's compositions were not used. Whether that was the case with the sheet under discussion is unclear; it is not numbered in the composition itself, as are many of the other drawings, although it does bear a number '12' in the drawing's lower right margin. The scene depicted in the drawing comes towards the end of the narrative of the series, representing the Dutch maiden, or Belgica, leading the Dutch to war against the Spanish army. The general on the horse can be identified as the Prince of Orange, possibly William the Silent (1533-1584), whose leadership and courage was critical in the early stages of the revolt and laid the foundation for what would become one of the first modern republics in the Western World. The awareness of the Dutch of the significance of the events in which they were taking part, even as they were still unfolding, is directly reflected in Wtewael's designs, which remain one of the earliest and most original visual comments on a major chapter in European history.

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THE MARQUESS OF ROCKINGHAM'S SAUCEBOATS
PROPERTY OF THE A. H. WHITELEY TRUST OF 1957

42

A PAIR OF GEORGE II SAUCEBOATS, STANDS AND LADLES

THE STANDS WITH MARK OF NICHOLAS SPRIMONT, LONDON, 1746, THE SAUCEBOATS AND LADLES UNMARKED, ATTRIBUTED TO NICHOLAS SPRIMONT, *CIRCA* 1745

The sauceboats and stands cast and chased with bands of rocaille and crustacea alternating with plain flutes, the sauceboats on shaped oval foot, with applied serpent scroll handles, the ladles with shaped handles with shell terminals, the sauceboats each engraved inside the lip with a coat-of-arms within the motto of the Order of the Bath and within drapery mantling and with earl's coronet above, the stands each engraved with a crest within ribbon-tied foliage fronds and with earl's coronet above, *marked underneath the stands*
11⅝ in. (29.5 cm.) long
85 oz. 11 dwt. (2,662 gr.)
The arms on the sauceboats are those of Watson quartering Wentworth impaling Finch for Thomas Watson-Wentworth, as 1st Earl of Malton, K.B. (1693-1750) and his wife Lady Mary Finch (1701-1761), daughter of Daniel Finch, 2nd Earl of Nottingham (1647-1729), whom he married in 1716. The stands are engraved with the crest of Watson also for Thomas Watson-Wentworth, as 1st Marquess of Rockingham, following his elevation in 1746. (2)

£70,000-100,000
US$87,000-120,000
€78,000-110,000



(detail of the crest on the stands)

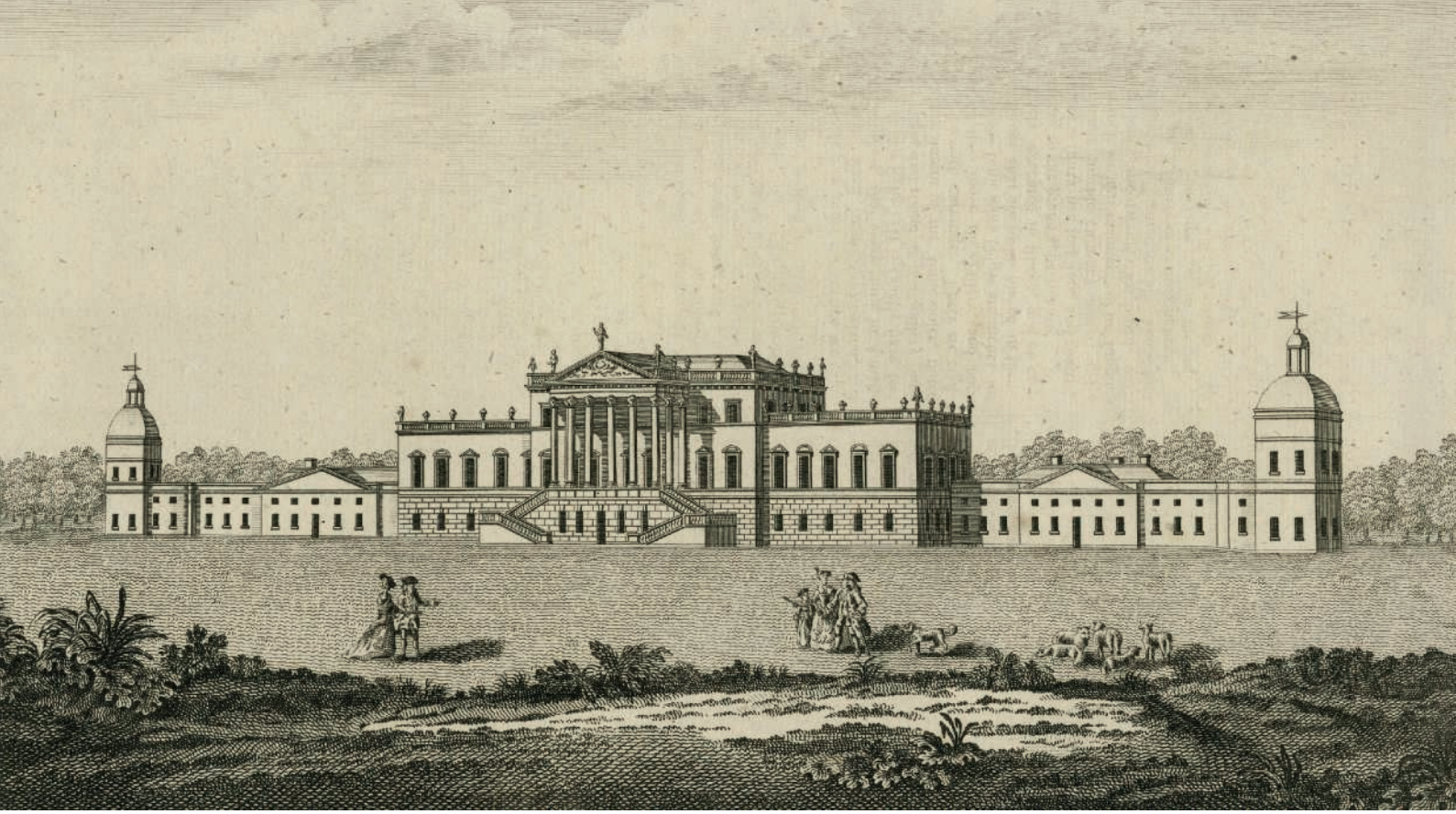
PROVENANCE:
Thomas Watson-Wentworth, 1st Earl of Malton and 1st Marquess of Rockingham (1693-1750) of Wentworth Woodhouse, Yorkshire, by descent to his son,
Charles, 2nd Marquess of Rockingham (1730-1782) of Wentworth Woodhouse, Yorkshire, by descent to his nephew,
William, 4th Earl Fitzwilliam (1748-1833) of Wentworth Woodhouse, Yorkshire, by descent to,
William, 8th Earl Fitzwilliam (1910-1948) of Wentworth Woodhouse, Yorkshire, Earl Fitzwilliam's Wentworth Estates Company; Christie's London, 9 June 1948, lots 81 and 82, part.
Sigmund J. Katz (1897-1958) and his wife Jesse Wild Katz (1901-1988), New Orleans, porcelain collectors and museum benefactors.
The Gift of Mrs S. J. Katz to the Museum of Fine Arts, Boston, 1969 and 1970.
The Museum of Fine Arts, Boston, deaccessioned in February 2002, when acquired by the Whiteley Trust.

EXHIBITED:
Austin, Texas, University Art Museum, *One Hundred Years of English Silver, 1660-1760*, 1969, no. 83, one sauceboat and stand.
New York, Frick Collection, *English Silver*, 1978, no. 14, one sauceboat, stand and ladle.
London, Victoria and Albert Museum, *Rococo: Art and Design in Hogarth's England*, 1984, no. G19, one stand.
Toronto, George R. Gardiner Museum of Ceramic Art, *A Taste of Elegance*, 1986, p. 12.
The Victoria and Albert Museum, until 2020.

LITERATURE:
Signed Copy of the Accounts of the first Marquess's Executors, circa 1750, Northamptonshire Public Record Office, Fitzwilliam Muniments, Miscellaneous Volume 82, twelve sauceboats and four stands listed at Wentworth House.
Inventory of the late 2nd Marquess of Rockingham's House, Grosvenor Square, 1782, Sheffield Public Record Office, Wentworth Woodhouse Muniments, Mss. A1229, p. 15, twelve sauceboats and four stands.
A. Grimwade, *Rococo Silver, 1727-1755*, London, 1974, fig. 32B.
A. Gruber, *Silverware*, New York, 1982, fig. 207.
M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 139.
M. Snodin ed. *Rococo: Art and Design in Hogarth's England*, London, 1984, p. 115.
E. Adams, *Chelsea Porcelain*, London, 1987, fig. 7.
B. Carver Wees, *English, Irish and Scottish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, p. 167.
E. Alcorn, *English Silver in the Museum of Fine Arts, Boston: Silver from 1697 including Irish and Scottish Silver*, Boston, 2000, pp. 160-163,no. 96, part.
C Hartop, *The Huguenot Legacy English Silver 1680 1760*, London, 2006, pp. 216-218.

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Perspective View of Wentworth-House in Yorkshire; the Seat of The Marquess of Rockingham, 1771 © Alamy

THOMAS WATSON-WENTWORTH, 1st MARQUESS OF ROCKINGHAM

Thomas Watson was educated at St. John's College, Cambridge, he entered the college as a fellower-commoner in 1707. Perhaps one of his earliest purchases of plate was a pair of silver-gilt ewers and dishes by Samuel Wastrell, 1717, engraved with his arms and those of his college. Watson Wentworth married Mary, daughter of Daniel Finch, 7th Earl of Winchelsea in 1718. After their marriage his father moved out of Wentworth Woodhouse to Hooton Roberts and allowed his son to take up residence. Thomas turned to the architect Henry Flitcroft (1697-1769) to remodelled his father's seat. From the 1720s to 1750 £82,500 was spent on the house and gardens. The broken pediment of the Baroque west front has his coat-of-arms within the collar of the Order of the Bath commemorating his creation as a Knight of the Bath in 1726 as engraved on the sauceboats. His magnificent collection of plate included a wine cistern by David Willaume weighing over 560 ozs, sold in the Wentworth sale, Christie's, London, 8 July 1998, lot 60 and an equally magnificent ewer and basin, also by Willaume sold at Christie's, London, 17 November 1991, lot 121.

His political career started in 1715 when he was returned for the family seat of Malton, Wentworth. After becoming a prominent Yorkshire Whig he was elevated to the Lords as Baron Malton in 1728. He was made Lord Lieutenant of the West Riding in 1733 and created Earl of Malton, confirming his position as the foremost political figure in Yorkshire. His pre-eminence was short lived for he lost one of his seats in 1734 and the other in 1741. Watson Wentworth was created the Marquess of Rockingham in 1746, supposedly to avoid investing him the Order of the Garter. He died only four years later in 1750, Walpole in a letter to Mann in December of that year states that the '*little Marquess*' had died, '*drowned in claret*'.

NICHOLAS SPRIMONT

These sculptural sauceboats, stands and ladles, rare examples from the workshop of Nicholas Sprimont, epitomise the high Rococo style popular in mid 18th century London. They stand testament to the close ties between the modelling of silver and porcelain at the time and the interconnected business relationships between a small group of leading silversmiths working around Compton Street in Soho.

The Liege born silversmith and porcelain manufacturer Nicholas Sprimont (1716-1771) is thought to have come to London from what is now Belgium in around 1741. He married Ann Protin at the Knightsbridge Chapel in November 1742, but may well have been resident in London in the previous year. His first mark was entered at the Goldsmiths' Hall on 25 January 1743, listing his address as Compton Street, St. Anne, Soho. He remained here until the end of 1748. Although his career as a silversmith in London was short his surviving output includes some of the most inventive and impressive works of the period. The most exceptional are those made for Frederick, Prince of Wales (1707-1751), which remain in the Royal Collection. Others are in collections of major museums. A list of pieces struck with his maker's mark or attributed to him include:

Frederick, Prince of Wales' Neptune Centrepiece, with Paul Crespin, 1742, The Royal Collection.

Frederick, Prince of Wales' Crab and Crayfish Salt Cellars, 1742, The Royal Collection.

Frederick, Prince of Wales' Venus and Adonis Sauceboats, 1743-1745, The Royal Collection.

The Jervoice Dinner Service, 1743, two meat dishes, The Gilbert Collection, The Victoria and Albert Museum.

The Conyngham Tea Caddies, 1744, The Katz Collection, The Museum of Fine Arts, Boston.

The Norreys Salver, 1744, The Katz Collection, The Museum of Fine Arts, Boston.

The Conyngham Sweetmeat Dish, 1745, The Katz Collection, The Museum of Fine Arts, Boston.

A Pair of Cake Baskets, 1745, The Ashmolean Museum and The Gilbert Collection, The Victoria and Albert Museum.

A Pair of Candlesticks, 1746, The Hartman Collection, The Museum of Fine Arts, Boston.

The Marquess of Rockingham Sauceboats and Stands, The Katz/ Hartman Collections, The Museum of Fine Arts, Boston, (four further sauceboats, two stands and two ladles).

The Earl of Ashburnham's Centrepiece, 1747, The Victoria and Albert Museum.

A study of Sprimont's *oeuvre* in silver shows a close relationship with fellow Huguenot silversmith Paul Crespin (1694-1770), whose workshop was also located in Compton Street. A pair of sauceboats by Crespin of 1746, now in the Sterling and Francine Clarke Art Institute, Williamstown, Massachusetts, are almost identical to the present lot. Beth Carver Wees, *op. cit.*, p. 167 also notes that similar sauceboats were produced by another Huguenot silversmith, Pezé Pilleau, whose son Isaac married a Jane Crespin, possibly Paul's daughter. A further set of four similar sauceboats by Crespin were sold at Christie's, London on 26 March 1975, lot 73. Either Sprimont worked as a modeller for Crespin, prior to registering his own mark and setting up as an independent silversmith, or there was an exchange of casts and models between the two, and indeed a wider circle of silversmiths. A pair of candlesticks by Sprimont of 1745, also in the collection of The Museum of Fine Arts, Boston, are identical to a pair by Paul de Lamerie, of 1747, sold Christie's, New York, 14 April 2005, lot 234. As Ellenor Alcorn points out in her catalogue of the Museum of Fine Arts, Boston, *op. cit.*, p. 162, the links with Crespin are strong. Similar cast coral and shell ornament is found on a small teapot by Crespin of 1740, offered for sale at Christie's London, 3 March 1993, lot 247, now in the Hartman Collection, the Museum of Fine Arts, Boston. Alcorn also notes similar decoration on a Crespin coffee pot of the same year advertised by Spink in the *Connoisseur* in 1946. Crespin and Sprimont collaborated on the Prince of Wales' Neptune centrepiece. Although the piece is struck with Crespin's mark the similarity with Sprimont's later work, including the other pieces by him for the Marine Service, has led scholars to include this piece in his list of works.

As already noted Sprimont only worked in silver for a short period. It is clear that he was highly gifted, testament to this is provided by the finely detailed drawings he produced as designs for silver, a number of which are in the collection of the Victoria and Albert Museum and another, for a cruet frame and stand, is in the in the collection of the Royal Society of Antiquaries, illustrated in Alcorn, *op. cit.*, p. 159. Comments on the drawings in the Victoria and Albert Museum note the influence of the Paris silversmith Thomas Germain and the connection between Sprimont and the sculptor F. Roubiliac, whose daughter Sprimont stood as godfather to in 1744. Sprimont was involved with the Chelsea Porcelain Manufactory as early as 1745. He translated a number of his designs for silver forms into works in porcelain, such as the stand for the Rockingham Sauceboats, which are referred to as "silver shape" in Ford's auction catalogue for the Chelsea Porcelain Manufactory held in 1755 and discussed by Dr. Bellamy Gardner in his article 'Silvershape in Chelsea Porcelain', published in *The Antique Collector*, August, 1937, p. 213. Further influence of silver designs on the porcelain of the time is shown by a Derby sauceboat in the Victoria and Albert Museum collection, illustrated here and by Hartop, *op. cit.*, p. 218. Sprimont died in 1771, having sold the Chelsea Porcelain Manufactory to William Duesbury, the manager of the Derby porcelain factory, in 1769.



Derby porcelain conch shell sauceboat, circa 1750
© Victoria and Albert Museum, London



(detail of stand)



Chelsea porcelain sauceboat and 'silvershape' stand, *circa* 1755
© Christie's images

PROPERTY FROM A PRIVATE COLLECTION

*43

BALTHASAR VAN DER AST

(MIDDELBURG 1593/94-1657 DELFT)

Tulips, roses and other flowers in a basket on a table, with shells, fruit, a lizard and a butterfly

signed 'B· vander. Ast' (lower right)
oil on panel
17⅞ x 25½ in. (45.5 x 64.8 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Dillée Collection; their sale, Sotheby's, Paris, 18 March 2015, lot 12, when acquired by the present owner.

Balthasar van der Ast was the pupil and brother-in-law of Ambrosius Bosschaert I, who is acknowledged as introducing the Flemish tradition of still life painting into Dutch art after his arrival in Middelburg in *circa* 1585 to escape religious persecution in the Southern Netherlands. Having absorbed the influences of his master, van der Ast broadened his pictorial repertoire to incorporate a more diverse selection of objects in his paintings, including shells and exotic fruit, as exemplified in this work. The woven basket anchors the composition, while the flowers and tendrils of the tulips, carnations, lilies and marigolds fan out to form a unifying arc. Shells, which feature prominently in the right foreground, were highly desirable in seventeenth-century Holland and vast prices were paid for the best and rarest examples. As well as a symbol of wealth and luxury, shells have also been interpreted as a sign of vanity and the transience of earthly beauty and possession. Taken in this light, the prominent placement amongst the shells of the butterfly can be taken as a symbol of rebirth and eternity.

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PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

44

A SET OF FOUR GERMAN SILVER WINE-COOLERS FROM CATHERINE THE GREAT'S RIGA SERVICE

MARK OF JOHANN CHRISTIAN NEUSS, AUGSBURG, 1781-1783

Each slightly tapering cylindrical and on spreading foot with husk border, the lower bodies part-fluted and applied above with fruiting vine cast swags, with applied horned bacchic mask handles, *each marked underneath, further prick engraved with Cyrillic initials 'RIZH' and numbered 'N.1', with later Dutch tax marks*

10¾ in. (27.5 cm.) high
336 oz. 4 dwt. (10,456 gr.) (4)

£150,000-200,000
US$190,000-250,000
€170,000-220,000

PROVENANCE:
Ordered by Catherine the Great, Empress of Russia (r. 1762-1796) for use at the Governor's Palace, Riga during the governorship of Count George von Browne (1698-1792).
Recalled to St. Petersburg by her successor Paul I, Emperor of Russia (r. 1796-1801).
(Probably) acquired by Anatole Demidoff, Prince of San Donato (1812-1870) and possibly by descent.
Demidoff Collection; Müller et Cie, Amsterdam, 16-18 June 1925, part of either lots 895, 896 or 897.

EXHIBITED:
Antwerp, The Provinciaal Museum Sterckshof-Zilvercentrum, Augsburgs zilver in Belgie, 1994 (a pair).
Ghent, Museum voor Sierkunst en Vormeving, *The Magic of the Silversmith's Trade, European Silver in Private Collections 1500-1850*, 17 June-5 November, 2000, no. 188.

LITERATURE:
Nikifor Kargorodow, *Verzeichnis von dem Silbernen Tisch Service* [*Inventory of the Silver Table Service*], 4 April 1784, described in translation as '*Case No. 8 Eight ice-buckets in the form of pots weighing 1 Pud 11 Funt 40 zolotniks*' [This equals, for eight a total of 674 ozs or 84 ozs. each- so 337 ozs. for the four].
Die benutzung des Rigaer Gouvernementsservices: Besuch des Herzogs von Kurland [*The Use of the Riga Gubernatorial Service: Visit of the Duke of Kurland*], 19 and 20 January 1795.



(detail of marks and Cyrillic inscription)

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(detail of the handle)

THE GUBERNATORIAL SERVICES

From 1775, Catherine the Great, Empress of Russia (r.1762-1796), commissioned at least thirteen dinner-services, known as the Gubernatorial Services, made variously in Paris, Augsburg, and London to be used in the regional capitals of the Russian Empire avoiding the expense and risk of shipping extensive silver services for the Empress' use as she toured her realm. These services which included Riga, Ekaterinoslav, Moscow, Nizhnyi Novgorod, Kazan, Iaroslavl, Tula, St. Petersburg, Perm, Tver and Kharkov are listed in Catherine's secretary, A. V. Khrapovitskii's diary, edited and published by N. Barsukov in 1874 (see Baron Foelkersam, *Inventaire de l'Argenterie conservé dans les gardemeubles des Palais Impériaux*, St. Petersburg, 1907).

A COLLABORATIVE COMMISSION

The Riga service delivered on 4 April 1784, during the governorship of Count George von Browne (1698-1792) can be identified by the prick engraved Cyrillic initials '*RIZH*', the Russian adjectival form of the name of the city of Riga. It is listed in considerable detail in two inventories -The *Verzeichnis von dem Silbernen Tisch* Service, [*Inventory of the Silver Table Service*] of April 1784, including the weights, and the *Die benutzungdes Rigaer Gouvernementsservices: Besuch des Herzogs von Kurland* [*The Use of the Riga Gubernatorial Service: Visit of the Duke of Kurland*] of January 1795, quoted by Dr. B. R. Kommer, *Zirbelnuß und Zarenadle, Augsburger Silber für Katharina II von Rußland*, Augsburg, 1997, pp. 40-44 and pp. 35-37 respectively. Made for forty people, it comprised amongst other four oval tureens, eight candelabra, twenty-four candlesticks, eight wine-coolers (including the present set of four and a pair sold Christie's, Paris, 8 November 2013, lot 137), sauceboats, plates, dishes and dish covers and other smaller items with a total weight in excess of 17,000 oz.



Karl Bryullov, *Portrait of Anatole Demidoff*, 1831 © Alamy

The extent of the service meant that it was not possible for it to be produced in a single workshop in a reasonable time. Instead, most of the leading Augsburg goldsmiths of the late 18th century collaborated in its production, probably working under the direction of a single retailer. Besides the workshop of Johann-Christian Neuss pieces from the service are known to have been made by Sebald Heinrich Blau, Johann Philipp Heckenhauer, Philipp Friedrich Bruglocher, Johann Georg I Stenglin, Johann Jakob and Hermann Grabe.

LITTLE USED

The Riga Service, in common with the other Gubernatorial Services, conveyed the power and authority of the Empress through its scale and splendour. The documentary evidence shows that the Riga Service was not used a great deal, as confirmed by the remarkable condition of the surviving pieces.

