

OLD MASTERS EVENING SALE

London · 8 December 2022



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8 DECEMBER 2022

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JACOB ISAACSZ. VAN SWANENBURG

(LEIDEN 1571-1638 UTRECHT)

The Harrowing of Hell

oil on copper

12¾ x 17½ in. (31.5 x 44.5 cm.)

£60,000-80,000

US\$70,000-92,000

€69,000-92,000

PROVENANCE:

Bartolomé March Servera (1917-1998), financier and philanthropist, at Palau March, Mallorca, and by descent to his son, Manolo March, Son Galcerán, Mallorca; Christie's, London, 30 April 2010, lot 8 (£103,250), when acquired by the current owner.

Swanenburg was a talented follower of Hieronymus Bosch and this demonic scene is typical of the works on which he built his reputation. Having probably received his early training as a painter in the studio of his father, Isaac Claesz. van Swanenburg, at around twenty years of age, Jacob left Leiden for Italy in circa 1591, spending some years in Venice and Rome before settling in Naples. He was clearly already practicing in this genre while in Italy, since he was brought before the Inquisition in Naples in 1608 for displaying a large canvas outside his shop in which witches and devils were engaged in perverse activities. He returned to his native Leiden in 1618 following the death of his father, where he became the first teacher of the young Rembrandt.



Fig. 1 Jan Breughel the Elder and Hans Rottenhammer, *Christ's Descent into Limbo*, 1597, Mauritshuis, The Hague

Swanenburg's oeuvre has yet to be fully understood, with only one known signed work, a *View of St. Peter's Square in Rome*, dated 1628 (Copenhagen, Statens Museum for Kunst) and at least eight hellish scenes connected with the artist. It is from his body of work depicting hellish visions that he achieved his greatest success, with the biographer Jan Janszoon Orlers recounting that in 'his native city, and in other cities, he pleased with his art all the connoisseurs who commissioned him' (in A. Golahny, *Rembrandt's Reading: The Artist's Bookshelf of Ancient Poetry and History*, Amsterdam, 2014, p. 60).

While Bosch's devilish images were clearly an inspiration for Swanenburg, this painting shows more directly the influence of Jan Breughel the Elder's work in this genre, such as his *Christ's Descent into Limbo* of 1597 (a collaboration with Hans Rottenhammer; The Hague, Mauritshuis; fig. 1), comparable in the billowing clouds of smoke, clustered nude figures, monsters and ancient ruins aflame in the background. Following his time in Naples, Swanenburg was certainly familiar with ancient ruins, with the large arches in several of his inferno paintings resembling the ruins of Pozzuoli, and the billowing clouds recalling the steam emanating from the sulphur springs of Solfatara.

Christ's Descent into Limbo was, like many Christian iconographies that were popularised during the Middle Ages, not based on the Biblical account of His life. The *Harrowing of Hell*, as it was also known, was described in the Gospel of Nicodemus in the *Apocrypha*, from which it was later adapted and disseminated in Jacobus de Voragine's *Legenda Aurea*. Following His Crucifixion, Christ descended in triumph into Hell to bring salvation to the righteous who had died since the beginning of the world. Arriving at the entrance of Hell, He called out in a voice 'as of thunder ... Lift up your gates ... and the King of Glory shall come in' (Gospel of Nicodemus, 16:1).

Drs. Luuk Pijl proposed the attribution to Jacob Isaacs van Swanenburg at the time of the 2010 sale.



AMBROSIUS BENSON

(?LOMBARDY c. 1495-1550 BRUGES)

A Triptych: the central panel: The Lamentation, with The Deposition beyond; the wings: Saint Anthony Abbot, a burning city beyond; and Saint Francis of Assisi receiving the Stigmata

oil on panel

open: 24½ x 37½ in. (61.6 x 94 cm.); closed: 24½ x 18¾ in. (61.6 x 46.7 cm.)
with the arms Gules, a Calvary cross sable, within a chaplet (on the reverse of the left wing)

£150,000-250,000

US\$180,000-290,000

€180,000-290,000

PROVENANCE:

Don Indalecio Cano y de Luis, Fuentesauco, Zamora, by 1929.
Llorente del Rey, Madrid, from whom acquired in 1977 by the following.
The Derkzen collection, Rotterdam, and by inheritance until 2012.
Anonymous sale; Christie's, London, 9 February 2012, lot 641 (£194,450), when
acquired by the present owner.

EXHIBITED:

Barcelona, Palacio Nacional, 'Arte en España', part of the *Exposición Internacional de Barcelona*, 20 May 1929-5 January 1930, no. 2043, as 'Anónimo Segoviano, discípulo de G. David'.
Barcelona, Palacio Alfonso XIII, *Segunda Exposición de Antiguos en España*, 16-28 April 1977.

LITERATURE:

G. Marlier, *Ambrosius Benson et la peinture à Bruges au temps de Charles Quint*, Damme, 1957, pp. 142 and 282, no. 5, pl. 29.
E. Bermejo, 'Nuevas obras de Benson en España', *Archivo Español de Arte*, XCIII, April 1970, p. 126, no. 170.





Fig. 1 Gerard David, *Lamentation of Christ*, 1515-23, National Gallery, London

Ambrosius Benson, a south Netherlandish painter of Italian birth, may have been attracted to Bruges by its commercial and artistic reputation. He moved there from Lombardy in *circa* 1515 and acquired citizenship in 1518, before being admitted to the Painter's Guild of Saint Luke the following year. He is known to have worked in the studio of Gerard David and many of his successful designs, including that of the central panel and right hand panel of this triptych, are traceable to patterns and models of David's invention.

The central panel of this triptych derives from David's own design for the *Lamentation*, see for example his panels of the subject in the National Gallery, London, of *c. 1515-23* (fig. 1) and the Philadelphia Museum of Art, of *c. 1515-20*. Benson adapted several gestures and poses for the central figures, with the Virgin lightly cradling the head of Christ, whose body is supported by Saint John the Evangelist, while the Magdalene is similarly shown anointing His wounds (with the absence of her traditional pot of ointment). Yet, while adhering to David's overall design, the artist made notable changes to his master's model, for instance in the detail of the Virgin sensitively lifting her white veil to wipe tears from her cheek. The left-hand wing of the triptych follows more directly David's *Saint Francis receiving the Stigmata* at the Metropolitan Museum of Art, New York.

Benson's emerging style, heavily indebted to David, as well as Adriaen Isenbrandt, Rogier van der Weyden and Hugo van der Goes, when combined with his early Lombard influences, proved a highly successful formula and his fame grew steadily during his lifetime. The fact that a sizeable amount of the artist's known *oeuvre* is found in Spain indicates that he had strong ties with the country, but while suggestions that he worked or established a workshop there have been refuted, he certainly had close contacts with the Iberian Peninsula, and more specifically with the wealthy Spanish mercantile colony in Bruges. His workshop was located near the Bruges Exchange (facilitating easy access for an international clientele) and in 1533 the painter even purchased a house from the Spanish merchant Lucas de Castro (half of which he paid for with eight paintings). The numerous works by Benson in Spain, especially those in public locations, including Segovia Cathedral, the Church of Saint John in Castrojeriz and the Dominican abbey church of Santa Cruz in Segovia, had a strong impact on vernacular painting.

While the arms on the verso of the left wing have not yet been successfully traced, prior to the 2012 sale Jan van Helmont suggested that they may be a version of the arms of the Order of Friars Minor (the Franciscan Order), lacking the crossed arms of Christ and Saint Francis of Assisi. Philippe Palasi, meanwhile, noted that they may simply be generic arms serving a symbolic function, in reference to the scene of the Lamentation that greeted the viewer once the wings were opened.



PROPERTY OF A GENTLEMAN

*3

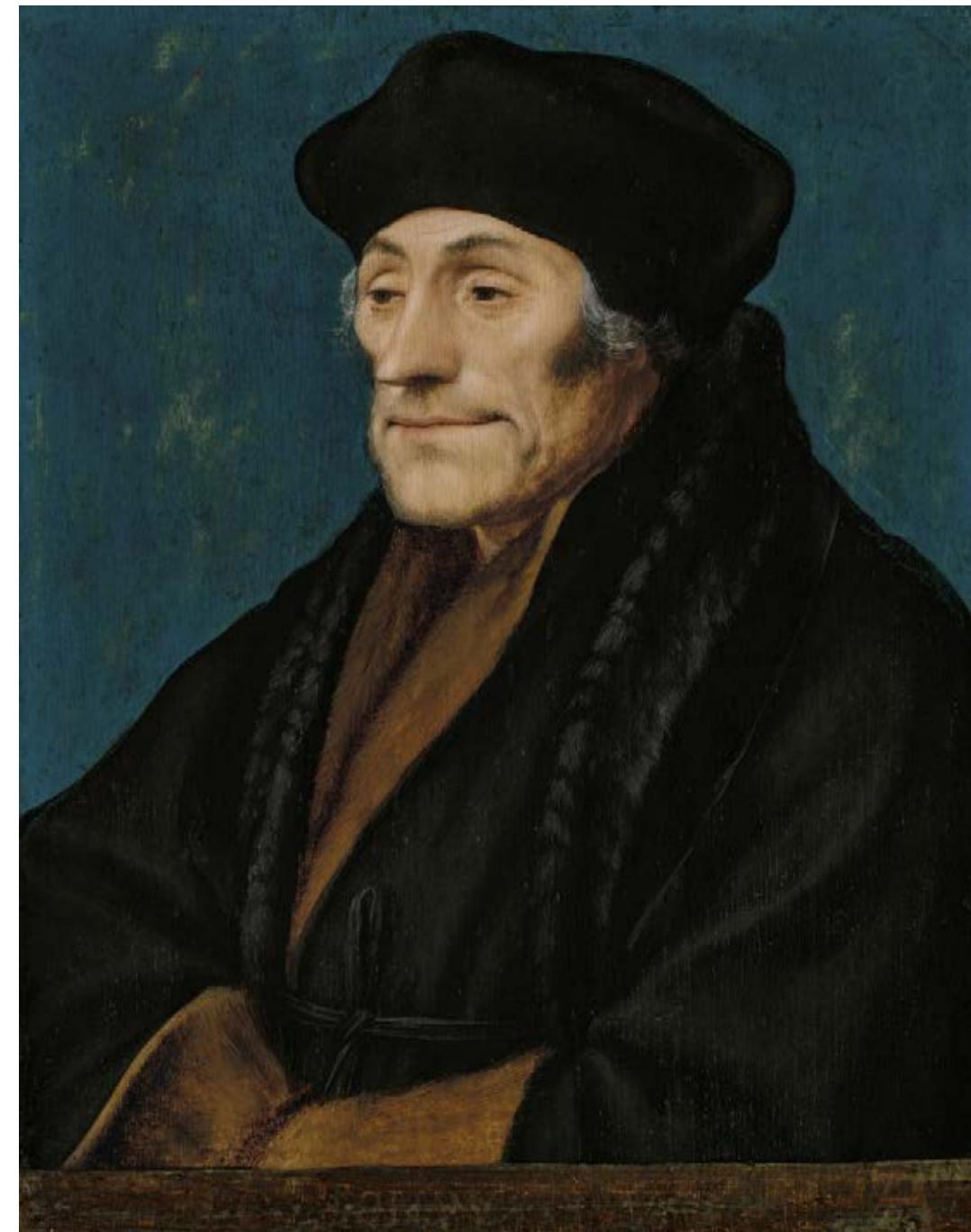
HANS HOLBEIN THE YOUNGER
(AUGSBURG 1497-1543 LONDON)
AND WORKSHOP

Portrait of Desiderius Erasmus (1466-1536), half-length

oil on limewood panel
7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (18 x 14 cm.)
with inscription and monogram 'IO ECHYVS. I.V.D. AD' (lower centre, 'AD' in ligature; visible under IRR)

£1,000,000-1,500,000
US\$1,200,000-1,700,000
€1,200,000-1,700,000

PROVENANCE:
Private collection, Holland, since at least the late 19th century, and by descent.



(actual size)

This hitherto unstudied panel is a significant addition to the sequence of portraits by Hans Holbein the Younger, the most incisive portraitist of the sixteenth century in northern Europe, of Desiderius Erasmus, the outstanding humanist of the age.

Erasmus' earlier movements testify to his central place in the intellectual world of his time and his increasing fame as a writer and translator, while his later migrations point to the fallout from the religious divides caused by the Reformation. His long, but intermittent, association with Holbein must be seen in this light, as discussed in the scholarship - most recently by Dr. Peter van der Coelen ('Erasmus, Man of Images', *Holbein, Capturing Character*, exhibition catalogue, Los Angeles, J. Paul Getty Museum, 2021).

Erasmus was born most probably in Rotterdam in 1466, and educated at Deventer. In 1488, he became a regular canon of the Augustinian church at Stein. A growing reputation as a scholar made possible his move to the Collège de Montaigu at Paris in 1495. In 1499, he was invited to England by Lord Mountjoy and taught at Oxford, before returning to Paris in 1500 and to the Netherlands in the following year; from where he went back to Paris and on to Louvain. Erasmus stayed in Paris again before setting out for Italy in 1506, where he travelled widely. In 1510, he went back to England where he initiated the teaching of Greek at Queen's College, Oxford. He left England in 1514 and travelled up the Rhine by way of Strasburg to Basel where he remained for two years. There, he met the printer Johann Froben with whom a long working partnership was to ensue. Erasmus' *The Praise of Folly* (*Moriae Encomium*) was published in 1511, followed by the *Education of a Prince* (1516) and a remarkable sequence of other books and translations. Given his literary fame, many sought the humanist's services, but because the views he had expounded were not consistent with either traditional religious doctrine or the opinions of protestant reformers, Erasmus decided to return to Louvain in 1516. His four-year residence there was punctuated by two brief visits to London and one in the summer of 1518 to Basel, where he worked on editions of two earlier works. Later in 1521, as official endeavours to stamp out heresy became more clamant, Erasmus returned to Basel, which seemed like a refuge from religious conflict. When Basel adopted Protestantism in 1529 and iconoclasts were given free rein, Erasmus, who remained loyal to the Catholic church despite his opinions on contentious issues such as free will, moved to Freiburg where he was welcomed by the Catholic University, and remained there until 1536. Indeed, despite an invitation to Brabant, he chose to return to Basel - probably to attend to publishing matters - where he died on 11 July of the same year.

Holbein II was the son of Hans Holbein I (1460/5-1534), who established himself as the outstanding painter of Augsburg from the 1490s. The son emerged as a painter of prodigious precocity, albeit in the style of his father, in his portraits of Jacob Meyer zum Hasen and his wife of 1516. Meyer was the burgomaster of Basel; thus, Holbein may have encountered Erasmus there before the latter's departure for Louvain. Undoubtedly, the artist knew Erasmus' writing, since he decorated a copy of the *Moriae Encomium* for the Bâlois schoolmaster Oswald Geissbüsl - Holbein also painted a signboard for him in that year. Perhaps because he was an outsider, Holbein did not become a Master of the Basel Painters' Guild until 1519. He was also an associate of Froben, his now damaged portrait of whom at Hampton Court has been dated about 1523 (Rowlands, no. 14). Erasmus had previously been portrayed in Antwerp in 1517 and 1519 by Quentin Massys, of whom he complained in a letter of 3 June 1524 to the printer Willibald Pirckheimer. Although with some

reluctance, he posed for three portraits executed by a 'very elegant [but unnamed] artist', evidently Holbein, and had two of these sent to England. Froben, into whose house in Basel Erasmus moved on 15 November 1521, was evidently the link between him and the painter. Of the two portraits destined to England, one is clearly the Louvre picture, which represents the scholar writing in near profile (no. 1345); presumably executed after the Basel painting on paper laid on panel (Kunstmuseum, no. 310) - and which seems to have been retained by the painter's family. In this latter portrait, Holbein depicted Erasmus writing, and the inscription



Fig. 1 Hans Holbein the Younger, *Erasmus*, 1523, Longford Castle Collection, Wiltshire, on loan to the National Gallery, London



Fig. 2 Hans Holbein the Younger, *Roundel Portrait of Erasmus of Rotterdam*, c. 1532, Kunstmuseum, Basel

is identifiable as the first sentence in the *Paraphrase on Mark*, which the humanist finished late in 1523 and had printed by Froben in the following year. For posterity, the definitive portrait of 1523 must be the more ambitious panel dated that year, on loan from the Radnor collection to the National Gallery, London (fig. 1). This established the pattern of Holbein's subsequent portraits of Erasmus, including the panel under discussion.

The Radnor picture may well be that which Erasmus sent to his old friend William Warham, Archbishop of Canterbury, which he assumed in a letter to him of 4 September 1524 would already have been delivered. Holbein left Basel to travel to London on or after 29 August 1526, bearing letters for Erasmus. His patrons in England included Warham and an even closer friend of Erasmus, Sir Thomas More, who clearly did his best to secure him patronage in court circles, if not as yet from King Henry VIII himself. Holbein returned to Basel by 29 August 1528, when his acquisition of a house there is documented. The prototype of Holbein's next portrait of Erasmus is the brilliant small roundel at Basel (Kunstmuseum, no.

1662.324), which is usually dated about 1532 (fig. 2). This was clearly based on the Radnor portrait, although the eyes are marginally more open. Holbein no doubt saw Erasmus, who had visibly aged in the preceding years, between the time of his own return to Basel in the summer of 1528 and the scholar's very public departure on 13 April 1529; and given the proximity of Basel to Freiburg, where both Holbein and his father had worked, it cannot be excluded that he met Erasmus there before his own departure for England by July 1532. Signs of increasing age are palpable: the tighter nose; the diagonal furrows above the upper lip and contractions in the cheek and jaw; the more deep-set eyes; and, not least, in the whiteness of the hair.

The type was followed, but somewhat enlarged, for a half-length format portrait, as seen here. The esteem in which Erasmus was held no doubt stimulated a demand for small portraits of him, which Holbein would evidently have found it financially convenient to supply: when he acquired an additional house in Basel on 28 March 1531 for seventy guilders, he contracted to pay in seven annual instalments, suggesting that his resources were strained; a shortage of work no



Fig. 3 Hans Holbein the Younger, *Erasmus of Rotterdam*, c. 1532, Metropolitan Museum of Art, New York



Fig. 4 Hans Holbein the Younger, *Portrait of Erasmus of Rotterdam*, c. 1530, Kunstmuseum, Basel

doubt encouraged the artist's decision to return to London in the following year. The best known example of this small, half-length type is the picture now in the Metropolitan Museum of Art, New York, Lehman Collection (fig. 3), which must have been in England at an early date as it bears the Lumley *cartellino*. The Lehman picture is generally attributed to Holbein, but workshop participation has been suggested: the evidence of pouncing establishes that it was based on a cartoon. Erasmus' proper right eye is perhaps slightly awkwardly set, and there is more than a hint of stubble.

Four other versions are recorded by John Rowlands (*Holbein, The Paintings of Hans Holbein the Younger*, London, 1985, pp. 135-6, under no. 34, (A)-(D)). It is with the best two of these (A and B, respectively Kunstmuseum, Basel and Rothschild Collection, Paris), which are distinctive by the inclusion of a parapet that masks the hands - that the present work directly corresponds. Stephan Kemperdick in fact considers the Basel portrait to be superior to the one in the Lehman collection and 'the finest of the known versions' (S. Kemperdick, in the catalogue of the exhibition, *Hans Holbein the Younger - the Basel Years*, 2006, no. 149), and its close relationship with the panel here under discussion has been attested to by a direct physical comparison between the two works, conducted in Basel in July 2022 (by kind permission of Dr. Bodo Brinkmann; fig. 4). The limewood supports are virtually identical with each other and have been prepared in the same way with a narrow barb visible around all sides. Examination of infra-red reflectography images of

the two works reveals further similarities in the preparation, with drawing lines demarking the edge of the chin, the mouth, the line of the nostrils and the eyelids of the subject in both cases (fig. 5). There is no evidence of pouncing as employed in the production of the Lehman portrait. An identifying inscription added over the parapet of this work is clearly legible under IRR (Infrared Reflectography) but has since been overpainted. As well as using the monogram of Albrecht Dürer (1471-1528), the inscription curiously mis-identifies Erasmus, apparently referring instead to Johann Maier von Eck (or Eckius; 1486-1543), a catholic scholar and theological opponent of Erasmus. Traces of the original light green paint, as seen in the parapet of the Basel version, can still be made out.

The two pictures share striking affinities too in terms of their handling and precise execution. The treatments of the fur-lined coat and cap are virtually indistinguishable. In the face, we see slightly more detail in the Basel Erasmus, in which the wisps of white hair that protrude from the cap, the eyelashes and the stubble appear more sharply defined. However, this can partly be accounted for by the condition as the uppermost glazes are less perfectly preserved in the 'new' picture. This version and that at Basel otherwise seem to be *pari passu* in quality and, indeed in key passages arguably more subtle than the Lehman panel, in which Rowlands considered: 'at least the painting of the head' to be of autograph quality, as have some more recent scholars. There is thus a persuasive case for attributing both the Basel panel and that now offered at least in part to Holbein himself.



Fig. 5 Infrared reflectogram of present lot

A winter landscape with peasants and cattle by a farmstead, with skaters on a frozen river beyond

signed 'IACVS.SAVERII' (lower centre)

oil on copper

18 x 27 in. (45.7 x 68.6 cm.)

in an 18th Century English Maratta frame

£350,000-500,000

US\$410,000-580,000

€410,000-570,000

PROVENANCE:

Cornelia, Countess of Craven (1877-1961), Hamstead Marshall, by 1953, and by descent to her grandson, Thomas Robert Douglas Craven, 7th Earl of Craven (1957-1983); (†) Phillips, London, 18 December 1984, lot 78, when acquired.

EXHIBITED:

London, Royal Academy, *Flemish Art 1300-1700*, 1953-54, no. 324, as a companion to no. 328.

LITERATURE:

C. Boschma et al., *Meesterlijk Vee: Nederlandse veeschilders 1600-1900*, exhibition catalogue, Zwolle, 1988, pp. 14-15, fig. 5.
M. Neumeister, *Holländische Gemälde im Städel 1550 - 1800: Künstler geboren vor 1615*.
Kataloge der Gemälde im Städelischen Kunstinstitut Frankfurt am Main, Petersberg, 2005, pp. 460-462, fig. 428.