On its arrival in Riga in 1784, Governor Count George von Browne ordered an inventory to be undertaken of the entire service. This inventory was conducted by Nikifor Kargorodow, described by Kommer as the 'Collegian Assessor' (see Kommer, *op. cit.,* pp. 40-44). This was a precursor to the service being packed and stored. It was decreed that, should pieces be wanted for use, an application should be made listing the pieces that were required. From this list a receipt was prepared to check the pieces in and out of storage. There seems to be no record of such an application being made until January 1795 when a selection of pieces is recorded, including sauceboats and candelabra to be used at a reception in honour of Peter von Biron, Duke of Kurland (1724-1800).

The following year, after the death of Catherine the Great on 17 November 1796, her son, now Paul I, Emperor of Russia took a very different view of the Gubernatorial Services. He decided that they should be sent to the Imperial Court in St. Petersburg. To this end instruction was given on 14 December 1796 to Baron Meyerdorf that the entire service was being recalled by the Emperor. On 2 January 1797, under supervision of Michael Morosow, Second Lieutenant of the 3rd Battalion of Riga, the service was packed into its cases, locked and sealed for its journey to St. Petersburg.

REDISCOVERED IN 1925

Unlike much of the other silver from the Russian Imperial Collection, the Riga Service is not included in Baron Foelkersam's inventory published in 1907 and the whereabouts, and indeed the very existence, of the Riga Service was unknown until pieces reappeared in an auction of the Demidoff Collection held by the firm Frederik Müller et Cie. in Amsterdam in June 1925. The service was divided into three lots, 895-897, in the sale. A group, presumably representative, photograph of many pieces from the service, including five wine-coolers, displayed on a mirrored plateau was included in the catalogue (Kommer, op. cit. 47-4, pl. 5)." This would suggest that at least some of the service was either given to or purchased on the open market by the Russian industrialist and collector Anatole Demidof, Prince of San Donato (1812-1870) at some point in the 19th century.

The Gubernatorial Services were a continuation of a tradition that began much earlier in the reign of Catherine the Great. The presentations of these Imperial services were made to both official bodies and to individuals. The lavish scale of her generosity is perhaps best illustrated by the presentation, in 1765 on the anniversary of her accession, of no less than 33 silver services to her stalwarts, many of whom had been directly or indirectly involved in the coup against her husband (J. T. Alexander, *Catherine the Great; Life and Legend*, Oxford, 1989, p. 99).



After Dimitry Levitsky, *Portrait of Catherine the Great (1729-1796)* (detail)
© Christie's images

PROPERTY OF A GENTLEMAN

■45

AN ITALIAN EMPIRE ORMOLU GUERIDON

ATTRIBUTED TO WILHELM HOPFGARTEN AND BENJAMIN LUDWIG JOLLAGE, ROME, *CIRCA* 1814-15

The circular pink granite top inlaid with a cross in square marble specimens, set within a tooled surround with anthemion decorated frieze, above four eagles with spread wings surmounting acanthus-wrapped monopodia supports joined by foliate scrolled stretchers and terminating in paw feet, on a concave-sided plinth base with ball feet
37 in. (94 cm.) high; 38 ¼ in. (98.5 cm.) diameter

£200,000-300,000
US$250,000-370,000
€230,000-330,000

PROVENANCE:
Probably commissioned in 1814 by Pope Pius VII for Alexander I of Russia.
Sold by the Soviet Union at auction with Rudolph Lepke, Berlin, 6 November 1928, lot 77: described as '*Empiretisch, rund, aus vergoldeter Bronze und Platte aus schwarz-rot-grau gesprenkeltem Granit mit eingelegtem Kreuz aus farbigen Marmorplättchen. Vier von Großen Adlern bekrönte Füße mit Löwentatzen auf einer vierseitigen Sockelplatte stehend, tragen die Platte deren Dickseite von Palmetten in Relief umzogen ist, Durchm. 100, H. 94 cm.*'
With Jansen, Paris.
The property of a distinguished European collector; Christie's, London, 10 July 2014, lot 7.

COMPARATIVE LITERATURE:
G. Babin, 'La Collection Wallace de Paris', *L'Illustration*, 20 June 1914, pp. 551-554.
G. Babin, 'La Collection Wallace de Paris – suite', *L'Illustration*, 27 June 1914, pp. 573-575.
E. Colle, A. Griseri, R. Valeriani, *Bronzi Decorativi in Italia*, Milan, 2001, p. 66.
E. Dumonthier, *Les Tables, style Louis XVI et Premier Empire*, 1924.
P. Hughes, *Wallace catalogue of furniture*, p. 1545.
E. Hessling, *Empire-Möbel*, Berlin, 1910.
D. Ledoux-Lebard, 'Un present de Leon XII a Charles X', *Antologia di belle arti*, 1977, no. 2, pp. 212-216.
A.F. Morris, 'Sir John Murray Scott's Collection in the rue Laffitte', *The Connoisseur*, Part I, August 1910, pp. 231-240 and Part 2, April 1911, pp. 215-222.
G. Seligmann, *Merchants of Art*, New York, 1961.
J. Wilton-Ely, *Giovanni Battista Piranesi*, San Francisco, 1994, plates 916 and 918.
1912 inventory for 2 rue Laffitte, Paris.

This exceptional *guéridon*, with its imposing eagle-headed monopodia supports, superbly modelled, cast and chased, is part of a very small group of such tables to have been made in Rome in the early 19th century. Quite possibly commissioned by Pope Pius VII, it is of the same design as a *guéridon* with a micro-mosaic top that was given to Charles X, which is now at Versailles, and another that was last recorded in the collection of Sir John Murray-Scott, almost certainly from the celebrated collection of Sir Richard Wallace.

A closely related *guéridon* but with micro mosaic top depicting scenes from the '*le bouclier d'Achille*', designed by the director of the Vatican mosaic workshops, Michael Köck, is in the Grand Trianon, Versailles (NT396C; Dumonthier, *op.cit.*, pl. 50; Hessling, *op.cit.*, pl. XXXIX). The ormolu base is virtually identical to the present example with the exception of slight differences to the chased volutes that ornament the feet. It has been described by Angela Griseri as one of the most beautiful examples of Roman neoclassical furniture, and almost certainly derives from antiquity (Colle, Griseri, Valeriani, *op.cit.*, p. 66). In 1762, Piranesi illustrated a closely related marble tripod with winged griffons from the Villa Albani and a marble altar in the form of a tripod vase with similar ornamentation in his *Vasi, candelabra, cippi, sarcophagi* (Wilton-Ely, *op.cit.*, pl. 916 and 918).

The ormolu base of the *guéridon* at Versailles, and almost certainly that of the present example is by Wilhelm Hopfgarten (d. 1860) and Benjamin Ludwig Jollage (d. 1837), Prussian *bronziers* working as *fondeurs* in Rome from *circa* 1805, with a workshop at no. 95 via dei Due Macelli. Hopfgarten and Jollage were known throughout the major European capitals for their accurate reduced renditions of antique Roman monuments.

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The table illustrated in the 6 November 1928 sale by the Soviet Government held at Lepke, Berlin



The related table formerly in the collection of Sir John Murray-Scott at rue Lafitte, Paris



The related table delivered to Charles X at Saint Cloud in 1826, E. Hesling, *Empire-Möbel*, 1910

The micro mosaic top of the Grand Trianon *guéridon* was supplied by the Vatican workshops, and the *guéridon* commissioned by Pope Leo XII (d. 1829) as a gift to Charles X (d. 1836) in recognition of his intervention and '*protection accordée par les escadres du Roi au commerce Pontifical sur les côtes Barbarie*' (Ledoux-Lebard, *op.cit.,* pp. 212-16). It was delivered to the King in 1826 at Saint Cloud, and subsequently recorded in an 1828 inventory for the *palais* in the Third Salon or *Salon de Jeux* where it was valued at 60.500 francs. In 1875, the *guéridon* was transferred to the Garde Meuble in the Louvre, and in 1882 sent to Versailles to the apartments of Napoleon I at the Grand Trianon. In 1966, it was exhibited in the *Salle de l'attique Nord*.

Intriguingly, the history of the *guéridon* at Versailles is associated with a persistent tradition that may be relevant to the provenance of the present example. By repute, the *guéridon* was commissioned in 1814 as a gift from Pope Pius VII (d. 1823) to Alexander I of Russia (d. 1825), in recognition of the latter's piety. The *guéridon* was, however, not delivered, and supposedly remained at the Vatican for over ten years until it was gifted to Charles X (*ibid.*, p. 214). It is therefore conceivable that the 1814 *guéridon* is in fact the present *guéridon*, and that it was delivered as intended in 1814 to Russia, tying up the subsequent history of the present *guéridon*, which was sold by the Soviet government at Lepke, Berlin, in 1928. Such a provenance would also support the theory that the intriguing granite top that is inlaid with a cross might be an earlier relic that was chosen specifically with the recipient of this papal present in mind.

A further very closely related *guéridon* with granite top was formerly in the collection of Sir John Murray-Scott (d. 1912) at 2 rue Laffitte, Paris, recorded in the *Antichambre* in the 1912 inventory as *'Guéridon rond en bronze doré à quatre pieds formés d'aigles aux ailes éployées supportant la tablette en granit, prisé mille cinq cents francs*', and valued at 1.500 francs. It had been bequeathed to him in 1897 by Lady Julie Wallace, the widow of Sir Richard Wallace, 1st Baronet (d. 1890), and was almost certainly previously in the latter's collection in Paris although it does not appear in the 1871 inventory of his Parisian house, nor at the château Bagatelle (Babin, *op.cit.,* 27 June 1914, p. 573). The *guéridon* is described in *L'Illustration* as '*voisine avec une cheminée de marbre qui provident, avec sa garniture, du château de Maisons-Laffitte, qu'on s'efforce, a grand frais de remeubler'* (*ibid.*). From 1809-1818, this *château* was owned by the duchesse de Montebello, the widow of the Marechal Landes, one of Napoleon's principal officers, and a participant in the late 18th century Italian campaign. The *château* was sold in 1809 to the financier and politician, Jacques Laffitte (d. 1844). The latter had a mansion at no. 27 rue Laffitte, which was named after him in December 1830. Intriguingly, the Wallace *guéridon* 'disappears' after 1914, although it most likely was part of the inherited furniture remaining at the rue Laffitte apartment bequeathed by Sir Murray-Scott to his intimate friend, Victoria, Lady Sackville of Knole, which was subsequently sold *en bloc* to the Parisian art dealer, Jacques Seligmann; unfortunately the loss of Messrs. Seligmann's papers during the 1939-45 war inhibits further investigation.

Another related *guéridon*, though lacking its stretchers, was sold at château de Gaillard, Monaco, 4 August, 1934, lot 1138. This may be the same *guéridon*, that was sold in Monaco's salles de ventes in May 2006, but it is smaller in height at 66 cm and is possibly a later version.



46

ISAAC OUWATER
(AMSTERDAM 1748-1793)

View of the Westerkerk seen from across the Keizersgracht, Amsterdam

signed and dated 'I^{k} Ouwater Fecit 1779' (lower left)
oil on panel
20¼ x 25⅞ in. (51.5 x 65.5 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Private collection, traditionally identified as the Van Terburg family; their sale, Roos, Amsterdam, 16 July 1819, lot 123, part lot with a view of the Haringpakkerij (D.Fl.75 to Van Yperen).
Private collection, Europe, from *circa* 1830 until 1997, when sold at the following,
Anonymous sale; Sotheby's, London, 3 December 1997, lot 77 (£177,500 to the following).
with Richard Green, London, by whom sold to the following,
Private collection, Amsterdam, from which acquired by the present owner.

This *View of the Westerkerk* stands out in Ouwater's *oeuvre* due to its finely tuned composition and exceptional virtuosity of execution. Painted on a single-plank mahogany panel, it was doubtless an expensive commission in its own time and has been preserved in virtually flawless state.

Ouwater was one of the last representatives of the pictorial tradition of the topographical townscape. This originated in the northern Netherlands, and had its roots in the rapid urbanisation of the country in the late-sixteenth century. The genre reached its zenith in the mid-seventeenth Century with artists such as Jan van der Heyden, a great influence on Ouwater. Here he has chosen as his subject Amsterdam's monumental Westerkerk. Built between 1620 and 1638, to designs by Hendrick de Keyser, brother of the great portraitist Thomas de Keyser, it boasts the tallest spire in the city (279 ft.) and is famous for being the burial place of Rembrandt. The area around the church is the Westermarkt. The building on the left is the Westerhal, a civic guard house built in 1619 and demolished in 1857. In Jan van der Heyden's two famous painted views of the Westerkerk (London, The Wallace Collection; and London, The National Gallery), the Westerhal is obscured by trees. The present view of the Westerkerk relates to an earlier painting by Ouwater, of similar dimensions, signed and dated 1778, now in the National Gallery of Canada, Ottawa.

Although he lived in Amsterdam for the greater part of his life, Ouwater travelled all over the country, making sketches that he used as a basis for his oil paintings. His itinerary can be traced from his dated works. In 1782, he stayed in Haarlem, where his paintings included the Grote Markt (Haarlem, Frans Hals Museum); that same year he painted the Buitenhof in The Hague (The Hague, Kunstmuseum Den Haag); and in 1784, he apparently worked in Hoorn, where he produced sketches for two topographical pictures, now in the Westfries Museum there. He also made sketches of street scenes for later paintings, in Utrecht, Edam and Delft. Among the scenes he painted in his native Amsterdam are the *View of the Mint Tower* (1778; ex-Lord Ilford collection, London, sold Sotheby's, London, 11 June 1975) and, most famously, the *Westerkerk*. His townscapes are characterised by his fresh colours and the meticulous and lucid rendering of his subject, drenched in bright daylight and seen from the viewpoint of the small figures that animate his compositions.

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PROPERTY FROM THE ESPIRITO SANTO COLLECTION

■47

A PAIR OF MONUMENTAL EMPIRE ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA

ATTRIBUTED TO CLAUDE GALLE, *CIRCA* 1805

Each in the form of a classically-draped maiden holding a flaming oil-lamp applied with reclining winged female figures terminating in foliate scrolls surmounted by birds, below two tiers of scrolled branches issuing from a central baluster stem cast with stiff-leaf and anthemia and terminating in an urn-shaped nozzle issuing three projecting brackets with ram's head terminals surmounted with butterflies, the lower tier of branches applied with satyr masks, foliate-wrapped and terminating in classical ewer-shaped nozzles, the upper tier of branches terminating in urn-shaped nozzles cast with palmettes, on a concaved tripartite pedestal case with egg-and-dart cornice, the front applied with a central owl within a circular recess surrounded by stars above the figure of Mercury on a cockerell-drawn chariot, the sides applied with rams within scrolling foliage, the canted angles headed by masks of Juno with trailing palmettes terminating chimeras in the form of winged horses with snake tails, on a conforming ormolu plinth; restorations to three branches, one nozzle later

47½ in. (121 cm.) high; 13½ in. (34.5 cm.) wide (2)

£80,000-120,000
US$100,000-150,000
€89,000-130,000

PROVENANCE:
Ricardo do Espirito Santo Silva, by descent to
Rita do Espírito Santo Silva Leite de Faria, Palace of Sobralinho, and by descent.

This magnificent pair of monumental candelabra, with *hippocampi* bases, finely modelled vestal figures and unusual urn-shaped nozzles surmounted with butterflies was probably executed by Claude Galle (d. 1813) one of the preeminent *bronziers* of the Empire period. From the beginning of the *Directoire* to the Treaty of Fontainebleau, a period spanning less than twenty years (1795-1815), ormolu artistry reached its pinnacle in terms of form, casting, chasing and gilding. This superb pair of candelabra exemplifies this fine craftsmanship, and characterizes the early *goût Empire* with ornamentation representing allegorical subjects derived from Greek and Roman mythology, and subsequently disseminated in Percier & Fontaine's *Recueil de décorations intérieures,* still imbued with the delicacy of the *ancien régime.* The richness of the decoration, and exceptional scale suggests a significant commission, possibly for a French Imperial residence, and subsequently entered the fabled Espírito Collection where it remained until today.

CLAUDE GALLE

Galle was amongst the greatest *bronziers* and *fondeur-ciseleurs* of the late Louis XVI and Empire periods. First patronised by the *Garde-meuble de la Couronne,* he is known to have collaborated with, amongst others, Pierre-Philippe Thomire (d. 1843), and was responsible for much of the *bronzes d'ameublement* supplied to the château de Fontainebleau during the Empire. Galle's pieces were acquired in great number by the Russian Imperial family and aristocratic followers while on visits to Paris, which accounts for the important numbers of his pieces remaining in the many state palace museums of St. Petersburg today.

The present candelabra feature a profusion of Empire ornament, drawn heavily from the Antique, and popularised in Percier & Fontaine's *Recueil de Décorations Intérieures*, first published in 1801, such as the owl surrounded by stars motif featured in Percier & Fontaine's *Recueil,* plate 44, and the Pegasus and waisted base both feature on a design for candelabra (plate 59).

Ornamentation characteristic of Galle includes the antique altar-shaped base which relates to a clock by Galle illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 372, figs. 5.14.2, and the small maiden figures which are identical to those visible on Galle's celebrated 'maiden ewers'' handles, illustrated in *op. cit.*, , pp. 364 – 365, figs. 5.12.6, 5.12.8 and 5.12.9. The *hippocampi* figures to the bases are also closely related to those on a pair of ewers attributed to Galle sold Christie's, New York, 28 April 2017, lot 20; and to those visible on a pair of candelabra inventoried in 1807 in the château de Saint-Cloud and now in the Musée de la Légion d'Honneur, Paris (illustrated), which also have a similar base supported this time by griffins, also featured on the pair sold at Sotheby's, Paris, 9 April 2008, lot 215. The scale, finesse of the execution and richness of the mat gilding relates to a large pair of candelabra attributed to Galle, sold Christie's, London, 10 July 2014, lot 8.

A set of four candelabra almost identical to the present model, with slightly different bases with griffins identical to those now at Musée de la Légion d'Honneur was sold from the collection of Juan de Beistegui at Christie's, Paris, 10 September 2018, lot 46. Another pair, entirely in ormolu with some slight variations in the ornamentation was sold at

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Palace of Sobralinho, near Lisbon



The similar model from the Besteigui collection © Christie's Images, 2018



One of the candelabra *in situ* in the Palace of Sobralinho

Sotheby's, New York, 31 March 1990 lot 66 (illustrated on the front cover of the catalogue).

RICARDO ESPIRITO SANTO SILVA

Ricardo Espirito Santo Silva and his two brothers José and Manuel, sons of José Maria Espirito Santo Silva (1850-1915) who founded the Portuguese banking house in 1884, were all passionate collectors and real art connoisseurs. Most celebrated was the collection of furniture, silver, rugs and paintings which was first put together by Ricardo Espirito Santo Silva (1900-1955) and then presented to the Portuguese state in 1953. Ricardo was one of the major art collectors of his time and one of the most significant patrons of the arts in Portugal. He was in his late forties when he made the important decision to donate the Portuguese commissions from his private collection to the nation. In 1947 he acquired the 17th century Azurara Palace in Lisbon to house and display the collection of over 2000 pieces of Portuguese furniture, silver, textiles, paintings, ceramics and other decorative arts, and to function as the headquarters for the Foundation bearing his name, created as the Museum Schools for Portuguese Decorative Arts. The present pair was possibly acquired from the d'Orléans family from whom Ricardo acquired *en bloc* many treasures of his collection. It was at his death bequeathed to his daughter Rita do Espírito Santo Silva Leite de Faria who placed them in her Palace of Sobralinho near Lisbon, where they were situated in the library.



48 NO LOT

PROPERTY OF A GENTLEMAN

*49

AN ITALIAN ORMOLU-MOUNTED ALABASTER AND VERDE-ANTICO MARBLE 'LANTE VASE'

ATTRIBUTED TO FRANCESCO AND LUIGI RIGHETTI, ROME, LATE 18TH/EARLY 19TH CENTURY

The alabaster vase with a carved egg-and-dart rim, the waisted body applied with ormolu mounts in the form of satyr and bacchic heads flanked by foliate-cast double handles, the whole applied with beeded and spiralling ribbon gilt-bronze rims throughout, the upper section of the base applied with rosettes and classical coins, the circular pedestal base applied with vine-festooned bacchus masks and allegorical figures, on a *verde antico* plinth; the alabaster sections with some restored breaks, some ormolu elements lacking between applied paterae
17 in. (43 cm.) high; 9 in. (23 cm.) wide

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Anonymous sale [Property of a Lady]; Sotheby's, London, '*Treasures, Princely Taste*, 6 July 2011, lot 2, when acquired by the present owner.

COMPARATIVE LITERATURE
G.B. Piranesi, *Vasi, Candelabri, Cippi, Sarcofagi* etc., Rome, 1778, pl. 42 and 43.
H. Moses, *A Collection of Antique Vases, Altars, Paterae, Tripods, Candelabra Sarcophagi,* London, 1814, pl. 35.
C. Clarac, *Musee de Sculpture Antique et Moderne ou Description historique et graphique du Louvre et de toutes ses parties,* II, 1841, pp. 1001-1002, no. 649.
A. Michaelis, *Ancient Marbles in Great Britain,* Cambridge, 1882, pp. 732-733.
A. González-Palacios, *Il Neoclassicismo, Ristudiando / Righetti,* Turin, 1992, III, p. 38.
A. González-Palacios, *Il Gusto dei Principi*, Milano, 1993, I and II, pp. 303-317; figs. 521, 526-527, 536-537.
G. and R. Valeriani, *Bronzi Decorativi in Italia, Bronzisti e fonditori italiani dal Seicento all'Ottocento,* Milan, 2001, p. 238, no. 67, pl. 330-336.
A. González-Palacios, *Nostalgia e invenzione / Arredi e arti decorative a Rome e Napoli nel Settecento,* Milan, 2010, pp. 158-164.
F. Scholten, 'Francesco Righetti and Henry Hope: The Welgelegen Lead Statues', *The Rijksmuseum Bulletin*61, No. 1, 2013, p. 11.



The engraving by Piranesi of the Lante Vase, as published in *Vasi, Candelabri, Cippi, Sarcofagi etc*, Rome, 1778, plate 42

This impressive ormolu-mounted alabaster Roman krater vase on an alabaster, marble and *verde antico* base is attributed to the Roman bronze-founder, silversmith and sculptor, Francesco Righetti (1749-1819), and his son, Luigi, based on a number of stylistic affinities to their work. Francesco and Luidgi Righetti have been described as the greatest Italian bronze-founders of the period, whose craft was equal to that of any of their European counterparts (González-Palacios, *op.cit.,* p. 303). As a pupil of the goldsmith and statuary caster, Luigi Valadier (1726-1785), Righetti learnt the skills to produce high quality and carefully finished replicas in bronze (Scholten, *op.cit.*, p. 11). From the late 1770s, he was already known in his own right for being a superb bronze-founder, who specialised in copying famous classical statues, both ancient and modern, and antique ornamentation. The demand for such reproductions increased considerably in this period due in part to the number of particularly English aristocrats, who embarked on the Grand Tour to Italy, and the exorbitant prices for original antiquities that these enthusiastic collectors were obliged to pay.

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This vase is a celebration of the Roman deity, Bacchus, and a salutation to revelry. In Roman antiquity, this was through 'an appropriate consumption of wine', which could ease suffering and bring joy, as well as inspire divine madness rather than the 19th century association of Bacchus with drunkenness. It is decorated with attributes of Bacchus comprising Bacchic and satyr masks and sinuous and channelled double-branch handles entwined with *Ferula Graeca* (Greek fennel) – a plant dedicated to Bacchus.

It is closely modelled on the monumental Lante Vase from Roman antiquity, which dates from the second century BC. The latter measures approximately 5 ft. 9 in. (175.26 cm.) high and is formed of white marble with black veining with adornments of near-identical Bacchic masks. Together with the Warwick Vase, now in the Burrell Collection, near Glasgow, the Lante Vase was discovered in fragments by Gavin Hamilton (1723-1798), a Scottish painter and renown antique dealer in Rome, during excavations at Hadrian's Villa near Tivoli in *circa* 1771 (Michaelis, *op.cit.*, pp. 732-733). Following restoration to its original form, it was removed to the Villa Lante on Monte Gianicolo, Rome, from where it derives its name. It was acquired by Giovanni Volpato (1735-1803), a dealer in antiquities (in addition to being an engraver and manufacturer of biscuit porcelain figurines). In 1788, he sold it to the great connoisseur and bibliophile, Colonel John Campbell (later 1st Baron Cawdor, c. 1753-1821) who brought it to England. It was then sold from Lord Cawdor's sale on 6 June 1800 to Francis Russell, 5th Duke of Bedford (1765-1802) for £735.79 (700 guineas), and went to Woburn Abbey, Bedfordshire where it is situated in the Sculpture Gallery.

The discovery of the iconic Lante and Warwick Vases caused a sensation. From the late 18th century and into the 19th, the design was an inspiration for artists, sculptors, bronze-founders and silversmiths. Study drawings in black chalk of the Lante Vase from a volume of 146 drawings illustrating Roman sculpture by Carlo Calderi are held in the British Museum (2013,5015.1.116; 2013,5015.1.115). The vase was engraved by Piranesi, from two perspectives, front and side, and included in his influential *Vasi, Candelabri, Cippi, Sarcofagi* etc., published in Rome in 1778, plates 42 and 43. It was later illustrated in Henry Moses' *A Collection of Antique Vases, Altars, Paterae, Tripods, Candelabra Sarcophagi, .,* London, 1814, pl. 35.

A pair of early 19th century white marble reduced-size copies of the Lante and Warwick vases with *verde antico* borders and white marble mouldings was commissioned for the château de Villiers in Neuilly-sur-Seine, the property of Marshal Murat. They were purchased at the same time as the château by Napoléon Bonaparte, and, in 1810, sent to the château de Compiegne for the Emperor's dining room where they are still *in situ*. A further reduced marble version of the Lante vase, 30 ½ in. high by 30 ½ in. diameter (78 cm. x 78 cm.), executed by Bernard Lange probably before 1815 when he was director of the *ateliers* of the musée Royal is still in the Louvre, Paris (MR 1653; Clarac, *op.cit.,* pp. 1001-1002, no. 649). A pair of gilt-bronze-mounted *pietra nefritica o ponderaria* antique marble Lante and Warwick vases sold 'Treasures', Sotheby's, London, 9 July 2014, lot 52 (£302,500 inc. premium).

FRANCESCO AND LUIGI RIGHETTI

This vase and stand can be firmly ascribed to Francesco and Luigi Righetti based on the following attributes:

* The classical gilt-bronze medallions depicting eagles and flowerheads applied to the top of the socle (originally alternated by stylised acanthus leaves, now missing) are virtually identical to those found on a gilt-bronze *cartaglorie* by Francesco Righetti, *circa* 1801-1803, in San Giorgio Maggiore, Venice. These medallions also appear on the base of a *surtout* by Righetti in the Museo di Capodimonte, Naples (González-Palacios, *op. cit.,* vol. II, figs. 526-527, 536). They are furthermore on a pair of *brûle parfums* attributed to the Righetti workshop, sold 'Collection of Madame Barbara Piasecka Johnson', Sotheby's, Paris, 15 October 2003, lot 73. The eagle represented on the medallions is closely related to those depicted on Roman gold and copper alloy coins, see British Museum, R.10422 (Vespasian, 76 AD), R.11252 (Titus, 80-81 AD). In Roman mythology, the eagle was a companion and attribute of Jupiter/Zeus. As such, eagles represented military victory and were adopted as important symbols of the Roman army and as a symbol of the legion. They were also associated with the deification of the emperor, hence why they are shown on coins. The motif was later used by Frederick II Holy Roman Emperor in the 13th century (1847,1108.844; 1906,1103.3558). It is possible that the medallions on the vase offered here were an acknowledgement to the magnificent medal collection that had formed part of the Vatican collection but was largely dispersed when the Vatican Library was sacked by General Berthier and his officers during the French occupation of Rome in 1797. These treasures, including the Albani medallions, were transferred to Paris under the infamous Treaty of Tolentino (1797) - never to return. However, their former existence is illustrated in 250 prints reproducing more than 585 objects commissioned by Pope Pius VI from the Calcografia Camerale in 1784.

* The vase offered here is closely related to another reduced copy of the Lante vase executed in the late 18th/early 19th century in marble and gilt-bronze, and on a stand depicting the Borghese 'Three Graces', attributed by González-Palacios to Francesco and Luigi Righetti, now in the Museo di Capodimonte e Gallerie Nazionali, Naples.

* The allegorical figural plaques applied to the centre of the socle are comparable to the mythological scenes found on the base of the aforementioned *surtout* in the Museo di Capodimonte.

* The Bacchalian masks around the lower socle of the stand closely relate to those found on a pair of candelabra of 1797 by Righetti in the Palazzo del Quirinale, Rome (González-Palacios, *op.cit.,* plate L).



The Lante Vase on a stand depicting the Three Graces attributed to Francesco Righetti © Museo di Capodimonte, Naples



Detail of the surtout by Francesco and Luigi Righetti, 1811 © Museo di Capodimonte, Naples



PROPERTY OF A LADY

■50

A PAIR OF LOUIS XV GOBELINS TAPESTRIES

CIRCA 1757-64, BY MICHEL AUDRAN AND PIERRE-FRANÇOIS COZETTE, AFTER A DESIGN BY CHARLES-ANTOINE COYPEL

Both from the Don Quixote series, one depicting The false princess Micomicon imploring Don Quixote to reinstate her on her throne, the scene in a central cartouche of an acanthus-wrapped and scrolling foliate frame headed by a peacock and draped with garlands of summer flowers and fruits, above military trophies and cornucopiae, flanked by a spaniel and a ram, within a picture frame border, the corners with interlaced L's, signed and dated '...UDRAN.G. 1757' with a fleur de lys, the blue outer slip with small replaced section by signature panel. The other depicting Don Quixote made a knight by the Inn keeper, the scene in a central cartouche of an acanthus-wrapped and scrolling foliate frame headed by a peacock and draped with garlands of summer flowers and fruits, above military trophies and cornucopiae, flanked by a spaniel and a ram, within a picture frame border, the corners with interlaced L's, signed and dated 'Cozette 1764' and also signed 'Cozette' in the outer blue slip

Their respective dimensions are 11 ft. 10 in. (361 cm.) x 9 ft. 3½ in. (283 cm.) and 11 ft. 10 in. (361 cm.) x 9 ft. 1/4 in. (275 cm.) (2)

£200,000-300,000
US$250,000-370,000
€230,000-330,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROVENANCE:
Commissioned by the Marquis de Marigny, *Surintendant et Directeur des Bâtiments*, sold (as part of a larger set) to Madame Véron on 4 July 1763 (Don Quixote knighted by the Innkeeper delivered on 27 November 1764), and by inheritance to
Louis Gregoire Véron, *Receveuir Général des Finances de Franche-Comté* in 1780.
4th Marquess of Hertford in 1865.
Richard Wallace; sold at Christie's, London, 20 April 1876, lot 210.
Baron de Gunzbourg; sold Paul Chevalier, Galerie Georges Petit, Paris, 30 January 1884, lots 3 and 4, respectively.
Clarence H. Mackay in 1926 and by descent to his daughter
Mrs. Robert Z. Hawkins, in 1958.

EXHIBITED:
Exposition de l'Union centrale des Beaux-Arts appliqués à l'Industrie, 1865, No. 5738.

LITERATURE:
M. Fenaille, *Etat Général des Tapisseries, de la Manufacture des Gobelins*, Paris, 1904, III, pp. 219-229.
G. Leland Hunter, 'Mr. Mackay's Gobelins-Beauvais Tapestries', *International Studio*, October 1926, pp. 31-36.
R. Cecil, *'The Hertford-Wallace Collection of Tapestry', The Burlington Magazine*, no. 637, April 1956, pp. 116-118.
R. Cecil, 'Letter - The Hertford-Wallace Collection of Tapestries', *The Burlington Magazine*, no. 660, March 1958, p. 101.
E. Standen, 'The Memorable Judgment of Sancho Panza: A Gobelins Tapestry in the Metropolitan Museum', *Metropolitan Museum Journal*, X, 1975, p. 103.
E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art, New York, 1985*, I, p. 373.

TWO GOBELINS TAPESTRIES FROM THE DON QUIXOTE SERIES



The Marquis de Marigny
© Christie's Images, 2014



The Garde-Meuble from *Histoire de France populaire*
published 1867-85



A panel from the Don Quixote series at
the Getty © Getty Museum, Los Angeles

Preserved in the most vibrant colours showing the deep original tones, these superb tapestries depicting scenes based on the novel *Don Quixote* by Miguel de Cervantes, boast an almost uninterrupted provenance. Commissioned by the Marquis de Marigny, *Surintendant et Directeur des Bâtiments du Roi* and brother of Madame de Pompadour, the set was sold in 1763 to Madame Véron and passed on to Louis Gregoire Véron, *Receveuir Général des Finances de Franche-Comté*. It subsequently entered the fabled collections of the 4th Marquess of Hertford in 1865 and was sold by his heir Sir Richard Wallace at Christie's London in 1876 to Baron de Gunzbourg, remaining in private hands until today.

HISTORY OF THE SERIES

These tapestries series were originally conceived under the directorship of Robert de Cotte (1656-1735), the Royal Architect in Chief and Director of the Gobelins (1699 - 1735) and the duc d'Antin, *Surintendant des Bâtiments* (1708-1736) and woven for the first time in 1717 for the duc d'Antin (the duc d'Antin set, comprising 16 panels, was sold in these Rooms, 10 June 1993, lot 110, for £771,500). The Don Quixote tapestries are of particular importance because they represent a new mood at the Gobelins and in the decorative arts in France. The subject is both witty and frivolous, far removed from the more sombre classical or military subjects favoured during the reign of Louis XIV. The borders or *alentours*, which appear for the first time in this form in these tapestries, are of a revolutionary design and are treated with almost equal importance to the scenes themselves. The story of Don Quixote proved popular at Gobelins throughout the 18th Century, and was woven in at least nine separate weavings with six different *alentours*, the first in 1717 and the last in 1778.

The paintings which form the basis for these two panels were executed in 1716 and 1714, as panels 6 and 0, respectively. 'Don Quixote knighted by the Innkeeper' was thus the first painting of the series presented to Gobelins.

A set of this series with red background was woven between 1772-1786 and given by Louis XVI to Albert and Marie-Christine, Duke and Duchess of Saxe-Teschen in 1786, four of which are now at the J. Paul Getty Museum (acc. num. 82.DD.66-69). Four tapestries from the series were presented on 18 July 1788 by Louis XVI to the artist Richard Cosway as a gesture of thanks for the four tapestry cartoons by Giulio Romano of the history of Scipio which Cosway had given to the King for display in the Louvre. Cosway gave them to George IV shortly afterwards; they were eventually hung in Carlton House until c. 1823, when they were moved to Buckingham Palace where they remained until today (inv. RCIN 3190-94).

HISTORY OF THE SET

This pair of tapestries form part of the sixth weaving of the Don Quixote series, which was commissioned by the *Surintendant et Directeur des Bâtiments*, the Marquies de Marigny. The complete set was finished by 1761 and comprised 23 different subjects (the entire range of subjects) and six overdoor panels. Four tapestries and the overdoor panels were presented by Louis XV to Count Michael Illarionovich Voronzov, Grand Chancelier of Russia in 1758 59, a further six tapestries were sold to Jean Paris de Marmontel, Guard of the Royal Treasury, in 1763 and a single panel was supplied to Madame de Monmartel in 1767. Eight panels were given to Charles Henri Pussin, *tapissier*, in 1773 as part of a payment for supplying furniture to Versailles and Fontainebleau, while the remaining four tapestries, including 'The Counterfeit Princess of Micomicon' (woven between January 1756 and 25 June 1757) and 'Don Quixote knighted by the Innkeeper' (woven between January 1763 and 20 October 1764), were sold to Madame Véron on 4 July 1763 (the latter tapestry was still on the loom and made to her specific size requirements) for 10,541 *livres*. Initially Mme. Véron received 'Don Quixote served by the Ladies' as a fourth panel, but exchanged it for 'Don Quixote knighted by the Innkeeper' on 27 November 1764 after an additional payment of 599 *livres*. The four tapestries remained together certainly until 1958, when they were recorded in the collection of Clarence Mackay's daughter Mrs. Robert Hawkins. In 1974-5, the four panels were split into two pairs and the other two tapestries from this group, representing 'Sancho's Entry' and 'Sancho's Cowardice', are presently recorded in a private collection. Another tapestry from this set depicting the 'Enchanted Head at the House of Don Antonio' was sold from the property of the Wadsworth Atheneum Museum of Art. Also comissioned by the Marquis de Marigny, the latest was given by Louis XV to Charles Henri Poussin, *tapissier*, in 1773 in payment for furniture supplied to Versailles and Fontainebleau.

THE BORDERS

Jean-Baptiste Belin de Fontenay (1653-1715), flower and ornamental painter to Gobelins and Savonnerie since 1689, is credited with the introduction of the *alentours*. However, the *alentours* of this tapestry forms part of the fifth version, which was a variant of the second version, designed in 1721. That version was a collaboration between Claude Audran III (d. 1734), Jean-Baptiste Belin de Fontenay fils (d. 1730) and François Desportes (d. 1743) under the leadership of Charles Coypel (d. 1752). It formed the basis for sets woven for the Prince de Campo Florido, Ambassador of Spain, and for Infante Don Philippe, Duke of Parma. The fifth version was executed by Vallade (of whom very little is known) for 2,500 *livres* under the supervision of Coypel and supplied to Michel Audran in 1751, but was only used until 1760, when it was replaced with a further design.


DOM QUICHOTTE
FAIT CHEVALIER, PAR
L'HOSTE DE L'HOTELLERIE
COZETTE

51

HENDRICK FRANS VAN LINT, LO STUDIO (ANTWERP 1684-1763 ROME)

The Church of San Giovanni dei Fiorentini, on the Tiber, Rome

signed and dated 'H F. van Lint. F. / Roma. 1730 .' (lower centre, on the rocks)
oil on canvas
18 x 28½ in. (45.7 x 72.4 cm.)
in the original 18th century Roman frame

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
with Thomas Agnew & Sons, London, *circa* 1968, where acquired by the following,
Anonymous sale [Property of a Gentleman]; Christie's, London, 2 December 2014, lot 30, when acquired by the present owner.

LITERATURE:
A. Busiri-Vici, *Peter, Hendrick e Giacomo van Lint*, Rome, 1987, pp. 80-1, no. 66, illustrated.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Hendrick Frans van Lint was one of the most talented and in demand painters of *vedute* during the first half of the eighteenth century. Born in Antwerp, where he trained for a period under Pieter van Bredael, he made his first trip to Rome in 1700 when he was just sixteen, before returning in 1710 to settle in the city and make his career there. For a newly arrived artist from the north at the time, it would have been relatively easy to feel a sense of belonging in Rome, with so many compatriots in the city. By the time of van Lint's arrival, the renowned *Bentvueghels* (society of Dutch and Flemish artists), or *Schildersbent* (painters' clique), as they were also known, was well established, and it is quite probable that he met, or even trained with, Gaspar van Wittel (1653-1736).

Van Lint's views of Rome were extremely popular. He painted ancient monuments, countryside vistas and river views across the city, but it was his scenes on the Tiber, such as this, that allowed for a greater opportunity to explore narrative details, together with the different effects of light and colour. This view is taken from the central stretch of the river looking south from the bank opposite San Giovanni dei Fiorentini, with Castel Sant'Angelo behind and the Vatican out of view to the right. Busiri Vici commented on the high quality of the figures and noted that this picture, together with its original pair, being a view looking north from the Ponte Rotto (*op. cit.*, p. 90, no. 76), may originally have formed a pendant to a pair of earlier views of Venice, dated 1723, depicting Santa Maria della Salute and the island of San Giorgio Maggiore; they not only share the same provenance, but are of identical dimensions (*ibid.*, p. 80).

In 1518 the Florentine Pope Leo X de' Medici (1513-1521) ordered a competition for the rebuilding of a church dedicated to San Giovanni on the site of the old church of San Pantaleo. Although the commission was awarded to Jacopo Sansovino, the construction was executed initially by Antonio da Sangallo the Younger, and largely completed from 1583-1602 by Giacomo della Porta. The high altar chapel, commissioned by the Florentine Orazio Falconieri, was completed in 1667 by the great Baroque architect Francesco Borromini, who is buried under the church's dome.





PROPERTY OF A NOBLEMAN

52

A PAIR OF REGENCY ORMOLU FOUR-LIGHT CANDELABRA

CIRCA 1820, PROBABLY DESIGNED BY RUNDELL BRIDGE AND RUNDELL

Each on circular base with gadrooned bun feet and gadrooned and stiff-leaf border, the base with tassled swags hung with jewels between fluted straps, supporting a tapering stem with classical maidens terminating in eagle claws, the central burner-form socket with greek key handles entwined with serpents above paw feet on a part-fluted column mounted with lion heads holding rings in their mouths draped with chains, above a pierced column with central twisted stem issuing three berried-acanthus scroll branches supporting burner-form sockets with lion's head handles draped with chains
23¾ in. (60.5 cm.) high; 17 in. (43 cm.) wide (2)

£70,000-100,000
US$88,000-130,000
€78,000-110,000



A design by Boileau for a candelabrum nozzle closely relating to that on the present lot © Victoria and Albert Museum

PROVENANCE:
Almost certainly supplied to Edward Smith-Stanley, 12th Earl of Derby (1752-1834) and by descent

This pair of magnificent Regency ormolu four-light candelabra was supplied by Rundell Bridge and Rundell, the Royal Goldsmiths and Jewellers from 1797 until 1843, and pre-eminent retailer of luxury goods, almost certainly to a design by the French émigré craftsman Jean-Jacques Boileau (a. 1787-*circa* 1851). They are very similar (the décor on the base is different) to a splendid set of twenty-four silver-gilt four-light candelabra, fitted with fluted drip-pans and circular nozzles engraved with the Royal crest, and hallmarked 1828-29, that form part of George IV's 'The Grand Service' in the Royal Collection (RCIN 51102). The Royal set was made by the goldsmith John Bridge (1755-1834) and retailed by Rundell Bridge and Rundell. They were presumably supplied in two groups; sixteen candelabra were delivered to the King in 1828 for £4,608 - the bill for the other eight has yet to be traced. George IV was a 'francophile' and enthusiastic collector of French decorative art, who set the tone for the fashionable elite surrounding the court. It is thus unsurprising to find this model in the great collections of the English aristocracy, including this pair and another, also in ormolu, bearing the arms of John Cust, 2nd Baron and 1st Earl Brownlow (1779-1853), formerly at the Brownlow Lincolnshire seat, Belton House until offered Christie's house sale, 30 April-2 May 1984, lot 23. Both these examples, *circa* 1815-20, and another pair with the arms for William Harry Vane, Earl of Darlington, later created 1st Duke of Cleveland (offered Christie's London, 15 July 1975, lot 127) predate the set in the Royal Collection and like the Brownlow and Darlington examples, this pair is likely to have been supplied with ormolu armorial bases. A further single example inscribed 'A LEGACY left to ANNA MARIA JOHNES KNIGHT, by her dear and valued father GENERAL SIR C. CUYLER BART. JUNE 1819', sold most recently Christie's, Paris, 6 November 2014, lot 427 (€ 43,500 inc. premium). A further pair engraved with English armorials is by repute part of the Derval bequest to the château of Versailles.