Fig. 1 Pieter Bruegel the Elder, *The Return of the Herd*, 1565, Kunsthistorisches Museum, Vienna

This signed winter landscape on copper is a rare surviving work by the Flemish émigré, Jacob Savery, who preserved and spread the artistic vision of Pieter Bruegel the Elder in the Northern Netherlands, prompting a new phase of landscape and genre painting in that region.

Jacob, the elder brother of Roelandt Savery, trained in Antwerp under Bruegel's contemporary Hans Bol (1534-1593), with his earliest known works, dating from 1584-86, comprising of small, finely detailed landscapes in gouache that were unmistakably indebted to his teacher. After fleeing the political and religious unrest of the Southern Netherlands, Jacob travelled north with his younger brother, settling in Amsterdam by 1591. It is here that Hans Bol's influence became superseded by that of Bruegel the Elder, as is evident in Jacob's etchings of idealised rural scenes, which are executed in the same stipple technique of Bruegel's *Rabbit Hunters* of 1560, as well as in his landscapes in gouache.

In this painting, Jacob has adopted the raised, panoramic viewpoint popularised by his esteemed Flemish predecessors, with the sophisticated articulation of space and attention to figural detail recalling Bruegel's *The Return of the Herd*,

representing the months of October and November, and *The Hunters in the Snow*, depicting December and January (both 1565; Vienna, Kunsthistorisches Museum). The landscape is given prominence, while the figures and animals are restricted to secondary status, again echoing Bruegel's treatment in *The Return of the Herd* (fig. 1).

As with Bruegel's paintings of *The Series of the Months* (1565), Savery's portrayal of *Winter* was once paired with a companion of *Summer* (of the same dimensions and on copper; both previously in the collection of Cornelia, Countess of Craven, the latter sold at the sale of 1984, lot 77). Such artistic representation of the *Months* was derived from the medieval manuscript tradition, in particular from Books of Hours, which introduced a calendar listing of the relevant liturgical feasts for each month, illustrated by images depicting the various activities or labours associated with that time of year.



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*5

ANTONIO JOLI

(MODENA 1700-1777 NAPLES)

*Naples with the Bay of Santa Lucia and Vesuvius beyond;
Pula, with the Pula Arena*

oil on canvas
19 x 29 1/2 in. (48.5 x 75 cm.); and 18 1/2 x 28 1/2 in. (47.5 x 73 cm.)

a pair (2)
PROVENANCE:
The Earls of Winchelsea and Nottingham, Burley-on-the-hill, and by descent until 1987.
Anonymous sale; Sotheby's, London, 9 December 1987, lots 26 and 29, when acquired.

£200,000-300,000
US\$240,000-350,000
€230,000-340,000

LITERATURE:
R. Toledano, *Antonio Joli*, Turin, 2006, pp. 264 and 317, nos. V.V.III.1 and N.VI.2, both illustrated.



Few artists of the eighteenth century were as widely travelled as Antonio Joli. At an early age he moved to Rome where he entered the studio of Giovanni Paolo Panini before returning north to Modena and Perugia to work as a scene painter. By 1735 he was in Venice, where he came into contact with Canaletto, before arriving in 1744 in London, where he remained until 1748, working for key patrons including Charles, 2nd Duke of Richmond, grandson of King Charles II. After a sojourn in Madrid, he received permission from the Spanish king to return to Italy in 1755, where he settled in Naples under the patronage of Charles VII, later King Charles III of Spain.

These two spirited views show his versatility as a view painter: topographically accurate, and executed with a typically light touch, Joli readily summons the atmosphere of both Pula and Naples. Toledano reasons that the former must date after 1759, when Joli signs and dates three views of Paestum. The only other view of Pula by Joli that Toledano records is the larger canvas in the collection of the Duke of Buccleuch, which takes its viewpoint from further back, showing a wider expanse of water. It is likely that Joli was in Venice around this time, and made the journey to Pula from there (Toledano, *op. cit.*, p. 264). The view shows, on the left, the city's renowned amphitheatre, built between 27BC and 63AD, which is one of the largest and best preserved of surviving Roman amphitheatre. In the centre on the hill is the castle, built in the seventeenth century, and to the right, nestled amongst buildings, is the Arch of the Sergii.

Naples was, of course, one of the highlights of the Grand Tour, particularly after the discovery and excavation of the nearby ancient sites of Herculaneum in 1739 and Pompeii a decade later. Joli's topographical views of Naples, and its surrounding countryside, were highly sought after by wealthy visitors to the city. His patrons included Sir William Hamilton and John, Lord Brudenell, later Marquess of Monthermer, who commissioned a number of views of Naples and other southern cities from the artist. It is possible that both these views were also made for Lord Brudenell: they were part of a set of views, at least six of which came into the collection of the Earls of Winchelsea and Nottingham, Burley on the Hill, until sold in 1987. The others showed Florence, Paestum and two were of Venice (Toledano, *op. cit.*, nos. V.III, V.IV.I, V.V.I.3 and N.XXXVIII.2).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 4, 5, 6, 7 & 8)

*6

FRANCESCO GUARDI

(VENICE 1712-1793)

*The Piazza San Marco, Venice, looking west; and
The Piazza San Marco, Venice, looking east*

oil on canvas
12 1/4 x 20 3/4 in. (31.2 x 52.7 cm.)

the stretchers with 19th century stencil marks 'BQ' (Buckleuch and Queensberry) and
numbered '33' and '28' respectively

£300,000-500,000
US\$350,000-580,000
€350,000-570,000

PROVENANCE:

(Probably) Acquired in Venice by John, Lord Brudenell, later Marquess of Monthermer (1735-70) and by inheritance through his sister,

Caroline, Countess of Dalkeith (1718-1794) to her son,

Henry, 3rd Duke of Buccleuch and 4th Duke of Queensberry (1746-1812), and by

inheritance to the following,

Henry John Montagu-Douglas-Scott, 1st Baron Montagu of Beaulieu (1832-1905),

second son of the 5th Duke of Buccleuch, and by descent at Palace House, Beaulieu, Hampshire.

with Colnaghi, New York, by May 1983.

with Harari and Johns, London, by September 1987.

Anonymous sale [The Property of a Private Collector]; Christie's, New York, 12 January 1996, lot 36, when acquired.

EXHIBITED:

Bath, Victoria Art Gallery, *A Venetian Perspective*, 16 May-27 June 1987.

LITERATURE:

D. Succi, *Francesco Guardi. Itinerario dell'avventura artistica*, Milan, 1993, pp. 31-32, figs. 22-23.

A. Corboz, 'Profilo per un'iconografia veneziana', *Luca Carlevaris e la veduta veneziana del Settecento*, exhibition catalogue, Palazzo della Ragione, Padua, 1994, p. 31, fig. 10 (the second only).

These fine views of Venice, showing the Republic's single most celebrated tourist attraction, are among the earliest *vedute* painted by Francesco Guardi. The two canvases already reveal Guardi's highly individual approach to *vedute* painting, displaying his ability to capture the transient effects of light and atmosphere, a life-long obsession that would result in some of the most poetic images of *La Serenissima* in the eighteenth-century. This pair was almost certainly acquired by John Montagu, Lord Brudenell, subsequently Marquess of Monthermer (1735-70), who was one of the group of English patrons to secure *vedute* from Guardi in the late 1750s.

Lord Brudenell was the only son of George Brudenell, 4th Earl of Cardigan by his wife Mary, daughter of John, 2nd Duke of Montagu. The Dukedom of Montagu was revived for Lord Cardigan in 1766, and thereafter Brudenell was given the courtesy title of Marquess of Monthermer. Educated at Eton, he was sent to study in Paris in 1751, accompanied by his tutor Henry Lyte. After three years in the city, he set out on an extensive Grand Tour with Lyte: he was in Genoa in December 1754; in Rome in April 1756, *en route* for Naples, from where he travelled to Sicily and Malta; back in Rome for most of 1758; in Venice by 21 September 1758, and left on 24 February 1760.

As Lyte's letters to Lord Cardigan show, Brudenell soon began to acquire marbles and pictures through the cicerone Thomas Jenkins, spending over £2,000 on such acquisitions in 1758 alone. He sat to both Pompeo Batoni and Anton Raphael Mengs for portraits, which are now in the Buccleuch collection at Boughton. He evidently commissioned a series of thirty-eight views of towns in France and Italy visited on his tour from Antonio Joli, very probably in 1757 (sixteen of which are at Beaulieu and eight at Bowhill; the remainder were sold from the Beaulieu collection at Christie's, London in 1958 and 1973), as well as views of Vesuvius and the Naples coast from Carlo Bonavia, of which the former is dated 1757, respectively at Beaulieu and Bowhill (see F. Russell, *The Treasure Houses of Britain*, exhibition catalogue, Washington, National Gallery of Art, 1985-86, p. 256, under no. 175).

These two pictures are smaller than the other Buccleuch Guardis: *The Giudecca Canal with the Zattere* and *The Fondamenta Nuove* measure 28½ x 46½ in. (see A. Morassi, *Guardi, Venice*, 1973, I, nos. 620 and 616); while two views of the Grand Canal and one of the Rialto measure 18½ x 33 in. (*ibid.*, nos. 514, 553, and 561); and the *Grand Canal with the Rialto from the West* is of intermediate size, 24½ x 38 in. (*ibid.*, no. 523). Other works supplied to tourists who were in Italy at the same time as Brudenell – Sir Brooke Bridges and Richard Milles of Nackington – are of the same formats (see F. Russell, 'Francesco Guardi and the English Tourist', *The Burlington Magazine*, January 1996, pp. 4-11). The fact that Brudenell acquired pictures of differing sizes suggests that he purchased works that happened to be available in the studio rather than placing a single commission. The dimensions of these two canvases would become a standard size (see Morassi, *op. cit.*, nos. 280, 315, 605, 606, 617, 639 and 640). Stylistically they are perhaps the earliest in date of the Brudenell-Buccleuch series.

After his return to England, Brudenell became a Member of Parliament for Marlborough in 1761, a pocket borough of his uncle Lord Bruce, and a year later, the barony of Montagu of Boughton was revived in his favour. He continued to add to his collection, which was kept at Montagu House in London and achieved some fame. Elected to the Society of Dilettanti in 1761, he attended the banquet that followed the first assembly of the newly founded Royal Academy in 1769. He never married, and as a result of his death from consumption in 1770 Boughton and Montagu House were inherited by the sons of his sister Elizabeth, Countess of Dalkeith, later Duchess of Buccleuch.

The inventory numbers on the stretchers are those of Ditton Park in Slough, which was inherited by the 1st Lord Montagu of Beaulieu from his father the 5th Duke of Buccleuch.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 4, 5, 6, 7 & 8)

*7

ANTONIO STOM, CALLED IL TONINO

(VENICE 1688-1734)

The Molo, Venice, looking west with the reception of the Papal Envoy at the Doge's Palace

oil on canvas

52¾ x 89 in. (134 x 226.1 cm.)

in a late 17th Century Italian carved and gilded frame

£120,000-180,000

US\$140,000-210,000

€140,000-210,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 January 1996, lot 121, when acquired.





Fig. 1 Canaletto, *The Reception of the French Ambassador Jacques-Vincent Languet, Comte de Gergy at the Doge's Palace*, Hermitage Museum, Saint Petersburg

This splendid view, painted on a grand scale, is a fine example of Antonio Stom's historical 'reception' pictures. He was a member of a family of artists originally from the Tyrol: Mattia Stom, a battle painter, was most likely his father, and Giovanni and Giuseppe Stom his brothers, both of whom were registered in the Venetian painters' guild's lists in 1707. It was Antonio Morassi, in an article in 1962 ('Preludio per Antonio Stom, detto il Tonino', *Pantheon*, XX, 1962, pp. 291-306), that shed light on Stom's life and work, recognising him as a pioneering and creative artist who, in many ways, foreshadowed the great view painters of the eighteenth century.

Morassi noted Stom's versatility, as a painter of landscapes, views, battles and capricci; most importantly, remarking on his particular attention to depicting grand historical scenes, ceremonial events and moments of civic importance. To this end, Morassi gave to Stom a significant series of five works in Palazzo Mocenigo in San Stae which show episodes in the family's history. These canvases typified the originality of Stom's views and his inventive use of space, filled with great crowds, full of extravagant costumes and bustling interaction.

Executed on a monumental scale, this painting relates to a number of reception pictures which show the arrival of various envoys or figures of note to Venice during the early-eighteenth century. Luca Carlevarijs, for example, painted *The Reception of the Earl of Manchester as British Ambassador in Venice, September 22, 1707* (Birmingham, City Art Gallery), as well as a similar picture showing the arrival in 1714 of the Imperial Ambassador Giambattista Collredo at the Doge's Palace (Dresden, Gemäldegalerie Alte Meister). Stom made a name for himself as a painter of such scenes, including a work showing Amalia's, daughter of the Elector of Saxon, visit in 1737 to the Venetian territories, on her way to marry the King of Naples. The canvas offered here, however, can be most closely compared to compositions by Canaletto, notably *The Reception of the French Ambassador Jacques-Vincent Languet, Comte de Gergy at the Doge's Palace* (fig. 1; Saint Petersburg, Hermitage Museum), and *The Reception of the Imperial Ambassador, Conte Giuseppe Bolagnos at the Doge's Palace*. The gondolas used in these receptions were often fitted with the coats-of-arms and allegorical tributes of the guest of the republic, like that shown here in the lower left.



PROVENANCE:

Anonymous sale [Property of a European Nobleman]; Sotheby's, London, 21 April 1993, lot 54, when acquired.

LITERATURE:

R. Toledano, *Michele Mrieschi*, Milan, 1995, p. 93, no. V.27.a, illustrated.

The limited facts surrounding Mrieschi's life – which ended when he was barely forty-three – are well-known. One of eight children, and the son of a craftsman, he is thought to have trained and practised as a set-designer, recorded as an associate of Francesco Tasso in 1731, until turning his hand to *vedute*. He quickly established his reputation as a view painter by the mid-1730s, adding lustre to the genre with his lively brushwork. Few of his view pictures have early recorded provenance, and his only known patron was the great collector Count Johann Matthias von der Schulenburg. It has also been established with near certainty that Mrieschi focused his energies exclusively on painting landscape and architecture, working in tandem with a number of different figure painters to complete the staffage in his *vedute*.

This fine view is taken from in front of the Scuola Grande di San Marco, with the church of Santi Giovanni e Paolo to the right, opening onto one of the grandest, and most important, squares in Venice. On the right is Andrea del Verrocchio's renowned equestrian statue of the condottiero Bartolomeo Colleoni, completed in 1496. Mrieschi made an etching of the view for his *Magnificentiores Selectioresque Urbis Venetiarum Prospectus*, which was key in disseminating the composition to a broader public, though Canaletto had earlier established the standard view in the 1720s with two large format pictures (W.G. Constable, *Canaletto*, Oxford, 1962, II, nos. 304-305). Here, in order to give the façade of the church itself greater prominence, Mrieschi chose to slightly alter the perspective, setting the right aisle, as we look, fractionally deeper and in so doing offers a clearer view of the façade itself. With the light falling from the left, Mrieschi distinguishes his views from Canaletto's versions, which are invariably lit from the right.





SIR PETER PAUL RUBENS
(SIEGEN 1577-1640 ANTWERP)
AND STUDIO

Portrait of Isabella Clara Eugenia (1566-1633), Governess of Southern Netherlands, as a widow, three-quarter-length

oil on canvas
50 1/4 x 38 in. (127.6 x 96.5 cm.)

£400,000-600,000
US\$470,000-690,000
€460,000-690,000

PROVENANCE:

James Jewett Stillman (1850-1918), Paris, and by descent to the following, Isabel Stillman Rockefeller (1876-1935), New York, and by descent to the following, Isabel Rockefeller Lincoln (1902-1980). Chancey Devereux Stillman (1907-1989). Lothar Graf zu Dohna (b. 1924). Acquired by the present owner in 1985.



Fig. 1 Paulus Pontius, after Rubens, *Portrait of Archduchess Isabella Clara Eugenia*, engraving, National Gallery, Washington D.C.

This picture is an important discovery of one of the most renowned, and reproduced, portraits in Rubens's oeuvre. It shows Isabella Clara Eugenia, daughter of Philip II of Spain and Elisabeth of Valois. She married Albert, Archduke of Austria, in 1598, and the couple reigned as independent sovereigns of the Spanish Netherlands from 1599 until Albert's death in 1621, when the territory reverted to the Spanish crown. On account of their childless marriage, Isabella ruled exclusively as governor on behalf of her nephew, Philip IV. In October 1621, she joined the Third Order of St Francis and as a sign of mourning following her husband's death, she wore the habit of the Poor Clares, as in this portrait. This became the official state portrait for the remainder of her life.

Rubens had been appointed court painter by Isabella and Albert in September 1609, and maintained a close rapport with the Infanta until her death in 1633. Isabella visited Antwerp in 1625, following the capture of Breda in June, a triumphant trip that was well documented by a number of contemporary sources. During this visit, Rubens is known to have painted her portrait and designed a related engraving (fig. 1), where Isabella is shown precisely as she is here: in three-quarter-length pose, holding her long black veil in her hands while she gazes at the viewer, against a neutral background with an aura, likely symbolising Divine Providence, surrounding her head. It is possible that she sat for the portrait during a recorded visit to Rubens' house on 10 July 1625. The making of the portrait and the engraving are recounted by writers of the time, including Philippe Chifflet and Hermanus Hugo. Chifflet wrote: '1625. Rubens peignit l'Infante à Anvers avec una coronne civique sur laquelle M. Gevart fit les vers qui sont dans sa lettre'; while Hugo related: 'While Isabella was in Antwerp she was painted by the brush of the eminent artist Rubens and engraved in copper by his etching needle, and saw herself adorned with a civic crown in this truly noble picture. After this glorious triumph [the capture of Breda] she deserved to be depicted thus, and by no other hand than that of the famed Apelles; [in the margin] 'The famous portrait of the victorious Isabella, painted by Rubens' (H. Hugo, *Obsidio Bredana*, Antwerp, 1626, p. 125).





Fig. 2 Anthony van Dyck, *Portrait of Archduchess Isabella Clara Eugenia*, Galleria Sabauda, Musei Reali di Torino, Turin © Musei Reali di Torino

The present, hitherto unpublished, canvas has emerged, after restoration treatment, as one of the most compelling known portraits of this type. There are a number of clear pentiments that are now visible, notably the adjustment of the black veil on her (proper) left, and the repositioning of the fingers on her right hand. Rubens' typically confident, spontaneous brushwork creates a sense of true volume in the drapery and the modelling of the face lends sharp characterisation to the sitter's features. Hans Vlieghe discussed the versions previously known in his *Corpus* volume, including one formerly in the collection of Lord Aldenham, which despite not showing the aura around her head was believed by Burchard to be autograph and the best of the then known versions; this view was however rejected by Vlieghe. Another canvas in the Norton Simon Museum in Pasadena was also given to Rubens by Burchard, an opinion only accepted 'with much reserve' by Vlieghe. Interestingly, the Norton Simon picture is smaller than the present lot (116 x 89.5 cm.), as are all the three further copies listed in the *Corpus*, each of similar dimensions (116 x 96 cm.; 115 x 85 cm.; 116 x 92 cm.) (H. Vlieghe, *Rubens Portraits of Identified Sitters in Antwerp, Corpus Rubenianum, Ludwig Burchard, XIX*, London and New York, 1987, pp. 119-123, nos. 109-112, figs. 128-131).

Such was the success of the portrait that van Dyck based his full-length of the Infanta, made *circa* 1628 (fig. 2; Turin, Galleria Sabauda) very closely on Rubens' composition. Van Dyck's portrait was equally acclaimed: he received from the Infanta a gold chain valued at 750 guilders following its completion. As with Rubens' canvas, a number of repetitions and copies are known, including a full-length version now in the collection of the Prince of Liechtenstein, that may be identical with the portrait for which van Dyck was paid £25 on 8 August 1632, and three-quarter-length versions formerly in the collections of King Louis XIV of France and Archduke Leopold Wilhelm in Vienna (see S.J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 319, under no. III.90). Another picture from the studio of van Dyck also recently came to light, formerly in the collection of King Louis-Philippe d'Orléans at Château d'Eu (sold Christie's, New York, 1 May 2019, lot 245).

This lot was formerly in the collection of James Jewett Stillman (1850-1918), the founder of one of America's great banking families, the chairman of National City Bank, which later became Citibank. He forged great links with the Rockefellers, with both of his daughters marrying members of the latter family.



SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

AND STUDIO

Christ on the cross

oil on canvas, unframed
86¾ x 53 in. (220.8 x 138.4 cm.)

£150,000-250,000
US\$170,000-280,000
€180,000-280,000

PROVENANCE:

Lourdes Convent, Brighton; Christie's, London, 7 July 1972, lot 36, as 'Sir Anthony van Dyck', when acquired by the following,
Private collection, UK, by whom donated to the present owners.

LITERATURE:

H. Vey, in S.J. Barnes *et al.*, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 268, under no. III.29, as a copy.

This monumental canvas of Christ on the Cross was painted in circa 1627-1632, following van Dyck's return to his native Antwerp after nearly six years in Italy. The composition, with the skyline of an Italianate city shown at the foot of the crucifix, reveals van Dyck's exposure to Venetian art and displays his own response to the idiom of contemporary Baroque painting. Cast against a brooding sky and desolate landscape, Christ's lonely and uncompromisingly vivid suffering is the central focus. The picture corresponds closely with a significantly smaller (133 x 101 cm.) rendition of the subject by van Dyck, now in the Kunsthistorisches Museum, Vienna. The present painting was described by Horst Vey in the 2004 catalogue of the artist's work as 'the largest extant copy' of the Vienna picture (*op. cit.*), however, it is unclear as to whether Vey inspected the work first-hand. There are evidently passages that indicate studio delegation, notably the loincloth, but the strikingly fluent handling in the figure of Christ points to van Dyck's direct involvement in this commanding canvas.

Van Dyck's return to Antwerp in 1627 heralded the most prolific period of his career, when he is described as displaying a 'positively inhumane appetite for work' (G. Glück, *Van Dyck: Des Meisters Gemälde*, 2nd ed., Stuttgart and Berlin, 1931, p. XXVII, the translation quoted in Barnes *et. al.*, *op. cit.*, p. 240). Despite the effects of the ongoing war between the Spanish Netherlands and the States-General, the demand for Counter-Reformation art was still strong in Flanders; during the following years the artist received a vast number of commissions for religious works, possibly helped by Rubens' absence from Antwerp between 1628 and 1630.