One of a pair of near-identical candelabra bearing the arms of 1st Earl Brownlow
© Christie's Images, 1984

THE DESIGN

Boileau, who in addition to producing designs, also ran a workshop and supplied gold, silver and ormolu goods to Rundell Bridge and Rundell, the retailer (C. Hartop, P. Glanville et al, *Royal Goldsmiths: The Art of Rundell and Bridge, 1797-1830*, London, 2005, pp. 7, 10 and 34). In his earlier career, he had been employed as a painter by the architect Henry Holland (1745-1806) on the decoration of Carlton House, London, for George, Prince of Wales (later George IV). An 1800 design for a silver or ormolu candelabrum nozzle by Boileau held in the Victoria and Albert Museum, London, illustrates the distinctive vase-shaped form with Greek key square handles and knotted snakes on a stem applied with lion's head masks found on this pair of candelabra (Prints and Drawings, 8431.7; 8431.6). The V and A in their catalogue note to the design cite Rundell Bridge and Rundell as the retailer, and suggest that the closest comparable to the design is the identical candelabra from Belton House to the one offered here, and discussed above. Boileau was possibly inspired by French 18th century designers such as Jean-Charles Delafosse (1734-1791), see a design for a two-branch candelabra by Delafosse, *circa* 1765, with a related tapering stem, now in the Musée des Arts Décoratifs, Paris (H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 186, fig. 3.9.3).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE JAMES COX 'SPINNING STAR'
PROPERTY OF A GENTLEMAN

*53

A GEORGE III GOLD AND AGATE MOUNTED AUTOMATON WATCH; WITH AN ORMOLU AND AGATE MUSICAL AND AUTOMATON CABINET

FROM THE WORKSHOP OF JAMES COX, LONDON, *CIRCA* 1770, THE WATCH SIGNED AND NUMBERED '1391', THE CABINET'S MUSICAL MOVEMENT NUMBERED '11', ADAPTED TO ACCOMMODATE A WATCH

The watch; CASE: the 20k gold, agate, ruby and paste-set pair case with seed pearl frames, makers mark 'PM' for Peter Mounier; DIAL: the white enamel dial with Roman hours and Arabic outer five minute markers, blued steel hands, with eight automaton stars to the border which rotate when activated; MOVEMENT: with verge escapement and chain fusee, standing barrel for the automata, pierced and chased backcock with diamond endstone, the backplate signed 'Jam.s. Cox London 1391'
The automaton cabinet: CASE: with later asymmetrical naturalistically cast watch support raised above two adorsed standing figures, the upper section of the two-tiered graduated cabinet with automaton to front panel comprising eight rotating stylised flowerheads about an opposing larger flowerhead, dragons to the angles raised on ball feet, the lower cabinet with conforming outset scrolls and masks to the angles and raised on elephant feet, with tune selection, covered winding aperture and trip button to front, elements variously numbered 'N. 11'; MUSICAL MOVEMENT: playing six tunes from the pin barrel via eight hammers striking on eight bells, the chain fusee movement numbered 'N.11' to pin barrel bridge and further to hammer assembly

The watch: 2 in. (5.1 cm.) diameter;
The cabinet: 16¼ in. (41.3 cm.) high; 8⅛ in. (21 cm.) wide; 7½ in. (19 cm.) deep

£400,000-600,000
US$500,000-750,000
€450,000-660,000



The watch by James Cox

PROVENANCE:
The watch:
Antiquorum, Geneva, 21 October 1995, lot 66.
The Sandberg Collection; Antiquorum, Geneva, 31 March 2001, lot 159.
Christie's, Hong Kong, 1 November 2004, lot 1288A.
The cabinet:
Dr Crott, Frankfurt, 18 November 2000, lot 942.
Christie's, Hong Kong, 1 November 2004, lot 1288.

LITERATURE:
The watch: I. White, *English Clocks for the Eastern Markets*, Ticehurst, 2012, p. 182, fig. 7.25.
Antiquorum, *The Sandberg Watch Collection*, Geneva 1998, pp. 230-231.
The cabinet: I. White, *English Clocks for the Eastern Markets*, Ticehurst, 2012, p. 173, fig. 7.11.

COMPARATIVE LITERATURE:
A. Chapuis, E. Droz, *Automata : A Historical and Technological Study,* London, 1958, pp. 95-118.
C. Pagani, 'The Clocks of James Cox', *Apollo*, January 1988, pp. 15-22.
L. Yangzhen (chief editor), *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995.
H. Young, 'A Drawing from the Circle of James Cox, Possibly by Charles Magniac', *The Burlington Magazine,* June 1996, pp. 402-404.
D. Roberts, Mystery, *Novelty and Fantasy Clocks*, Atglen, 1999, pp. 165-177.



James Cox's trade card

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The Castellane Cabinet, sold Christie's, Paris, 7 March 2017, lot 89 © Christie's Images



The Metropolitan Museum Watch, numbered '1393' © Metropolitan Museum of Art, New York



The King Farouk Cabinet, sold Christie's, London, 4 July 2013, lot 27 © Christie's Images



The backplate of the watch with signature



Back of the watch case

JAMES COX

This magnificent automaton watch and musical and automaton cabinet is a *tour-de-force* of the craftsmanship of the London jeweller, gold/silversmith and automata supplier, the pre-eminent and entrepreneurial James Cox (c. 1723-1800) of 103 Shoe Lane, London, who led the field in the export of watches, musical clocks and automata to the Qing Dynasty Emperors and the Imperial Court. His most celebrated works include the great Peacock automaton in the Hermitage Museum in St Petersburg, and the Silver Swan automaton now in the Bowes Museum, Barnard Castle.

The *St. James's Chronicle* of 27-29 August 1772 reported that a shipment of 'English Toys' had been refused entry to China and had returned to London. This appears to have been the impetus behind Cox's opening of a Museum at Spring Gardens, Charing Cross, where the paying public could view his stock in trade. It was in the *kunstkammer* tradition and such private museums of curiosities were much in evidence at this period; such as Sir Ashton Lever's 'Leverian' (opened 1775) and later William Bullock's 'Egyptian Hall' (opened 1811). Cox's Museum ceased in 1775 when the contents were sold via a Public Lottery. There were also 'stock in trade' sales with James Christie in July and December 1772. Another followed in March 1779 but the most significant was the final sale of February 1792, held in Christie's Great Room in Pall Mall. The catalogue listed some fifty-five pieces, albeit offered as one lot, the purchaser having to collect from Canton.

THE COMPARABLE WATCHES AND CABINETS BY JAMES COX

The almost identical pair to the present watch is in the Metropolitan Museum of Art, New York (1977.436.4a, b), also signed by James Cox and numbered to the backplate '1393', the gold case similarly has the makers' mark of Peter Mounier. Mounier is recorded working from 1761-73, firstly from Frith Street in Soho. A similar automaton watch, inset to the cover of a *nécessaire* casket by James Cox is in the Royal Collection (RCIN 6538). Mounier's mark is also found on the cases of other watches signed by Cox as is the agate panelled outer case (as exhibited by Wartski, Grosvenor House Fair 1954, catalogue, p. 83).

The cabinet is typical of the type of 'cabinet' work produced by Cox with its ormolu cage-work framing polished agate panels; Cox described these panels as 'ruby-colour'd agate', whereby the colouring of the translucent agate was enhanced by backing it with red foil (see a *nécessaire* in the Metropolitan Museum of Art, New York, illustrated White, *op.cit.,* p. 166, fig. 7.2). In 1767, Cox's contemporary, Sylas Neville, noted 'he [Cox]

had acquired his great knowledge of precious stones etc by mere force of uncommon natural genius' (R. Smith, 'James Cox (c. 1723-1800): A Revised Biography', *The Burlington Magazine,* June 2000, p. 354). Such cabinets rest on exotic zoomorphic feet; elephants and dragons as in this example, or rhinoceros, bulls, winged-dolphins and turtles. Two models of elephants reoccur, one with an upward trunk and the other a downward trunk, as on this cabinet, and at least three other examples, including one in the Summer Palace, Beijing (illustrated B. van Wely et al, *Sing Song: Schatten uit de Verboden Stad/Treasures from the Forbidden City*, Utrecht, 2010, plate 26). His work customarily includes repetitious decorative motifs including mask-and-scroll corner mounts and urns – a *leitmotif* Cox probably took from the location of his workshop as published on his trade card, 'at the Golden Urn, in Shoe Lane Fleet Street' (C. Le Corbeiller, 'James Cox and his Curious Toys', *The Metropolitan Museum of Art Bulletin,* June 1960, p. 323). It is a pattern that altered little from its inception in the 1750s through to the 1780's (R. Smith, 'The Sing-Song Trade: exporting clocks to China in the eighteenth century', *Antiquarian Horology,* March 2008, p. 635).

This cabinet was undoubtedly intended for the Eastern market; with its elephants, dragons and javelin-carrying tartars it is in what Cox termed 'the Asiatick taste'. The decorative motif of 'Tartar figures arm'd with javelins, pointed at dragons' was also included on a large automaton exhibited at Cox's Mechanical Museum at 10-14 Spring Gardens, near Charing Cross, London, as listed in his *A descriptive inventory of the several exquisite and magnificent pieces of mechanism and jewellery : comprised in the schedule annexed to an act of Parliament, made in the thirteenth year of the reign of His Majesty, George the Third ; for enabling Mr. James Cox of the city of London, jeweller, to dispose of his museum by way of lottery*, 1774, p. 45.

Such cabinets were frequently incorporated into much larger configurations, often over two metres high, – this can be seen on 'The Westminster Swan Clock', which comprises a musical and automaton cabinet on a large and elaborate gold rockwork plinth ('The Property of the Duke of Westminster', Christie's, London, 7 June 2007, lot 125) and another in the Palace Museum, Beijing, by Cox, supported on a standing elephant. The mounting holes to the underside of the elephants on the current lot would indicate this as a possibility here also.

Comparable examples to the present cabinet include: a virtually identical musical and automaton, from the collection of Boni de Castellane and Anna Gould, Christie's, Paris, 7 March 2017, lot 89 (€290,500, including premium). The musical movement of the Castellane automata was numbered '10', the present movement is numbered '11'; A pair of matching *nécessaires* with timepieces, one in The Rosalinde and Arthur Gilbert Collection, on loan to the Victoria and Albert Museum, London (museum no.: LOAN:GILBERT.35:1 to 13-2008); its pair, formerly with H. Blairman & Sons Ltd. (illustrated: White, *op. cit.,* p. 168, fig. 7.5b); A cabinet with moon phase display, signed, from the collection of His Majesty Farouk I, King of Egypt and Sudan, until 1952, most recently sold 'The Exceptional Sale', Christie's, London, 4 July 2013, lot 27 (£481,875, including premium). The key from this was dated 1766; and a pair of 'Commode' clocks, signed, from the Summer Palace, Beijing, (van Wely, *op.cit.*, pp. 104-7).



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

*54

GASPAR VAN WITTEL, CALLED VANVITELLI
(AMERSFOORT 1652/1653-1736 ROME)

Riviera di Chiaia, Naples

signed 'GASPARO/ VAN WITEL' (*recto*) and inscribed 'Veduta del Torione di Chiaia/ verso la grotta a Napoli/ Gasparo Van Witel' (*verso*)
bodycolour on panel
11⅜ x 18¾ in. (26.3 x 47.7 cm.)

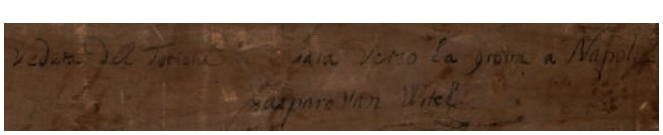
£180,000-220,000
US$230,000-270,000
€200,000-240,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 2 July 1997, lot 51.

LITERATURE:
L. Laureati, in *Gaspare Vanvitelli e le origini del vedutismo*, exhib. cat., Rome, Chiostro del Bramante, and Venice, Museo Correr, 2002-2003, pp. 70 and 138.

Trained in his native Amersfoort by the still-life painter Matthias Withoos, whom he followed to Hoorn in 1672, Van Wittel moved to Italy soon after, in 1674, where he would become known among his fellow *Bentvueghels* (the society of Dutch and Flemish artists in Rome) as 'De Toorts' (The Torch) (see R. Roos *et al*., *Maestro Van Wittel. Dutch Master of the Italian Cityscape,* exhib. cat., Amersfoort, Kunsthal Kade Amersfoort, 2019). He would go on to flourish there as a pioneering *vedutista*, bringing with him the distinct quality, attention to detail and observational powers of Dutch landscape painters of the Golden Age. Most of Van Wittel's time in Italy, where he became known as Vanvitelli, would be spent in Rome, although he did make visits to Northern Italy, Venice and Naples in 1700-1701.

The present view of Naples, which is a prime example of the artist's work in bodycolour, shows the Riviera di Chiaia, with Mergellina and Posillipo in the background. To the left is a baroque fountain which stood on the road along the waterfront from the Castel dell'Ovo to Posillipo. Giuliano Briganti has suggested that the tower to the right could be the Torretta di Chiaia or the Torretta di Piedigrotta which was built in 1564 to defend the city from invasion by the Turks (*Gaspar van Wittel*, Milan, 1997, pp. 270-271). Further to the right, the Santa Maria di Piedigrotta and the Strada di Pozzuoli can be observed, all rendered with the precision for which Van Wittel was famous.



(detail of the signature and inscription on the reverse)

Both Van Wittel's drawn and painted *vedute* were in great demand from his international clientèle, not least among British Grand Tourists. The present view must have been particularly popular as it is known in eight versions; the only other one that is also executed in tempera on panel is now in the Gemäldegalerie Alte Meister, Kassel (*ibid*., no. 378, ill.), while the other six are executed in oil (*ibid*., nos. 375-377 and 379-380; and Sotheby's, New York, 28 January 2016, lot 311). The view in Kassel is dated 1713 and the others are dated between 1710 and 1722. The present drawing was previously paired with a *View of the Tiber with San Giovanni dei Fiorentini and Via Giulia* (Sotheby's, London, 2 July 1997, lot 52), as is the version in Kassel, also dated 1713, leaving little room for doubt over the date of execution of the present lot.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

55

GIOVANNI BOLDINI

(FERRARA 1842–1931 PARIS)

Nudo di Giovane Seduta (Nudo color perla)

with inscription by the artist's wife Emilia Cardona `no. 9 in at. Boldini/Emilia Boldini Cardona/1931' (on the reverse)
oil on panel
16½ x 10¾ in. (42 x 27.3 cm.)
Painted *circa* 1887.

£70,000-100,000
US$87,000-120,000
€78,000-110,000

PROVENANCE:
Atelier Boldini, erroneously listed as no. 9B.
Private collection, Florence, and by descent to the present owner.

EXHIBITED:
Rome, Galleria D'Arte Renato Attanasio, *100 Boldini*, 1951, no. 73.
Paris, Musée Jacquemart-André, *Boldini (1842-1931),* March-May 1963, no. 198.

LITERATURE:
E. Cardona, ms. 1931, erroneously listed as no. 9B.
C.L. Ragghianti & E. Camesasca, *L'Opera Completa di Boldini*, Milan, 1970, pp. 100-101, no. 120, as: `Nudo di giovane seduta- Nudo argenteo, Nudo color perla', illustrated.
B. Doria, *Giovanni Boldini Catalogo Generale: Schede*, Milan, 2000, no. 232, illustarted.
T. Panconi, *Giovanni Boldini. L'opera Completa*, Florence, 2002, p. 252, as: `Nudo di giovane seduta', illustrated.
P. Dini and F. Dini, *Giovanni Boldini (1842-1931). Catalogo Ragionato*, III, Turin, London, Venice, 2002, pp. 214-215, no. 382, illustrated.

Giovanni Boldini moved from London to Paris in 1871. It was in the *Ville Lumière* that the artist reached the peak of his creativity and success, becoming one of the leading figures of the artistic community. Boldini gravitated around artists such as Edgar Degas, Paul-César Helleu, John Singer Sargent and James McNeill Whistler. His first entry to the Paris *Salon* was in 1874 and thereafter he was a frequent contributor, even acting as chairman of the Italian section of the 1889 *Exposition Universelle*. He was made a member of the *Société Nationale des Artistes Français* in 1879 and was awarded a *Chevalier de la Légion d'Honneur* ten years later. He ultimately rented Sargent's house and studio at 41 Boulevard Berthier where he spent the rest of his life (fig. 1).

Painted at the height of Boldini's fame, the present work can be dated *circa* 1887. It was in the 1880's that the artist started to experiment with a dynamism which characterises his later works. The monochrome palette, which describes the symbolist title given to the present composition, increases the candour of the model's body. Boldini applies the paint with energetic flourishes, never losing sight of the model's body, which is subtly defined by the tonal gradations of whites and pinks that build up volume in the figure. The ethereal figure of the model seems to emerge from her surroundings in a great dynamism of quick brushstrokes, which seem to anticipate the freedom and modernity of the artist's style at the turn of the century.

Elegant ladies had always figured prominently in Boldini's *oeuvre*: the artist was particularly sensitive to the portrayal of the female form. Depicting the nude female body was a constant source of inspiration for the artist. His sitters were noted for their relaxed and often pensive poses as if they were unaware of the presence of the artist. The theme was certainly developed thanks to a series of works the artist depicted his lover, the beautiful Gabrielle de Rasty.

The present work was originally on the *verso* of the painting *Ballerina in Mauve* dated *circa* 1885 (fig. 2; P. Dini and F. Dini, no. 381 and in Cardona's manuscript under no. 9B Bis). The two works were possibly separated by the artist's wife, Emilia Cardona, following the inventory carried out in the artist's atelier at his death in 1931.



Fig. 1 Alice Guérin, Giovanni Boldini in his atelier, *circa* 1925

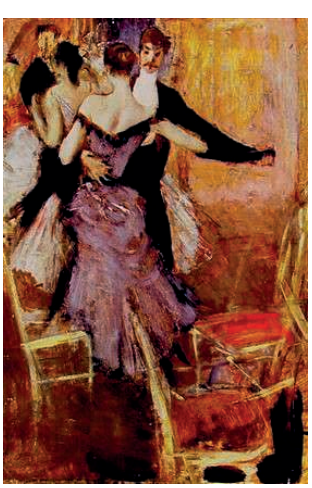


Fig. 2 Giovanni Boldini, *Ballerina in Mauve*, painted *circa* 1885, private collection

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GIOVANNI DOMENICO TIEPOLO

Three drawings from the Punchinello series (lots 56-58)

Building on the formidable legacy of his father Giovanni Battista, one of the great painters of the 18th Century, Domenico Tiepolo developed a successful career of his own, excelling at painting as well as at etching and drawing. As the prime assistant to his father, he worked on large decorative schemes, including those in Würzburg and Spain, and reproduced his father's works in prints. While doing so he also developed his own voice, which grew only stronger after Giovanni Battista died in 1770. To the grand repertoire of the latter's religious, mythological and allegorical compositions, Domenico added lighter, wittier, more fanciful notes, some religious or mythological in inspiration, but others taken from everyday life and popular culture. Many of these themes, which are now associated with the Tiepolo name as much as those treated by the father, were explored by Domenico in pen and wash rather than in oil, and often in series, which seem almost intended to prove the draughtsman's inexhaustible powers of invention.

It is arguably in three ambitious series of similar size produced near the end of his life that Domenico's personality shines through most brightly: the 'New Testament' series, which he started working on around 1785 and which 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 preceded by a title page that make up a series titled 'Divertimento per li regazzi' (*Entertainment for children*), also known as the Punchinello series. Full of quotations from works by himself, his father and earlier artists, the three series 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 in different shades of brown wash barely contained by the fluid penwork, over an often quite summary chalk underdrawing, and displaying brilliant use of the white paper to create highlights. 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. They are dazzling displays of a kaleidoscopic emotional range and an almost unparalleled stylistic and narrative exuberance.

In contrast to the biblical source of the 'New Testament' series, the Punchinello series is not inspired by any known literary text, but rather from the main characters of the improvised popular theatre of Neapolitan origin, the *commedia dell'arte.* Domenico chose a more good-natured interpretation of the originally malicious and boorish Pulcinella, to use his common Italian name, one of the main characters in the *commedia*. '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). While on occasion Giovanni Battista Tiepolo had already depicted Punchinello in drawings from the 1730s, the character appealed even more strongly to Domenico, who included him in paintings such as the Metropolitan Museum's *Country dance* as early as *ca.* 1755 (see fig. 1). 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. And during these final years of the artist's career, when the 18th 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 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).

Several publications from the last decades, especially Adelheid Gealt's *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. 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 ('Domenico Tiepolo's Punchinello Drawings: Satire, or Labor of Love?', in *Satire in the 18th Century*, New York and London, 1983, pp. 125-131, 144-145). The series starts with the ancestry and childhood of Punchinello (fig. 2, no. 1 of the series). In the first of the drawings offered here, we can see Punchinello learning to walk (lot 56). Later, in his youth or



Fig. 1 Giovanni Domenico Tiepolo, *A dance in the country*
The Metropolitan Museum of Art, New York

adolescence, he is briefly arrested and imprisoned, after which the story recounts his wandering years. His busy life as a mature man comprises of 'various trades and occupations', including a stint at a barber's shop (lot 57). The mood of the scenes is not invariably festive or amusing: on occasion Domenico strikes a darker tone, as in the burial scene also offered here (lot 58). At the conclusion of the series we even witness Punchinello's own end, as well as his own burial (fig. 3, the penultimate scene).

Nicknamed the 'last masterpiece of Venetian art' by Pierre Rosenberg (in the French edition of Gealt's book, p. 9), 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 them now lost, the other at the Morgan Library and Museum). 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 dispersal, with many ending up in public collections in the United States, primarily in the Robert Lehman Collection at the Metropolitan Museum of Art and in the Cleveland Museum of Art, each of which have nine.

Like the group of six drawings sold on 3 December 2019 in these Rooms, the three drawings offered here were once part of a larger group of fourteen, acquired in 1936 and 1937 by Brinsley Ford (1908-1999) (Gealt, *op. cit.*, 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). Describing himself as 'merely an aesthete', Ford – as a Trustee of the National Gallery (1954-1961), a contributor and director (1952-1980) of the *Burlington Magazine*, and a long-standing 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 June 2020). He was knighted in 1984. Ford inherited part of his family's distinguished art collection, particularly rich in works of the 18th Century Welsh landscapist Richard Wilson, but also made numerous major acquisitions himself, including the fourteen drawings by Domenico Tiepolo.

Although only a sample of the rich biography which Domenico painted of his hero, the three drawings offered here 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'.



Fig. 2 Giovanni Domenico Tiepolo, *The birth of Punchinello's father*
Private Collection, sold at Christie's, London, 3 December 2019, lot 42



Fig. 3 Giovanni Domenico Tiepolo, *The burial of Punchinello*
The Metropolitan Museum of Art, New York

PROPERTY OF A TRUST

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GIOVANNI DOMENICO TIEPOLO

(VENICE 1727-1804)

Punchinello learning to walk

signed 'Dom°. Tiepolo f' (lower right) and numbered (partially cut), probably by the artist, '11' (in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark half moon
13⅝ x 18⅜ in. (34.5 x 46.6 cm.)

£300,000-400,000
US$380,000-500,000
€340,000-440,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 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. 139.
Exeter, Royal Albert Memorial Museum and Art Gallery, *Exhibition of Works of Art from the Ford Collection*, 1946, no. 143 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138b (note by F.J.B. Watson).
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, no. 128, ill. (note by A. M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.08, ill., p. 353 [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, no. 85, pl. 85.
M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*, exhib. cat., Bloomington, Indiana University Art Museum and Stanford University Art Museum, 1979-1980, no. S5, ill., p. 139.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York, 1986, no. 16, ill. [French edition titled *Gian Domenico Tiepolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 244, no. 11 [English edition titled *Domenico Tiepolo, Master Draftsman*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF121 (catalogued by F. Russell).
S. Bostock, *The Pictorial Wit of Domenico Tiepolo*, unpublished Ph.D. thesis, University of Warwick, 2009, I, no. 11, ill.
R. Tumanow, 'Groteskes Korpus. Theatrale, narrative und referenzielle Aspekte des *Divertimento per li Regazzi* von Giovanni Domenico Tiepolo', *Wallraf-Richartz-Jahrbuch*, LXXX, 2019, p. 221, fig. 13.

In one of the most delightful of the childhood scenes which open the series, the young Punchinello learns to walk aided by a baby walker, surrounded by his family in an elegant interior. As often in Domenico's compositions, the figures are arranged as if on a shallow stage, moving theatrically in parallel to the picture plane. The scene is illuminated by a light source high up which casts a sharp, diagonal shadow across the wall, a similar effect to that seen in the following lot.

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PROPERTY OF A TRUST

57

GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

Punchinellos in a barber's shop

signed 'Dom°. Tiepolo f' (lower right) and numbered, probably by the artist, '53' (in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark three crescents (cf. Heawood 867)
13⅝ x 18⅜ in. (34.5 x 46.6 cm.)

£300,000-400,000
US$380,000-500,000
€340,000-440,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 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.
Anonymous sale; Hôtel Drouot, Paris, 23 December 1931, lot 30.
with Matthiesen, 24 March 1937, and sold 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. 147 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138l (note by F.J.B. Watson).
Venice, Fondazione Giorgio Cini, *Tiepolo. Ironia e comico*, 2004, no. 140, ill. (note by A. M. Gealt).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.15, 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. S49, ill., p. 157.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York 1986, no. 49, ill. [French edition: *Gian Domenico Tiepolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 245, no. 53 [English edition titled *Domenico Tiepolo, Master Draftsman*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF129 (catalogued by F. Russell).
S. Bostock, *The Pictorial Wit of Domenico Tiepolo*, unpublished Ph.D. thesis, University of Warwick, 2009, I, no. 53, ill.

This drawing provides a vivid illustration of Domenico Tiepolo's sense for the theatrical. While a Punchinello is about to prove his skills as a barber on the customer seated at the centre of this scene, helped by two elegant assistants and examined by another Punchinello, a man sporting an impressive wig enters from the right. (A similar man, inspired by Giovanni Battista Tiepolo's caricatures, can be seen in one of Domenico's 'Scenes of Contemporary Life', depicting a quack dentist at work, at The Morgan Library and Museum, New York, inv. 2017.256.) At left, a young dandy seems amused by the scene – or is he slightly worried because he is next? Overlooking it all are the Virgin and Child in the painting high on the wall, reminiscent of the type painting of which the artist's father produced so many.

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PROPERTY OF A TRUST

58

GIOVANNI DOMENICO TIEPOLO

(VENICE 1727-1804)

Punchinellos digging a grave

signed 'Dom°. Tiepolo f' (lower right) and numbered, probably by the artist, '43' (in the border, upper left)
black chalk, pen and brown ink, brown wash, watermark letters VC surmounted by a star in a crest
13¾ x 18¼ in. (34.8 x 46.3 cm.)

£150,000-250,000
US$190,000-310,000
€170,000-280,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 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. 146 (catalogue by B. Ford).
London, Whitechapel Art Gallery, and Birmingham, Museum and Art Gallery, *Eighteenth Century Venice*, 1951, no. 138g (note by F.J.B. Watson).
Venice, Palazzo Ducale, and Paris, Galeries Nationales du Grand Palais, *Canaletto & Venezia*, 2018-2019, no. VII.18, 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. S30, ill., p. 149.
A.M. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York 1986, no. 8, ill. [French edition: *Gian Domenico Tiepolo. Dessins de Polichinelle*, Arcueil, 1986].
A.M. Gealt and G. Knox, *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*, exhib. cat., Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, 1996-1997, p. 245, no. 43 [English edition titled *Domenico Tiepolo, Master Draftsman*].
B. Ford, 'The Ford Collection', *Walpole Society*, LX, II, 1998, pp. 99-101, no. RBF125 (catalogued by F. Russell).
S. Bostock, *The Pictorial Wit of Domenico Tiepolo*, I, unpublished Ph.D. thesis, University of Warwick, 2009, no. 43, ill.

The exact meaning of this scene is not entirely clear, but in it, Domenico has beautifully captured a more serious and solemn mood than in many of the other drawings for the series. The cow at lower right appears in reverse at the centre of a sheet in the Robert Lehman Collection at The Metropolitan Museum of Art (inv. 1975.1.529).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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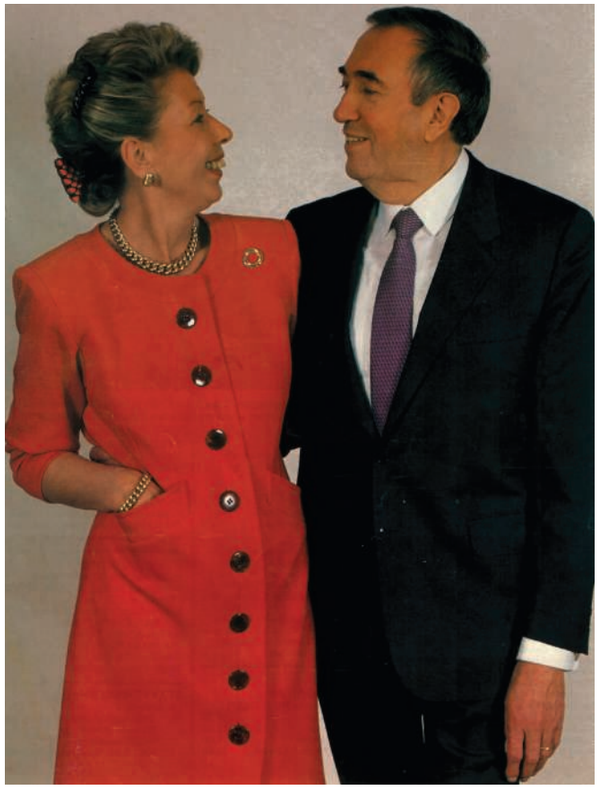
6

PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

The following two lots come from the collection of Hermann and Else Schnabel, renowned Hamburg based collectors and philanthropists.

Hermann was one of the most successful German businessmen of the Post-War era, having acquired a small trading company in 1949 and growing it into the world's largest independent chemical retailer. Great believers in philanthropy, they have been huge supporters of cultural projects in their home city, including, of course, the Hamburger Kunsthalle. The Schnabels are great collectors of Impressionist art, and were regular attendees of the gala evening sales at Christie's New York through the 1980s and 1990s; always attired in black tie, Hermann would bid with a great sense of theatre and determination. Their collection was always a source of great pleasure for them, as well as a testament to the connoisseurship and keen eye of both Else and Hermann.

Three exceptional works by Pierre-Auguste Renoir *(L'enfant au sein, dit Maternité, Le petit peintre* (Claude Renoir), and *Baigneuses nue assise*) will be offered in the Impressionist and Modern Art sales in New York in November 2020, while in October 2020 in New York, James Jacques Joseph Tissot's spectacular *The Tale* will be offered in the European Art sale and Henri de Toulouse-Lautrec's iconic lithograph, *La clownesse assise, Mademoiselle Cha-u-ka-o*, will be offered in the Prints and Multiples sale.





*59

JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)

Ludlow Castle, Shropshire

pencil and watercolour heightened gum arabic and with scratching out on paper
11⅝ x 17¾ in. (29.4 x 45 cm.)

£300,000-500,000
US$380,000-620,000
€340,000-550,000

PROVENANCE:
Commissioned by Charles Heath.
Thomas Griffith, by 1833.
George Morant; Christie's, London, 21 April 1847, lot 1135, as 'Ludlow Castle and Bridge' (71 gns to Broderip).
F. Broderip; Christie's, London, 6 February 1871, lot 624 (unsold).
The Right Hon. W.H. Smith, and by descent to the following
Hon. W.F.D. Smith, by 1902.
with Agnew's, London, where purchased by the following
Sir Joseph Beecham, 26 June 1908; Christie's, 4 May 1917, lot 147 (2,700 gns to Freeman).
Anonymous sale; Christie's, London, 10 May 1918, lot 88 (2800 gns to Baird Carter).
Robert Clarke (†); Christie's, London, 9 November 1993, lot 50, when purchased by the present owners.

EXHIBITED:
London, Moon, Boys and Graves Gallery, June-July 1833, no. 33.
London, Guildhall, 1896, no. 6.

LITERATURE:
Sir Walter Armstrong, *Turner*, London, 1902, p. 264.
A.J. Finberg, *The Life of J.M.W, Turner*, 2nd ed. Oxford, 1961, p. 514, no. 442k.
W.G. Rawlinson, *The Engraved Work of Turner*, II, London, 1913, p. 194, no. 249.
E. Shanes, *Turner's Picturesque Views in England and Wales 1825-1838*, London, 1979, p. 34, no. 37, as 'c.1830', illustrated in colour.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p. 396, no. 825.
E. Shanes, *Turner's England 1810-38*, London, 1990, p. 202, colour plate 171.
C. Payne, 'Boundless Harvests: Representations of Open Fields and Gleaning in Early Nineteenth Century England, *Turner Studies*, Summer 1991, XI, no. 1, p. 15, no. 27.

ENGRAVED:
by Robert Wallis (1794-1878) for *Picturesque Views in England and Wales*, part XI, 1831 (Rawlinson 249).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Turner depicted ancient castles and other military fortifications in almost half of the subjects in his celebrated series of *Picturesque Views of England and Wales* (1825-38). His images invariably evoked the unsettled, martial character of British history, implicitly juxtaposing such events with the recent conflicts against Napoleon. But the creation of the series also coincided with the establishment of a more romantic interest in these remains, whose appeal had formerly been limited to antiquarians.

One of the finest *England and Wales* watercolours still in private hands, this pastoral view of Ludlow Castle perfectly epitomises this shift in the perception of historic ruins. Here Turner shows the battlement walls warmly illuminated by afternoon sunshine from a position to the north-west of the town, with the lofty bell-tower of St Laurence's church ('the cathedral of the Marches') to the left. On the other side of the castle is Dinham Bridge, to the south, which was the subject of two of Turner's early watercolours: Huntington Library, San Marino (W.264); and Barber Institute, Birmingham (W.265). The massed accumulation of the castle's towers shimmers as if seen in a mirage, and the effect is further heightened in the diaphanous reflection in the River Teme below. Instead of echoes of gunfire, or the clash of swords, Turner conjures up a tranquil stillness that is only disturbed by a moorhen as it skims across the water, its sudden outburst of throaty clucking threatening to wake the baby in the arms of the one of the gleaners resting in the foreground.

The origins of the castle go back to the 11th Century, following the Norman conquest, when it was constructed as a stronghold to protect the border with Wales. Over the following centuries it was regularly the focus of the friction between the two nations, gradually expanding over time to consolidate its strategic function by including apartments fit to host visiting royalty. Eight years before the Civil Wars brought an end to its importance, the Great Hall in Ludlow Castle was the setting for the performance of Milton's masque *Comus* (see Turner's watercolour vignette, engraved by Goodall, for John Macrone's 1835 edition of Milton's *Poetical Works*; W.1270).

Turner's *England and Wales* watercolour was painted around 1829-30, while the first parts of the series were attracting favourable reviews. As was the case for many views in this project, he only rarely made new visits to the sites depicted, and more frequently resorted to the diligent sketches he had made during his extensive travels in the 1790s. The view of Ludlow, for example, relies on sketches dating from 1798, towards the end of a long tour through Wales. Soon after his visit that year it seems that Turner was commissioned to develop a finished watercolour from the pencil sketch that served as the basis for this *England and Wales* design. This request came from one of his earliest patrons, Viscount Malden, whose home at Hampton Court in Herefordshire he visited on his way home from Ludlow to London. Malden did not become Earl of Essex until March 1799, so the inscriptions confirming his commissions on the back of the Ludlow and Hampton Court sketches postdate the tour by at least six months. Although Turner set to work on the agreed selection, for some reason the promised watercolour of Ludlow remained unfinished and was eventually found among the contents of Turner's studio (TB XLIV i; Tate, D01911).

Another neighbouring estate Turner called at in 1798 was Powis Castle, about thirty miles to the north-west of Ludlow. Its owner George Herbert, the 2nd Earl of Powis, was at that date also leasing Ludlow Castle. In the preceding decades he had restored some of the external fabric of the castle, as well as improving the surrounding landscape setting through the addition of paths and the planting of trees. It is possible to get a sense of the relatively young saplings in the sketch that served as the basis for this watercolour, which Turner used to frame the castle when composing his scene (TB XXXVIII 63; Tate, D01317).

In working from the pencil outline thirty years later, he replaced the twined trunks on the right with an Italianate stone pine, elegantly curving towards the building – a feature that Eric Shanes has observed is 'an unlikely sight in Shropshire' (see the colour beginnings featuring this Claudian device which were identified by Shanes as an intermediate stage in the development of the Image: TB CCLXIII 49, 55; Tate, D25171, D25177). Down in the left corner of the pencil sketch, another clump of trees and the weir beside them are dispensed with in the finished work to create the wide glassy expanse of water. Architectural historians will also note that Turner's realisation of the battlements in the watercolour, despite being correctly transcribed in his sketch, is not always accurate, particularly for the North-West Tower. But in all his modifications, it must be agreed that he sacrificed veracity for stunning visual effect.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.



PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

*60

JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)

Lake Albano, Italy

pencil and watercolour, heightened with gum arabic and scratching out on paper
11⅜ x 16⅜ in. (28.9 x 41.6 cm.)

£250,000-350,000
US$320,000-430,000
€280,000-390,000

PROVENANCE:
Commissioned by Charles Heath.
Benjamin Godfrey Windus, by 1840.
Frederick Richards Leyland; Christie's, London, 9 March 1872, lot 39 (500 gns to Agnew's).
with Agnew's, London, sold 20 April 1872 to the following
Junius Spencer Morgan, and by descent to the following
John Pierpont Morgan Jun.; Parke-Bernet, New York, 22-25 March 1944, lot 426.
Edward Pugliese, 1946.
Anonymous sale; Christie's, London, 14 June 1983, lot 113 (bt Leger Galleries).
with Spink-Leger, London.
Anonymous sale; Christie's, 11 June 2003, lot 2, when purchased by the present owners.

EXHIBITED:
London, Egyptian Hall, June-July 1829, no. 32.
Birmingham Society of Artists, 1829, no. 412.
London, Royal Academy, *Exhibition of Works by the Old Masters 1889*, no. 20 (lent by J. Pierpont Morgan).
London, Agnew's, *Annual Exhibition of Works in Water Colour*, 1912, no. 25.
Boston, Museum of Fine Arts, *Paintings, Drawings and Prints by J.M.W. Turner, John Constable, R.P. Bonington*, March-April 1946, no. 32.
Toronto, Ontario Museum of Fine Arts, no. 18.
London, Leger Galleries, *English Watercolours*, November-December 1983, no. 70.
Tokyo, National Museum of Western Art, and Kyoto, Municipal Museum of Art, *Turner*, August-November 1986, no. 83.
Aosta, Museo Archaeologico Regionale, *Le Mont-Blanc et la Vallée d'Aoste,* 2000, no. 80.
London, Royal Academy, *Turner: The Great Watercolours*, 2 December-18 February 2001, no. 63.
Essen, Museum Folkwang and Zurich, Kunsthaus, *William Turner: Licht und Farbe*, September 2001-May 2002, no. 99.



Fig. 1 Claude Lorrain, *Pastoral landscape with a view of Lake Albano and Castel Gondolfo*, 1639, Fitzwilliam Museum, Cambridge / Bridgeman Images

LITERATURE:
C.F. Bell, *A List of the Works Contributed to Public Exhibitions by J.M.W. Turner, R.A.*, London, 1901, p. 169.
Sir Walter Armstrong, *Turner*, London, Manchester and Liverpool, 1902, p. 239.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, London, II, 1913, pp. 196, 222-3 and 231, no. 320.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p. 384, no. 731, as 'untraced'.
C. Powell, 'Turner and the Bandits: *Lake Albano* rediscovered', *Turner Studies*, III, no. 2, Winter 1984, pp. 22-7, repr. fig.1.
S. Whittingham, 'News and Sales Information', *Turner Studies*, IV, no. 1, Summer 1984, p. 62.
C. Powell, *Turner in the South*, New Haven and London, 1987, pp. 9-10, 21, 89, 126-31, 197, fig. 136, colour pl. 25 (detail).
S. Whittingham, 'The Turner Collector: Benjamin Godfrey Windus 1790-1867', *Turner Studies*, VII, no. 2, Winter 1987, p. 33
E. Shanes, *Turner's Watercolour Explorations 1810-1842*, exhibition catalogue, Tate, London, 1997, p. 29.
A. Bailey, *Standing in the Sun: A Life of J.M.W. Turner*, London 1997, p. 252.
D. Hill, *Le Mont-Blanc et la Vallée d'Aoste,* 2000, pp. 9, 255, 294-5.
I. Warrell, *Turner et le Lorrain*, Editions Hazan, Paris, 2002, p. 154, fig. 67 (colour), and p. 197, under no. 79.

ENGRAVED:
by Robert Wallis, 1829, for *The Keepsake* (R 320), and reprinted for *Heath's Gallery of British Engravings*, 1836.

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In the mid-1820s, as well as embarking on the hugely ambitious series of *Picturesque Views in England and Wales* (see lot 59), Turner and his publisher, Charles Heath, conceived a parallel project that was intended to focus on celebrated settings in Italy. Regrettably, in the challenging years after 1826, when financial uncertainty spread from a crash in America, the *Picturesque Views in Italy* was an early casualty, and never went on to appear in print. By that stage Turner had already painted at least three of the watercolours: *Florence* (W.726; British Museum, London), *Arona, Lago Maggiore* (W.730; Private collection) and the present view of *Lake Albano* (W.731). Resourcefully, Heath quickly repurposed the group as illustrations for his popular annual *The Keepsake* for the years 1828 and 1829; and at some point afterwards he sold all three to the avid Turner collector, Benjamin Godfrey Windus, in whose home they were among the works that shaped the young John Ruskin's enthusiasm for the artist.

Although Turner revisited Italy in 1828, spending most of his time in Rome, it is evident that he must have completed this view of Lake Albano months before setting out that year. In fact the watercolour can be related to the pencil sketches Turner made in the Alban hills in 1819, during his first exploration of Italy. A sequence in the *Albano, Nemi, Rome sketchbook* records how thoroughly he investigated the countryside bordering the lake and the Pope's rural retreat of Castel Gandolfo at Albano (TB CLXXXII 3a-17, Tate).

In developing the watercolour, Turner synthesised these first-hand impressions of the actual setting with his analysis of a painting of the same scene by his great predecessor, Claude Lorrain (fig.1), now at the Fitzwilliam Museum, but then part of the Barberini collection in Rome. As Cecilia Powell demonstrated in 1984, the notes Turner made in his '*Remarks' (Italy) sketchbook* reveal the underlying links between the two images, most notably how the use of the brightly coloured figures 'keeps the Eye to the Centre'. Yet, even while Turner went on to assimilate all of Claude's compositional traits, he ultimately surpassed and literally outshone his role model through his unique abilities to recreate light. The scene in his watercolour is flooded with a suffusing brilliance that emanates from the sun as it rises above Castle Gandolfo, thereby making this one of his finest responses to Italy. He had tested the dazzling effect in one of the many 'colour beginnings' – essentially experimental technical trials or structured colour ideas – that he habitually made by the 1820s (TB CCLXIII 324, Tate; illustrated in Warrell 2002, p.154).

In place of Claude's rustic peasants, Turner included a 'hunter' and his colourfully-dressed 'contadina', as they were described by Mary Shelley in her description of the image published in *The Keepsake* for 1829. The man is more probably a brigand, but these local figure types were becoming increasingly familiar in the work of contemporary British artists, and reflected both the romantic appeal and dangers that might be encountered. Indeed, in Turner's era, the countryside between Rome and Naples was notorious as a place where travellers risked their possessions, and sometimes their lives, at the hands of armed banditti. Turner had direct experience of this while he was in Rome, for his friend Francis Chantrey was held hostage by a group of banditti until he paid £100. It could be, therefore, that the third figure in his group, who is evidently an itinerant artist, represents Chantrey (rather than Turner himself, as has also been suggested). But a further option is that the traveller, whose pictures are clearly fascinating the bandit couple, is intended to be Charles Lock Eastlake (1793-1865), future President of the Royal Academy and Director of the National Gallery, whom he more closely resembles. Turner had known Eastlake many years and met up with him during his time in Rome in 1819; they would also share a studio there in 1828. This watercolour could even be seen as a personal tribute to Eastlake, painted around the time the younger artist was elected to the Royal Academy, in recognition of a body of work that included paintings and published images of Italian banditti.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.



PROPERTY RESTITUTED TO THE EISSLER HEIRS

61

FERDINAND GEORG WALDMÜLLER

(VIENNA 1793-1865 HINTERBRÜHL)

View of Lake Altaussee and the Dachstein

signed and dated `Waldmüller 1834' (centre right)
oil on panel
12¼ x 10½ in. (31 x 26.5 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Anonymous sale; Löscher, Vienna, 11-13 May 1863, lot 77.
Johann II. Fürst Liechtenstein, by 1907.
Dr. Hermann Eissler (1860-1953), Vienna, by 1930.
Banned from export under the Nazi regime and held in the apartment of the above, 29 October 1938.
Berta Morelli (1893 – 1975), Vienna, by December 1938, acquired as a gift from her father, Dr Hermann Eissler.
Purchased by Maria Almas Dietrich, Munich, together with two other paintings by Waldmüller from the above and Hortense Eissler for Reich Chancellery in May 1939.
Reich Chancellery, by whom acquired from the above as part of the collection for the planned Linz Museum (Linz no. 734).
Recovered by the Monuments, Fine Arts and Archives Section for the Salt Mines, Alt Aussee (no. 6442), and transferred to the Central Collecting Point, Munich, 22 October 1945 (MCCP no. 11228).
with Galerie Nathan, Zurich.
Transferred into the custody of the Bavarian Ministerpräsident, December 1948, thereafter into the custody of the German federal government, June 1949.
On loan from the above to the Staatliche Kunsthalle Karlsruhe, 1966 (inv. no. Lg 755).
Restituted to the heirs of Dr Herman Eissler in 2020.