To contend with the demands of his patrons, van Dyck's assistants came to play an increasingly important role in his studio. Although the identities of those working in his studio during this period are unknown, the number of variants and contemporary copies of his compositions attest to the importance of these assistants who would frequently be called on to paint the minor passages of his large-scale commissions.

The large number of copies and variants of this composition confirm its popularity. Vey (*ibid.*) records several, including one listed in Jan Boeckhorst's posthumous inventory of 1668, which is described as 'A Crucifix Copy, after Vandyck, by Sir P. Lely'. As Vey implies, it seems likely that the publication of Pontius' engraving, in 1631, after Rubens' *Dying Christ* may have given rise to the increased demand for works of this subject. It is not inconceivable that the present picture is that which van Dyck's biographer Bellori (*Le vite de' pittori, scultori ed architetti moderni*, Rome, 1672, p. 261) records as having been painted for Sir Kenelm Digby, an important patron during the artist's years in England: 'il Crocifisso spirante dal medesimo Cavaliere donato alla Principessa di Guéméné in Parigi ('the expiring Christ on the Cross by the same knight, given to the Princess de Guéméné in Paris'). The recipient of that lost picture was presumably Anne de Rohan (d. 1685), Princesse de Guéméné.'



SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

*Portrait of Queen Henrietta Maria, three-quarter-length, in a gold gown*oil on canvas
40½ x 33 in. (102.9 x 83.9 cm.)£2,000,000-4,000,000
US\$2,400,000-4,600,000
€2,300,000-4,600,000

PROVENANCE:

George Greville, 2nd Earl of Warwick (1746-1816), Warwick Castle, by 1775, and by descent in the family to the following,
 David Greville, 8th Earl of Warwick (1934-1996), from whom acquired *in situ* in 1978 by the following,
 The Tussauds Group, Warwick Castle, by whom offered in the following,
 Anonymous sale; Sotheby's, London, 9 December 2015, lot 28.
 Acquired in 2016 by the present owners.

EXHIBITED:

New Haven, Yale Centre for British Art, on long-term loan, 2016-2021.

LITERATURE:

D.H. (att. to Richard Gough), 'Pictures in Warwick Castle', *Gentleman's Magazine*, LXVIII, October 1798, p. 836.
 'Pictures and Articles of Curiosity', *Inventory of the Contents of Warwick Castle*, Warwickshire Record Office CR1886/466, MS., circa 1800, n.p., listed hanging in the Gilt Room.
 W. Field, *An Historical and Descriptive Account of the Town and Castle of Warwick*, Warwick, 1815, p. 216, as 'Henrietta Maria - wife of Charles I - whole length - by Vandyck', listed hanging in the Little Study.
 Rev. J. Romney, *Memoirs of the life and works of George Romney: including various letters*, London, 1830, p. 133.
 J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 128, no. 462.
 S. Woodburne, *Notes on the Paintings at Warwick Castle*, Warwickshire Record Office CR1886/783/12, MS., 1832, no. 38, listed hanging in the 1st Drawing Room - 'very fine quality of Van Dyck'.
 G.F. Waagen, *Works of Art and Artists in England*, London, 1838, III, p. 155.
 C.W. Spicer, *The Vitruvius Britannicus, Part V, History of Warwick Castle*, London, 1844, p. 36, listed hanging in the Gilt Room.
 H.T. Cooke, *Warwick Castle and its Founders*, Warwick, 1846, II, p. 5, listed hanging in the Gilt Drawing Room.
 H.T. Cooke, *An Historical and Descriptive Guide to Warwick Castle etc.*, Warwick, 1847, p. 56, listed hanging in the Gilt Drawing Room.

Cooper's, *History of Warwick and Guide to the Castle*, Warwick, 1850, p. 86, listed hanging in the Gilt Room.
 W. Kendall, *Inventory of Warwick Castle*, Warwickshire Record Office CR1886/783/16, MS., 1853, listed hanging in the Gilt Drawing Room.
 G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 213.
Inventory of Warwick Castle, Warwickshire Record Office CR1886/703, MS., circa 1870, listed hanging in the Gilt Drawing Room.
 F.E. Warwick, 'Warwick Castle', *The Pall Mall Magazine*, XI, January-April 1897, p. 37, as 'the bust by Van Dyck, the rest completed by Sir Joshua Reynolds', listed hanging in the Cedar Drawing Room.
Inventory of the contents of Warwick Castle, Warwickshire Record Office CR1886/703, MS., 1900, listed hanging in the Cedar Drawing Room.
 L. Cust, *Anthony Van Dyck. An historical study of his life and works*, London, 1900, p. 266.
 The Countess of Warwick, *Warwick Castle & its Earls from Saxon times to the present day*, London and New York, 1903, II, p. 808.
 'Warwick Castle, Warwickshire. The seat of the Earl of Warwick - II', *Country Life*, June 1914, p. 845, illustrated hanging in the Cedar Drawing Room.
 G. Gluck, *Van Dyck. des Meisters Gemälde. Klassiker der Kunst*, Stuttgart, 1931, p. 560.
 O. Millar, 'Notes on three pictures by Van Dyck', *The Burlington Magazine*, CXI, July 1969, p. 417, as 'a very good version of the Barberini portrait'.
 E. Fahy, in E. Fahy and F. Watson, *The Wrightsman Collection. Paintings, Drawings, Sculpture*, New York, 1973, V, p. 306, as 'one of the two best versions made in England before the Barberini portrait was sent to Rome'.
 J. Farington, *The Diary of Joseph Farington*, ed. K. Garlick, A. Macintyre and K. Cave, New Haven and London, 1978-84, V, p. 1588, seen at Warwick Castle, 15 August 1801.
 D. Buttery, 'George Romney and the Second Earl of Warwick', *Apollo*, August 1986, pp. 108-109.
 O. Millar, in S.J. Barnes, et al., *Van Dyck. A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 528, no. IV.124.
 E. Fahy, ed., *The Wrightsman Pictures*, New York, 2005, p. 124, listed under versions/copies.





The most sought-after portrait painter in Europe, van Dyck would - after King Charles I of England finally secured his services as 'Principal Painter' to his Court in 1632 - change the course of painting in Britain forever. The present work is a superb example of the stature and elegance with which van Dyck imbued his sitters, and one of the most important British royal portraits to remain in private hands.

Van Dyck's work eclipsed all preceding examples of royal portraiture in Britain. Where others such as Daniel Mytens had detailed the minutiae of face and costume with a stiff, mechanical touch, van Dyck breathed life into his works. Bringing to his art all that he had learnt from his master, Rubens, and from Venetian predecessors, notably Titian, the surface of his paintings flickered with light, glancing off silks, pearls, diamonds and illuminating creamy skin to lend an irrepressible vitality to his sitters. It was this deftness of touch that led the critic Roger de Piles to comment that though the Flemish painter remained true to nature, he 'heightened her as far as he could' with 'a great character of spirit, nobleness, grace and truth' (R. de Piles, *Lives of famous painters*, Paris, 1699, p. 269).

The *Portrait of Henrietta Maria*, one of van Dyck's most refined portraits of the Queen, exudes this noble grace. There is a deceptive simplicity to the composition; the rich gold of the dress contrasts with the buff background, devoid of the swags of fabric and imposing architectural features that bolstered many of van Dyck's earlier portraits of his sitter. The gentle cradle of her hands across her stomach is likely an indication that this was painted whilst Henrietta Maria was pregnant with her sixth child, Princess Anne, born 17 March 1637. The only indication of her true rank is the crown placed on the table to the left.

The composition exists in two versions, one that was commissioned in 1636 for Francesco Barberini, Cardinal Protector of England and Scotland, and the present painting. The former, previously in the Wrightsman Collection, is now in the Metropolitan Museum, New York (fig. 1). As the youngest daughter of King Henri IV of France and his wife Maria de Medici, Henrietta Maria was a devout Catholic. Indeed, her godfather was Pope Urban VIII, Barberini's uncle. Like the Cardinal, she was tasked with supporting the rights of the British Catholics, a position that caused her many political and personal travails, but united her with Barberini. It is likely that the Met portrait was commissioned as a thank you gift in return for a group of seven Italian paintings that had been sent by the Cardinal to Henrietta Maria from Rome in 1636 as an offering to the King in an attempt to improve his relationship with the Vatican. This group included works attributed to Leonardo da Vinci and Andrea del Sarto that were especially admired by the monarch, while the Queen was heard to lament that all beautiful works sent from Italy were taken from her by her husband.

While much has been made of Charles as a great collector and patron, it is only more recently that Henrietta Maria has been recognised as such in her own right. In many ways, she can in fact be said to have been a more independent minded champion of the arts than her husband, with a broad interest that encompassed theatre, music and literature, as well as the contemporary visual arts. She regularly took part in masques, amongst other roles as 'Divine Beauty' dancing in a star-spangled dress designed by Inigo Jones in *Tempe Restor'd* for Twelfth Night in 1632 and as an Amazon in William Davenant's 1640 *Salmacida Spolia*. It was her influence that had led to Davenant becoming poet laureate two years previously, and she was also a champion of the composer (and artistic agent) Nicholas Lanier, which led to his appointment as the first Master of the King's Music. Where painting was concerned, Henrietta Maria was arguably a greater supporter of contemporary Baroque painting than Charles (despite the fact that his image and reign came to be visually defined by Rubens and van Dyck, whose work was deeply imbued with the Baroque aesthetic). She was responsible for two of the most important decorative schemes of the day: the new chapel at Somerset House (then Denmark House); and the completion of the Queen's House in Greenwich. The latter relied heavily on the work of Orazio Gentileschi Italian painter, who had come to England first at the invitation of the Duke of Buckingham but stayed to work for the Queen. The Greenwich house was also to include works such as Guido Reni's monumental *Bacchus finding Ariadne abandoned on Naxos* (now lost), though it is unclear if Reni's painting ever reached England.



Fig. 1 Anthony van Dyck, *Portrait of Queen Henrietta Maria*, 1636, Metropolitan Museum of Art, New York

Henrietta Maria sat to van Dyck on numerous occasions. Her likeness was first captured by the Flemish master in the 'Great Peece', the group portrait of Charles and his wife with their two eldest children, Prince Charles, later King Charles II, and Princess Mary (Royal Collection, Windsor Castle). Executed in 1632, shortly after van Dyck's appointment as Court Painter, this shows the Queen in an almost identical golden dress to that in the present painting, gazing lovingly at her husband. The following year, van Dyck was paid for nine portraits of the King and his consort and his Account Books of 1638-39 list thirteen portraits of Henrietta Maria, often with a note of their intended recipient. Thus, we find her: 'dressed in blue, price thirty pounds'; 'dressed in white, price fifty pounds'; 'for presentation to her sister-in-law, the Queen of Bohemia'; and 'for presentation to the Ambassador Hopton' (quoted in C. Oman, *Henrietta Maria*, New York, 1936, p. 81).

Despite the number of individual portraits executed, these were not all the result of new sittings; the Queen's time being too precious for unlimited access to her person. As with Queen Elizabeth before her, different portraits of Henrietta Maria were executed based on a small number of specific head types established by van Dyck. Thus the majority of her portraits can be grouped according to five prototypes, most dating to the early period of van Dyck's time in London: the three-quarter-length portrait in an ethereal silver dress from 1632 (Royal Collection, Buckingham Palace); the three-quarter-length in a black dress, dated 1632 (Collection of the Earl of Radnor, Longford Castle); the lost three-quarter-

length in a blue dress, now only known through studio replicas; the full-length in ermine-lined state robes, dated 1637, which was gifted to the Prince of Orange (Oranienburg, Schlossmuseum, no. 919); and, perhaps the most famous of all, the 1633 full-length in a blue hunting costume with her dwarf, Sir Geoffrey Hudson (Washington, National Gallery of Art).

Of these prototypes, the present composition is related most closely to the Radnor three-quarter-length, with the same elegant fold of the arms across the Queen's stomach; however, the head type is original to the 1636 portrait. Whilst the Met painting was recorded in Barberini's collection in the Cancelleria in Rome by 1639, it is possible that the present version of the composition remained in van Dyck's studio, so that he might use it as a model for future commissions. It is first documented in 1775 when it had entered the celebrated collection of George Greville, 2nd Earl of Warwick at Warwick Castle. At this date, the Earl's friend, the actor Richard Cumberland, wrote to the fashionable portrait painter George Romney:

'Lord Warwick is possessed ... of a magnificent Castle, and is disposing his furniture & pictures to the taste of the building. He has collected some very respectable portraits, chiefly of Van Dyck, and has reserved a place in his principal Apartment for a companion, where he wishes you to try your strength in the same bow with the best Masters of portrait painting; but as he would not fetter your fancy by any fixed subject he leaves the object to your own choosing and all circumstances about it, only it must be female, as I believe it is to companion with Charles the first's Queen by Van Dyke' (Richard Cumberland to George Romney, October 1775, Petworth, Osborn MSS . F4058).



Fig. 2 John Raphael Smith, after Sir Joshua Reynolds, *Portrait of Henrietta, Countess of Warwick*, 1780, engraving © The Trustees of the British Museum



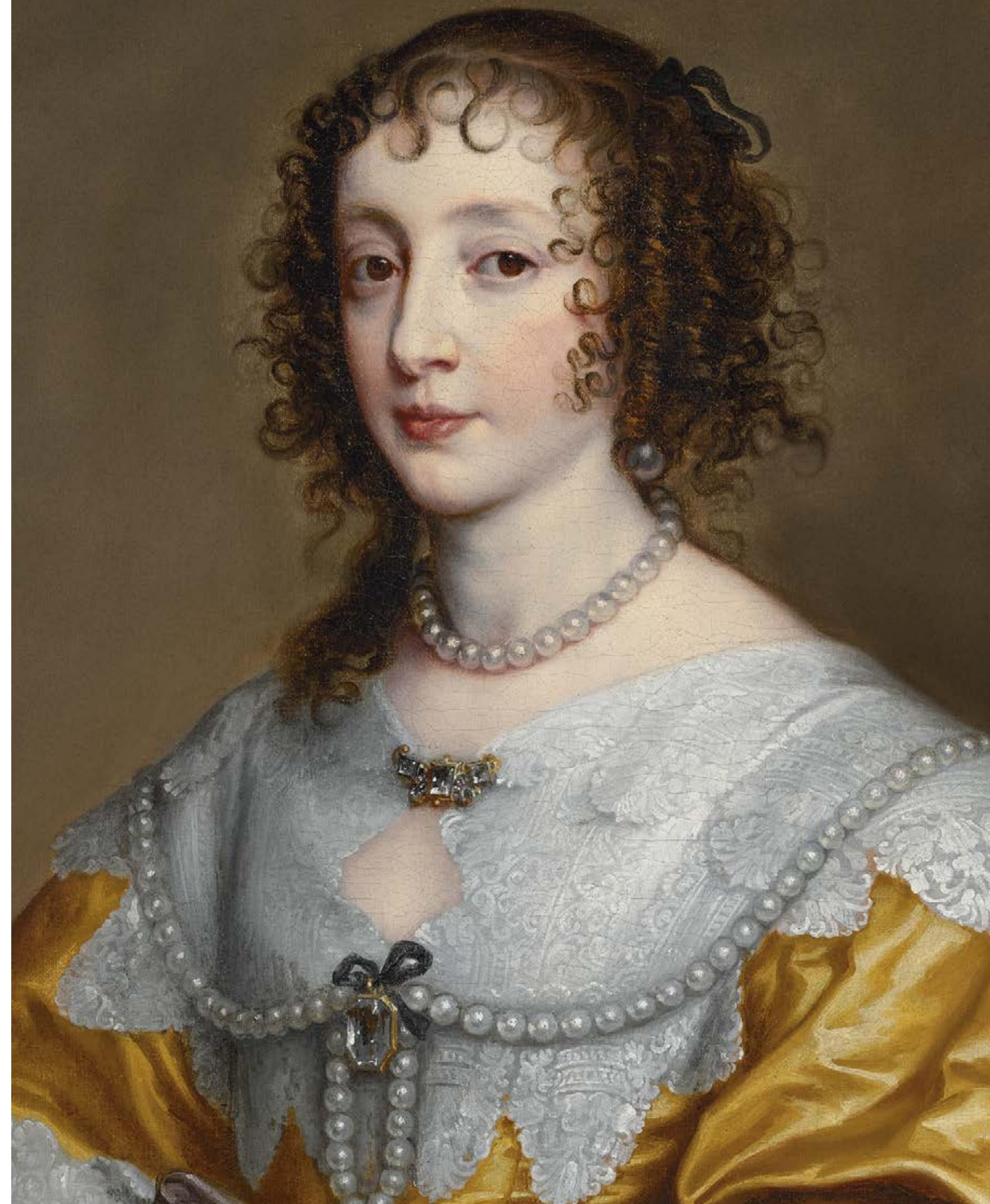
Fig. 3 The Cedar Drawing Room, Warwick Castle, with the present *Portrait of Henrietta Maria* (in its extended form) hanging *in situ*, c. 1965

It is probable that Romney's answer to this call to paint a pendant for *Henrietta Maria* was his, now lost, portrait of the Earl's wife, Henrietta, Countess of Warwick. Known only through an engraving of 1780, this depicted the Queen's namesake seated with her hands gracefully interlinked, just as van Dyck had painted his sitter a century before (fig. 2).

Shortly after the *Portrait of Henrietta Maria* was acquired by the 2nd Earl, he had the work extended to a full-length, reputedly by Sir Joshua Reynolds, so that it could be included with the series of other full-lengths that decorated the state rooms at Warwick Castle. Reynolds, if it were indeed him, added a table draped in red cloth and a column to the left of the composition, with a heavy green curtain to the right. The background and areas of the costume were also overpainted to allow for their incorporation into the extended composition (fig. 3, *in situ*). The Warwick version of the portrait was thus for two centuries only known in this drastically altered state. Millar in the 2004 catalogue raisonné described it as a replica (a second version by van Dyck) of the Metropolitan portrait, commenting that the Warwick painting was 'of particularly good quality' and that the 'arms and hands are painted with a fresh touch' (*op. cit.*, p. 528).

Following its sale in 2016, the Warwick *Portrait of Henrietta Maria* was subject to an extensive conservation programme, which delicately removed the additions to the canvas and all of the eighteenth-century overpaint, revealing van Dyck's original paint layers, with all their deftness of touch and shimmering surfaces, which remained almost completely intact. Even a number of important *pentimenti* could still be seen, most significantly the evidence that the Queen had, in van Dyck's earliest conception of the portrait, been holding a fan in her lowered left hand. Fans were often used in seventeenth-century portraiture to symbolise the elevated social status of the sitter; perhaps in this instance van Dyck decided that in a composition that was intended as a diplomatic gift a fan was not enough to denote the Queen's exalted position, only a crown would suffice.

When the Metropolitan and Warwick versions of the portrait are carefully compared, the placement of the crown in relation to Henrietta Maria is noticeably different. In the Warwick painting the Queen is centred exactly on the canvas, with the crown seemingly added as an after-thought in the space to her left. Henrietta Maria's placement in the Metropolitan portrait is, however, slightly further to the right, giving more prominence to the crown. This may suggest that the Warwick portrait came first, following which van Dyck altered the composition to a more balanced format. In any event, it establishes the two paintings as slight variants, rather than direct versions, of one another.



Wooded landscape with travellers

dated and signed '1611.BRVEGHEL' (lower right)
oil on copper, with the plate maker's mark of Pieter Staas
6% x 9 in. (16.2 x 22.8 cm.)

£400,000-600,000
US\$470,000-690,000
€460,000-690,000

PROVENANCE:

Private collection, England.
with Edward Speelman, London, 1979.
Private collection, Munich.
Anonymous sale; Christie's, London, 10 July 1998, lot 12, when acquired.

EXHIBITED:

London, Brod Gallery, *Jan Brueghel the Elder, A Loan Exhibition of Paintings*, 21 June-20 July 1979, no. 27 (with entry by K. Ertz).
Cologne, Josef Haubrich Kunsthalle, *Wahre Wunder, Sammler und Sammlungen im Rheinland*, 5 November 2000-1 February 2001, no. C 11.

LITERATURE:

G. van Gehren, 'Jan Brueghel der Ältere', *Weltkunst*, XLIX, 1979, p. 1760.
K. Ertz, *Jan Brueghel der Ältere, die Gemälde, mit kritischem Oeuvrekatalog*, Cologne, 1979, pp. 87, 89-90, 153 and 596, no. 233, figs. 170 (colour), 77, 83 and 84 (details).
K. Ertz, *Jan Brueghel der Ältere*, Cologne, 1981, p. 108, fig. 28.
M. Padrón, *El siglo de Rubens en el Museo del Prado: Catálogo Razonado de Pintura Flamenca del Siglo XVII*, Barcelona, 1995, I, p. 202, under no. 1433, illustrated.
Weltkunst, LXVIII, 6, June 1998, p. 1287, illustrated.
K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere, die Gemälde, mit kritischem Oeuvrekatalog*, Lingen, 2008, I, p. 188-190, illustrated.