EXHIBITED:
Vienna, Künstlerhaus, 1890, no. 186.
Vienna, Hagenbund, *Ferdinand Georg Waldmüller. Ausstellung des Hagenbundes und der Neuen Galerie in den Räumen des Hagenbundes*, 1930, no. 28 (31).
Salzburg, Galerie Welz, *Ferdinand Georg Waldmüller,* Summer 1937, no. 9.
Salzburg, *Ferdinand Georg Waldmüller. Gedächtnisausstellung. Residenz*, 1953, no. 57.
Karlsruhe, Staatlichen Kunsthalle, Kat. Neuere Meister, 1971/72, no. 504.

LITERATURE:
A. Roessler and G. Pisko, *Ferdinand Georg Waldmüller.* Sein Leben, sein Werk und seine Schriften (mit Werkverzeichnis), Vienna 1907, no. 91.
A. Roessler, *Ferdinand Georg Waldmüller,* Vienna, 1908, no. 57.
Federal Republic of Germany, Federal Art Administration, Property Card of the CCP Munich, Mü-Nr. 11228.
B. Grimschitz, *Ferdinand Georg Waldmüller* (mit Werkverzeichnis von Bruno Grimschitz und Emil Richter), Salzburg, 1957, p. 311, no. 385, as: `Der Altausseer See gegen den Dachstein', illustrated.
Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg, IV, Berlin, 1967, p. 128.
H. Schwarz, *Salzburg und das Salzkammergut: Eine künstlerische Entdeckung d. Stadt u. d. Landschaft in Bildern des 19*, Salzburg, 1977, no. 210.
R. Feuchtmüller, *Ferdinand Georg Waldmüller - Leben, Schriften, Werke*, Vienna, 1996, p. 460, no. 429, as: `Der Altausseer See gegen den Dachstein', illustrated.
S. Lillie, Was einmal war: Handbuch der enteigneten Kunstsammlungen Wiens, Vienna, 2003, p. 111.

The present work, painted in 1834, is a *tour de force* by Austria's leading painter of the Biedermeier. Primarily known for his genre paintings, Waldmüller himself considered his artist's calling to be the representation of nature. As he wrote in 1846: 'recognition that nature must be the only source and sum total of our study; there alone can be found the eternal truth and beauty, the expression of which must be the artist's highest aim in every branch of the plastic arts.' (quoted in A. Roessler, G. Pisko, *Ferdinand Georg Waldmuller: Sein Leben, sein Werk und seine Schriften*, Vienna, 1907, vol II, p. 9).

View of lake Altaussee and the Dachstein belongs to a sequence of landscapes painted in the Salzkammergut, an area in which Waldmüller spent his summers from 1829 until 1843. This period is regarded as the climax of his development as a landscape painter and by 1834 the majority of his artistic output consisted almost entirely of landscapes painted in the Salzkammergut. These sojourns in the mountains seem to have giving him the opportunity to liberate himself from formal portraiture which had dominated his career so far. He quickly became fascinated by the untouched and pristine nature of the surrounding landscape 'Waldmüller was captivated by the pristine green wilderness in its summery growth, the narrowly limited segment of nature with its cool shadows and the grasses and stones, branches and leaves, glowing in warm, sunlit colours.. The lack of aerial perspective in the high mountains favoured Waldmüller's artistic intentions, making the faraway mountain chains and forest slopes appear as clear and as tangible as the foreground motifs, with no loss of definition in the distance, which for Waldmüller was an essential requirement.' (B. Grimschitz, *Ferdinand Georg Waldmüller*, Salzburg, 1957, p. 47)

Based on his own observation from a real vantage point, *View of lake Altaussee and the Dachstein* reveals Waldmüller's ability to create a remarkable sense of recession and depth using an extremely precise technique reproducing both the smallest background details and the principle foreground elements without losing definition. The landscape betrays the idiosyncrasy of a Biedermeier landscape with its luminosity, contrast of light and shadow, symphony of colour, the sunlit mountain peaks reflecting in the shimmering blue of the lake, and just a small cluster of houses to remind us of human existence. Dating from 1834, Waldmüller's *plein-air* landscapes from this period can be regarded as a milestone on the way to modernism.

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THOMAS JACQUES SOMERSCALES
(HULL 1842-1927)

Valparaíso

signed and dated 'T Somerscales (TS in monogram) / 97' (lower right)
oil on canvas
27⅜ x 42¼in. (69.5 x 107.3cm.)

£40,000-60,000
US$50,000-74,000
€45,000-66,000

PROVENANCE:
Private collection, Germany.
Anonymous sale; Lempertz, Cologne, 18 November 2017, lot 2579.

The town is built at the very foot of a range of hills, about 1600 feet high and rather steep. ... The rounded hills being only partly protected by a very scanty vegetation, are worn into numberless little gullies, which expose a singularly bright red soil. ... In a north-easterly direction there are some fine glimpses of the Andes: but these mountains appear much grander when viewed from the neighbouring hills: the great distance at which they are situated can then more readily be perceived. The volcano of Aconcagua is particularly magnificent. ... The Cordillera, however, viewed from this point, owe the greater part of their beauty to the atmosphere through which they are seen. When the sun was setting in the Pacific, it was admirable to watch how clearly their rugged outlines could be distinguished, yet how varied and how delicate were the shades of their colour.

Charles Darwin, Valparaíso, 23 July 1834

Thomas Somerscales, a Yorkshireman long claimed by Chile for his prolific work describing the nation's maritime history, painted many sweeping views of Valparaíso throughout his career, from all viewpoints. Here he is looking in a north-eastly direction over the port towards Viña del Mar, with the Cordillera of the Andes captured pink in the low late afternoon sun beyond. The viewpoint, scenery, time of day, and atmospheric effects are all just as they appear in the scene conjured up in Darwin's narrative of the *Beagle*'s arrival at the port in 1834. There is a companion view, looking in the opposite direction from high up on the Santiago road, in the collection of the Municipality of Valparaíso (*Vista de Valparaiso*, Palacio Baburizza, Museo Municipal de Bellas Artes de Valparaíso).

Views of this picturesque port, set like an amphitheatre on steep slopes above the Pacific Ocean, were popular with the elite of the port's immigrant population throughout the 19th century, and provided good income for Somerscales, as they had for the artists who settled here before him, notably the Bavarian Johann Moritz Rugendas in the 1830s and 1840s, and Frenchman Ernest Charton in the 1860s.

The port of Valparaíso grew quickly after Chile won independence from Spain in 1818 and the country opened to international trade. It had a particularly cosmopolitan population, as European businessmen, diplomats, shipping and engineering companies set up for business in Chile. It was the base for the Republic of Chile's navy and the South America Station of the British Royal Navy between 1826 and 1838, protecting British interest in the South Pacific and on the American coast. It was the stopover for shipping rounding the Horn and transiting the Straits of Magellan, the export hub for Chile's vast copper deposits and later became the main supply centre for the Californian Gold Rush. As Chile's and the west coast of America's main port it thrived until the Panama canal opened in 1914. The port went into decline through the 20th century, but its historic quarter was made a World Heritage Site by UNESCO in 1993 in recognition of its role in early globalisation, and it was immortalised in the Chilean poet and occasional resident Pablo Neruda's 'Ode to Valparaíso'.

A native of Hull, and son of a sea captain, Somerscales first visited Chile when he was in the navy, serving in the Pacific Squadron, his ship *Clio* landing at Valparaíso at the end of 1864. It was when he was convalescing at Valparaíso from malaria caught in Panama that he left the navy and settled in Chile. He took up a career as an artist, taught English, mathematics, drawing and geography at the Artizan English School on Allegre hill above the bay of Valparaíso, and lived in the close-knit British community which became known as 'La Colonia Britanica'. He won a silver medal for his three Chilean landscapes included in the Fine Arts section of the Chilean exhibition mounted in Santiago in 1872 (*Exposición de Artes e Industrias*), married in 1874, and was selling enough pictures to take his growing family to a large house and studio, built to his own designs, on Concepcion Hill just a few years later. Valparaíso was hit by a strong 'Norther' in 1875, which inspired Somerscales' first marine painting, of the corvette *Esmerelda*, in trouble in the deep anchorage off the port. The Chilean War of 1879 prompted demand for scenes of Chilean naval victories and Somerscales famously went on to excel in the genre of marine painting. After 29 years in Chile, Somerscales returned to England in 1892, settled back home in Hull, where he worked up large Chilean subjects and exhibited at the Royal Academy from 1893. His larger canvas 'Off Valparaiso' was bought off the walls of the Royal Academy in 1899 by the Chantrey Bequest and presented to the Tate Gallery (Tate N01773). He continued to visit and work in Chile, through to the early years of the 20th century, until the Great War persuaded him home for the last time in 1915.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

63

WALTER LANGLEY
(BIRMINGHAM 1852-1922 LONDON)

Breadwinners

signed and dated 'W Langley. 1896.' (lower left)
oil on canvas
45½ x 85 in. (115.6 x 215.9 cm.)

£150,000-250,000
US$190,000-310,000
€170,000-280,000

PROVENANCE:
with David Messum, London, 1984, from whom purchased by the following,
Joe Marchman, Texas.
with Pyms Gallery, London, 1996.
Private collection .

EXHIBITED:
London, Royal Academy, 1896, no. 932.
Santa Fe, New Mexico, Museum of Fine Arts, *Rural and Urban Naturalism: Masterpieces of late Nineteenth Century French and British Art from the Marchman Collection,* 15 August - 8 November 1987, no. 17.
London, Pyms Gallery, *Truth to Nature*, 1996, no. 27.

LITERATURE:
Royal Academy Pictures, London, 1896, p. 55, illustrated.
H. Blackburn, ed., *The Academy Notes, 1896,* London, 1896, p. 27.
'The Royal Academy', *The Morning Post,* 2 May 1896, p. 4.
'The Royal Academy – Principal Pictures of the Year', *The Standard,* 4 May 1896, p. 4.
'The Royal Academy', *The Globe,* 12 May 1896, p. 6.
'The Royal Academy', *The Daily Telegraph,* 21 May 1896, p. 3.
'The Royal Academy – Fourth Notice', *The Athenaeum,* 13 June 1896, p. 785.
'The Royal Academy', *The Times,* 16 June 1896, p. 15.
K. McConkey, *Rural and Urban Naturalism,* Santa Fe, 1987, pp. 68-9, illustrated.
A.& M. Hobart, 'Foreword', *Truth to Nature*, London, 1996, pp. 74-5, illustrated.
R. Langley, *Walter Langley, Pioneer of the Newlyn Art Colony,* London, 1997, pp. 23, 103, 166, 174, illustrated p. 23.

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Fig. 1 Stanhope Alexander Forbes, R.A. (1857-1947), *Fish sale on a Cornish beach*, 1885, The Box, Plymouth. Photo: ©The Box, Plymouth

Shown at the Royal Academy in 1896, Walter Langley's *Breadwinners* marks a significant moment in the history of the Newlyn School. It came at a moment when critics had been commenting on defections of its original members. Painters such as Frank Bramley and Thomas Cooper Gotch had moved away from the original source of their inspiration and while the two key members of the group, Langley and Stanhope Alexander Forbes, remained, in the late nineties, the Newlyn School awaited a new generation. These – principally Laura and Harold Knight, Dod and Ernest Procter and Harold Harvey – would emerge in the early years of the twentieth century.

While Forbes, by 1896, had started to diversify in terms of subject matter, Langley consistently felt that there was more to say about daily activities in the little port. Forbes's *Fish Sale on a Cornish Beach,* 1885 (The Box, Plymouth, fig. 1), and Gotch's *Sharing Fish,* 1891 (Private Collection), had not completed the record that had begun with Langley's own early watercolours – his preferred medium at the time. A prominent member of the Royal Society of Painters in Watercolours, he had come to feel latterly that oil paintings, shown at the Academy, claimed much more attention, and increasingly, motifs first started in one medium were transferred to the other. So, in 1896, it was necessary for him to re-address the subject of 'breadwinners' - definitively, and on a monumental scale, on canvas. Like J-F Millet's *Gleaners,* 1857 (Musée d'Orsay, Paris), his classic *Breadwinners* would, through simple, unsentimental realism, speak for itself.

Using head-straps, three aged fishwives carry heavily laden baskets along the beach to Penzance fish market at low tide, while the fleet lies at anchor in the bay. Although there were fish sales on the beach and on 'the cliff' at Newlyn, better prices were to be had at the railhead in Penzance. Although carts were sometimes used for unloading – and one is seen in the background of *Breadwinners*, they could become bogged down in wet sand. The occasion is as unremarkable as Millet's, but its depiction carried the message that these were hard-working folk 'whose lot is to labour much and gain but scanty reward.' ('The Royal Academy', *The Morning Post,* 2 May 1896, p. 4.) Although the topography – the new pier and lighthouse - was instantly recognizable, such a scene was played out in numerous fishing villages. It is possible for instance, that ten years earlier, Langley had seen Robert Jobling's *Darkness falls from the wings of the Night,* painted on the far-off Northumberland coast, shown at the Academy, and illustrated in *The Magazine of Art*.

The essential difference, apart from handling, between this and Langley's work is the absence of poetic sentiment. Langley's sky is unbroken, his light is silver-grey, and it picks out the ochre of a cape, and the red of a sleeve. White aprons are worn to protect the women's skirts; headscarves, shawls and stout boots protect them against the elements.

Langley's 'fish-hawkers' were a dying breed. Bearing creels - 'cowels' in west Cornwall - loaded with mackerel, they were already few in number, and within fifteen years they would have disappeared completely. Yet even with the arrival of the screw propeller and the motorised wagon, the harbour fish sales remained.

Langley must therefore have been gratified to read that when shown in London: 'the honours of "the line" have most fitly been awarded to "The Breadwinners"'. (*ibid.* Although not displayed in the first room of the exhibition, the picture was hung 'on the line', i.e. prominently at eye level, at the entrance to Room 10.) Describing Langley as, '... a gifted artist whose impressive breadth and unstrained force of style, allied to the command of pathos ... have won for him a reputation richly merited ...' *The Morning Post's* critic praised his, '... realism and truth to atmospheric effect that manifest at once the keenness of his observation and the practised skill which guides his hand.' (*ibid.*)

Other critics may be less fulsome, but they largely concurred. *The Times* found *Breadwinners* 'a picture with abundant good qualities', while *The Globe* concluded that, 'It conveys a strong impression of actuality and is more suggestive of atmosphere and space than anything we remember to have seen by him.' ('The Royal Academy', *The Times,* 16 June 1896, p. 15; 'The Royal Academy', *The Globe,* 12 May 1896, p. 6; see also 'The Royal Academy', *The Daily Telegraph,* 21 May 1896, p. 3, and 'The Royal Academy – Fourth Notice', *The Athenaeum,* 13 June 1896, p. 785.)

Langley's oil essentially derives from an earlier undated watercolour, while individual studies of women with 'cowels' strapped to their foreheads, or slung on a shoulder, are known. However, there is no doubt that for all his various references to fish hawkers, the present canvas stands alone. Its atmospheric qualities are self-evident, as social document its message is profound, and as image, it is iconic.

KMc.



THE PROPERTY OF A PRIVATE COLLECTOR

64

JOHN ATKINSON GRIMSHAW
(LEEDS 1836-1893)

The Cradle Song

signed and dated '1878+/ Atkinson Grimshaw' (lower right)
oil on canvas
32½ x 48 in. (82.5 x 122 cm.)

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
with Christopher Wood, London.
with Richard Green, London.
Anonymous sale; Christie's, London, 3 June 1999, lot 70.
Private collection.
Anonymous sale: Sotheby's, London, 10 December 2014, lot 41, when purchased by the present owner.

EXHIBITED:
London, Richard Green, *Atkinson Grimshaw - An Exhibition of Paintings Arranged by Richard Green and Christopher Wood*, 7 - 23 November 1990, no. 6.
London, Christopher Wood , *The Artistic Interior - Studios and Rooms in English and European Art circa 1850-1920*, 5 - 28 March 1991, no.16.
Scarborough, Scarborough Art Gallery, *Atkinson Grimshaw 1836-1893: An Exhibition to Commemorate the Centenary of his Death*, 1993, no. 21 (lent by kind permission of Richard Green and Christopher Wood).

LITERATURE:
Atkinson Grimshaw – An Exhibition of Paintings arranged by Richard Green and Christopher Wood, exh. cat., London, 1990, no. 6, illustrated.
C. Wood, *The Artistic Interior - Studios and Rooms in English and European Art circa 1850-1920*, exh. cat, London, 1991, no.16, illustrated.
Atkinson Grimshaw 1836-1893: An Exhibition to Commemorate the Centenary of his Death, exh. cat., Scarborough, 1993, p. 18, no. 21, illustrated p. 19.
C. Gere, *The House Beautiful: Oscar Wilde and the Aesthetic Interior*, London, 2000, p. 95, fig. 110, illustrated.
J. Sellars, ed., *Atkinson Grimshaw: Painter of Moonlight,* Harrogate, 2011, p. 93.

Although Grimshaw is best known for his moonlit 'nocturnes', of ports and lanes (see lot 65), in the 1870s he produced a remarkable group of works celebrating the interiors and gardens he created at Knostrop Hall, a Jacobean manor house in Leeds and, in this case, Castle-by-the Sea, a holiday house he rented in the popular Yorkshire seaside resort of Scarborough. This series of pictures offers a fascinating insight into his home life and many feature members of his family and household as models. They express his understandable pride in the idyllic background to his life and work that he had created. By this period, 'the artist's house was not just an expression of material success. It was also seen as a measure of the owner's aesthetic sensibility and artistic credentials' (E. Ehrman in 'Artistic Interiors', *Atkinson Grimshaw: Painter of Moonlight*, Harrogate, 2011, p. 99).

Grimshaw took inspiration for the present work from William Blake's poem *A Cradle Song,* a lullaby and celebration of motherly and divine love, in his *Book of Innocence.* The baby in the crib, although not seen, could easily have been his daughter Elaine, who was born in 1877 and would have been in her infancy when her father began the picture. The nurse is probably Miss Agnes Leefe, a former actress who joined the Grimshaw household around this time when she became governess to his children.

Grimshaw rented Castle-by-the-Sea as a retreat for his expanding family from around 1875 and swiftly made improvements to the house in the fashionable Aesthetic taste. He commissioned a grand new entrance and a large conservatory where he grew 'rare fruits.. ..and some plants where he obtained pigments.' He also constructed a new studio with large leaded windows partially shaded by a sun blind fixed across the lower section, as seen in the present picture. The monochrome floor-cloth painted to simulate mosaic overlaid with a Persian carpet features in other works, including *The Chorale* (Private Collection) which was painted at the same date.

The popularity of the Aesthetic movement is most evident in the objects that decorate the room and the eclectic contrast of Oriental porcelain, Georgian furniture and Renaissance metal-work, many of which feature in different arrangements in other works by Grimshaw. Blue and white china became a hallmark of the Aesthetic interior and both Rossetti and Whistler were early collectors in the 1870s. Some of Grimshaw's own collection, seen here, included a Chinese 17th century jar flanked by slender 19th century vases and covers, as well as the 17th century dish and Kangxi tea-bowls and saucers visible on the demi-lune side table.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

65

JOHN ATKINSON GRIMSHAW
(LEEDS 1836-1893)

A wet road, Knostrop, Yorkshire

signed and dated 'Atkinson Grimshaw/1886/+' (lower left) and further signed, inscribed and dated 'A wet road/(Knostrop. Yorks.)/Atkinson Grimshaw/1886/+' (on the reverse)
oil on canvas
30 x 25⅛ in. (76.2 x 63.5 cm.)

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 6 November 1995, lot 204.
with Richard Green, London, 1996, from whom purchased by the present owner.

One of the most recognisable subjects created by Grimshaw is of a quiet lane flanked by high walls, trees, a partly hidden mansion, and a figure, or two, usually female, positioned somewhere along a leaf strewn road, highlighting the peaceful stillness of the moment. The detail is remarkable in the mass of intricate tracery of branches silhouetted against the bold, moonlit sky, masterfully reflected in the windows of the house and in the small pools of water in the lane.

The compositional motif was first created in the early 1870s, when Grimshaw and his family had moved to Knostrop Hall, a seventeenth-century manor house on the River Aire at the eastern edge of Leeds. The house in the present painting is very similar in architectural details to that of Knostrop Hall, particularly in the gabling, entrance porch and gateposts surmounted with spherical ornaments, but these have been placed in the roadside wall, rather than at the entrance to a sweeping circular driveway as was the case at Knostrop.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







PROPERTY FROM A PRIVATE WEST COAST COLLECTION

*66

MYLES BIRKET FOSTER, R.W.S.
(NORTH SHIELDS 1825-1899 WEYBRIDGE)

The Meet

signed with monogram 'BF' (lower left)
pencil, watercolour and bodycolour heightened with gum arabic on paper
27⅝ x 59⅞ in. (70.2 x 152 cm.)
in the original frame

£80,000-120,000
US$100,000-150,000
€89,000-130,000

PROVENANCE:
S.R. Platt; Christie's, London, 7 March 1903, lot 47 (750 gns to B. Lewis).
B. Lewis; Christie's, London, 3 March 1930, lot 213, illustrated (900 gns to Leggatt).
Sir John Jarvis, Bart., M.P. for Guildford and High Sheriff of Surrey, Hascombe Court, by 1933, and by descent to the following
Lady Lyle and by descent to the following
Lady Williams and by descent in the family to
Anonymous sale; Christie's, London, 28 November 2001, lot 17, when purchased by the present owner.

EXHIBITED:
London, Royal Society of Painters in Water-Colours, 1869, no. 75.

LITERATURE:
The Art Journal, 1869, p. 174.
The Athenaeum, 8 May 1869, p. 643.
L. Glasson, 'Birket Foster', *Old Water-colour Society Club*, vol., XI, 1933, p. 45, pl. XVII.
H.M. Cundall, *Birket Foster, R.W.S.*, London, 1906, p. 202 illustrated facing p. 140.
F. Lewis, *Myles Birket Foster 1825-1899*, Leigh-on-Sea, 1973, p. 31.
J. Reynolds, *Birket Foster*, London, 1984, p. 129, 160 and 196.

The Meet, the largest watercolour Birket Foster ever painted, was purchased by Barnet Lewis in 1903. Lewis formed a highly important collection of the artist's work and many of his watercolours provided H.M. Cundall with the colour illustrations for the original biography of the artist. *The Meet* was the highlight of Lewis's collection and the first lot in a section of 115 works by Birket Foster when the collection was sold in these Rooms on 3 March 1930, where it made the highest price in the sale. When *The Meet* last appeared in these Rooms in 2001 it excited considerable attention and once again realised a new world record for the artist.

The exact topography of the watercolour has been traditionally identified as Newlands Corner on the Albury Downs in Surrey, not far from Birket Foster's home, 'The Hill' at Witley. The Hill, built by Birket Foster in 1863, was the first major decoration project for Morris, Marshall, Faulkner & Co. and included a series of stained-glass windows designed by Edward Burne-Jones. The Surrey landscape in which the house sat was Birket Foster's central subject matter from the 1860s onwards.

When the present drawing was exhibited at the Royal Water-Colour Society in 1869, both the Art Journal and Athenaeum singled it out for praise. The Art Journal critic wrote: 'The place of honour among landscapes has been assigned for size and... for merit to Mr Birket Foster's highly elaborated picture "The Meet".....this large effort in common with smaller works shows exquisite manipulation and an absolute command over detail.'

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ67

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(MENDHAM 1878-1959 DEDHAM)

The Huntsman

signed 'A.J. Munnings' (lower left) and further signed and inscribed '2 The Huntsman/AJ Munnings/Artist/26 Chelsea Park Gardens' (on an exhibition label attached to the reverse)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)

£120,000-180,000
US$150,000-220,000
€140,000-200,000

PROVENANCE:
Dorothy B. Kraft (†); Doyle, New York, 8 November 1995, lot 32.
with Richard Green, London, 1996, from whom purchased by the present owner.

EXHIBITED:
Pittsburgh, Carnegie Institute, *Twenty-Ninth International Exhibition,* 16 October - 7 December 1930, no. 189.

LITERATURE:
The American Magazine of Art, XXI, December 1930, p. 697.
New York Times, 8 July 1953, p. 20.

A great hunting enthusiast himself, the red-coated huntsman is one of the most recognisable motifs in Munnings's œuvre. His mastery of equine anatomy emphasises the strength of the horse and imbues a sense of nobility. The huntsman is silhouetted against the brooding and stormy sky and the low winter sunlight reflects off the grey hunter, making the horse and rider stand proud against the landscape.

The horse depicted is Munnings's favourite grey hunter *Isaac,* who he remembered nostalgically in his autobiography 'I grow sad when I think of the days I have had out on him with hounds. He certainly was a fine pattern of a horse, belonging to the days of Alken' (A. J. Munnings, *An Artist's Life*, Bungay, 1950, p. 142). 'Were I to enumerate all the pictures in which that grey has appeared I should need many pages.'

Munnings first encountered *Isaac* when he went to Ireland in 1923 to paint Isaac Bell, the celebrated American huntsman and breeder of the Kilkenny foxhounds, considered the finest in the country. He was very taken with Bell's grey hunter and painted him several times, and also made the horse the centre piece of *Horse Fair in Kilkenny* which was accepted as his diploma work following his election to the Royal Academy in 1925.

Not long after his return to England Munnings ran into Isaac Bell at Tattersalls, who enquired when his picture would be ready. Munnings replied that it would be going to the Royal Academy and asked what had happened to 'that nice grey horse' and whether he wanted to sell him. Bell quickly responded 'You knock a hundred off the picture when I pay you and I'll send him over right away' (Munnings, *op.cit,* p. 141.). The deal was done and *Isaac* went on to feature in other celebrated pictures including *My Horse is My Friend* , exhibited at the Royal Academy in 1923.

An oil sketch for the present picture, *A Huntsman on a Grey Horse by "Goblet",* is illustrated in A. J. Munnings, *Pictures of Horses and English Life*, 2nd ed., London, 1939, p. 41, no.14.

We are grateful to Tristram Lewis for his assistance in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.

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PROPERTY OF A NOBLEMAN

68

A GEORGE II SILVER TWO-HANDLED CUP AND COVER

MARK OF PAUL DE LAMERIE, LONDON, 1731, BRITANNIA STANDARD

On circular foot, the body chased with palm fronds, the lower body and cover chased with foliate strapwork on a matted ground, engraved twice with a crest and with scroll handles and baluster finial, engraved beneath the base with presentation inscription, *marked underneath and on cover bezel, with scratch weight 60 [oz.]*
11 in. (28 cm.) high
58 oz. 14 dwt. (1,826 gr.)
The inscription beneath the foot reads 'The Gift of Ye Hon.ble Gen.l Charles Armand Powlett to his Godson Robert Armand Daswood 1748'. The crest is that of Dashwood, for Robert Armand Dashwood (1741-1759).

£30,000-50,000
US$38,000-62,000
€34,000-55,000



(detail of the hallmarks and inscription on the underside)

PROVENANCE:
Major General Sir Charles Armand Powlett, K.B. (b.c.1694-1751), of Leadwell (now Ledwell), co. Oxford, given as a christening present in 1748 to his step-grandson and godson,
Robert Armand Dashwood (1741-1759), son Robert Dashwood (b.c. 1710-1757).
Won by the Earl of Derby's *Slapdash* at The Liverpool Spring Cup, Aintree, 25 March 1950.
Edward, 18th Earl of Derby M.C., D.L. (1918-1994), and by descent.

PAUL DE LAMERIE

Rightly seen as perhaps the greatest silversmith working in Britain in the 18th century, Lamerie's workmanship has been prized above all others for the last two hundred and fifty years. His obituary published in *The London Evening Post* following his death in 1751 celebrated him for being 'famous in making fine ornamental plate'. When Christie's sold the magnificent silver collection of the late Duke of Sussex (1773-1843), sixth son of King George III, in 1843, a piece by de Lamerie was described as 'in the beautiful taste of Paul L'Emery'. His work was the subject of a monograph by P.A.S. Phillips published in 1935 and a ground-breaking exhibition dedicated to his work took place at Goldsmiths' Hall, London, in 1990. In common with a number of the greatest and most inventive silversmiths working in London in the 18th century Lamerie was of French Huguenot parentage. The Protestant Huguenots had been protected from persecution by the Edict of Nantes issued by King Henry IV of France in 1598. However, his grandson King Louis XIV withdrew his protection in 1685 and revoked the edict. Protestants either renounced their religion or fled abroad. Lamerie's father Captain Paul Souchay de la Merie (d.1731), a minor French nobleman, left France by February 1686 when he and his brother appear on a list of French refugee officers serving in the army of the United Provinces of the Netherlands. Paul married in Bois-le-Duc in 1686. Paul junior was baptized there in 1688. The first record of the family in England appears in an entry in the poor rate book of St. James's Westminster. They may have been drawn to the capital by King William and Queen Mary's declaration of 1689 'for the encouraging of French Protestants to transport themselves into the kingdom'.

Paul was apprenticed to fellow Huguenot, Pierre Platel, of Pall Mall in 1703, becoming free of his master in 1711. Within six years he was being described as 'the King's Silversmith'. This was in spite of a string of complaints registered against him at the Goldsmiths' Hall for failing to submit his work for hallmarking and for submitting that of foreign silversmiths' as his own. These misdemeanours did not stop him being admitted into the Livery of the Company in 1717. A more telling event occurred in 1726. The goldsmith Robert Dingley was accused of exporting 18,600 ounces of silver to the Russia Imperial Court, having failed to have it assayed and marked at the Goldsmiths' Hall. Records show that Lamerie contributed almost half the total consignment. During his long career Lamerie supplied many of the powerful aristocrats of the time but the international nature of London and the wealth of its merchant class is attested by the many commissions he received from rich London based traders.

GENERAL SIR CHARLES POWLETT

As step-grandfather to Robert Armand Dashwood the general was a family choice for godfather. He had married Elizabeth Dashwood (d.1756), daughter of Thomas Lewes and widow of Richard Dashwood (1690-1737) in 1738. Charles Powlett was the second son of Lord Robert Powlett (b.c.1667-1729), himself second son of Charles, 1st Duke of Bolton (b.c.1630-1699). As a younger son the General's father pursued a career in politics, acquiring a lucrative sinecure as Teller of the Exchequer. Similarly the General followed his father into politics sitting as M.P. for Newton on the Isle of Wight from 1729 until 1734 and then from 1740 until his death in 1751 as M.P. for Christchurch. As the same time he served in the Regiments of Foot and was ADC to his cousin, Charles 2nd Duke of Bolton. He was deputy governor of the Isle of Wight. He formed a new regiment of marines in 1740, later the 52nd Regiment of Foot. In year he was made a Knight of the Bath he was appointed Colonel of the 9th Regiment of Foot and in 1751 Colonel of the 13th Dragoons. Charles' marriage was childless, however, it would appear he had a close relationship with his stepsons and step grandchildren as his second name, Armand, was chosen by his stepson Robert Dashwood (d.1757) for his son Robert, the recipient of this cup. Similarly Robert Armand's brother, Charles Vere Lewes Dashwood (1745-1821) named his son Charles Armand. The godson, Robert Armand Dashwood was born in 1741 and was christened on 20 January in Stanford-on-Soar, Nottinghamshire. He is mentioned in his father will dated 3 November 1756 (PROB 11; Piece: 833), however, he died in 1756 therefore it is likely the cup passed to his brother and descended in the Dashwood family. A sale of the silver of a descendent, the Reverend Vere Lewes Dashwood (1869-1949), was held in 1949 and it is possible the cup was purchased at the auction, being repurposed the following year as the Liverpool Spring Cup.

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ69

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(MENDHAM 1878-1959 DEDHAM)

Gypsy Caravan at Ringland Hills

signed and dated 'A J MUNNINGS. 1909' (lower right)
oil on canvas
20 x 24 in. (50.8 x 61 cm.)

£100,000-150,000
US$130,000-190,000
€120,000-170,000

PROVENANCE:
Anonymous sale; Christie's, London, 8 November 1990, lot 8.
with Frost & Reed, London.
Anonymous sale; Christie's, New York, 6 December 1996, lot 176, when purchased by the present owner.

In the late Edwardian summers of 1908 to 1911 Munnings went on extended painting expeditions from his home at Swainsthorpe, Norfolk, to the nearby Ringland Hills, making his headquarters at The Falcon Inn at Costessey. These expeditions held a special place in his heart and produced some of his most important early works. In his autobiography he looked back fondly when describing the bucolic world he encountered. 'Ringland and Costessey, on the west side of Norwich are situated in one of the loveliest districts of all the pleasant country surrounding that old city. Although only six to eight miles away, with little perceptible variation, their serenity was unbroken, their peace continuous and unalloyed, the inhabitants living on in the same unaltered ways of life, toiling and resting, their quietude as yet undisturbed by motor horn or sound of tractor' (A. J. Munnings, *An Artist's Life*, Bungay, 1950, p. 208).

Early success at the Royal Academy and sales to local collectors gave Munnings the funds to buy supplies from his trusted horse dealer and fixer, and he records in his autobiography that he was '..dependent on Drake to supply ponies, horses and figures. I was full of resolutions, boiling over, impatient to begin straight away.. ..making pictures out-of-doors, in the right environment, with the models I needed' (*op.cit.,* p. 211).

The gypsy way of life which Munnings observed, and to some extent adopted, during the summer months was a subject close to his heart. He had known and seen gypsy encampments from an early age just outside his native village of Mendham and the subject remained a strong component of his visual vocabulary throughout his career. In later years Munnings's gypsy compositions, many painted in Hampshire, came to epitomise a way of life that was increasingly under threat and which the artist strove to record. The subject also became a frequent theme for other painters, such as Dame Laura Knight and Augustus John. Munnings's fascination with this subject culminated in a highly acclaimed exhibition at James Connell, London, in 1920. When reviewing the show Paul Konody (art critic for the *Observer* and the *Daily Mail*), proclaimed that Munnings was, 'The most English of all living painters ... He is a lover of open-air life. His farmers, hop pickers, gypsies, tinkers, vagabonds ... who spend the best part of their lives under the dome of heaven, among fields and hedgerows - are not merely chosen by him for their picturesque appearance, but because his sympathies go out to them. Whatever he paints is deeply felt, and every stoke of his brush is inspired by his depth of feeling, which is of the very essence of significant art'.

We are grateful to the curatorial staff at The Munnings Art Museum for their assistance in preparing this catalogue entry.

The work will be included in Lorian Peralta-Ramos's forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Michael Borremans (b. 1963)

The Stars

signed, titled, inscribed and dated 'MICHAËL M.C.G. BORREMANS -THE STARS- 2008' (on the reverse)

oil on canvas

20½ x 15in. (52 x 38cm.)

Painted n 2008

£200,000 – 300,000

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CIRCLE OF LEONARDO DA VINCI
(VINCI 1452-1519 AMBOISE)

Portrait of Isabella of Aragon, Duchess of Milan (1470-1524), half-length, in profile to the right

oil on panel, unframed
16⅞ x 11¼ in. (42.8 x 28.6 cm.)
inscribed indistinctly 'ISABELLA / SFORZAAL / LAS.DVCHESSA / DICASTRO.' (lower right)

£200,000-300,000
US$250,000-370,000
€230,000-330,000



Eugene Lami, *Baron Alphonse James de Rothschild, Château de Ferrières*, c. 1865, with the present picture seen *in situ*

PROVENANCE:
(Probably) Baron James de Rothschild (1792-1868), and by descent to the following,
Baron Édouard Alphonse James de Rothschild (1868-1949), Château de Ferrières, by 1906.
with Galerie Heim-Gairac, Paris, by 1953.
Private collection, Paris.

LITERATURE:
C. Von Seidlitz, 'Ambrogio Preda und Leonardo da Vinci', *Jahrbuch der Kunsthistorischen Sammlungen der Allerhöchsten Kaiserhauses*, XXVI, I, Vienna, 1906, p. 16.
F. Malaguzzi Valeri, *La Corte di Ludovico il Moro. La vita privata e l'arte a Milano nella seconda metà del Quattrocento*, III, Milan, 1917, pp. 44-46.
'Notable Works of Art Now on the Market', *The Burlington Magazine*, XCV, 609, December 1953, pl. III.

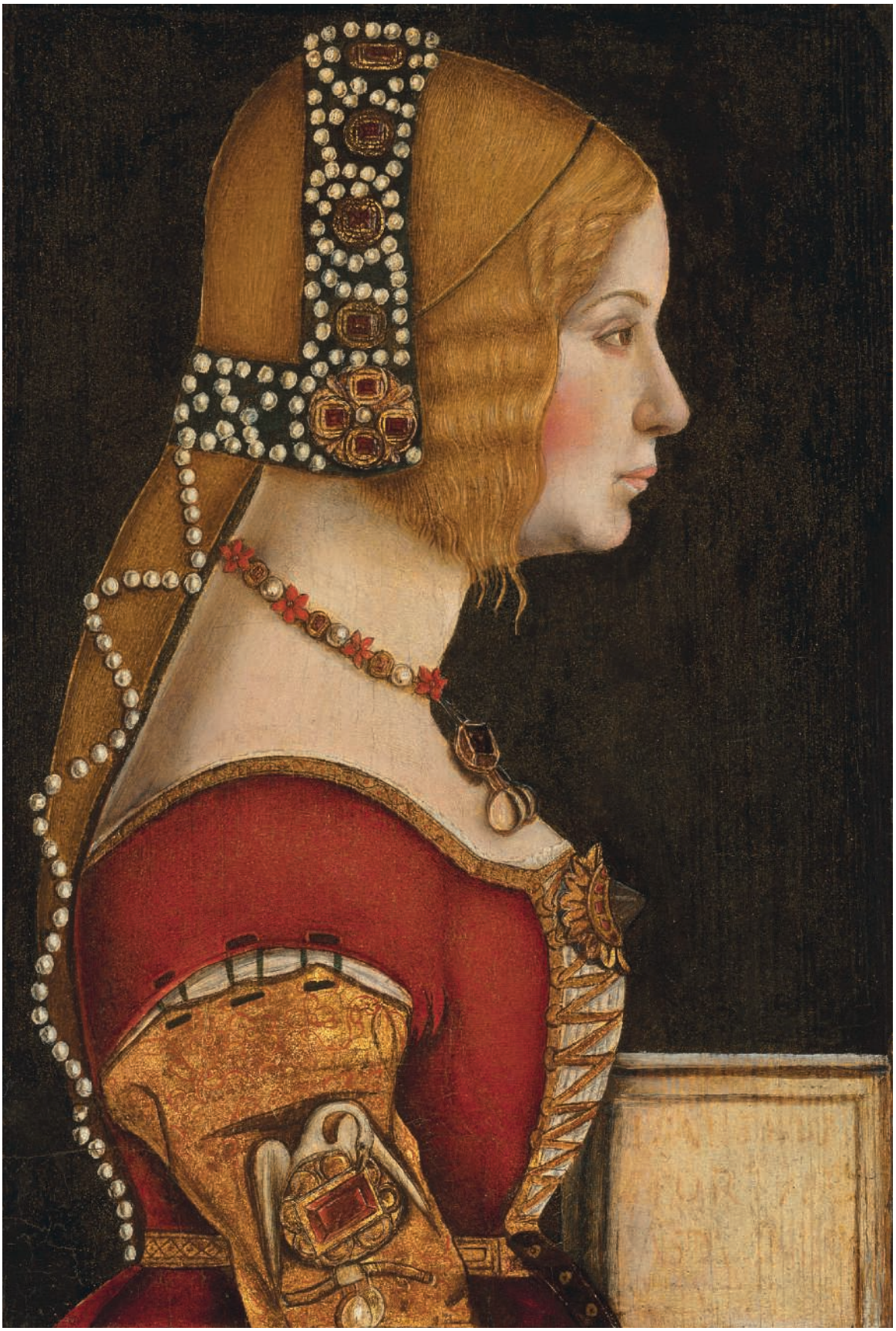
This rediscovered panel, showing Isabella of Aragon, Duchess of Milan, restores a picture that had been lost for over sixty years to its rightful place amongst Milanese court portraiture of the late *quattrocento*. Once part of the historic Rothschild collection at the Château de Ferrières, its recent restoration has uncovered the identifying inscription lower right, which had been obscured by overpaint when it was last seen in public in 1953.

By the 1480s Milan had become a dominant power in the peninsula. Ludovico Maria Sforza, il Moro (1452-1508), presided over a court that was one of the most resplendent in Renaissance Italy, leaving a clear imprint on the visual culture of the era, a position consolidated when Leonardo arrived in the city in 1482, entering the household of Ludovico. In 1488, Isabella of Aragon, the daughter of Alfonso II, King of Naples, made the journey from the south to Milan, promised in marriage to Gian Galeazzo Sforza, Duke of Milan, the nephew of Ludovico. Although the marriage would last only a short time - Gian Galeazzo died in 1494 - and Isabella would soon leave the city to become the Duchess of Bari in 1500, her time in Lombardy, and in particular the events surrounding her marriage, provided moments of extraordinary splendour. The wedding itself, in February 1489, indeed, was recorded as one of the greatest spectacles in fifteenth-century Milan. The city was elaborately decorated, with juniper garlands abounding, for a procession that began in the Castello Sforzesco and ended in the Piazza del Duomo: temporary structures were erected outside the Duomo, including a magnificent triumphal arch, an amphitheatre and an arcade. Although no record exists of the artists behind the design of these festivities, there has long been speculation over the level of collaboration provided by Leonardo himself, not least as he illustrated in detail in his sketchbooks the very type of the juniper vaults and columns that would go into the construction of some of the arcade, together with designs that closely match other structures made for the event (for more see R. Schofield and R. Tavernor, 'A Humanist Description of the Architecture for the Wedding of Gian Galeazzo Sforza and Isabella d'Aragona (1489)', *Papers of the British School at Rome*, vol. 56, 1988, pp. 213-40). Leonardo's involvement, however, is certain in another celebration of the marriage that took place on 13 January 1490. He was commissioned by Ludovico to design a *Festa del Paradiso*, a spectacle of dance and light, which played out beneath a set that involved planets orbiting the Sala Verde of the Ducal Palace, all to pay homage to the young Duchess.

The profile portrait format was frequently used in courtly circles under Ludovico's rule. It was favoured by Ambrogio de Predis and Bernardino de' Conti, artists who have both been proposed as authors for the present panel, and whose roles in producing images for the Sforza court is well documented. Of the two, de Predis would seem to be the more convincing candidate, with comparable elements in the portrait featuring elsewhere in his *oeuvre*. The sumptuous headdress and pearls of Isabella in the present panel, for example, can be compared to the court dress worn by Bianca Maria Sforza, the sister of Gian Galeazzo, in the portrait by de Predis in the National Gallery of Art, Washington (inv. no. 1942.9.53). It is thought that Isabella herself was responsible for introducing this hairstyle, with its centre parting and long plait, to the Milanese court, bringing a Spanish fashion from Naples to the north.

A record of the picture in the image library of the Biblioteca Berenson helps trace some critical passages of the picture's history, notably its former place in the collection of Baron Édouard Alphonse James de Rothschild, at the Château de Ferrières, built outside of Paris for Édouard's grandfather, Baron James de Rothschild (1792-1868), the founder of the French branch of the family. This record corresponds to two literary references that describe the picture precisely, and place it at Ferrières by at least 1906, according to Von Seidlitz. Malaguzzi Valeri describes her appearance in 1917: 'ha gli occhi bruni, i capelli biondi rossicci, con la solita lunga treccia della rite intessuta di perle dietro le spalle. Sul capo ha una cuffia pure ornata di perle: veste un abito rosso scuro con scollatura quadrata, allacciato sul davanti. Porta scritto, sul davanti a destra, il nome della principessa.' (*op. cit.*). This description matches the Berenson archive image, which is given to de Predis, where the inscription appears strengthened, and the figure herself covered by unnecessary overpaint, perhaps in an effort to 'modernise' her appearance. By 1953, when the work was reproduced in the *Burlington Magazine*, the inscription had been obscured completely and a significant degree of the overpaint removed. An attribution was proposed at that time to Bernardino de' Conti. Furthermore, a derivation of the composition, showing the figure in reverse, is also recorded by Berenson as being formerly in the renowned collection of Baron Herzog, Budapest, in 1925, before passing to Prince Paul of Yugoslavia. It is quite possible that the present picture entered the Rothschild collection at an earlier date, perhaps alongside another Milanese profile portrait that was acquired by James de Rothschild and recently appeared on the market (see Sotheby's, London, 4 July 2018, lot 43, £550,000).

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PROPERTY OF A FAMILY

JACOPO DA PONTE, CALLED JACOPO BASSANO

(BASSANO DEL GRAPPA *c.* 1510-1592)

The Agony in the Garden

oil on canvas
39⅛ x 54⅜ in. (99.3 x 138.1 cm.)