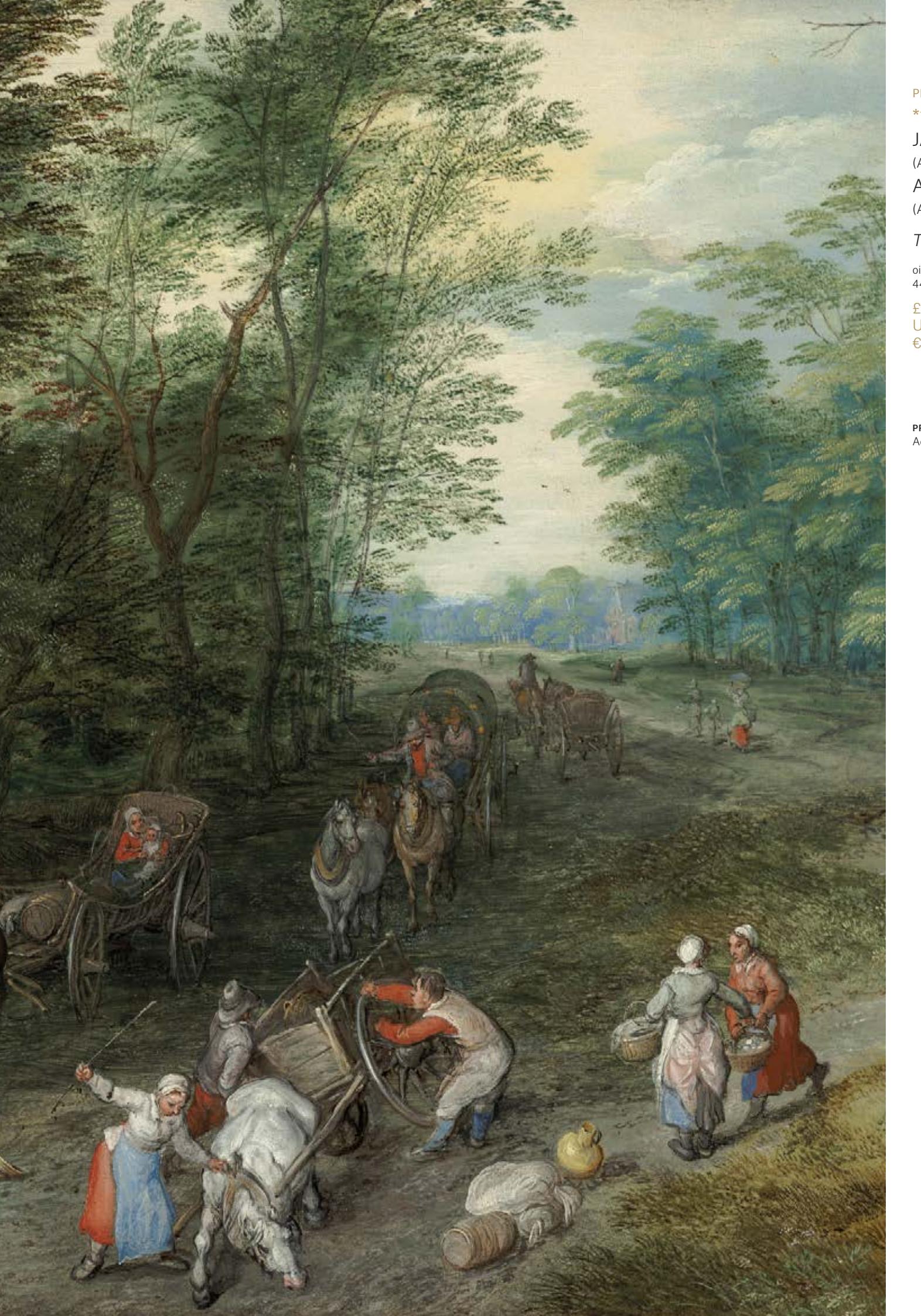
Jan Brueghel the Elder's celebrated views of roads receding through villages and forests, populated by travellers, horses and carts, codified the existing formulae of northern European landscape painting into fully resolved compositions. Building on the work of his father Pieter Bruegel the Elder and earlier Flemish painters such as Paul Bril, his novel contributions to the genre go further than any other northern master.

Intimate in scale, beautifully preserved and full of refined detail, this painting lies firmly within the group of landscapes Brueghel created in the years between 1600 and 1619, when his greatest experiments with space, setting and perspective were made. The finest of this group are usually painted on copper and marked on the reverse with the stamp of the artist's most trusted copper plate-maker, Pieter Staas, as is the case with this work. Woodland settings lent themselves beautifully to Brueghel's refined technique and meticulous brushwork; through his intricately rendered foliage, he could impart the jewel-like qualities for which he continues to be so prized, and for which he earned the sobriquet *Fluweleen Brueghel* (Velvet Brueghel) amongst his contemporaries.

From a slightly elevated viewpoint, the composition opens to a country road and stream, lined by dense woodland, receding into the distance. The viewer is granted a window into the routines and pitfalls of daily village life: travellers make their way through the scene in carts, on horseback or on foot, the dress of those in the foreground painted with vivid reds and blues, in contrast to the transparently painted figures walking into the distance. In the foreground, a cart with a broken axle threatens to tumble onto its side, a man desperately trying to keep it upright. This motif may in fact be unique in Brueghel's oeuvre. On the right, however, are the familiar figures of a seated dog and a solitary man on horseback observing the scene, who reappear frequently in his woodland landscapes. By combining new experiments in space and composition with refined brushwork and a keen focus on the quotidian life of his village subjects, Brueghel created a novel and far-reaching formula for the northern landscape genre.



(actual size)



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 1, 2 & 13)

*13

JAN BREUGHEL THE YOUNGER
(ANTWERP 1601-1678)
AND HENDRICK VAN BALEN
(ANTWERP 1573-1632)

The Holy Family surrounded by a garland of fruit supported by putti

oil on panel

44½ x 29½ in. (114 x 75 cm.)

£200,000-300,000

US\$240,000-350,000

€230,000-340,000

PROVENANCE:

Acquired by the father of the present owner in circa 1990.

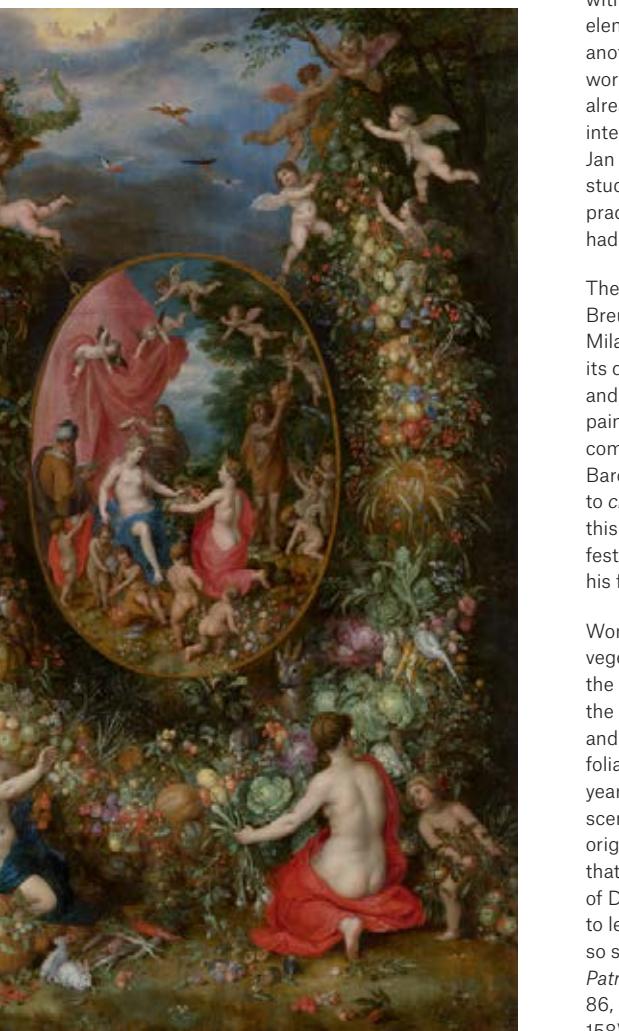


Fig. 1 Jan Breughel the Elder and Hendrick van Balen, *Garland of fruit surrounding a depiction of Cybele receiving gifts from Personifications of the Four Seasons*, c. 1618-22, Mauritshuis, The Hague

Religious and mythological scenes enwreathed with elaborate garlands of fruit, vegetables and flowers enjoyed enormous popularity in the southern Netherlands in the second quarter of the seventeenth century, and both Jan Breughel, father and son, produced many successful compositions in collaboration with Hendrick van Balen, Pieter van Avont, and Rubens himself. The format presented artists with the opportunity to combine figure painting, landscape and detailed still life elements in a single composition, and to pair the best of their skills with those of another master, in collaboration but also in competition. Van Balen had already worked extensively with Jan Breughel the Elder, and as such, the Younger had already met and brought various works to completion with him. Their partnership intensified, however, when Jan the Elder died in the cholera epidemic in 1625 and Jan the Younger returned from his trip to Italy (1622-1625) to take over his father's studio. He completed several of his father's unfinished works, and maintained the practices and partnerships established by him, including that with van Balen, who had been an executor of the Elder's estate.

The earliest of these flower garland scenes is probably that painted by Jan Breughel the Elder and Hendrick van Balen in 1607/8 for Cardinal Borromeo in Milan, today in the Pinacoteca Ambrosiana. The present compositional type, with its distinctive U-shaped garland, seems to have been developed around 1617-18, and the prototype by Jan Breughel the Elder and Hendrick van Balen is likely the painting of circa 1618-22 in the Mauritshuis, The Hague (fig. 1; inv. no. 233). A comparable example by the Younger and van Balen, formerly in the collection of Baron Eusebio Coppée (Sotheby's, London, 9 July 2014, lot 16, £434,500), is datable to circa 1630. The format continued to enjoy commercial success, but by the 1640s this type of devotional garland had started to be replaced by the more austere festooned cartouches painted by the Jesuit artist Daniel Seghers (1590-1661) and his followers.

Wonderfully extravagant bowers teeming with dozens of varieties of fruits, vegetables, plants, flora and fauna encircle the central scene in this painting, where the Virgin sits in repose with the Christ Child on her knee, accompanied by Joseph, the Infant Saint John the Baptist and putti. In the foreground, angels harvest fruit and vegetables from the garlands, where monkeys and birds look out from the foliage. The twelve putti along the top of the scene represent the months of the year, and the varieties of fruit and vegetables hail from all seasons. The devotional scene is complemented by the garlands: the fecundity of nature being divine in origin. Cardinal Borromeo, for whom the Ambrosiana version was painted, wrote that fruit and vegetables: 'make known to us the great wisdom and exquisiteness of Divine Providence, surely their abundance and very great variety will be able to lead us to see their liberality and generous heart of this so magnanimous and so splendid a donor' (see P.M. Jones, *Federico Borromeo and the Ambrosiana: Art Patronage and Reform in Seventeenth-century Milan*, Cambridge, Mass., 1993, p. 86, citing a passage from the Cardinal's *I tre libri delle Laudi Divine*, Milan, 1632, p. 158). Breughel's remarkable talents for the realistic and highly detailed depiction of flora and fauna, combined with van Balen's sensitively rendered figures, creates a devotional scene of great beauty and effect.





MASTER OF THE BAPTISTERY OF PARMA
(ACTIVE 1240-1270)

The Madonna and Child

on gold ground panel, arched top, unframed
32½ x 25½ in. (82.5 x 63.8 cm.)

£300,000-500,000
US\$350,000-580,000
€350,000-570,000

PROVENANCE:

Private collection, from the beginning of 20th century, until acquired by the present owner.

LITERATURE:

M. Boskovits, 'A proposito del frescante del Battistero di Parma', *Prospettiva*, LIII-LVI, 1988-89, pp. 103-5, fig. 4.
D. Benati, 'La città sacra. Pittura murale e su tavola nel Duecento bolognese', in *Duecento. Forme e colori del Medioevo a Bologna*, exhibition catalogue, Bologna, 2000, p. 91.
M.L. Tomea Gavazzoli, 'Qualche osservazione sul neoellenismo dei Maestri del Battistero di Parma', *Arte Lombarda*, no. 154 (3), 2008, pp. 19 and 23, fig. 44.

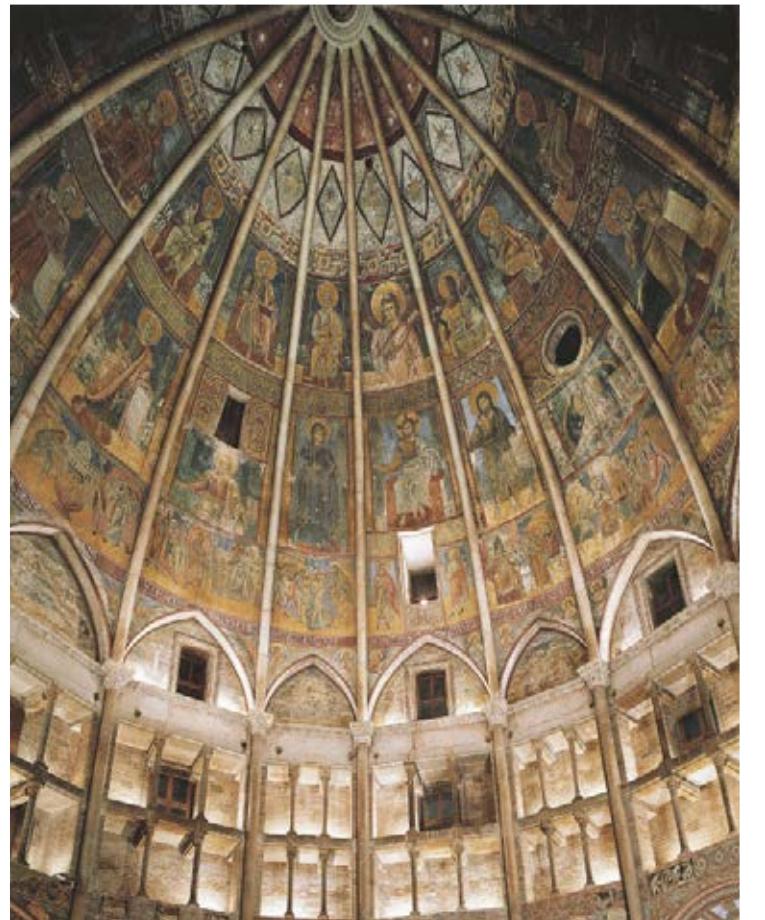


Fig. 1 Frescoed dome, Baptistry of Parma, 13th century © NPL - DeA Picture Library

First published by Miklós Boskovits (*op. cit.*), this panel is an exceptional survival from a transformative moment in Western art. It is one of the few easel paintings given to the Master of the Baptistry of Parma, the hand responsible for the extensive decoration of the building's interior in the thirteenth century. Painted *circa* 1240-60, the Master worked at a critical juncture of the era, assimilating and reinventing Byzantine imagery at the dawn of the Renaissance, pre-dating the innovations of Cimabue.

The Baptistry itself was built in the main between 1196 and 1216. It is an extraordinary example of early Gothic architecture and the finest expression of Parma's great ambition and undoubtedly wealth. Its Romanesque sculptural programme was vast, indeed unique amongst medieval baptisteries in Italy, while the spectacular decorative cycle inside shows Heavenly Jerusalem in the dome, with the Baptism of Christ in the apse, and various other figures and scenes in the niches. It is possible that the patron for the interior decoration may have been Gherardo Boccaabatati, a disciple of Saint Francis, and recent research has suggested that the project may have begun as early as the 1230s. Studies on the pictorial cycle by Pietro Toesca and Roberto Longhi both suggested that the Master and his workshop were trained outside of Italy, while more recent analysis has identified specific neo-Hellenistic characteristics, 'coherent with the ... historical borders of the Eastern Empire between 1230 and 1260' (M. Gavazzoli, *op. cit.*). Boskovits, however, noted in his study that the paintings of the Baptistry, which were not frescoed but in tempera, demonstrate 'a decidedly Western, specifically north Italian, character' (*op. cit.*, p. 102). Otto Demus (*Romanische Wandmalerei*, Munich, 1968, pp. 58, 65 and 134) indeed first made a link between the Baptistry decoration and that in the Basilica of Saint Martin in Aime, in the Savoy region of south eastern France, and Carlo Ludovico Ragghianti identified the hands as the same, specifying that it was an Emilian artist active in both Parma and Bologna.

In publishing the panel presented here, Boskovits underlined that this Master was at the avant garde of pictorial expression in the thirteenth century, an artist who 'emphasises volume, giving shape to bodies using precisely weighted shadowing, with half-tones and highlights. His pictorial method, his physiognomic types and the pulsing vitality of his figures come together in a clear manner in this unpublished panel' ('enfatizza la volumetria, tondeggiando i corpi con ombreggiature accuratamente dosate, con semitonie e lumeggiature. Il suo metodo pittorico, i suoi tipi fisionomici e la pulsante vitalità dei suoi personaggi si incontrano invece in modo palmare in questa tavola finora inedita', *op. cit.*, p. 103). The iconography faithfully follows that of the Hodegetria model, with the Madonna indicating the Child, who blesses her; and clear stylistic parallels can be drawn between the panel and figures in the Baptistry itself: for example, the locks of hair that cover the Child's forehead are notably similar to those seen in youthful figures, as are the folds of the drapery, and the features of the figures in the dome bear striking resemblance to the Madonna herself (fig. 1). The comparisons indeed are so striking that Boskovits dated this panel, which is in remarkable condition for its age, especially the sparkling blue mantle of the Madonna, to the same period of the decoration of the Baptistry, in his view around 1260, although others believe it to be earlier.



*15

MASTER OF THE DOTTO CHAPEL

(ACTIVE PADUA c. 1270-1315)

The Last Judgement

tempera on gold ground panel
6½ x 7½ in. (17 x 18.2 cm.)

£250,000-350,000
US\$290,000-400,000
€290,000-400,000

PROVENANCE:

Amadeo collection, Rome, early 1930s.
with Carlo Foresti, Milan, by 1932.
Bruno Canto, Milan, by 1950.
I.D.P. Anstalt Vaduz, Mr. Colombo, 8 January 1977.
Baron Hans-Henrich Thyssen-Bornemisza, and by descent.

LITERATURE:

R. Offner, *A Critical and Historical Corpus of Florentine Painting*, Florence, 1947, III, part V, pp. 253-254, note 10, as 'Venetian School'.
R. Longhi, 'Giudizio sul Duecento', *Proporzioni*, II, 1948, pp. 16-18 and 45-46, fig. 27, as 'Cimabue'.
J. Pope-Hennessy, 'The Literature of Art', *The Burlington Magazine*, XC, 1948, p. 360, as 'Cimabue'.
E.B. Garrison, *Italian Romanesque Panel Painting*, Florence, 1949, pp. 30 and 238, no. 676, as the 'Speaking Christ Master'.
R. Salvini, 'Postilla a Cimabue', *Rivista d'Arte*, XXVI, 1950, p. 54, as 'Circle of the Master of Saint Martin'.
C. Brandi, *Duccio*, Florence, 1951, pp. 133-134.
U. Galetti and E. Camesasca, *Enciclopedia Pittura Italiana*, Milan, 1951, I, p. 672.
Paintings of the Renaissance: Handbook of the Samuel H. Kress Collection, Portland, 1952, p. 10.
W.E. Suida, *Handbook of the Samuel H. Kress Collection in the Isaac Delgado Museum of Art*, New Orleans, 1953, p. 6, as 'Italian Painter, 13th Century', with a summary of the attributional history of the group.
R. Salvini, 'Cimabue', *Enciclopedia Universale dell'Arte*, Milan, 1958, p. 472, illustrated, as 'Cimabue'.
C. Seymour, *Art Treasures for America from the Samuel H. Kress Foundation*, exhibition

catalogue, National Gallery of Art, Washington, D.C., 1961, under nos. 48-49.
R. Pallucchini, *La Pittura Veneziana del Trecento*, Venice and Rome, 1964, p. 74.
V. Lazarev, 'Saggi sulla pittura veneziana dei secoli XIII-XVI. La maniera greca e il problema della scuola cretese', *l'Arte Veneta*, XIX, 1965, pp. 19-20.
A. Boschetto, *La Collezione Roberto Longhi*, Florence, 1971, under no. 1, Cimabue, *The Nativity*.
A. Conti, 'Appunti pistoiesi', *Annali della Scuola Normale Superiore di Pisa*, I, 1971, p. 123, note 1.
E. Sindona, *L'opera completa di Cimabue*, Milan, 1975, p. 119, no. 66, as 'Cimabue'.
M. Boskovits, *Cimabue e i precursori di Giotto*, Florence, 1976, under no. 5, note 21.
M. Boskovits, 'Cenni di Pepe (Pepo), detto Cimabue', *Dizionario biografico degli Italiani*, XXID, Rome, 1979, p. 540.
J.G. Caldwell, *New Orleans Museum of Art. Handbook of the Collection*, New Orleans, 1980, p. 25, as 'Venetian School, circa 1300'.
M. Scudieri, 'Maggi', *La Fondazione Roberto Longhi a Firenze*, Milan, 1980, pp. 238-239.
G. Borghero, ed., *Thyssen-Bornemisza Collection Catalogue Raisonné of the Exhibited Works of Art*, Milan, 1981, p. 217, pl. 208b, as 'Venice Master circa 1300'.
J. Pope-Hennessy, 'Some Italian Primitives', *Apollo*, CVIII, no. 3, 1983, p. 12 and 14, fig. 4.
A. Tartuferi, 'Pittura fiorentina del Duecento', *La Pittura in Italia: Le origini*, Milan, 1985, pp. 236 and 240, note 42.
A. Tartuferi, *La Pittura in Italia: Duecento e Trecento*, Milan, 1986, pp. 278 and 282, note 40.
L.C. Marques, *La peinture du Duecento en Italie Centrale*, Paris, 1987, p. 108 and p. 244, note 174.
M. Boskovits, *The Thyssen-Bornemisza Collection: Early Italian painting 1290-1470*, London, 1990, pp. 131-133, no. 21, illustrated, as 'Master of the Dotto Chapel'.





This and the following lot, depicting the *Crucifixion*, are components respectively of the right and left shutters of a diptych by the late thirteenth-century painter known as the Master of the Dotto Chapel after his now destroyed frescoes in the church of the Eremitani at Padua. The Master was one of the most distinguished artists active in the Veneto in the 1290s and it is understandable that when this panel surfaced in 1941 it and its then companions were attributed, albeit tentatively, to no less a painter than Cimabue.

The *Last Judgement*, with three companion panels, the *Nativity* (now Florence, Fondazione Longhi), the *Last Supper* (fig. 1; now New Orleans, Isaac Delgado Museum, Kress Collection) and the *Arrest of Christ* (fig. 2; now Portland, Oregon, Art Museum, Kress Collection) – the latter three all from the left shutter – were first recorded in the Amadeo collection in Rome about 1932. The panels were then divided into two pairs: the *Last Judgement* and the *Nativity* passing to Carlo Foresti, who sold the second to Roberto Longhi in 1935; while the others went to the dealer Conte Contini Bonacossi, from whom they were acquired by Samuel H. Kress. In the *National Gallery of Art, Washington, Preliminary Catalogue* of 1941 (pp. 41-2), the Kress panels were tentatively given to Cimabue, to whom Longhi (who published his opinion in 1948, dating the panels about 1270 and suggesting that these might have been painted for Pisa), Giuseppe Fiocco, William Suida and Adolfo Venturi had attributed them. Frederick Mason Perkins had suggested an anonymous contemporary of Cimabue, while Bernard Berenson thought they were by a 'Greek artist active somewhat later than Cimabue' (cf. Boskovits, 1990, p. 134). Richard Offner (*op. cit.*, 1947) considered the panels 'by every stroke and every feature typically Venetian'. John Pope-Hennessy (*op. cit.*, 1948) rejected the attribution to Cimabue, while Edward Garrison (*op. cit.*, 1949) followed Offner in recognising that these were Venetian, dating them 1315-35, and attributing them to his 'Speaking Child Master'. That the panels are Venetian has been subsequently accepted by most scholars, including: Cesare Brandi (*op. cit.*, 1951), who characterised these as 'pre o para-cimabuesco'; Pietro Toesca (*Il Trecento*, Turin, 1951, p. 702), who saw an affinity with his 'Maestro di S. Agata'; Rodolfo Pallucchini (*op. cit.*, 1964), Pope-Hennessy (*op. cit.*, 1983), who dated them about 1300; Federico Zeri ('Early Italian Pictures in the Kress Collection', *Burlington Magazine*, CX, 1967, p. 474, fig. 55, as 'Venetian School'), who dated them to the 13th or 14th Century; and others. Ugo Galetti and Ettore Camesasca (*op. cit.*, 1951) maintained the attribution to Cimabue as, with reservations, did Miklos Boskovits (*op. cit.*, 1976 and 1979). Boskovits subsequently revised his opinion in 1990 (*op. cit.*), recognising that the compositions of the *Last Supper*, the *Arrest*, and the *Crucifixion* (the following lot in this sale; which Zeri correctly identified as an element in the series, *op. cit.*, 1967), were all paralleled in Venetian painting. He argued that these and the animation of the forms 'with almost impressionistic splashes of light and well defined compact areas of shadow' adhered to Venetian patterns, recalling – as



Fig. 1 Master of the Dotto Chapel, *The Last Supper*, c. 1300, Samuel H. Kress Collection, New Orleans Museum of Art



Fig. 2 Master of the Dotto Chapel, *Arrest of Christ*, c. 1300, Samuel H. Kress Collection, Portland Art Museum, Oregon

'the angular faces roughly blocked in also do' – the frescoes in the Dotto Chapel, so tragically destroyed by bombing in the Second World War and now only known from photographs (see Boskovits, *op. cit.*, 1990, p. 137, figs 2 and 3).

Two other panels, *Crucifixions*, respectively in the Fondazione Cagnola at Gazzada and formerly with Bellesi (Garrison, *op. cit.*, no. 257), are also by the Master. Boskovits, noting that the 'free and nervous execution' and the 'arbitrary (perhaps deliberate) disregard of perspective rules' in the panels with the fact that these 'borrow Palaeologan neo-Hellenistic motifs and formulae, and even some archaic iconography', which is particularly evident in the *Crucifixion* (the following lot in this sale). For this shows Christ attached to the Cross by four nails, rather than three, an iconography which Evelyn Sandberg Vavalà established (*La croce dipinta italiana e l'iconografia della Passione*, Verona, 1929, p. 113ff) was little used after 1300. The evidence thus points to a date about 1290, more

or less contemporary with miniatures in the *Split Breviary* of 1291 in the Museo Correr, Venice (Pallucchini, *op. cit.*, 1964, figs. 12 and 14). Boskovits regarded the panels as works of the 'earliest period' of the Dotto Chapel Master (*op. cit.*, 1990, p. 136). These indeed represent a key moment in the early development of Venetian painting and can be seen as forerunners to the achievements of Paolo and Lorenzo Veneziano in the fourteenth century.

Boskovits' plausible reconstruction of the left wing of the altarpiece suggests that in the upper row a lost *Annunciation* was flanked by the Longhi *Nativity*; below these were the New Orleans *Last Supper* and the Portland *Arrest of Christ*; and below these a further Passion scene, most probably a *Way to Calvary*, also lost, and this *Crucifixion*. The *Last Judgement* is the only known component of the hypothetical right valve.

MASTER OF THE DOTTO CHAPEL

(ACTIVE PADUA c. 1270-1315)

The Crucifixion

tempera on gold ground panel
6½ x 7½ in. (17 x 18.2 cm.)

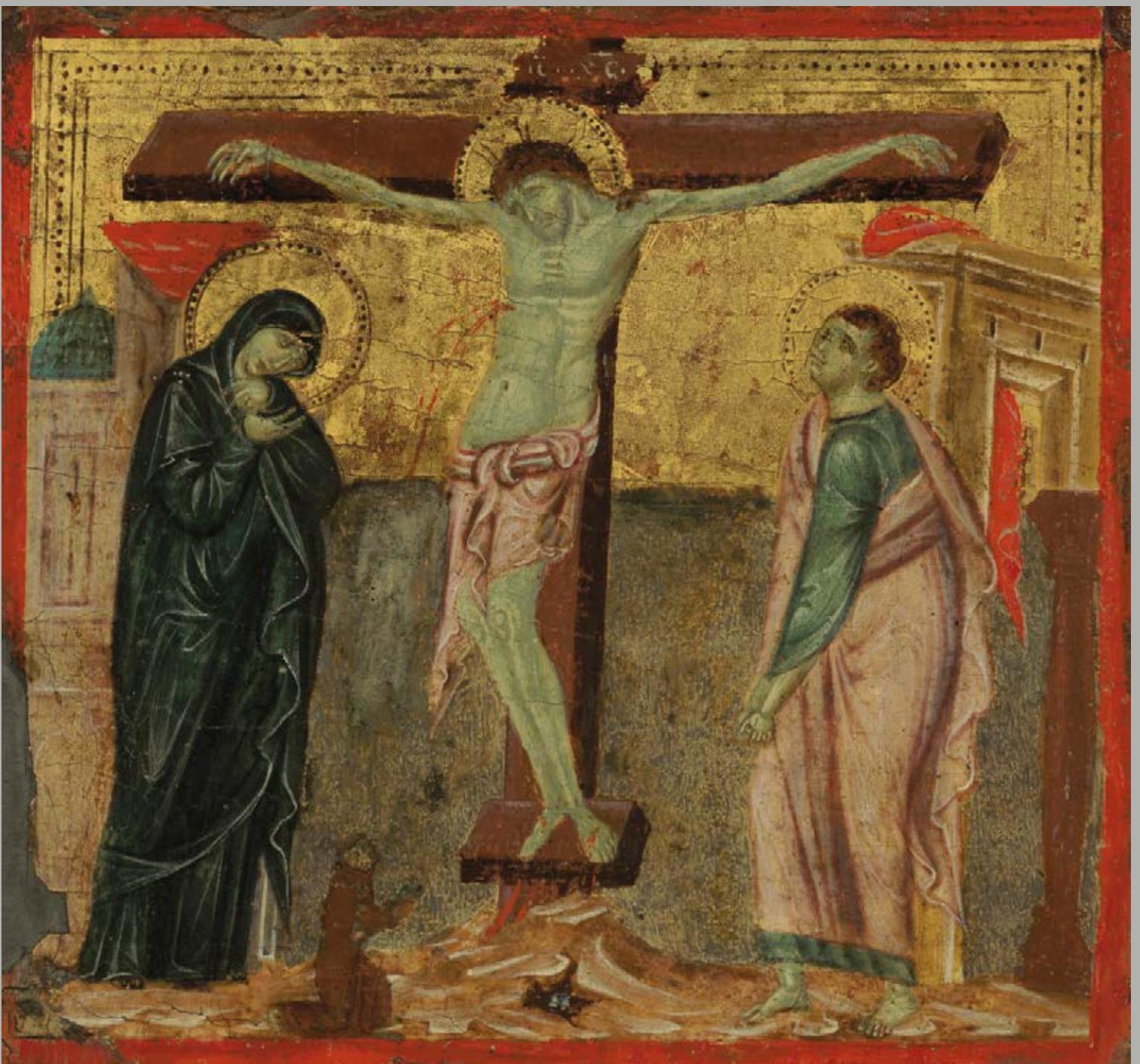
£250,000-350,000
US\$290,000-400,000
€290,000-400,000

PROVENANCE:

D'Atri collection, Paris.
Anonymous sale; Paris, Hôtel Drouot, 18 May 1973, lot C, illustrated, as 'Sienese School,
end of the 14th Century'.
with Adolphe Stein, Paris, by 1976-1977.
Baron Hans-Henrich Thyssen-Bornemisza, and by descent.

LITERATURE:

F. Zeri, 'Early Italian Pictures in the Kress Collection', *Burlington Magazine*, CX, 1967,
p. 474, fig. 55, as Venetian School, 13th or 14th Century.
F. Russi Shapley, *Paintings from the Samuel H. Kress Collection. Italian Schools, XVI-XVIII
Centuries*, London, 1973, p. 381, as Venetian School, circa 1300.
M. Boskovits, 'Cenni di Pepe (Pepo), detto Cimabue', *Dizionario biografico degli Italiani*,
XXID, Rome, 1979, p. 541.
M. Scudieri, 'Maggi', *La Fondazione Roberto Longhi a Firenze*, Milan, 1980, pp. 238-239.
G. Borghero, ed., *Thyssen-Bornemisza Collection Catalogue Raisonné of the Exhibited
Works of Art*, Milan, 1981 and 1986, p. 216 pl. 208a, as Venice Master circa 1300.
J. Pope-Hennessy, 'Some Italian Primitives', *Apollo*, CVIII, no. 3, 1983, p. 12 and 14, fig. 3.
A. Tartuferi, 'Pittura fiorentina del Duecento', *La Pittura in Italia: Le origini*, Milan, 1985,
pp. 236 and 240, note 42.
A. Tartuferi, *La Pittura in Italia: Duecento e Trecento*, Milan, 1986, pp. 278 and 282,
note 40.
L. C. Marques, *La peinture du Duecento en Italie Centrale*, Paris, 1987, p. 244, note 174.
M. Boskovits, *The Thyssen-Bornemisza Collection: Early Italian painting 1290-1470*,
London, 1990, pp. 131-133, no. 21, illustrated, as Master of the Dotto Chapel.



BARNABA AGOCCHIARI, CALLED BARNABA DA MODENA

(MODENA c.1328/30-c.1386)

Madonna and Child with two angels

signed 'Barnabas de muntina pinxit in janua' (lower centre)

tempera on gold ground panel

18 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (48 x 34.5 cm.)

inscribed 'Beati q / audiunt / verbum / dei cus / todunt / illud' (lower right, on the scroll)

£400,000-600,000

US\$470,000-690,000

€460,000-690,000

PROVENANCE:

with Marco Grassi, New York, 18 April 1989.

Baron Hans-Henrich Thyssen-Bornemisza, and by descent.

LITERATURE:

M. Boskovits, *The Thyssen-Bornemisza Collection: Early Italian painting 1290-1470*,

London, 1990, pp. 30-31, illustrated.





This signed *Madonna*, evidently intended for private devotion, is a characteristic latish work by Barnaba da Modena. Born to a Milanese family at Modena, he was active by 1361 in Genoa, where for over two decades he was the dominant painter and his influence would be felt until well into the *quattrocento*. His style reflected both his Emilian origins and a knowledge of contemporary painting in Venice, Genoa's great rival as a maritime power. In addition to major undertakings in the Palazzo Ducale and churches in Genoa, he received commissions for Alba, for Lavagnola near Savona, for Rivoli in neighbouring Piedmont, for Pisa and for the cathedral at Murcia in south-eastern Spain. Barnaba's sense of his significance as an artist is attested by the large number of signed panels, sixteen of which were known before the emergence of this *Madonna*, and were first published by Miklós Boskovits in 1990.

Boskovits, who commented that the picture stands out in Barnaba's *oeuvre* for its 'jewel-like beauty and fine workmanship', convincingly proposes a date about 1374, pointing out that the angels supporting the cloth of honour are similar to those behind the Madonna in one of the panels of the wings of 1374 in the National Gallery, London (no. 2927), in the Alba *Madonna* of 1377 and other late works at Pisa and Ventimiglia. In this panel, the pattern of the brocade itself is of particular subtlety, with cartouches framed by hexafoil flower heads and iris heads. As Roberto Longhi (*Paragone*, 131, 1960, p. 32) observed, Barnaba in his earlier pictures had used the Bolognese *minuscule* for his inscriptions on haloes, citing the London panels as the first in which he employed the '*maiuscolo gotico*', that is found in this *Madonna*. Boskovits observed that the linear character of Barnaba's earlier works diminished from 1370 onwards, commenting that the pictures of the 1370s 'are characterised by dense shadows round the eyes, along the nose and

under the lower lip and chin, shadows which, together with the intense highlights, emphasise the elongation of the fingers and the rotundity of the faces, and give an almost illusionistic sharpness to the image. Mary's gold-striated robe ... is no longer an abstract symbol of majesty, but a means of giving luminosity to the material and, through its gathers and folds, of defining the volume and movement of the figure' (*op. cit.*, p. 32). There is a notable development in style between this panel and the *Madonna* of 1370 at Turin (Galleria Sabauda), which is a compositional recapitulation of this, in which the Child holds a scroll with the same text. Particularly close stylistically to the Thyssen panel is the *Saint Catherine enthroned* which Longhi published when in the collection of Carlos Cruz at Santiago, Chile (*op. cit.*, fig. 27), the cloth of honour in which is of much the same pattern as that in the London wing.

At the time this *Madonna* was painted, Barnaba was working on a number of commissions for dispatch to Spain, including two polyptychs, now united, in the Cathedral at Murcia, evidently painted for Juana Manuel (1335-1381), wife of Henry II, King of Castille, in which she and her father, Don Juan Manuel, adelantado de Murcia, conde de Carrión, builder of the Cathedral are shown as donors. Dillian Gordon (*National Gallery Catalogues, The Early Italian Schools before 1400*, London, 1988, p. 8) suggests that they also appear before the Madonna in the London panel, and that all three works were completed in 1374. The ownership of the Santiago altarpiece suggests that this also may have been intended for Spain. So it should not necessarily be assumed that this *Madonna* was intended for an Italian patron. Its distinction reminds us that, although Genoa is not always thought of as a major artistic centre in the medieval period, its enduring wealth and commercial links enabled it to support an artist of Barnaba's calibre.

DANUBIAN OR LOWER AUSTRIAN ARTIST, CIRCA 1520-1530

The Coronation of the Virgin

parcel-gilt and polychrome limewood relief; with paper label to the reverse detailing ownership and attribution
56½ in. (143 cm.) high
45½ in. (114.5 cm.) wide
8½ in. (22 cm.) deep

£120,000-180,000
US\$140,000-210,000
€140,000-210,000

PROVENANCE:

Harry Fuld (1879-1932), Frankfurt am Main, in his family since 1912, and by descent until sold to the following on 2 December 1974, with F.K.A. Huelsmann, Hamburg, 1975. Baron Hans-Heinrich Thyssen-Bornemisza, and by descent.

EXHIBITED:

Lopud Monastery, Lopud Island, Croatia, March 2019 - July 2022.

LITERATURE:

A Radcliffe, M. Baker and M. Maek-Gérard, *The Thyssen-Bornemisza Collection of Renaissance and later sculpture, with works of art in bronze*, London, 1992, no. 71, pp. 364-371.

COMPARATIVE LITERATURE:

H. Thoma, *Hans Leinberger, seine Stadt - seine Zeit - sein Werk*, Regensburg 1979. M. Baxandall, *The Limewood Sculptors of Renaissance Germany*, New Haven and London, 1980.

When the present relief was discussed by Michael Maek-Gérard in 1992, he noted that it had previously been described as 'south-east German or Austrian, early 16th century' and 'South Tyrol, circa 1500' (see Radcliffe et al, *op. cit.*, p. 368). However, as he pointed out, the relief is clearly indebted to the work of the sculptor Hans Leinberger (fl. 1511-1530), whose early life remains obscure, but whose influence pervaded the Danube region of Germany and Austria in the second quarter of the 16th century.

With its strong male facial types, the agitated drapery, and the distinctive cloud formations, this relief can be related to several works from relatively early in Leinberger's career, including several elements of the altar dedicated to St. Castulus (circa 1511-1514, formerly Stiftskirche, Moosberg, see *ibid*, p. 369, fig. 2 and Thoma, *op. cit.*, p. 150, no. 12). The facial types of the angels are also closely comparable to Leinberger's figure of Christ in the *Virgin and Child Enthroned* (circa 1515, Bayerisches Nationalmuseum, Munich, see Radcliffe et al, *op. cit.*, pp. 368-369, figs. 1 and 1a).

The elongated proportions of the relief suggest that in its original location, it was meant to be seen from below. It is also interesting to note - as observed by Maek-Gérard - that the sculptor has intentionally distorted the figures, including the positioning of the shoulders of Christ and God the Father, along with the recessed half of each face, in order that they might be better read from the intended viewpoint.

The iconography of the lot offered here does not find its origins in the bible, but was popular from at least the 13th century. It is often the final scene in cycles of the life of the Virgin - after the Assumption - and represents her crowning as the 'Queen of Heaven'. It is depicted either with Christ alone crowning his mother, or with the Trinity, represented by Christ, God the Father and the Holy Spirit. In its original form, the present relief almost certainly included a depiction of the latter in the form of a dove hovering above the Virgin's head.



MASTER OF CHARLES III OF DURAZZO

(ACTIVE IN FLORENCE c. 1380-1420)

*The story of Lucretia - a cassone front*tempera, gold and silver on panel with pastille decorations
18 $\frac{1}{2}$ x 49 $\frac{1}{2}$ in. (48 x 126.5 cm.)£80,000-120,000
US\$93,000-140,000
€92,000-140,000

PROVENANCE:

(Possibly) Vincenzo Corsi, Florence by 1861.
Sir John Temple Leader (1810-1903) from 1879, Castello di Vincigliata, Fiesole, and by descent to the following,
Richard Luttrell Pilkington Bethell, 3rd Lord Westbury (1852-1930).
Baron Alberto Fassini (1875-1942), Rome, before 1926.
Acquired by the present owner in 2016.

EXHIBITED:

Florence, Casa Guastalla, *Esposizione di oggetti d'arte del Medio Evo e dell'epoca del Risorgimento dell'arte fatta a Firenze in casa Guastalla*, 1861, no. 18.

LITERATURE:

G. Marcotti, *Vincigliata*, Florence, 1879, p. 120.
L. Scott, *The Castle of Vincigliata*, Florence, 1897, p. 155.
A. Schiaparelli, *La casa fiorentina e i suoi arredi nei secoli XIV e XV*, Florence, 1908, p. 225.
P. Schubring, *Cassoni*, Leipzig, 1923, 2nd edition, I, p. 223, no. 21, fig. III.
R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1927, IX, p. 98.
J. Miziołek, *Florentina Libertas. La Storia di Lucrezia Romana e la cacciata del Tiranno sui cassoni del primo Rinascimento*, in *Prospettiva*, 83-84, 1996, pp. 160-166.
J. Miziołek, *Soggetti Classici sui Cassoni Fiorentini alla vigilia del Rinascimento*, Warsaw, 1996, pp. 29, 33-37.
J. Miziołek, 'Florentine marriage chest depicting the story of Lucrezia and the war with Giangaleazzo Visconti', in *Art and Politics*, Warsaw, 1999, pp. 35-37.
L. Sbaraglio, *L'origine dei cassoni istoriati nella Pittura Fiorentina*, in *Virtù d'amore: Pittura nuziale nel Quattrocento fiorentino*, exhibition catalogue, Florence and Milan, 2010, pp. 105-106.
L. Sbaraglio, *Le Opere e i Giorni. Exempla virtutis, favole antiche e vita quotidiana nel racconto dei cassoni rinascimentali*, exhibition catalogue, Florence, 2015, p. 94.

Detail of the present lot

This cassone panel front was part of the renowned collection of Sir John Temple Leader (1810-1903) in the Castello di Vincigliata near Fiesole. He bought the castle in 1855, restoring it in neo-Gothic style and adorning it with pictures and furniture from the fourteenth and fifteenth centuries. This panel is recorded in Vincigliata in 1870, when it was inserted into a later cassone, constructed in fourteenth-century style, as noted by van Marle when he visited the castle in around 1925.

Jerzy Miziołek and Lorenzo Sbaraglio later recognised the work, from photographs, as one of the most important surviving panels of the Master of Charles III of Durazzo, a master who developed in parallel with his contemporaries Mariotto di Nardo and Agnolo Gaddi, and was named after the cassone front of the *Conquest of Naples* in the Metropolitan Museum of Art, New York (inv. no. 07.120.1). The fullest account of the artist is that of Everett Fahy ('Florence and Naples: a Cassone Panel in the Metropolitan Museum of Art', *Hommages à Michel Laclotte*, Milan, 1994, pp. 231-43) who argues that the New York panel was ordered soon after September 1382, when Charles III, who had entered Naples on 28 June 1381, claimed the crown of Hungary: that panel is the earliest surviving datable cassone front.

Miziołek noted that this particular representation of the story of Lucretia is one of the oldest in Western art, certainly the first treatment of the subject by the Master of Charles III. The first of the painted scenes, each surrounded by the original fine pastiglia decoration, shows Lucretia, who was married to Collatinus, a relative of the tyrannical King Tarquinius of Rome, being visited by one of the princes, Sextus Tarquinius. She rejected his advances and was raped at knife point. Lucretia revealed the crime to her family and demanded vengeance. Then, as shown in the middle scene, wishing to expunge her dishonour, she drew a dagger and plunged it into her heart. Brutus, one of the witnesses to her suicide and a nephew of the king, vowed revenge against the Tarquinii. Along with Collatinus, he led an uprising that forced the king into exile, shown in the right-hand scene, thus ending the monarchy, and establishing the Roman Republic. From the Middle Ages onwards, Lucretia was seen as an exemplar of virtue because of her chastity, loyalty and self-sacrifice, and the story would acquire a certain political significance, where freedom and Republican virtues were celebrated in the face of tyranny. The figures themselves can be compared to others in the early phase of the master's career, from the 1380s, such as decoration on the cassone in the Museo Nazionale del Bargello in Florence, showing the Story of Saladin, and the aforementioned panel in the Metropolitan Museum.

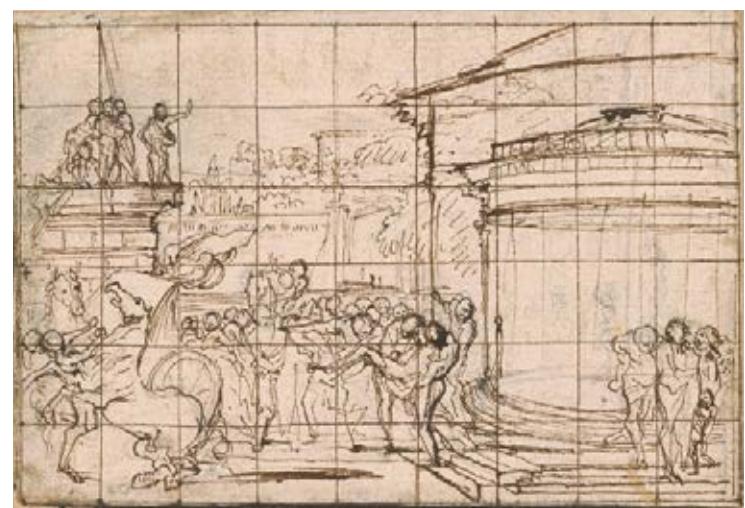


PIETRO TESTA, IL LUCCHESINO

(LUCCA 1612-1650 ROME)

*The Death of Sinorix*oil on canvas, unframed
51 1/4 x 59 1/2 in. (130.2 x 150.8 cm.)£60,000-80,000
US\$69,000-92,000
€69,000-92,000**PROVENANCE:**
with Piero Corsini, New York, by 1988.**LITERATURE:**
E. Cropper, *Pietro Testa 1612-1650: Prints and Drawings*, Aldershot, 1988, p. 105, under no. 53, footnote 3, with incorrect dimensions, as 'the attribution of the canvas [to Testa] ... remains highly questionable'.H. Brigstocke, 'Pietro Testa. Cambridge, Mass, Fogg Art Museum', *The Burlington Magazine*, exhibition review, CXXXI, no. 1031, February 1989, p. 177, fig. 83, as 'a remarkable painting here attributed to Pietro Testa ... The quality of execution is remarkably high: indeed the group of figures carrying Sinorix is as fine as anything Testa painted ... obviously a late work reflecting some disturbing presentiment by the artist'. L. Montagnoli, 'Sinorice', *Pietro Testa e la nemica fortuna: Un artista filosofo (1612-1650) tra Lucca e Roma*, Rome, 2014, pp. 306 and 310, under no. VI.1, footnote 15, as 'Pietro Testa'.

A rhapsodic tale of obsessive love, marital fidelity and the heroic strength of women, the Death of Sinorix is the culmination of a story recounted by Plutarch (*On The Bravery of Women*, XX, Camma). Born a princess of the Celtic Tolistobolii tribe in Galatia (today's central Turkey), Camma was renowned for her beauty, wit and kindness. She fell in love with and married one of the most powerful men in Galatia - a tetrarch called Sinatus, and was made High Priestess of the Mother Goddess (Cybele-Artemis) at Pessinus, thereby assuming the highest position that could be attained by a woman at the time. Unwittingly, however, Camma attracted the lascivious attention of her husband's cousin Sinorix. Seeing Sinatus as the only obstacle to his desire, Sinorix treacherously murdered him and immediately began to woo his grieving widow, exerting his influence on her family to facilitate a marriage between them. The heartbroken Camma resisted for as long as she

Fig 1. Pietro Testa, *Death of Sinorix*, drawing, The Morgan Library & Museum, New York

could, but finally relented under intense pressure from her family, and agreed to the union with Sinorix. A lavish wedding ceremony was arranged at the Mother Temple of Artemis. As the celebrations progressed before the high altar, Camma filled a poisoned chalice with milk and honey to share with Sinorix. Drinking deeply and smiling, the princess then passed the chalice to Sinorix who eagerly finished it. As she collapsed in agony she joyously proclaimed: 'I call you to witness Goddess most revered, that for the sake of this day, I have lived on after the murder of Sinatus and during all that time I have derived no comfort from life save only the hope of justice'; and turning to Sinorix she added: 'As for you wickedest of all men, let your relatives make ready a tomb instead of a bridal chamber'. Sinorix was carried off in a chariot, but died in unbearable pain that night. Camma survived until dawn and then, on hearing of Sinorix's death, passed away contentedly.

Pietro Testa depicts the chaotic moment of Sinorix's limp body being carried away from the temple as the crowd erupts violently around him. The subject was virtually without pictorial precedent at the time and characteristic of Testa's highly unusual selection of themes, which has been linked with his personal interest in Platonic philosophy and his own melancholic temperament. His death by drowning in the river Tiber at the age of thirty nine is understood to have been an act of suicide. The artist was born in Lucca in 1612 and recorded in Rome by the mid-1620s. His first success was as a draughtsman, particularly of antiquities. While in Rome he worked for Joachim Sandrart, the painter and biographer, providing drawings for the Galleria Giustiniani, an etched compendium of Vincenzo Giustiniani's collection of classical sculpture. By 1630, he was employed by Cassiano dal Pozzo to provide drawings of antiquities for the Museo Cartaceo (dal Pozzo's celebrated 'Paper Museum'), and it is through this connection that Testa met Claude Lorrain, Gaspard Dughet, François Duquesnoy and, most notably, Poussin, the driving force in bringing classical principles to the art of the day. Testa, while well respected as a printmaker and draughtsman, strove to make a name for himself as a history painter. He joined the studio of Domenichino, and then, when the latter moved to Naples in 1631, that of Pietro da Cortona. Testa's paintings of the 1630s were conceived in a poetic, lyrical style, clearly reflecting the influence of Poussin, and moving in the 1640s toward an even greater monumentalism, which is expressed in this painting.

This remarkable picture was first re-habilitated into Testa's *oeuvre* by Hugh Brigstocke in 1989, after Cropper had expressed misgivings about it (see literature). The design connects with the central and left hand portions of an etching (New York, Metropolitan Museum), showing the scene in reverse, and for which there survives an unusually elaborate sequence of preparatory drawings, including the full compositional sheet in the Pierpont Morgan Library, New York (fig. 1). Karin Hartmann believed that the drawings were from the early phase of Testa's career, but Brigstocke dates them later, placing the painting within the artist's maturity, circa 1642, shortly after his more restrained treatment of the *Sacrifice of Iphigenia* (Rome, Galleria Spada). He regarded the present work as unfinished, noting numerous pentimenti especially in the background figures. However, he was emphatic about its credentials: 'The quality of execution is remarkably high; indeed the group of figures carrying Sinorix is as fine as anything Testa painted' (*op. cit.*). He further observed that the grimacing male figure with a plumed helmet in the right foreground directly anticipates the figure of Charon in the picture of *Aeneas on the bank of the river Styx* (Christie's, London, 8 December 2015, lot 31, sold £746,500).



MELCHIOR D'HONDECOETER

(UTRECHT 1636-1695 AMSTERDAM)

*A game still life with a hung hare, a boar's head and a musket in a landscape*signed and dated 'M d'hondecoeter f 1668.' (lower left)
oil on canvas42½ x 32½ in. (107.3 x 82.8 cm.)
£100,000-150,000
US\$120,000-170,000
€120,000-170,000

PROVENANCE:

Captain James Alston-Roberts-West, Alscot Park (d. 1989); Christie's, London, 29 November 1974, lot 72 (5000 gns. to the following).
with S. Nijstad, Lochem and The Hague.
with Kurt J. Müllenmeister, Solingen, by 1976.
Private collection, Germany.
Anonymous sale [Property of a Nobleman]; Sotheby's, London, 17 December 1998, lot 41 (£111,500 to the following).
with Rafael Valls, London, from whom acquired by the present owner.

LITERATURE:

S.A. Sullivan, *The Dutch Game Piece*, Woodbridge, 1984, pp. 55 and 107, illustrated.

Melchior d'Hondecoeter's combination of technical brilliance, alert observation of nature and a playful imagination made him the greatest game and bird painter of his generation. His large-scale decorative game-pieces were popular amongst wealthy Amsterdam merchants and were commissioned to adorn the walls of their town houses and country mansions.

This picture, which is prominently signed and dated 1668, is an early work by the artist. Hondecoeter established his style at a young age and adhered to it throughout his long career. He took up the genre of gamepieces, which he had learnt from his father, Gijbert and uncle, Jan Baptist Weenix, absorbing also the influence of Frans Snyders, and carried it to a new level of elegance and technical perfection, as exemplified in this painting. Hondecoeter has considered each element carefully. The central focus is the lean body of the hare, where he used quick, feathery brushstrokes to create depth in the luxurious fur. Cast in a secondary role are the boar, in whose head blue highlights are employed to add to the bristling quality of the hide, and the two partridges. These birds lend a delicate note to the whole, with their pale feathers set against the deeper brown of the tree trunk. The texture of the fur and feathers is contrasted with the rich, smooth mahogany of the gun butt, the plush green velvet of the bag and the hard stone of the supporting ledge.

There is a pictorial stagecraft at play which unites the disparate elements. Whilst the composition is built along a horizontal line, beginning proudly with the flourishing signature at lower left and finishing at upper right with the hare's outthrust hind leg, the light source flows in opposition down from the upper left corner to lower right. The intersection of diagonal lines occurs in the white tuft of fur on the hare's chest, which can poetically be understood as the heart of the composition. It is clear that even at this early stage in his career, Hondecoeter was acutely aware of the need to manipulate the play of light across different surfaces to bring a sense of immediacy to his still-lives. This innate artistry was coupled with a scientific interest in the world around him. Hondecoeter worked by making *ad vivum* oil sketches of his favourite birds and animals, captured in various striking or engaging poses, from which studies he would later populate his paintings. It is for this reason that his works were amongst the most desirable decorative paintings in Europe, to be encountered in almost any royal, princely or national collection by the nineteenth century, at which time the artist was famously given the moniker the 'Raphael of bird painters'.



A large roemer, a silver knife, a gold pocket watch with blue ribbon, a pewter plate with a peeled lemon, with other objects on a ledge

signed and dated 'HEDA · 1629 ·' (lower left)
oil on panel
13 1/4 x 21 1/4 in. (33.6 x 55.2 cm.)

£150,000-250,000
US\$180,000-290,000
€180,000-290,000

PROVENANCE:

Edward Rathbone Bacon, New York, and by inheritance to his sister-in-law, Mrs Virginia Purdy Bacon, Netherdale House, Turriff, Aberdeen; her sale (t), Christie's, London, 12 December 1919, lot 80 (290 gns. to Clarke).
Frits Lugt (1884-1970), Maartensdijk, from whom acquired for Dfl.5,200 in the 1920s by the following,
H.Th. Cox (1868-1935), Amsterdam, and by descent to the present owner.

This early still life by Willem Claesz. Heda, which is well preserved on a single oak panel, was previously unknown to scholars, having remained in the same private collection for a century. It is exemplary of the so-called tonal, or monochrome still life, that Heda, along with his elder contemporary Pieter Claesz, is credited with inventing. Dated 1629, the carefully constructed composition typifies Heda's earliest style and displays the very beginnings of his experimentation with composition.

The meticulous positioning of certain objects, for example the slanting knife, ribbon, pewter plate overhanging the table edge and the lemon peel spiralling across its surface – all recurrent motifs in Heda's work throughout his career – increases the sense of depth within the composition. A similar ornate pocket-watch with blue ribbon reappears in his work on several occasions, including in a painting of the same year at the Mauritshuis, The Hague (fig. 1; inv.no. 596). In both works, Heda experimented with overlapping objects; the large identical

upright roemers, their convex surfaces reflecting and refracting incoming light from a window, are complemented by smaller upturned roemers to the right. These elements are designed not only to keep the eye moving across the picture, but also to display the artist's technical virtuosity. From the late 1620s onwards, his works would start to become less closely cropped, less monochrome in palette and grander in composition, with a wider repertoire of foods and objects displayed ostentatiously on tables draped with green or white cloths. We are grateful to Dr. Fred Meijer for confirming the attribution on the basis of first-hand inspection.

A note on the provenance:

Henrij Th. Cox, who acquired this painting in the early twentieth century, was a lieutenant-at-sea, as well as an intellectual, an entrepreneur and a writer. He was the co-founder of several companies in the ports of Amsterdam, such as the Amsterdamsch Havenbedrijf and the Nederlandsche Steenkolen Handelmaatschappij. As one of the directors of the Hollandsche Stoomboot Maatschappij, the Dutch Steamboat Company, he controlled scheduled shipping services to various British, European and West African ports from his post in Amsterdam. Cox was also an avid sailor and a passionate scholar of Napoleon; his book *Napoleon krijgsgevangen: historie en legende* was published in 1916. Born in Batavia as the son of a successful businessman, Cox moved to The Netherlands as a young boy, where he grew up surrounded by Asian works of art collected by his parents in the Indies. He himself started collecting with the help of the eminent connoisseur and collector Frits Lugt and held a particular fondness for maritime subjects. By the end of his lifetime, his collection comprised works by renowned masters of the Dutch Golden Age such as Willem van de Velde, Lieve Verschuer, Willem Kalf, Aert van der Neer, Aelbert Cuyp and Jan Siberechts amongst others.

Prior to its acquisition by Cox, the painting had been in the exceptional collection of New York lawyer and financier Edward Rathbone Bacon (1848-1915). Although important works from the collection now hang at the Frick Collection and the Metropolitan Museum of Art, Bacon was very secretive and the extent of his collecting was unknown during his lifetime. After his death, the collection passed to his brother Walter and sister-in-law Virginia Purdy Bacon, youngest granddaughter of railroad magnate Cornelius Vanderbilt.



Fig. 1 Willem Claesz. Heda, *Still life with a roemer and watch*, 1629, Mauritshuis, The Hague



WILLEM VAN DE VELDE THE YOUNGER

(LEIDEN 1633-1707 LONDON)

A Calm – A kaag alongside a smalschip at anchor, with a weyschuit being pushed off the shore and a man-of-war firing a salute beyond

signed with initials 'W VV' (lower right, on a piece of driftwood)

oil on canvas

13 1/2 x 14 1/2 in. (34 x 37.8 cm.)

£400,000-600,000

US\$470,000-690,000

€460,000-690,000

PROVENANCE:

H.R.H. Charles Ferdinand de Bourbon, duc de Berry (1778-1820), Palais de l'Élysée, Paris, by whom bequeathed to his wife,

H.R.H. Marie Caroline de Bourbon, duchesse de Berry (1798-1870), château of Rosny-sur-Seine, by whom exhibited for private sale, with Christie's, London, April 1834, no. 72, where unsold and subsequently offered at the following,

Galerie du Palais de l'Élysée: Bataillard and Paillet, Paris, 4-6 April 1837, lot 74 (3,810 francs to Charles J. Nieuwenhuys on behalf of the following).

Johan Steengracht van Oostcapelle (1782-1846), and by descent to his son, Hendrik Steengracht van Oosterland (1808-1875), and by inheritance to his nephew, Hendricus Adolphus Steengracht van Duivenvoorde (1836-1912); his sale (!), Galerie Georges Petit, Paris, 9 June 1913, lot 77 (21,000 francs to Stettiner); acquired shortly after by the family of the present owners.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, XI, pp. 385-86, no. 230.

J. Smith, *Supplement to the Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1842, IX, p. 767, no. 38.

J. Cassell (publisher), *The Works of Eminent Masters*, London, 1854, I, p. 55.

T. van Westrheene, ed., *Kunstkroneijk*, Leiden, 1857, XVIII, p. 50, illustrated.

J.F. van Someren, *Oude Kunst in Nederland*, Amsterdam, 1890, illustrated.

E. Michel, *Les artistes célèbres, les Van de Velde*, Paris, 1892, p. 127.

G. Lafenestre and E. Richtenberger, *La peinture en Europe: la Hollande*, Paris, 1898, pp. 161-62.

H. de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1923, VII, pp. 86-87, no. 313.

C.G. 't Hooft, *Vereeniging tot Bevordering van beeldende kunsten: verzameling Jhr. Steengracht van Duivenvoorde*, Amsterdam, 1899, unpaginated, no. 12, illustrated.

M. Robinson, *Van de Velde: A catalogue of the paintings of the Elder and the Younger Willem van de Velde*, London, 1990, I, p. 389, no. 745, where catalogued as 'canvas, laid down on panel ... described from a reproduction'.

ENGRAVED:

A.C. Nunnink, in lithograph, 1857.

W. Steelink, c. 1890.





Fig. 1 Willem van de Velde II, *Dutch Vessels close inshore at low tide, and men bathing*, 1661, The National Gallery, London

This serene and poetic *Calm* by Willem van de Velde the Younger, not seen on the market for over a century, is a refined early work, painted while the artist was still in his twenties. Dating to *circa* 1660, it allows for a vivid appreciation of van de Velde's skilful technique and unique ability to render light and atmosphere, as exemplified in his *Calm* sold in these Rooms on 3 July 2012 (lot 18, sold for £4,073,250) and his *Dutch Vessels close inshore at low tide, and men bathing* of 1661 (fig. 1; London, National Gallery). Both the present painting and that at the National Gallery formed part of the distinguished collection of Charles-Ferdinand de Bourbon, duc de Berry in the early-nineteenth century.

Arguably the most famous marine painter of the second half of the seventeenth century, Willem the Younger moved to Weesp in *circa* 1648. There, he is thought to have studied under Simon de Vlieger, whose subtle and atmospheric seascapes were a crucial influence alongside the more academic training of his father, Willem van de Velde the Elder. Back in Amsterdam by 1652, Willem the Younger took up work in his father's studio, where his prodigious talent rapidly became clear. It is at this time that he began painting scenes such as this one, no doubt inspired both by de Vlieger, and also by Jan van de Cappelle. The latter, who executed a number of *Calms* in the early 1650s which directly evoke the languid mood and compositional harmony of the present picture, such as his *Kaag and a Smak in a Calm* of 1653, sold in these Rooms, 8 July 2005, lot 33.

In this picture, three men launch a *weyschuit* in the right foreground, aground on a sandbank near a small withy marking the spit of sand. To their left, a *kaag* comes alongside a *smalschip* at anchor, with their sprit-sails slack and their crews conversing. It is against the backdrop of airy, cumulous clouds that the water mirrors their forms under the light of a late afternoon, washing in broad ripples towards the viewer. Offshore to the right, a man-of-war sits broadside, with her bows to the right, firing a gun to starboard, with other vessels in the distance.

Willem the Younger's works were often based on designs made by Willem the Elder in *grisaille penschilderijen*, which were then transformed into coloured paintings by the younger van de Velde. The precise nature of this working relationship is hinted at by an English Royal warrant of 1674, which specified equal payments to the two artists: to the father 'for taking and making Draughts of seafights', and to his son 'for putting the said Draughts into colours for our particular use'. Father and son moved to England in 1672, around which time the subject-matter of Willem the Younger's paintings underwent a marked change, with shipwreck and storm subjects tending to replace the calms of the 1660s.

A note on the provenance:

Not seen on the market for over a century, and with particularly distinguished provenance, this picture's first recorded owner was Charles-Ferdinand de Bourbon, duc de Berry, the son of King Charles X of France, who was a keen patron of the arts and assembled an important collection of pictures at his residence, the Elysée Palace (now the residence of the President of France). In 1816, he married Princess Marie-Caroline de Bourbon, daughter of King Francis II of Naples. After the duc's assassination in 1820, Marie-Caroline, who was painted by François Pascal Simon, baron Gérard (1820) and Sir Thomas Lawrence (1825; both Château de Versailles), found solace in the arts, buying primarily contemporary French art. Much of the collection was moved to her principal residence, the château de Rosny-sur-Seine, which her husband had purchased for her in 1818, and which was filled with the finest furniture of the age.

The picture collection, of which the majority of the Old Masters had been acquired by her late husband, included works such as Isaac van Ostade's *Halt at the Inn*, Jan van der Heyden's *Architectural capriccio* (both Washington, D.C., National Gallery of Art), Aelbert Cuyp's *Avenue at Meerdroort*, Paulus Potter's *Cattle in stormy weather* (both London, Wallace Collection), Frans van Mieris' *Pictura* (Los Angeles, J. Paul Getty Museum) and Willem van de Velde the Younger's *Dutch vessels close inshore at low tide, men bathing* (London, National Gallery). Other remnants of the de Berrys' celebrated collections of pictures, jewellery, furniture and porcelain can be seen at château de Rosny-sur-Seine and in the Musée des Arts Décoratifs, Bordeaux. Marie-Caroline was driven into exile by the July Revolution of 1830 and much of what she owned was dispersed in sales or among her Austrian and Italian descendants.

This painting was subsequently acquired by the great collector Johan Steengracht van Oostcapelle, who became the first director of the Mauritshuis and was considered among the foremost art connoisseurs in the Netherlands. He formed a renowned collection of seventeenth-century Dutch and Flemish paintings, many of which were exhibited in a private picture gallery on the Lange Vijverberg in The Hague, which opened to the public in 1823. These paintings passed through his family before being sold in a landmark sale at Galerie Georges Petit in Paris in 1913.



Apollo and the Muses in a landscape

signed and dated 'P + PATEL · PINxit / 1673' (lower centre)
oil on panel
37 x 84 in. (94 x 213.4 cm.)

£70,000-100,000
US\$81,000-120,000
€81,000-110,000

PROVENANCE:

(Possibly) In the artist's studio at the time of his death, no. 43 in the *Inventaire d'après décès* (see literature).
(Probably) Richard Payne Knight (1751-1824) at Downton Castle, Herefordshire, and by descent to his brother, Thomas Andrew Knight (1759-1838), and by descent to his son-in-law, Sir William Edward Rouse Boughton (1788-1856), and by descent to the following, Major W.A. Kincaid Lennox, and by descent to the present owner.

EXHIBITED:

Cardiff, National Museum of Wales, on long-term loan 1991-2022.

LITERATURE:

N. Coural, *Les Patel: Pierre Patel (1605-1676) et ses fils : le paysage de ruines à Paris au XVIIe siècle*, Paris, 2001, p. 333, no. PAP r 13, under Pierre-Antoine Patel, rejected works and (possibly) p. 352, listed in the *Inventaire d'après décès de Pierre Patel, 1676*, no. 43 'Item un clavecin peint à l'huile représentant le Mont-Parnasse, prisé six cent livres cy'.

Executed in 1673, towards the end of the artist's career, this imposing panel showing Apollo and the Muses by Pierre Patel is a fine example of the work that secured the artist's reputation as the leading landscape painter active in France in the seventeenth century. The picture was in the collection of Richard Payne Knight, the legendary connoisseur, antiquarian and one of the foremost English aesthetes of his generation. Originally conceived as a harpsichord lid, the picture was subsequently adapted to its current format, either by the artist himself or shortly after his death. The subject, a celebration of the various arts and the theme of Mount Parnassus, where Apollo and his inspired companions congregated, had been popular among artists and erudite patrons since Raphael's celebrated version of the theme in the Stanza della Segnatura in the Vatican. It is possible that this is the harpsichord lid recorded in Patel's posthumous inventory depicting Mount Parnassus and valued at six hundred livres, a very significant sum for the time.

Although included in her 2001 catalogue under rejected works (*op. cit.*), Natalie Coural, to whom we are grateful, has since confirmed the attribution to Patel on the basis of images. She compares it with the small copper showing the Flight into Egypt, a work also dated 1673 and now in the Louvre, Paris. She further notes the possible assistance in this grand-scale panel from the artist's son, Pierre-Antoine Patel (1648-1707). Alastair Laing, to whom we are also grateful, considers the picture (on the basis of images) to be by Pierre-Antoine.

Although Patel never travelled to Italy, he would have undoubtedly been acquainted with the work of Claude Lorrain (1600-1682). Patel would have seen the pictures by Claude being imported back to Paris from Rome in the mid-17th Century. There are evident similarities between their two styles; both men possessed a talent for light, airy compositions, elevated by the inclusion of classical motifs. Patel developed his own rigorously classical idiom and became an important model for landscape artists in the early nineteenth century.





Fig. 1 Sir Thomas Lawrence, P.R.A., *Portrait of Richard Payne Knight*, 1794, Whitworth Art Gallery, Manchester

A note on the provenance:

Born in 1750, Richard Payne Knight was the eldest son of the Reverend Thomas Knight (1697-1764) of Wormesley Grange, Hertfordshire, and his wife, Ursula Nash. As a young man Knight travelled widely in Italy and spent much time in Naples, where his friend, the celebrated antiquarian and collector, Sir William Hamilton (1730-1803), was British Envoy. Knight became, upon his return to England, a keen Classics scholar and a leading authority on ancient art. He served as a prominent member of the Society of Dilettanti and was a keen collector. Knight bequeathed to the British Museum a magnificent collection of antique coins, medals and bronzes, and a vast ensemble of 1,144 Old Master drawings, which transformed the museum's holdings. Less well-known was the heterogeneous group of paintings he amassed at his estate of Downton, Shropshire, which included works of remarkable quality and variety, notably Rembrandt's *Saint Bartholomew* (Los Angeles, Getty Museum), Mantegna's *Adoration of the Shepherds* and Claude's *La Crescenza* (both New York, The Metropolitan Museum).

Knight's collection might best be appreciated in the context of his role as a leading exponent of the Picturesque movement in country house architecture and landscaping. Following picturesque principles, at Downton, Knight oversaw the construction in 1773-4 of a castle with an asymmetrical plan. His design of surrounding gardens was inspired by the work of Claude, Gaspard Dughet and the great Dutch masters Hobbema and Ruisdael. Knight was twice painted by Sir Thomas Lawrence, R.A. (1769-1830). The earlier portrait of 1794 (fig.1) shows Knight with scholarly attributes: a volume of engravings upon his knees and a bronze urn at his side. Knight presented Lawrence's later bust-length portrait of 1805 to the Society of Dilettanti.

AFTER THE ANTIQUE, ATTRIBUTED TO CARLO ALBACINI
(ACTIVE IN ROME c. 1760 - 1807), LATE 18TH CENTURY

Bacchus and Ariadne

marble group; on an integrally carved base
39½ in. (100 cm.) high

£100,000-150,000
US\$120,000-170,000
€120,000-170,000

PROVENANCE:
Purchased in 2018 by the present owner.

COMPARATIVE LITERATURE:
F. Haskell and N. Penny, *Taste and the Antique: the Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, pp. 189-91.
L. Azcue Brea, *La Escultura en la Real Academia de Bellas Artes de San Fernando*, Madrid, 1994, pp. 285-7.
E. Marconi, 'Francesco Carradori: Bacco e Arianna 1776' in *Il fasto e al ragione: Arte del Settecento a Firenze*, exhibition catalogue, Uffizi Gallery, Florence, 2009, pp. 296-297.
M. D. Sánchez-Jáuregui and S. Wilcox, eds., *The English Prize: the capture of the Westmorland*, Oxford, 2012, p. 258, cat. no. 95.

The present lot is characteristic of the types of works for which Carlo Albacini found fame and popularity at the turn of the nineteenth century among patrons looking for modern, 'perfected' versions of antiquities. Its composition is drawn from a Roman sculpture from 1st-2nd century AD, today housed in the Museum of Fine Arts, Boston (accession no. 68.770). By the 18th century only a fragment of the original ancient sculpture remained and it was heavily restored, as was fashionable at the time, before being acquired for the Smith Barry Collection, at Marbury Hall in Cheshire. Albacini is known to have carved a version of the restored antiquity intended for the Duke of Gloucester but in a dramatic turn of events the version never made it to English shores. Albacini's marble was on board the British merchant ship the *Westmorland* when it was captured by French navy vessels in 1779 and taken to Malaga. *Bacchus and Ariadne*, like many of the works in the 50 crates of Grand Tour souvenirs on board, was bought by King Carlos III and is now part of the collection of the Real Academia de Bellas Artes de San Fernando, Madrid, inv. no. E-075 (Sánchez-Jáuregui and S. Wilcox, *loc.cit.*).

The present lot and the Madrid version share stylistic similarities particularly in the way that the artist has chosen to depart from the restored ancient model. Notable examples of this include the depiction of the goat skin over Ariadne's proper right shoulder, the figuration of the drapery fastened over her left knee and the addition of sandals on her feet. A third late 18th century version of *Bacchus and Ariadne* by Francesco Carradori also shares some of these departures from the antique composition. Carradori's received payment for this work in 1777 and it is today at the Palazzo Pitti, Florence (Marconi, *loc. cit.*). Comparing the Madrid and Palazzo Pitti sculptures to the present lot, the former is stylistically closer, particularly when examining the smoothness of the carving of the cloth around Ariadne's torso and the way in which it falls over her left arm.

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 a great many of his works were variations on pre-existing classical models. These types of objects 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 Catherine the Great and the King of Naples who commissioned Albacini to restore the Farnese marbles in 1786.



PROPERTY OF A NOBLEMAN

◆26

SEBASTIANO CONCA

(GAETA 1680-1764 NAPLES)

Portrait of George Parker, 2nd Earl of Macclesfield, PRS, three-quarter-length, standing in front of the Colosseum, right hand resting on a map of Italy, a statue of the Apollo Belvedere on a giltwood and marble table

oil on canvas
68 x 49 1/4 in. (172.5 x 125 cm.)

£100,000-150,000
US\$120,000-170,000
€120,000-170,000

PROVENANCE:

George Parker, 2nd Earl of Macclesfield (1696/7-1764), in the North Library at Shirburn Castle, Oxfordshire, and by descent to the current owner.

LITERATURE:

T. P. Connor, 'Edward Wright and Lord Parker in Italy, 1720-22', *Apollo*, July 1998, pp. 23-30.





Fig. 1 Francesco Trevisani, *Portrait of Thomas Coke*, 1717, Holkham Hall, Norfolk, by kind permission of the Earl of Leicester and the Trustees of the Holkham Estate

'Sir, a man who has not been to Italy is always conscious of an inferiority, from his not having seen what it is expected a man should see'

Samuel Johnson, 1776

Sebastiano Conca's portrait of George Parker, the future 2nd Earl of Macclesfield, is an exceptional record of one of the most fruitful Grand Tours by an English aristocrat and in itself an outstanding and early example of Grand Tour portraiture that became de rigour for travellers as a memento of their coming-of-age journey. One of the most successful painters working in Rome in the first half of the eighteenth century and celebrated throughout Europe, Conca specialised primarily in religious subjects and this is believed to be the only Grand Tour portrait that he undertook. It was commissioned to occupy a central spot in the Earls of Macclesfield ancestral home of Shirburn Castle and this is seemingly the first time it has been offered for sale since its conception.

The Macclesfield sculptures and paintings are among the most important survivals of the collections formed on the Grand Tour. George Parker's journey to Italy from 1719 to 1722 was similar to the tours of many other eighteenth century gentlemen. He was young, his father was rich, and much of his time was spent, to the consternation of those around him, in an unsuitable liaison. Were that all, his tour would be of little interest. As it is his tour is more remarkable for its patronage than for his philandering and deserves to be better known. George Parker travelled at least in part to purchase works of art for the castle at Shirburn, Oxfordshire, which his father Thomas, Lord Macclesfield had just bought and which he was at the moment modernising, probably with the help of his close friend, Sir Thomas Hewitt. Macclesfield became the Lord Chancellor in 1718 and was created Earl of Macclesfield while his son was abroad. The enormous silver wine cooler of 1719-20 by Anthony Nelme, now in the Victoria and Albert Museum, suggests the magnificent scale of his ambitions, boosted no doubt by a recent royal gift of £14,000.

His young son's judgement in Italian art was greatly strengthened by meeting up in Bologna with his kinsman Edward Wright who had already travelled in Italy and had a reputation among English travellers as an artist. Wright used the tour with Lord Parker to build up his own collection and turned the accounts of their journeys, written home to the anxious father, into a book. This appeared in 1730 as *Some observations made in Travelling through France, Italy &c.* and became accepted for a generation as 'the best' to have 'traversed Italian ground'.

George Parker's letters home provide dutiful accounts of what he had seen, though on occasion knowing 'Mr Wright ... will do it in so perfect a manner, that it will be needless for me to say anything', he omitted some descriptions. Nevertheless, he conscientiously recorded his opinions based on earlier writers, on the 'stiff and dry' manner of Perugino, or the confusing nature of Michelangelo's *Last Judgement*, and came to share some of Wright's enthusiasms for both paintings and particularly the antique.

George Parker and Wright's tour followed the customary course: the winter of 1719-20 and much of the following year in Venice, the summer of 1721 in Rome with a brief visit to Naples, moving on to Florence for the autumn before returning home via Turin, Verona and Frankfurt. During their time in Italy they met up with other English travellers, scholars and collectors like Richard Rawlinson, or other gentlemen in Florence. They were much assisted by the British envoy in Turin, John Molesworth, who was instrumental in separating the infatuated Lord Parker from his Venetian girlfriend. Acquisition of artworks for Shirburn began early on. From Padua he reported back to his father the purchase of a 'very fine deluge of Giulio Romano' 'which everybody here thinks cheap', and this was followed from Venice by several more, including the 'Sketch of the Supper of Baltazar by Rubens' and 'some large Pictures of Views'. However, the most important and interesting part of their purchases were of sculpture, and the collection they formed was undisturbed at Shirburn Castle for nearly three hundred years, until their sale at Christie's, London, July 2005.

On his return to London, Lord Parker made the Royal Society and scientific enquiry the major focus of his life. Growing up at Shirburn Castle, Lord Parker had been surrounded by some of the finest scientific minds of the age – in addition to Newton and Halley, visitors to Shirburn probably also included Zachary Pearce, Jean Gagnier, Thomas Hutchinson, who all received financial support from the 1st Earl. Stimulated by this upbringing, as the 2nd Earl he developed a manifest passion for scientific study and endeavour. He was to be an important astronomer in his own right, patron of mathematicians, champion of reform of the calendar, and President of the Society. He constructed an observatory in the grounds at Shirburn, one of the most advanced in the world at the time.

The present portrait of Lord Parker was painted in Rome in 1721, when he and Wright were living under the hospitality of Cardinal Ottoboni. In his account of their journey, Wright mentions that they visited Conca in his house in Piazza Navona where the artist showed them his altarpiece of *Saint Michael driving down the devil* (Wright, p. 248). It was almost certainly the visit to Conca's studio that initiated the present portrait of Lord Parker, who would have had time to sit as his departure from Rome was delayed by problems concerning export licenses for his various purchases.

Conca's exceptionally elegant and grand portrait of Lord Parker portrays the young man in an imaginary setting in front of the Colosseum. His right hand rests on a map of Italy, his finger perhaps purposefully resting on Naples, the city that he and his mentor Wright enjoyed the most. The map sits on a contemporary giltwood and marble table which also holds a reduction of the Apollo Belvedere, an obvious reference to Parker's interest in ancient sculpture which was so clearly realised in his purchases of bronze reductions after the antique in Florence.

Conca was one of the most successful painters working in Rome in the first half of the eighteenth century and was celebrated throughout Europe. He painted altarpieces and frescoes, creating an accomplished style that mediates between the grandeur of the late Baroque and the academic manner of Carlo Maratti, but he rarely painted portraits.

Conca's great patron was Cardinal Pietro Ottoboni, who surely led Parker to Conca and perhaps persuaded the artist to pause from undertaking his exhaustive ecclesiastical commissions to paint Lord Parker's portrait. Ottoboni was also a patron of Francesco Trevisani and Conca's portrait of Lord Parker resembles that of Trevisani's 1717 celebrated portrait of Thomas Coke, 1st Earl of Leicester (fig. 1), the builder of Holkham Hall in Norfolk. Conca and Trevisani's portraits were the prototypes and inspiration for a host of later grand tour portraitists, most notably Pompeo Batoni.



HENDRIK FRANS VAN LINT, LO STUDIO

(ANTWERP 1684-1763 ROME)

The Forum, Rome, with Santa Francesca Romana and the Colosseum beyond

signed and dated 'H-van-Lint-F/ 1715' (lower left)
oil on canvas
22 x 42½ in. (55.9 x 108.3 cm.)

£200,000-300,000
US\$230,000-340,000
€230,000-340,000

PROVENANCE:

(Probably) John Astley (d. 1718), a younger son of Sir Jacob Astley, 1st Bt., and by descent at Melton Constable Hall, Norfolk to the following, Sir Jacob Henry Astley, 5th Bt. (1756-1817), and by descent to his son, Sir Jacob Astley, 6th Bt. and later 16th Baron Hastings (1797-1859), Melton Constable Hall, Norfolk, and by descent to the present owner.

This fine canvas by Hendrik Frans van Lint, one of the most accomplished and sought-after vedutisti working in Rome in the first half of the eighteenth century, captures one of the most celebrated views in the ancient city. It remains in a beautiful state of preservation and has an unbroken provenance since its commission in 1715.

The Forum is shown from the Column of Foca, looking from west to east, as it would have appeared before the extensive excavations of the nineteenth century. Van Lint has recorded the principal monuments and ruins of this most important of Ancient sites that would have appealed to the large number of Grand Tourists, for whom a visit to Rome was an obligatory part of their itinerary. From the left, is depicted the church of San Lorenzo in Miranda, which incorporates the columns of the former Temple of Antoninus and Faustina into its portico; and next to this are the remains of the colossal vaults of the Basilica of Constantine, long considered one of the 'marvels of Rome'. Also visible just below is the church of Santi Cosma e Damiano, dating from 1527 (encompassing the ancient circular Temple of Romulus and the area of the Forum Pacis). In the distance, the upper part of the Colosseum can be seen, and next to this the church of Santa Maria Nova (now known as Santa Francesca Romana), with its characteristic Romanesque campanile. At the far end of the Via Sacra is the Arch of Titus, built in AD81-2 to commemorate the Sack of Jerusalem in AD70, as it looked before the nineteenth century restorations, still supporting the remains of a medieval fortress.

To the right of the Arch is the retaining wall of the Farnese Gardens, built during the sixteenth century by Giacomo Vignola, with the entrance gate clearly visible in profile (this was destroyed in 1882). Above this, on top of the Palatine Hill is the Casino Farnese and the famous gardens with the Cypress trees silhouetted against the sky. In the middle ground to the right stand three large columns supporting a fragment of entablature, which is all that remains of the Temple of Castor and Pollux, erected in the 5th Century BC in honour of the twin sons of Jupiter. To the right of this is the church of Santa Maria Liberatrice (now destroyed). Onorio Longhi's 1617 baroque façade was devised to emulate the exterior of the church of the Gesù, designed by Giacomo della Porta. Della Porta was also responsible for the fountain, seen at the centre of the composition, which incorporates a large

Roman basin found near Arco di Settimio Severo. In the foreground and middle distance, Van Lint depicts a wide range of figures and livestock traversing the Via Sacra, the latter a reminder that for centuries this site was known as the Campo Vaccino, or 'cow pasture'. A smaller variant of this view (44 x 69 cm.) is in the Victoria Art Gallery, Bath.

Born in Antwerp, van Lint trained briefly under Pieter van Bredael in 1696-7, before travelling to Rome in 1700, where he spent the rest of his life (except for a brief trip to Antwerp in 1710 following the death of his mother). Once in Rome, van Lint found a large community of northern artists living and working in the Tridente, and became a member of the Schildersbent, the fraternal association of northern artists in Rome. He seems to have gravitated towards Gaspar van Wittel, il Vanvitelli, a native of Amersfoort, who had settled in Rome in 1675 and who became one of the most successful artists of his generation, famed for his topographical views. The young van Lint may have worked in Vanvitelli's studio, assisting the older artist in the large number of commissions that would at times overwhelm him late in his career. He became an active member of Rome's artistic community and lived in a house on the via Babuino. He was a member of the Congregazione Artistica dei Virtuosi al Pantheon from 1744, and was elected Rector in 1755. This was a corporation of artists who organised annual exhibitions of their own paintings on the metal railings in front of the Pantheon. He probably also worked as a picture restorer, and among his ten children, Giacomo became a distinguished landscapist in his own right.

Van Lint's own work was enthusiastically collected by prominent visitors to Rome and aristocrats on the Grand Tour, as well as some of the great patrician Roman families, including the Altoviti, Capponi, Pamphili, Sacchetti and Soderini, while Don Lorenzo Colonna had a particular taste for his work, owning no less than seventy landscapes by the artist. The artist, who prepared his compositions with extraordinary care, became known in this circle as 'Studio'. Writing in the eighteenth century, Sir Joshua Reynolds singled out the meticulous handling of minute details in van Lint's work: 'in which he thought the whole excellence of art consisted; so that he once endeavoured, as he said, to represent every individual leaf on a tree' (*Discourses on Painting and the Fine Arts*, London, 1837, p. 214).



A note on the provenance:

The picture was purchased as part of a larger order by John Astley (d. 1718), a younger son of Sir Jacob Astley, 1st Bt., of Melton Constable, Norfolk. He was in Padua on 30 January 1716, and is likely to have been the Astley whose presence in Rome on 24 November 1714, and on 20 July and 12 October, is mentioned in the correspondence of William Kent (C. Blackett-Ord, 'Letters from William Kent to Burrell Massingberd from the Continent, 1712-1719', *The Walpole Society*, LXIII, 2001, pp. 87, 89 and 90). In Rome earlier in 1714 Kent had met Astley's Norfolk neighbour, Thomas Coke, later 1st Earl of Leicester, whose estate at Holkham was less than ten miles from Melton Constable. Kent quickly won Coke's friendship, accompanying him on a tour of northern Italy in June, returning by November to Rome, where Burlington - who was to become his most influential patron - had arrived on his first visit at the end of September.

Coke himself acquired one canvas of the Castel Sant' Angelo by van Lint (exhibited London, Jocelyn Feilding, *Italian Views from a Private Room in Holkham*, 1977, no. 1; wrongly attributed by A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint*, Rome, 1987, no. 331, to Giacomo van Lint, who did not reach Rome until 1723), along with three pictures from Vanvitelli - views of the Piazza San Pietro and of the Colosseum, Rome and of Vaprio d'Adda, respectively dated 1715, 1716 and 1717. These *en suite* pictures are identical in size with the present canvas, which Astley acquired in 1715 along with three matching views by Vanvitelli; *Rome, the Tiber with San Giovanni dei Fiorentini and the Castel Sant' Angelo; Naples, the Darsena with the Castel Nuovo; and Venice, view of Santa Maria della Salute from the entrance of the Grand Canal* (Christie's, London, 8 July 2021, lot 8), the latter signed and dated 'Roma 1714'.

Astley was one of the four sons of the veteran Tory politician, Sir Jacob Astley, 1st Bt. (c. 1639-1729) who had married in 1661. He was evidently older than most visitors on the Grand Tour and although his father had inherited more than one estate, as a younger son he may have had relatively restricted means. It is thus possible that the pictures were ordered on behalf of his father for whom Melton Constable, the greatest of the late-seventeenth-century houses of Norfolk, was rebuilt by 1687. Sir Jacob was succeeded by his eldest son, Sir Philip Astley, 2nd Bt. (1667-1739), whose great-grandson, Sir Jacob Henry Astley, 6th Bt. (1797-1859) became the 16th Baron Hastings in 1841 when that barony was called out of abeyance.



signed and dated 'DE TROY / 1735' (lower left)

oil on canvas

32 $\frac{1}{4}$ x 25 $\frac{1}{2}$ in. (81.8 x 64.7 cm.)

£2,000,000-3,000,000

US\$2,400,000-3,500,000

€2,300,000-3,400,000

PROVENANCE:

with Clément, Paris, by 1865.

Baron Louis Nathaniel von Rothschild (1882-1955), Vienna, (probably) by 1931.

with Wildenstein, Paris, 1934.

Mozelle Sassoon (1872-1964), by 1937, and by descent to her daughter, Violet Fitzgerald (1894-1970); (†) Christie's, London, 7 July 1972, lot 38 (£50,400 to the following).

with Edward Speelman, London, from whom acquired by the present owner.

EXHIBITED:

Paris, Georges Wildenstein, *La peinture française au XVIIIe siècle*, 1937, no. 16 (lent by Madame Sassoon).

LITERATURE:

A.-J. Dézallier D'Argenville, *Abrégé De La Vie Des Plus Fameux Peintres*, Paris, 1762, VI, p. 373.

Chévalier de Valory, *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture*, Paris, 1854, II, p. 275, as painted in 1727.

C. Blanc, *Histoire des peintres de toutes les écoles depuis la Renaissance jusqu'à nos jours*, Paris, 1865, II, p. 6, note 1, and pp. 12 and 16.

L. Auvray and É. Bellier de la Chavignerie, *Dictionnaire Général Des Artistes De L'école Française*, Paris, 1885, II, p. 598.

G. Brière, 'Détroy: 1679-1752', L. Dimier, ed., *Les Peintres Français du XVIIIe Siècle*, Paris and Brussels, 1930, II, pp. 43-4, no. 24.

G. Brière, 'L'exposition des chefs-d'œuvre des musées de Provence. École française, XVIIe et XVIIIe siècles', *Bulletin de la Société de l'histoire de l'art français*, Paris, 1931, p. 165, with a note 'Est-ce ce tableau qui se retrouve aujourd'hui dans la collection de M. le baron Louis de Rothschild, à Vienne?'.

A. Leroy, *Histoire de la peinture française au XVIIIe siècle*, Paris, 1934, p. 165.

G. Wildenstein, *La Peinture française au XVIIIe siècle*, Paris, 1937, no. 16, illustrated.

M. Fried, *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*, Berkley, New York and London, 1980, p. 195, note 90.

C. Leribault, *Jean-François de Troy (1679-1752)*, Paris, 2002, p. 340, no. P.231, illustrated.

C. Leribault, in *The Age of Watteau, Chardin and Fragonard - Masterpieces of French Genre Painting*, exhibition catalogue, New Haven and London, 2003, p. 170, under no. 26, fig. 97.

R.L. Whyte, *Painting as Social Conversation: The petit sujet in the Ancien Régime*, PhD Thesis, University of Toronto, 2008, p. 45.

J. Ebeling, *Tableaux de mode - Studien zum aristokratischen Genrebild in Frankreich in der ersten Hälfte des 18. Jahrhunderts*, PhD Thesis, Philipps-Universität Marburg, 2012, pp. 8, 63, 92, 403 and 421, fig. 6.

ENGRAVED:

Charles-Nicolas Cochin (1715-1790), 1737.





Acclaimed in his lifetime as one of the most ambitious and fluent masters of grand manner (and grand-scale) paintings of historical, biblical and mythological subjects, Jean-François de Troy is today revered chiefly for a series of small-scale contemporary genre scenes depicting the social rituals of the Parisian *haute monde*, known as '*tableaux de mode*' (loosely translated as 'Fashionable Pictures'), of which *The Reading Party* is among the finest and most seductive.

De Troy seems to have painted all of his '*tableaux de mode*' during the period of roughly a single decade, from approximately 1724 to 1735. Eleven of these pictures are known today, including *The Reading Party*; most of them are signed and dated and were reproduced in popular engravings of the time; records suggest that the majority, perhaps all, of his rare efforts in the genre have survived.

The '*tableaux de mode*' all share certain fundamental characteristics: they are small in size (the largest measures 74 x 93 cm.), depict groups of nobles, courtiers and aristocratic women and men (ranging from three to seven in the various paintings) dressed in opulent clothing very much '*à la mode*', and conversing, reading, flirting, or at their toilette dressing for (or undressing after) a ball. Some are set in lavish domestic interiors furnished with the most luxurious and fashionable *Régence* chairs, sofas, commodes, tables, painted screens, porcelains and gilt-bronze clocks; others take place outdoors, in the sunny park of a grand estate, or – as in the present painting – a verdant, sun-dappled country garden.

It is not known what prompted De Troy – then in his early forties, with a well-established career as a history painter – to invent his new genre. He might have been inspired by Antoine Watteau, master of the '*fête galante*', whose premature death had left an opening in the growing market for elegant scenes of flirtation and romance, which Watteau's closest followers – Nicolas Lancret and Jean-Baptiste Pater – were beginning to fill with success. At the Paris Salon of 1725, De Troy exhibited seven paintings, offering the public the most complete survey to date of his wide repertory: history pictures and mythologies, both large and small, and three '*tableaux de mode*': *The Declaration of Love* and its pendant, *The Garter* (bequest of Jayne Wrightsman to The Metropolitan Museum of Art, New York), painted in 1724 and the earliest examples of his work in the genre; and *The Game of Pied-de-Boeuf* (private collection), from the same year. As the connoisseur Pierre-Jean Mariette recounted (in 1762), the pictures made an immediate sensation ('He pleased many in Paris with his little '*tableaux de mode*', which are more carefully painted than his history paintings'). De Troy followed shortly thereafter with *The Rendezvous at the Fountain, or 'The Alarm'* (c. 1727; London, Victoria and Albert Museum; fig. 1); *The Reading* from Molière (c. 1730; private collection) and its pendant, *The Declaration of Love* (1731; Potsdam, Sanssouci Palace); *A Lady Showing her Bracelet Miniature to her Suitor* (c. 1734) and its pendant, *A Lady Attaching a Bow to a Gentleman's Sword* (1734; both in a private collection); the present painting, which is signed and dated 1735; and *The Toilette Before the Ball* (1735; J. Paul Getty Museum, Los Angeles) and its pendant, *After the Ball* (1735; private collection).

Given their success, it is not clear why De Troy painted fewer than a dozen examples in what proved to be his unexcelled chronicle of urbane society at leisure, but it is likely that he found them too demanding of his time. For a famously quick painter who was said to design his history compositions in his head without the use of drawings and studies, and to refrain from repainting once he had begun, the small, intricate designs of the '*tableaux de mode*', with their polished, porcelain finish and meticulous attention to rendering every detail of costume and furnishings, required a commitment of preparation and labour that he may have found more taxing than he wished. François Boucher, whose own '*tableaux de mode*' were deeply indebted to De Troy's example, himself largely abandoned the genre in the 1740s, complaining that the elaboration of such pictures' high finish was dimming his eyesight.

The precedent of Watteau's '*fêtes galantes*' informs all of De Troy's '*tableaux de mode*', but none more so than *The Reading Party*. Three exquisitely dressed figures – two young women and an attentive young man – recline in a semi-circle on a grassy knoll in an overgrown glade. On the left, a seated woman in an extravagantly rich silk *robe volante* (covering her extravagantly elongated legs) reads to her companions from a book, likely a popular romantic novel. Another woman sits beside her, holding an open fan and slightly obscured by the shadows from overhanging trees, her gaze affixed on the reader and alertly listening. The young man listens with complete engagement, leaning on his elbow, his head resting on his hand, enchanted by the story being told, but also, one suspects, by the woman reading it. Its lush garden setting, beautiful and graceful figures, meticulous attention to the rendering of silks, satins and brocades, and the gentle hints of romantic intrigue among the characters all speak to the influence of Watteau. However, the '*fêtes galantes*' of Watteau are always marked by an element of



Fig. 1 Jean-François de Troy, *The Rendezvous at the water fountain, or 'The Alarm'*, 1727, Victoria & Albert Museum, London

fantasy – '*commedia dell'arte*' characters, seventeenth century 'fancy dress' – and a certain mood of nostalgia. De Troy's innovation was to render the '*fête galante*' in entirely contemporary terms, his scenes wholly of the present, rendered in the most up-to-date settings, manners and fashions – indeed, costume historians have dated his paintings to the exact year they were executed. The pictures also precisely identify the social class of their subjects – careful observers will note the '*talons rouges*', or red heels, of the young man's shoes, a distinction conferred only on those who had been presented at court. De Troy's paintings are free of nostalgia and any moralising overtones, distilling – as Christophe Leribault has noted – 'the spirit of a time, which we can easily imagine being divided between the pleasure of conversation and the pleasure of flirtation', unimpeded by 'the psychological torments of love' so characteristic of Watteau's complex and imaginative world.

Curiously, considering their immediate public success, few of the first owners of De Troy's paintings are known, apart from Germain-Louis de Chauvelin, who served as Garde des Sceaux and Secretary of State for Foreign Affairs, and was the first owner of four of them: *A Lady Showing a Bracelet Miniature to her Suitor* and its pendant, and *Toilette Before the Ball* and its pendant. The earliest history of *The Reading Party* remains unknown, but it is recorded in the *Extrait de la vie de M. de Troy* (published in 1854) and was engraved by Charles-Nicolas Cochin and published in a print of 1735, the same date clearly inscribed on the painting itself; it reappears again only in the later nineteenth century, in the collection of Baron Louis de Rothschild in Vienna.

De Troy's '*tableaux de mode*' had a wide impact on European art of the Ancien Régime, from Nicolas Lancret and François Boucher in France, to Pietro Longhi in Italy, to William Hogarth and the masters of the British 'Conversation Piece' in England. As in the stylish comic plays of his contemporary Marivaux, De Troy created a world of stately, unhurried rhythms, whose subjects are seductive and flirtatious but never vulgar, in which – as Christophe Leribault has observed – 'everything is a matter of attraction, of declaration, of feigned resistance, and of feelings that have to be admitted to oneself as much as to others'. For twenty-first century observers, as for the artist's contemporaries, the '*tableaux de mode*' provide the truest and most delightful window into the rarified world of fashionable Paris at the dawn of the Enlightenment, the rarest and most perfect emblems of *la douceur de vie*.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION (LOTS 29 & 30)

*29

CLAUDE-JOSEPH VERNET

(AVIGNON 1714-1789 PARIS)

Mediterranean port at sunset, with a fisherman in the foreground

signed and dated 'J. VERNET F. / 1778' (lower right)

oil on copper

15½ x 21¾ in. (39.5 x 55.3 cm.)

£300,000-500,000

US\$350,000-580,000

€350,000-570,000

PROVENANCE:

Le Tallec Collection (according to a label on the reverse).

Anonymous sale; Piasa, Paris, 28 June 2000, lot 21.

with Richard Green, London, from whom acquired in 2000 by a private collector, by whom sold in the following,

Anonymous sale; Sotheby's, New York, 30 January 2019, lot 69, when acquired by the present owner.

EXHIBITED:

Winona, MA, Minnesota Marine Art Museum, on long-term loan 2019-2022.





Fig. 1 J-P. Le Bas, after C.J. Vernet, *La Sixième vue d'Italie*, c. 1765, Metropolitan Museum of Art, New York

Signed and dated '1778', this tranquil *Mediterranean Port* dates from Vernet's maturity, when he was firmly established as the leading painter of marine subjects in France. It is one of only a small number of works he executed on the more costly support of copper, which lends the surface an iridescent quality and may suggest it was a specific commission from a wealthy patron. Its remarkable state of preservation allows for a full appreciation of Vernet's consummate skill at capturing glistening light effects on water.

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

the Marquis de Marigny, who had visited his studio in Rome in 1750. It was shortly after, in 1753, that Vernet was made a member of the Académie Royale in Paris and commissioned by the French Government to paint his seminal 'Ports of France' series, which he would undertake until 1765.

Vernet appears to have drawn inspiration from two earlier works when composing this composition. In 1768, the engraver Jacques-Philippe Le Bas produced a series entitled *Douze vues d'Italie*, reproducing twelve of Vernet's paintings. These had not originally been conceived of as a series and date variously from 1750 to circa 1765. *A Mediterranean port at sunset* is most closely related to the *Sixième vue d'Italie* (fig. 1), from which it borrows both the straining figure of the young boy pulling in the evening catch and the couple conversing to the left. The ship in the middle-ground with its billowing topsail differs from that in the *Sixième vue*, and can be found instead in the *Neuvième*.



THOMAS GAINSBOROUGH, R.A.

(SUDSBURY, SUFFOLK 1727-1788 LONDON)

Portrait of Admiral George Brydges Rodney, 1st Lord Rodney (1718-1792), full-length, in naval uniform on a ship, with a sea battle in the background

inscribed and dated 'Lord Rodney / Ap. 12 th: 1782' (lower right)
oil on canvas
24 x 15½ in. (61 x 40.5 cm.)

£30,000-50,000
US\$35,000-58,000
€35,000-57,000

PROVENANCE:

By descent from the artist to his nephew,
Gainsborough Dupont (1754-1797), London; his sale (†), Christies, London, 10 April 1797,
lot 71 (2 gns. to the following),
Francis Reynolds-Moreton, 3rd Baron Ducie (1739-1808), and by descent to his
grandson,
Henry George Reynolds Francis, 1st Earl of Ducie (1802-1853), Tortworth Court, Dorset;
his sale (†), Searle's, on the premises, 7-11 November 1853, lot 617.
Montague Chambers QC (1799-1885), London; his sale (†), Christies, London, 9 July
1886, lot 104 (23 gns. to the following).
Camille Groult (1832-1908), Bordeaux and Paris, and by descent.
with Historical Portraits, London.
Glyn Hopkins, England.
with Historical Portraits, London, by 2005.
Private collection.
with Simon Dickinson, London, by 2017, from whom acquired through John Driscoll in
2018 by the present owner.

EXHIBITED:

Winona, MN, Minnesota Marine Art Museum, on long-term loan, 2018-2022.

LITERATURE:

J. Hayes, 'The Drawings of Gainsborough Dupont', *Master Drawings*, III, 1965, p. 245,
as 'Gainsborough Dupont'.
J. Ingamells, *National Portrait Gallery: Mid-Georgian Portraits 1760-90*, London, 2004,
p. 406, as 'Gainsborough Dupont'.
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy pictures, and copies after Old Masters*, New Haven and London, 2019, II, pp. 721-722, no. 776, illustrated.

Admiral George Brydges Rodney was born to a prominent yet humble naval family. After completing his education at Harrow School as a King's Letter boy, he began his naval career at the age of fourteen. A distinguished victory at Ventimiglia during the War of Austrian Succession in 1742 led to his promotion to Captain, making him one of the youngest to hold this post. He continued to climb the ranks, after crucial successes during the Seven Year's War, he was awarded the title of Baronet. During the American Revolutionary War, he was appointed as commander-in-chief of the Leeward Islands Station (Barbados), where he played an integral role in the Battles of Saint Vincent and Martinique. He was criticised for his actions at St. Eustatius, where he rounded up and looted from the Jewish merchant community he suspected of aiding revolutionaries and for seeking prizes instead of cutting off the French aid to the Chesapeake Bay, where the Americans would gain a crucial victory at the Battle of Yorktown. After a short break in England, Rodney returned to the fray and cinched a critical win over the French at the Battle of the Saintes. After the battle, Rodney was credited with the invention of the naval strategy of 'breaking the line', where a ship takes advantage of the position of the enemy and breaks through the line of battle, enabling it to fire off both sides.

Thomas Gainsborough inscribed the present portrait with the date of his sitter's victory over the French at Saintes, April 12th 1782, and a captured sail with the *fluer de lis* is visible to the left of the composition. A portrait of Rodney commemorating this victory was first commissioned by Alderman Harley, whose daughter married the Admiral's son. That version, larger than the present painting, remains in a private collection. Hugh Belsey has suggested that this version was painted on an intimate scale to minimize potential damages caused by sea transportation (*op. cit.*). This painting remained in the artist's studio at the time of his death, and then passed to his nephew and student Gainsborough Dupont. A capable artist, Dupont made a drawing after the composition which served as the basis for a mezzotint (1788).



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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 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 a reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

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.

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

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

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

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 Christie's 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 26% of the hammer price up to and including £700,000, 20% on that part of the hammer price over £700,000 and up to and including £4,500,000, and 14.5% of that part of the hammer price above £4,500,000. VAT will be added to the buyer's premium and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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

VAT SYMBOLS AND EXPLANATION

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 artransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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 artransport_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 \mathbb{W} in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

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.

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.

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(xxxix) 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

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
Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

▫
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**.

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 CONSIGNING FOR AUCTION

Δ **Property in which Christie's has an ownership or financial interest**
From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. 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.

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

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

▫ **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

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ...

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

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

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

**Circle of ...

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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.

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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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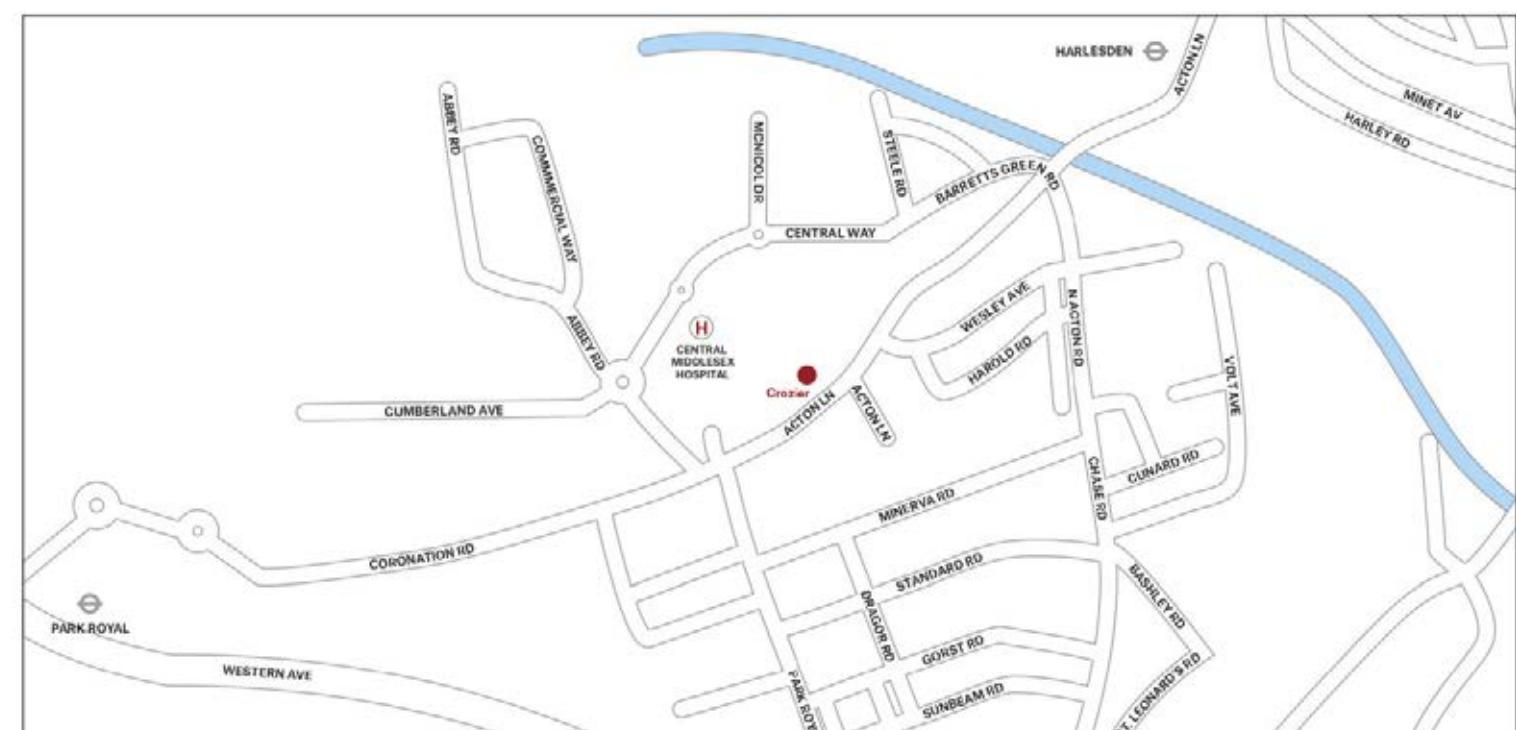
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CROZIER PARK ROYAL

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London NW10 7FY
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COLLECTION FROM CROZIER PARK ROYAL

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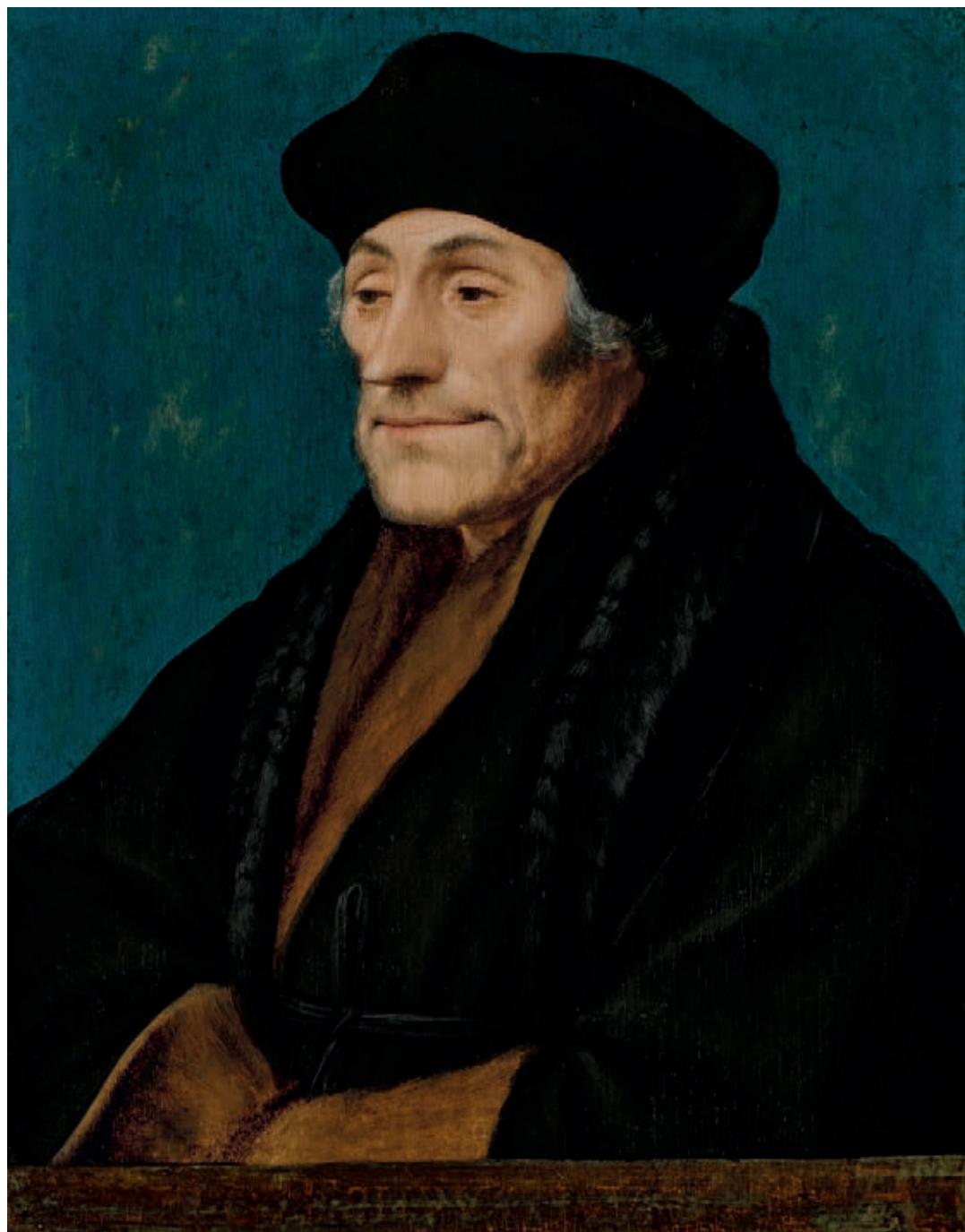
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