£150,000-250,000
US$190,000-310,000
€170,000-280,000

EXHIBITED:
Paris, Musée du Louvre, *Titien, Tintoret, Véronèse, Rivalités à Venise*, 17 September 2009-4 January 2010, no. 83 (catalogue entry by G. Ericani).
Bassano del Grappa, Museo Civico, *Jacopo Bassano e lo stupendo inganno dell'occhio*, 6 March-13 June 2010, no. 35 (catalogue entry by G. Ericani).
Bassano del Grappa, Museo Civico, on loan until 2015.

LITERATURE:
R. Rearick, 'Titian and artistic competition in Cinquecento Venice, Titian and His Rivals', *Studi Tizianeschi, Annuario della Fondazione Centro studi Tiziano e Cadore*, II, 2004, pp. 41-3.
A. Galansino, 'Des nocturnes dans la peinture vénetienne du XVIe siècle', in the 2009-10 Paris exhibition catalogue, pp. 357-8 and 437, notes 143-4.

Jacopo Bassano, the son of a painter, Francesco, to whom he was apprenticed at Bassano, north-west of Venice, evolved a wholly personal and realistic style, influenced by prints and by the example of his major Venetian contemporaries, Titian and Tintoretto. He in turn was hugely influential on younger artists, including El Greco and Annibale Carracci; and the workshop he built up was maintained by his surviving sons, Leandro and Gerolamo until their deaths in 1622 and 1621 respectively. Justly celebrated for his altarpieces, Bassano was a pioneer as a painter of genre scenes and clearly had a particular interest in nocturnes, anticipating in some respects Elsheimer and Saraceni who would have had ample opportunity to examine pictures by him in Venice. First published by Roger Rearick in 2004, this canvas is a key late example of this speciality of the artist, Rearick proposing a date about 1575: Ericani, in the 2010 exhibition catalogue, dates this variously to 1575-8 and, at the foot of her entry, to the 1570s (her reference to the 'ottavo decennio' is incorrectly given as the 1580s in the English translation).

Radiographs taken at the Louvre exhibition in 2009 (see Ericani in the 2010 catalogue) reveal pentimenti in the head of Saint Peter, the bald disciple on the right, and also that Bassano initially conceived a bright area of light below the angel, implying the primacy of the picture over the version of this at Modena (Galleria Estense, no. 416). Throughout his career, Bassano had a tendency to reconsider favourite, or popular, subjects, as for example the sequence of his earlier treatments of the Flight to Egypt or the Adoration attest. In addition to this canvas, he at much the same date, about 1575, as Professor Ballarin *recognised (Jacopo Bassano, Scritti 1964- 1995*, Cittadella, 1995, II, pp. 107-8 and 347-9), painted the smaller upright *Agony in the Garden* at Burghley (Exeter Collection) as well as the horizontal repetition of this picture at Modena. Writing before the emergence of the picture under discussion, Ballarin identified a drawing in the Louvre (no. 2897, datable to 1575 as a study on the reverse relates to a fresco of that year) as a study for the Saint Peter in the Modena picture: it was no doubt reused for that work. Ericani observed (2009-10 catalogue, p. 408) that this picture was 'en effet la modèle d'un sujet souvent reperis par la suite', a view endorsed by Galansino (p. 437, note 144). The variations between it and the Burghley picture are subtle, exemplifying the way Jacopo redeployed favourite and successful motifs: in the chromatically more muted Burghley canvas Christ is seen in *profile perdu*, his arms outstretched, while the angel descends; the disciple on the left corresponds with his counterpart in this picture, but his companions, John and Peter, are different in design, if not in characterisation.

The subject was in turn treated by Bassano's eldest son, Francesco, on at least three occasions, in pictures now at Lucca, at Sarasota and at Bassano: of these, the vertical composition at Sarasota reverses the position of Christ, and shows him with hands held apart, while following the Saint Peter and the Saint John of the picture under discussion; in the less emphatically vertical work at Bassano the composition adheres as closely as the format allowed to this prototype, but also shows Christ with his hands held apart and, as in the Sarasota *Agony*, places the disciple on the left in a pose better adapted for the shape of the canvas. The several horizontal versions of the subject executed in the Bassano workshop depend very closely on the design of this picture, but mostly eliminate the section on the right. Of these, one was sold in these Rooms, 20 July 1983, and another successively at Sotheby's, London, 9 December 1987, lot 280 and 11 December 1996, lot 127; one, evidently of good quality, with the addition of a prominent rabbit, was sold at Sotheby's Monaco, 6 December 1991, lot 245; another, in which Christ's hands are held apart, with different figures of Saints John and Peter, was with the Wightman Gallery, Indiana; a fine picture from Wardour, with Agnew's in 1956, corresponds except in the pose of Saint Paul; another, given to Francesco, also with Christ's hands held apart and omitting the right section of the composition, is in the Galleria Nazionale, Rome; a variant corresponding with that work in the pose of Christ was sold by Fischer, Lucerne, 20-1 June 1975, lot 4; while a canvas with alterations to the figure of Christ was with Duits in Amsterdam. That so many derivations of the picture are recorded testifies to the immediate popularity of the composition, and reminds us that in the context of the 1570s this *Agony in the Garden* was a work of profound originality.

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PIETER BRUEGHEL, THE YOUNGER
(BRUSSELS 1564/1565-1637/1638 ANTWERP)

The Adoration of the Magi

oil on panel
15¼ x 22⅞ in. (38.7 x 58.3 cm.)

£200,000-300,000
US$250,000-370,000
€230,000-330,000

PROVENANCE:
Private collection, Paris, by 1948.
Anonymous sale; Galerie Georges Giroux, Brussels, 2 April 1954, lot 567, when acquired by the family of the present owner.

LITERATURE:
G. Marlier, *Pierre Brueghel le jeune*, Brussels, 1969, pp. 83 and 85, no. 17.
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): die Gemälde mit kritischem Oeuvrekatalog,* Lingen, 2000, I, pp. 301-2 and 314, no. E248, fig. 217, with incorrect provenance.

Around twenty five autograph versions of this composition are known by Pieter Brueghel the Younger, making it his most popular winter subject after the *Bird Trap.* The painting shows the three kings presenting their gifts to the infant Christ in a Flanders village, brilliantly combining a key biblical episode with the contemporary reality of a Flemish winter. At first glance, everyday village life appears to be the only subject: frostbitten villagers milling around, drawing water from a hole in the ice and testing the strength of the ice with a log. Brueghel urges us to look again in order to register the biblical scene set inconspicuously on the far left of the composition with the three kings' backs turned to the viewer.

The prototype for this composition, recently described by Manfred Sellink as 'one of the most marvellous and convincing winter landscapes ever painted', is the picture of 1563 by the artist's father Pieter Bruegel the Elder, now in Winterthur. The most extraordinary feature of the Winterthur picture is the rendering of falling snow, which as the same scholar has remarked: 'not only add freshness and immediacy to the scene, but also give it a contemporary quality that one associates with work made centuries later' (M.Sellink, *Bruegel the Master,* exhibition catalogue, Kunsthistorisches Museum, Vienna, 2018, p. 188, under no. 65).

As noted by both Marlier and Ertz, this version by the younger Brueghel is unique for the inclusion of the same snowfall. Indeed, so closely does it follow the Winterthur picture both in terms of the individual snowflakes and its palette and details, there can be little doubt that it was painted directly from the original. Only two other versions by Brueghel the Younger give any hint of falling snow and none to this degree, indicating that they were all made from cartoons, which, by their nature, would have precluded the representation of snow fall.



Fig. 1 Pieter Bruegel, the Elder, *Adoration of the Magi*, Am Römerholz, Winterthur

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EDWAERT COLLIER
(BREDA 1642-1708 LONDON)

A vanitas still life with coins, pearls, a pocket watch, eyeglasses, an earthenware candleholder, a skull, musical instruments, books, an overturned roemer, sheet music, a globe and an hourglass table before a curtain

signed with monogram and dated 'EC 1661' ('EC' linked, lower right, on the book)
oil on canvas
35⅞ x 30 in. (91 x 76 cm.)

£40,000-60,000
US$50,000-74,000
€45,000-66,000

PROVENANCE:
Fine Arts Museums of San Francisco (inv. no. BL84.55); Christie's, New York, 15 January 1985, lot 33.
with Galerie Gismondi, Paris, 1986.
Private collection, Switzerland.

LITERATURE:
E. Buijsen, L.P. Grijp and W.J. Hoogsteder, *The Hoogsteder Exhibition of Music & Painting in the Golden Age*, exhibition catalogue, Antwerp and The Hague, 1994, pp. 178, 180, note 1 (catalogue entry by F.G. Meijer).
M. Brunner-Bulst, *Pieter Claesz: der Hauptmeister des Haarlemer Stilleben im 17. Jahrhundert: kritischer Oeuvrekatalog*, Lingen, 2004, p. 336.
M. Tuominen, *The Still Lifes of Edwaert Collier (1642-1708)*, Ph.D. dissertation, 2014, pp. 43-44, 269, fig. 95.

This upright vanitas still life is Collier's earliest dated treatment of a theme that he would return to throughout his career. Born in Breda, Collier probably moved to Haarlem, where he produced his most successful works, in the 1650s. As here, works from Collier's Haarlem period demonstrate the prevailing influence of the city's leading still life painter, Pieter Claesz, as well as those by Vincent Laurensz. van der Vinne, with whom Collier may have trained before joining the city's painters guild in 1664. Three years later, Collier relocated to Leiden, perhaps drawn there by the local penchant for the type of learned, fine and minutely rendered works of art in which the artist specialised. Collier's residence in this sophisticated university town came to an end in 1693, when he departed for London. Inscriptions on dated paintings between 1702 and 1706 suggest Collier had returned to Leiden, but by late 1706 he was back in England, where he spent the final years of his life.

Here, Collier based his composition on a vanitas still life dated 1655 by Claesz. For this painting, made six years later, Collier employed the main elements of the composition, including the location and appearance of the signature and date. However, he introduced a green velvet curtain in favour of the column Claesz included at upper right and altered the contents of the central, open book – here a page from the 1634 Amsterdam edition of Adriaen Cornelisz. van Haemstede's *Historien der Vromer Martelaren* (Histories of the Devout Martyrs). Interestingly, the title page of the same book features as the focal point in at least one still life by Collier's presumed master van der Vinne. Other details, including the background globe, sheet music, coinage and almanac repeat verbatim those found in Claesz's earlier painting. Each of these objects serves to remind the viewer of the transience of life. Just as the hourglass and pocket watch allude to the inexorable passage of time, so too do the instruments and musical score imply an association between the fleeting nature of music and time itself. Similarly, the earthenware candleholder on whose lip rests a singular burning ember suggests the extinguishing of life, while the books and globe reference the limitations of earthly knowledge. The overturned *roemer* stands as a moralistic warning against intemperance.

At the time of the painting's 1985 de-accession from the Fine Arts Museums of San Francisco, the skull crowned with a laurel wreath had been overpainted with a vase, the laurel leaves serving to decorate its circumference. Its cleaning later that year removed the vase, thereby unearthing the skull below. Collier would make further use of the image of a skull crowned with laurel leaves in another vanitas still life from 1661, now in the collection of the Sinebrychoff Art Museum, Helsinki. Further vanitas still lifes dating to the early 1660s are today in the collections of the Metropolitan Museum of Art and Rijksmuseum.

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(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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(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 • 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 ♿ 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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 Ψ 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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: • 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**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal,. **movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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

♦

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

¤

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o Minimum Price Guarantees

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

o♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 o♦.

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 authenticity warranty shall not be available with respect to **lots** described using this term.

ANTIQUITIES

Labels: wording on labels may be specified as part of the **catalogue description**.

QUALIFIED HEADINGS

"5th Century B.C.": in Christie's **qualified** opinion this object dates from the 5th Century B.C.

"Probably 5th Century B.C.": in Christie's **qualified** opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"Possibly 5th Century B.C.": in Christie's **qualified** opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

"After the Antique": in Christie's **qualified** opinion this object was made relatively recently (approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

With respect to Vases:

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Workshop of/Group of ...": in Christie's **qualified** opinion a work of the period of the artist, probably executed in the workshop of the artist, but not necessarily by him.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing likeness in drawing.

"School of/Follower of ...": in Christie's **qualified** opinion a work of the period of the artist, or slightly later, emulating the artist's style,

"Near/Manner of ...": in Christie's **qualified** opinion a work of the period of the artist, very close to the artist's hands, but for which the attribution is not confirmed.

"Signed .../"Inscribed ...": in Christie's **qualified** opinion the work has been signed/inscribed by the artist.

EXPORT LICENCE REGULATIONS

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

U.S. TRADE RESTRICTIONS

Please note that lots of Iranian origin are subject to U.S. trade restrictions which currently prohibit their import into the United States. Similar restrictions may apply in other countries.

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a **lot** which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the **lot**.

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Cast from a model by...": in Christie's **qualified** opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"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.

"Bearing the signature.../"Bearing the date.../ "Bearing the Inscription.../"Bearing the stamp...": in Christie's **qualified** opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

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.

SILVER AND GOLD BOXES

QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's **qualified** opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's **qualified** opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's **qualified** opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in Christie's opinion, made in that factory, place or region (e.g. "A Worcester plate").

"A Meissen cup and saucer": in Christie's opinion both were made at the factory named and match.

"A Meissen cup and a saucer": in Christie's opinion both pieces were made at the factory named but do not necessarily match.

"Painted by...": in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

"A plate in the Worcester style": in Christie's **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-style plate": in Christie's **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate": in Christie's **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by...": in Christie's **qualified** opinion made from the original master mould made by the modeller and under his supervision.

"After the model by...": in Christie's **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

"A composite Herend porcelain table-service": in Christie's **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

"A Baccarat cut-glass part table-service": in Christie's **qualified** opinion the service may be missing some pieces it was originally intended to have.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the **Lot** although this does not include all faults and imperfections or restoration. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

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 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

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

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier 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 9.00am to 5.00pm.

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.

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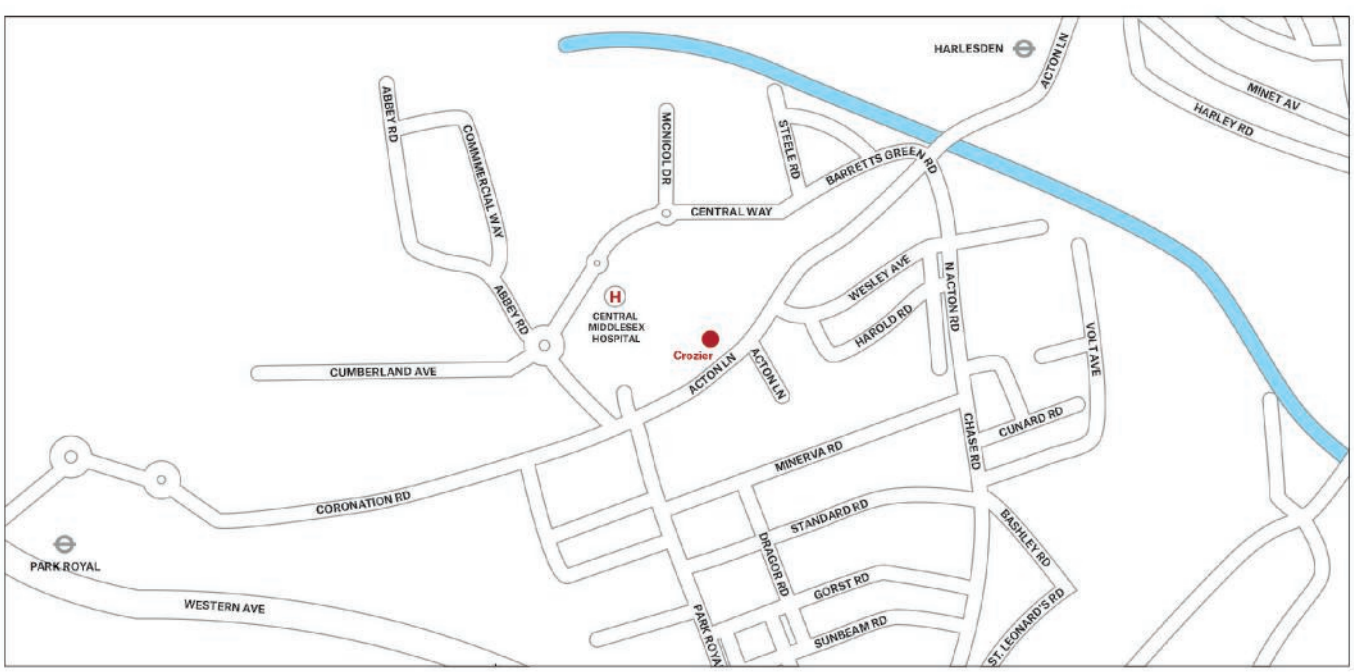
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Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

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Head of Private Sales EMEA
Paul Raison
praison@christies.com
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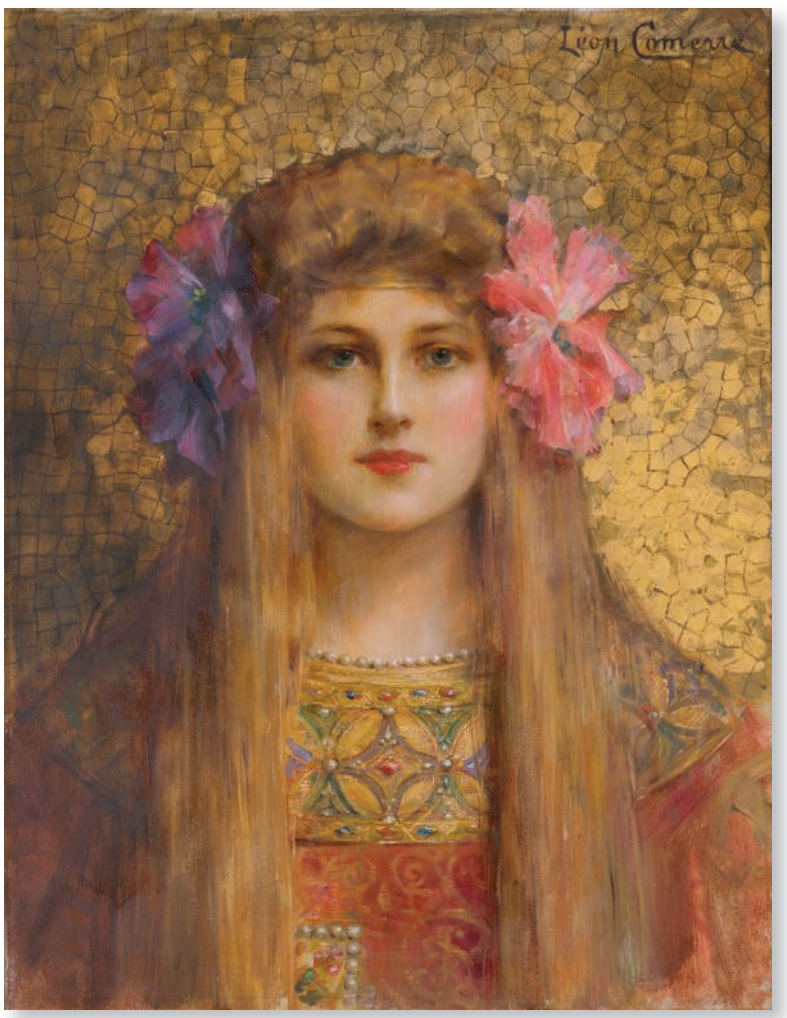


JAN BRUEGHEL II (ANTWERP 1601-1678)
The Garden of Eden
oil on copper
15⅝ x 19⅝ in. (39.5 x 49.3 cm.)
SOLD

CLASSIC WEEK

LONDON AND ONLINE, 1–30 JULY 2020

VIEWING
By appointment only
11–30 July 2020
8 King Street
London SW1Y 6QT



LÉON FRANÇOIS COMERRE (1850–1916)
Portrait de Femme au turban fleuri
oil on canvas
25 ¾ x 19 ¾ in. (65.4 x 50.2 cm.)
£30,000–50,000
British and European Art

AUCTIONS

Online
- Old Master Prints, 1–15 July
- Old Master and British Drawings and Watercolours, 6–27 July
- Antiquities, 6–27 July
- Antiquity: A Personal View, 6–27 July
- British and European Art, 7–29 July
- Old Master Paintings and Sculpture, 9–30 July
- Valuable Books and Manuscripts, 9–30 July
- Remastered: Dialogues Across the Centuries, 16–30 July

London
- The Collector, 15 July
- Property from the Late Dowager Countess Bathurst, 23 July
- Wilton Crescent: A Robert Kime Interior, 24 July
- Classic Art Evening Sale: Antiquity to 20th Century, 29 July

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

CLASSIC WEEK

NEW YORK 8-16 OCTOBER 2020



Property from a Dutch Collection
GOVERT FLINCK (CLEVE 1615-1660 AMSTERDAM)
A young man in a gorget with a plumed hat
signed and dated 'G·flinck f / 1636·' (lower right)
oil on canvas
26¼ x 21 in. (66.5 x 53.3 cm.)
$700,000 - $900,000

OLD MASTERS

New York, 16 October 2020

VIEWING
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Francois de Poortere
fdepoortere@christies.com
+1 212 636 2469

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CHRISTIE'S

CLASSIC WEEK

LONDON 9-30 JULY 2020



Property of a Private Italian Collector
FOLLOWER OF SIR ANTHONY VAN DYCK
Portrait of King Charles I (1600-1649), three-quarter-length, in armour, holding a baton, with his right hand on a sphere
oil on canvas
50½ x 42½ in. (128.3 x 107. 8 cm.)
£50,000-80,000

OLD MASTER PAINTINGS & SCULPTURE

Online, 9-30 July 2020

VIEWING
8 King Street
London SW1Y 6QT

CONTACT
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mdickinson@christies.com
+44 (0)20 7389 2333

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THE VINCE CAMUTO COLLECTION

New York,
October 2020,
January 2021,
April 2021

VIEWING
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New York, NY 10020

CONTACT
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

CLASSIC ART EVENING SALE:
ANTIQUITY TO 20TH CENTURY

WEDNESDAY 29TH JULY 2020 AT 6.00 PM

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

CODE NAME: MANFREDI
SALE NUMBER: 18874

(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.
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18/01/19

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18874

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

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11/02/20

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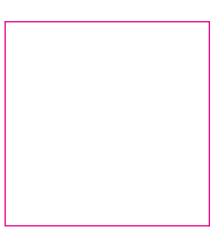
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06/07/20


nia tua dne sup nos quēadmo
dum sperauimus in te
xomine sperauit non confunda
netarium. In laudibus
Ecce manus inimicorum
mearum intende
ad adiuuandū me

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CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT