

# OLD MASTERS

*London · 7 December 2023*

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# OLD MASTERS PART I

7 DECEMBER 2023

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Thursday 7 December 2023 at 2.30 pm

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**VIEWING**

Friday	1 December	11.00 am - 5.00 pm
Saturday	2 December	12.00 pm - 5.00 pm
Sunday	3 December	12.00 pm - 5.00 pm
Monday	4 December	9.00 am - 5.00 pm
Tuesday	5 December	9.00 am - 5.00 pm
Wednesday	6 December	9.00 am - 5.00 pm

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Jussi Pykkänen

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**HOLLY-20685**

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SAM JOSEFOWITZ: A LIFETIME OF  
DISCOVERY AND SCHOLARSHIP  
  
THE COLLECTION OF  
DR HERMANN RÖCHLING (1929-2020)  
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Lot 10 (detail)



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**OLD MASTERS PART I**  
LONDON

### 8 DECEMBER

**OLD MASTERS PART II: PAINTINGS,  
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LONDON

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PROPERTY FROM A GERMAN PRIVATE COLLECTION

\*1

## MARTINO DI BARTOLOMEO DI BIAGIO

(ACTIVE PISA, LUCCA AND SIENA, 1398-1434)

### *The Martyrdom of Saint Ursula - a predella*

tempera and gold on panel  
13¾ x 17¼ in. (34.9 x 43.5 cm.)

£70,000-100,000  
US\$86,000-120,000  
€81,000-110,000

#### PROVENANCE:

Art Market, Paris, as 'Nardo di Cione', where acquired by the following, with Kleinberger Galleries, New York, since at least 1917; their sale, The Plaza Hotel, New York, 23 January 1918, lot 50A, as 'Allegretto Nuzi' (\$725 to Chas. H. Jones). V.G. Simkhovitch (1874-1959); his sale, Anderson Galleries, New York, 14 January 1922 (=3rd day), lot 485, as 'Allegretto Nuzi', where acquired for \$675 by, Rudolf Meyer Riefstahl (1880-1936), New York. New York auction, 1940s. Mr. and Mrs. William Muschenheim, New York, until at least 1957. with French & Co., New York, from whom acquired by the following, with Ernest Joresco, Chicago, from whom acquired by the present owners on 31 March 1963.

#### EXHIBITED:

Ann Arbor, University of Michigan Museum of Art, until at least 1957 (lent by Mr. and Mrs. William Muschenheim).

#### LITERATURE:

'Old Masters at Auction', *American Art News*, XVI, no. 15, 19 January 1918, pp. 3 and 5, illustrated, as 'Allegretto Nuzi'.  
'Paintings, Drawings, Prints and Sculpture Sold at Auction', *American Art Annual*, XV, 1918, p. 317, as 'Allegretto Nuzi'.  
'Paintings, Drawings, Prints and Sculpture Sold at Auction', *American Art Annual*, XIX, 1922, p. 313, as 'Allegretto Nuzi'.  
B. Berenson, 'Missing Pictures of the Sienese Trecento - Part II', *International Studies*, XCVIII, November 1930, p. 32.  
B. Berenson, *Homeless Paintings of the Renaissance*, Freiburg, 1969, p. 30.  
F. Zeri and A.G. de Marchi, *La Spezia, Museo Civico Amedeo Lia: dipinti*, La Spezia, 1997, p. 236, under no. 103.



The present lot in its frame

Once thought to be by Allegretto Nuzi (1315-1373), considered the founder of the Fabriano school of painters, this predella panel was first identified by Bernard Berenson in 1930 as a work by Martino di Bartolomeo di Biagio (*op. cit.*), one of the most successful and prolific Sienese painters active in the first quarter of the fifteenth century. The panel evidently formed a section of a predella from a dispersed altarpiece, which included a *Martyrdom of Saint Stephen* (La Spezia, Museo Civico Amedeo Lia) that was exhibited alongside the present work in 1917 (*loc. cit.*). That both these panels were historically associated with Nuzi, while other works by the artist have been given to Spinello Aretino, illustrates the fact that Martino has been 'valued as of a rank with the best of that time in Italy' (Berenson, *op. cit.*, 1969).

The son of the Sienese goldsmith Bartolomeo di Biagio, Martino probably trained with Taddeo di Bartolo and was first inscribed in the 'Breve dei Pittori senesi' in 1389. By 1393, Martino was living in Pisa, where he remained for over a decade. During this period he was also employed in Lucca, where he illuminated the choir-books for the cathedral in the mid-1390s. He worked on a series of frescoes (signed and dated 1398) in San Giovanni Battista at Cascina, outside Pisa, and collaborated with Giovanni di Pietro da Napoli for the polyptych, executed in 1402, for the Pisan church of Santa Chiara. At this juncture in his career, Martino's work displayed the influence of Spinello Aretino, Antonio Veneziano and Piero di Puccio, artists who had all been employed at various points over the previous two decades for the fresco decoration of the Campo Santo at Pisa. When Martino returned to Siena, sometime after 1405, he was recognised as one of the major painters in the city and was given commissions in both the cathedral and the Palazzo Pubblico. The modelling of the figures, rocky landscape setting and insistent linear quality are redolent of Taddeo di Bartolo, Martino's teacher and principal rival in Siena. Andrea de Marchi (*op. cit.*) has tentatively suggested that both this predella and the panel from the Lia collection were executed during the artist's years in Pisa.

The daughter of a Christian king of Brittany, Ursula was betrothed to Prince Etherius, the son of a pagan king of England. Among the conditions of their marriage was that Etherius should be baptised a Christian and that he accompany Ursula on a pilgrimage to Rome, a journey they began by boat up the Rhine. In addition, for this pilgrimage, Ursula was to be provided with ten virgin companions, and that both she and her companions should each have one thousand attendants. On their return from Rome, Ursula, her husband and the eleven thousand virgins were massacred by the Huns outside the besieged city of Cologne. This predella shows the moment Saint Ursula is killed by an arrow after refusing the barbarian leader's proposal of marriage.

We are grateful to Professore Emanuele Zappasodi for confirming the attribution on the basis of photographs.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*2

TOMMASO DEL MAZZA,  
CALLED THE MASTER OF SAINT VERDIANA  
(ACTIVE FLORENCE, PRATO AND PISA, 1377-1392)

*The Annunciation*

tempera on gold ground panel, unframed  
11 x 13¼ in. (26.7 x 33.5 cm.)

£150,000-250,000  
US\$190,000-300,000  
€180,000-290,000

PROVENANCE:

Private collection, Germany, where acquired by the present owner circa 2000.

This fine panel is an important addition to the corpus of paintings by Tommaso del Mazza, also known as the Master of Saint Verdiana. The striking palette and elegant design are characteristic of his mature style, which showed both the marked influence of his contemporaries, notably Andrea di Cione, called Orcagna, and an independent spirit that excelled in narrative details.

His *oeuvre* was initially reconstructed by Miklós Boskovits, who grouped the pictures under the name of the anonymous master, in reference to a panel showing the *Madonna and Child with Six Saints*, which included a rare representation of Saint Verdiana, in the High Museum of Art in Atlanta. Subsequently the artist was identified by Barbara Deimling as Tommaso del Mazza, who is recorded between 1377 and 1392, and was active in Florence, Prato and Pisa. Documents were found that showed Tommaso was responsible for the altarpiece for the *ospedale* founded by Bonifazio Lupi in Florence, a work identified as the triptych in the Musée du Petit Palais in Avignon, which up until that point had been given to the Master of Saint Verdiana.

We are grateful to Dr. Gaudenz Freuler for proposing the attribution of this newly discovered panel. He notes that it forms part of a predella from which four other elements featuring scenes from the Life of the Virgin are known: the central panel, showing the *Marriage of the Virgin*, is in the Accademia Carrara, Bergamo (fig. 1), while three others are recorded in the Berenson archive as being formerly owned by Wildenstein. These compositions all show a deep understanding of Agnolo Gaddi's renowned frescoes of the same subject, made between 1392 and 1395 for the Cintola Chapel in Prato Cathedral. Tommaso must have seen this decorative cycle when he visited the city, subsequently reinventing and reworking the compositions in his own idiom.



Fig. 1 Tommaso del Mazza, *Marriage of the Virgin*, Accademia Carrara, Bergamo





\*3

NICCOLÒ DI BUONACCORSO

(ACTIVE SIENA, 1372-1388)

*The Madonna and Child Enthroned, with Saint Catherine, Saint Bartholomew and two angels*

tempera on gold ground panel, the reverse painted in imitation of stone, unframed  
10⅙ x 7¼ in. (25.6 x 18.5 cm.), including later additions of 1 in. (2.4 cm.) to the top and bottom edges  
inscribed 'FIAT' (centre right, on the banderole held by the Christ Child)

£100,000-150,000  
US\$130,000-180,000  
€120,000-170,000

**PROVENANCE:**  
Staatliche Kunsthalle Karlsruhe, inv. no. 401, until 1920.  
Jakob Goldschmidt (1882-1955), Berlin, by 1927; his sale, Hugo Helbing, Frankfurt am Main, 23 June 1936, lot 73.  
Acquired in the 1950s by the father of the following.  
Private collection, Normandy; Artcurial, Paris, 18 November 2020, lot 43 (sold pursuant to a settlement between the heirs of Jakob Goldschmidt and the consignor), where acquired by the following,  
Private collection, USA, from whom acquired by the present owner.

**LITERATURE:**  
J. Trübner, 'Zwei Unbekannte Sienesische Primitive in Berlin', *Der Cicerone*, XIX, 1927, p. 271.  
'Les Ventes', *La Revue de l'Art*, LXX, no. 372, July 1936, p. 128.



Reverse of the present lot

This small panel is a rare example of the work of Niccolò di Buonaccorso, one of the most talented artists in late fourteenth-century Siena. After the second plague that struck the city in 1363, many workshops responded to a greater demand for pictures for private devotion, often made on an intimate scale, such as the present lot.

Niccolò di Buonaccorso is documented in Siena in 1372, and was registered in the painters' guild, Arte dei pittori, between 1378 and 1386, though he most likely began his training at an earlier date, almost certainly in the workshop of Jacopo del Pellicciaio. His style was profoundly influenced by Lippo Memmi and the Master of the Palazzo Venezia Madonna, themselves key followers of Simone Martini. His characteristically refined manner is shown here through his use of *sgraffito*, delicately scratching gold leaf to create the effect of shimmering drapery. It was a technique that he mastered and one that was used to notable effect in many of his finest panels, such as the *Madonna and Child with Saints* (Boston, Museum of Fine Arts), *Madonna and Child Enthroned* (Prague, Národní Muzeum) and *The Marriage of the Virgin* (London, National Gallery), which is one of only two known signed works. The reverse of the London panel is decorated in an ornamental manner, with a rhomboid pattern; in similar fashion, the reverse of this lot is painted with a porphyry effect, suggesting that it may have once been part of a foldable triptych or diptych intended to be closed.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*4

JAN BREUGHEL THE YOUNGER

(ANTWERP 1601-1678)

AND HENDRICK VAN BALEN THE ELDER

(ANTWERP 1573-1632)

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

oil on panel  
44⅞ x 29½ in. (114 x 75 cm.)

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

**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 Breughels, father and son, produced many successful compositions in collaboration with Hendrick van Balen, Pieter von 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 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 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 Evence 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 fruit, 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.









PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*5

JAN BRUEGHEL THE ELDER

(BRUSSELS 1568-1625 ANTWERP)

*The Last Judgement*

signed and dated 'BRUEGHEL 1601' (lower left)  
oil on copper  
14½ x 10½ in. (27 x 36 cm.)

£400,000-600,000  
US\$490,000-730,000  
€460,000-690,000

**PROVENANCE:**  
(Probably) Cardinal Benedetto Giustiniani (1554-1621), Palazzo Giustiniani, S. Luigi dei Francesi, Rome, where first recorded soon after 1601 in the 'Guardarobba' inventory, no. 91, as 'uno del Giuditio' (see Literature).  
(Probably) William Williams of Aberpergwm (1788-1855), Aberpergwm House, Vale of Neath, and by descent to his son, Morgan Stuart Williams (1846-1909), St. Donat's Castle, Vale of Glamorgan, Wales, and by descent to his son, Godfrey Herbert Joseph Williams (1875-1956), St. Donat's Castle, until its sale in 1922, where the pictures were recorded; Christie's, London, 4 October 1946, lot 115, with 'The Fall of the Damned' and 'The Deluge' (three in the lot), where acquired for 190 gns. by the following,  
with Edward Speelman, London, from whom all three were acquired in December 1946 by the following,  
with P. de Boer, Amsterdam, from whom acquired, with 'The Fall of the Damned', in August 1947, for 2,500 florins by,  
Comte Jean de Bousies (1899-1966), Brussels; his sale, Galerie Charpentier, Paris, 24 March 1953, lot 7, sold with 'The Fall of the Damned'.  
Private collection, Belgium, from which acquired by the present owner.

**LITERATURE:**  
(Possibly) 'Entrata della Guadarobba' of Benedetto Giustiniani, 1600, Archivio di Stato di Roma, Fondo Giustiniani, busta 15, fol. 1054, nos. 91-92, 'Doi quadri di rame di mano di Brugo con cornice di ebbano uno del Giuditio et uno del diluio' (reproduced in Squarzina, *op. cit.*, p. 781, nos. 91-2).  
(Possibly) Posthumous inventory of Benedetto Giustiniani, *Inventarium bonorum bonae memoriae illustrissimi et reverendissimi Domini Cardinalis Benedicti Iustiniani*, 31 March 1621, Archivio di Stato di Roma, Notai del tribunale AC, fol. 1409r, no. 244, 'Un giuditio in rame, quadro piccolo, figure piccole, con cornice d'ebbano' (reproduced in Squarzina, *op. cit.*, p. 790, no. 244).  
K. Ertz, *Jan Brueghel der Ältere (1568-1625), die Gemälde: mit kritischem Oeuvrekatalog*, Cologne, 1979, pp. 77, 119, 125-6, no. 81, fig. 129.  
(Possibly) S. D. Squarzina, 'The collections of Cardinal Benedetto Giustiniani. Part I', *The Burlington Magazine*, CXXXIX, no. 1136, November 1997, pp. 781 and 790, nos. 91-2 and 244.  
K. Ertz and C. Nitzte-Ertz, *Jan Brueghel der Ältere (1568-1625): Kritischer Katalog der Gemälde*, II, Lingen, 2008, pp. 661-3, no. 322, illustrated.





Beautifully preserved and unseen since the early 1960s, this is Jan Brueghel the Elder's prime treatment of *The Last Judgement* - perhaps his most overtly religious work - better known until now by virtue of two inferior versions: a replica in the Statens Museum for Kunst, Copenhagen, and another sold at Sotheby's, London, 6 December 2007, lot 151, as 'Studio of Jan Brueghel the Elder'.

Brueghel spent the first half of the 1590s in Italy and it was in Rome, where he lived between 1592 and 1594, that he met Cardinal Frederico Borromeo who was to become a lifelong friend and patron. While it is tempting to cite Italian examples, most notably Michelangelo's *Last Judgement*, as the inspiration for the present work, it is in fact closely based on a larger, upright work of 1598 by another northern artist, Hans Rottenhammer (Munich, Alte Pinakothek; see fig. 1). The two artists befriended each other in Rome and collaborated on a number of works together. Rottenhammer's *Last Judgement* is first recorded in Antwerp by circa 1626 when it appears in the famous collection of Cornelis van der Gheest, but, as Elizabeth Honig has pointed out, it must have arrived soon after it was painted in time for Brueghel to have seen it in Antwerp before 1601 (see E. Honig, *Jan Brueghel - Complete Catalog*, online, Maryland University, 2021).



Fig. 1 Hans Rottenhammer, *The Last Judgement*, 1598, Alte Pinakothek, Munich  
© Bayerische Staatsgemäldesammlungen



Fig. 2 Jan Brueghel the Elder, *Flood with Noah's Ark*, 1601, Kunsthhaus, Zürich

Honig has argued that this picture provides the only possible extant match with a work of the same subject - a '*Giuditio*' by Jan Brueghel the Elder recorded by Alfonso Amoretti, soon after 1601, in the inventory of the collection of Cardinal Benedetto Giustiniani (1554-1621) in Rome (see Squarzina, *op. cit.*, pp. 766-791). The inventory lists six Brueghel paintings on copper in related pairs, the '*Giuditio*' twinned with a '*Diluvio*'. Whether they were commissioned directly by Giustiniani or inherited from within his family is uncertain, but Cardinal Borromeo will have almost certainly made the introduction. We know, for instance, that Borromeo was a guest of Giorgio Giustiniani in his palace at S. Salvatore alle Coppelle in Rome in 1599, prompting Squarzina to even suggest that 'it is not improbable that the six paintings were a present from the Cardinal to Giorgio and Giuseppe Giustiniani' (*ibid.*, p. 772).

The Giustiniani pendant - the '*Diluvio*' has further been identified by Honig as the *Flood with Noah's Ark*, a copper with the same dimensions, also dated 1601 (Zurich, Kunsthhaus; fig.2). This can also now be traced back to the Williams sale at Christie's in 1946 ('The Deluge') and on to De Boer, who sold it separately to Thustrop in Sweden. Ertz's record of the pictures being with De Boer in 1961 is erroneous owing merely to the date of the photo file in the De Boer archive. The third picture from the 1946 sale ('The Fall of the Damned'), though the provenance was unknown at the time, was sold recently in these Rooms on 6 July 2023, lot 10 (£1,492,000), and that too clearly matches one of the six Giustiniani Brueghels - 'Un quadrecto delli supliti dell'inferno, in rame' (Posthumous Inventory of Benedetto Giustiniani, 1621, no. 245; 1600 inventory, no. 100).

While it is not clear what happened to the Giustiniani Brueghel after the break-up of the collection in 1812, the three pictures that were to appear in the 1946 Christie's sale might have been acquired soon after by William Williams (1788-1855), described in the Dictionary of Welsh Biography as 'a man of considerable culture, a great traveller and a patron of Welsh writers'. It was his son Morgan Williams who in 1899 acquired the vast medieval castle of St. Donat's overlooking the Bristol channel, where the pictures are recorded as hanging, prior to the sale of the castle by Godfrey Williams in 1922. The castle achieved considerable notoriety soon after as it was bought by William Randolph Hearst, who spent a fortune on reconstruction, refurbishment and furnishings between 1925 and 1937, despite spending less than four months there over the course of a decade.





PROPERTY FROM A BELGIAN PRIVATE COLLECTION

\*6

## THE MASTER OF 1518

(ACTIVE ANTWERP, EARLY 16TH CENTURY)

*A Triptych: the central panel: The Adoration of the Magi; the left wing: The Nativity; the right wing: The Flight into Egypt*

oil on panel, shaped top  
the central panel: 34 $\frac{7}{8}$  x 23 in. (88.5 x 58.3 cm.);  
the left wing: 34 $\frac{7}{8}$  x 10 in. (88.5 x 25.5 cm.); the right wing: 35 x 10 $\frac{1}{8}$  in. (88.9 x 25.8 cm.)

£150,000-250,000

US\$190,000-310,000

€180,000-290,000

### PROVENANCE:

G.F. Rooney; Christie's, London, 12 March 1898, lot 73, as 'Lucas van Leyden' (140 gns. to Heyman).

William Mackay Laffan (1848-1909); his sale (†), American Art Association, New York, 20 January 1911 (=1st day), lot 36, as 'Lucas van Leyden' (\$950 to John Quinn [?]).

Thomas Fortune Ryan (1851-1928); his sale (†), American Art Association, New York, 25 November 1933 (=3rd day), lot 425, as 'Lucas van Leyden'.

Anonymous sale; Christie's, New York, 12 January 1978, lot 518, as 'Attributed to The Master of 1518'.

with Galerie Arthur de Heuvel, Brussels, as 'The Master of 1518', where acquired by the present owner in October 1979.

Executed by one of the leading members of the Antwerp Mannerist school, this triptych is an elegant example of the style of painting that flourished in Antwerp during the early sixteenth century. The Master of 1518, variously identified as Jan van Dornicke and Jan Mertens II, was a leading painter in Antwerp during the period, whose rich, glowing palette, compositions and postures showed him 'eager to make himself heard above the general hubbub' (M.J. Friedländer, *Early Netherlandish Painting*, XI, New York and Washington, 1974, p. 29). Friedländer first put forward the notname after the date '1518' inscribed on the painted wings of a carved wooden altarpiece depicting the Life of the Virgin in the Marienkirche, Lübeck (see *ibid.*, pp. 29-33 and 74, no. 70, pls. 70-2), around which a rich body of work was subsequently established.



The present lot in its frame

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

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

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

The iconography included in the wings flanking this central subject was often substituted with other scenes from the Infancy of Christ, from the *Annunciation* to the *Presentation in the Temple*, depending on a patron's preference. In this comparatively small triptych, these panels depict the *Nativity* and the *Flight into Egypt*, with the latter subject less represented in fifteenth-century Netherlandish paintings until after the turn of the century. The scale of this triptych suggests that it was commissioned as a work for private devotion, something likewise implied by the intimacy of the figures in relation to the viewer. Its devotional impact is equally heightened through the gestures of the figures, including that of the Virgin, who holds the Christ Child's foot in a way that deliberately invites the devout viewer to contemplate the future wounds of his Passion.

We are grateful to Till-Holger Borchert for confirming the attribution after first-hand inspection.





PROPERTY FROM A PRIVATE COLLECTION

7

## LUCAS VAN VALCKENBORCH I

(LEUVEN OR MECHELEN C. 1535-1597 FRANKFURT AM MAIN)

*A landscape with a peasant wedding and a village festival, Antwerp beyond*

dated and signed with monogram '1574 / L / VV' (lower left, on the bridge)  
oil on panel  
24 x 31¼ in. (61 x 80.8 cm.)

£200,000-300,000

US\$250,000-370,000

€240,000-350,000

### PROVENANCE:

Sir John Rushout, 2nd Baron Northwick (1770-1859), Thirlestaine House, Cheltenham; his sale (!), Phillips, on the premises, 19 August 1859 (=16th day), lot 1624, as 'Brueghel', where acquired for 21 gns. by, Sir Thomas Phillipps (1792-1872), and by descent at Middle Hill and again at Thirlestaine House to the following, Alan G. Fenwick; Christie's, London, 21 July 1950, lot 24, as 'Pieter Brueghel the Younger', where acquired for 1,100 gns. by the following, with Eugene Slatter, London, where acquired for £2,100 on 15 February 1951 by the father of the present owner.

### EXHIBITED:

London, Royal Academy, *Flemish Art 1300-1700*, Winter 1953-4, no. 397.

### LITERATURE:

S.J. Gudlaugsson, 'Het Errera-schetsboek en Lucas van Valckenborch', *Oud Holland*, LXXIV, 1959, pp. 122, 125, 132, note 29, fig. 6, where incorrectly recorded as dated 1577. B.L. Dunbar, 'Some Observations on the "Errera Sketchbook" in Brussels', *Bulletin des Musées Royaux des Beaux-Arts de Belgique*, XXI, 1972, p. 58, note 13. A. Wied, *Lucas und Marten van Valckenborch (1535-1597 und 1534-1612): Das Gesamtwerk mitkritischem Oeuvrekatalog*, Freren, 1990, pp. 17, 21 and 140, no. 21, illustrated.







Fig. 1 Pieter Bruegel the Elder, *The Peasant Wedding*, 1567, Kunsthistorisches Museum, Vienna

Lavished with the care and detail for which he was so celebrated, this verdant villagescape by Lucas van Valckenborch is a remarkable example of both his technical mastery and his gift for storytelling. Peppered with what Karel van Mander called *storykens* ('little stories') in his influential *Schilder-Boeck* of 1604, Valckenborch uses the landscape to connect vignettes that enliven and animate the scenery.

Along with his elder brother, Marten, Lucas van Valckenborch belonged to the first generation of an artistic family that would come to number at least fourteen painters. Born in Leuven, Lucas joined the Mechelen painters guild in 1560, established a studio there by 1564, moved to Liège in 1566 and subsequently followed his brother to Aachen. It has traditionally been assumed that Valckenborch took up residence in Antwerp by 1574 or 1575, and this painting, which is dated 1574 and depicts the city's skyline in the background, provides striking evidence for his move in or before this year. It was in Antwerp that, in 1579, he was named court painter to the Habsburg Archduke Matthias (1557-1619), governor of the Spanish Netherlands. In or after 1582, he accompanied the Archduke to Linz, ultimately reuniting with his family in Frankfurt around 1592/3, where he appears to have directed a large workshop.

Valckenborch's paintings suggest the prevailing influence of Pieter Bruegel the Elder, who was around ten years his senior, and whose work the younger artist no doubt encountered while working in Mechelen, where Bruegel was active in the early years of the 1550s. In his journey-of-life imagery, Valckenborch drew on the same Flemish tradition, inspired by many of Bruegel's visual narratives, which he retold in his own distinctive idiom. Known as a gifted portraitist, he even produced miniaturised portraits in his landscapes, and it is perhaps his background in this genre that accounts for the expressive facial features and gestures of each miniscule figure in this picture. They leave no area uninhabited and convey a palpable sense of the chatter, laughter and clinking tankards that fills the scene.

The artist's gift for narration allows his viewer to understand the full spectrum of human folly: we enter the composition from the bridge at the lower left, across which two men are restrained as they draw swords in anger; the drama drifts into a smaller dispute, before easing into merry groups of villagers as they drink and converse. In the far distance, the belfry of Antwerp's Cathedral of Our Lady rises prominently above the horizon. Against this backdrop, a shepherd herds his sheep, so minute that they could just as easily be lifted from the margins of an illuminated manuscript; closer to the foreground is the familiar scene of a wedding feast, the composition of which was no doubt derived from Bruegel's famed *Peasant Wedding* (Vienna, Kunsthistorisches Museum; fig. 1). A dancing group at centre right directs the beholder to one final incidental detail in the lower foreground – a fisherman startled by the ambush of a group of eels. Sat beneath an impressive tree, this detail echoes one found in Bruegel's drawn *Pond with angler* in the Koninklijke Bibliotheek Albert I, Brussels.

Valckenborch often mixed topographically accurate settings drawn from nature with those he had gleaned from other artists. In addition to Bruegel's influence, Valckenborch appears to have been aware of the so-called *Errera Sketchbook*, a bound volume of pen drawings of landscapes, trees, mountains and townscapes that had formerly been attributed to the artist himself (see Gudlaugsson, *op. cit.*). The motif of the farmhouse and dovecot that appears in this picture derives from one such drawing (fig. 2). The remarkable similarity between Valckenborch's paintings and the Errera drawings may well indicate that the artist himself possessed the sketchbook, demonstrating how such imagery could broadly permeate an artistic milieu. The same farmhouse features in at least three further paintings: a panel attributed to Herri met de Bles (Brussels, Royal Museums of Fine Arts, inv. no. 4704), an anonymous version dated 1546 and the background of a painting depicting *Christ Carrying the Cross*, also ascribed to Herri met de Bles (both formerly in the collection of Marcus Kappel, Berlin).



Fig. 2 Master C, *Farmhouse with pigeon tower*, Errera Sketchbook fol. 112, Musées Royaux des Beaux-Arts de Belgique, Brussels



PROPERTY FROM A EUROPEAN COLLECTION

\*8

PIETER BRUEGHEL THE YOUNGER

(BRUSSELS 1564-1638 ANTWERP)

*Return from the Kermesse*

oil on panel  
15¾ x 22½ in. (39 x 57.1 cm.)

£1,000,000-1,500,000  
US\$1,300,000-1,800,000  
€1,200,000-1,700,000

**PROVENANCE:**

with Galerie de Heuvel, Brussels, where acquired by, Baron Evence III Coppée (1882-1945), Brussels, and displayed in the Coppée mansion on the Avenue Franklin D. Roosevelt, Brussels, and by descent; Coppée collection, Phillips, London, 8 December 1992, lot 53, where acquired by the following, Anonymous sale; Christie's, London, 16 December 1998, lot 12. with Galerie de Jonckheere, Paris, where acquired by the present owner in 2002.

**EXHIBITED:**

Brussels, Palais des Beaux-Arts, *Bruegel: Une dynastie de Peintres*, 18 September -18 November 1980, no. 99.

**LITERATURE:**

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 394-6, no. 1, fig. 244.  
S. Leclercq, *La Collection Coppée*, Brussels, 1991, pp. 56-7, illustrated.  
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit kritischem Oeuvrekatalog*, II, Lingen, 1998/2000, p. 916, no. E1299, illustrated.

Described by Klaus Ertz as of 'Hervorragende Qualität' ('excellent quality'; *op. cit.*), this is one of the finest treatments of a composition that is thought to have been of the artist's own invention, rather than derived – like so many of his other subjects – directly from the work of his father, Pieter Bruegel the Elder.

Brueghel's merry scene focuses on a crowd of revellers leaving a village kermesse – the anniversary of the founding of the church – still in the throes of celebration as the festivities continue in the distance. While the disorderly procession spills into the foreground, reeling, dancing and embracing in various states of intoxication, the crowds beyond congregate outside the church following Mass, while others dance and cavort. The subject proved to be one of Brueghel's most popular, as attested to by three variants of the composition produced by Brueghel, totalling eighteen known autograph versions of the types (Ertz, *op. cit.*, nos. E1296-E1313).

The *Return from the Kermesse* was acquired in the early twentieth century by one of the greatest collectors of Pieter Brueghel the Younger – Baron Evence III Coppée. Having inherited a coal production business founded by his grandfather, Evence III built up a vast industrial empire with interests in mining, banking, shipping, agriculture and chemicals. The business was set on such a successful course that he began to indulge his passion for Flemish art, building up a major collection between the wars that he housed in the Coppée mansion on the Avenue Franklin Roosevelt in Brussels. Between 1925 and 1935, he acquired nine pictures by Pieter Brueghel the Younger across a wide range of subjects. These were all bought with admirable discernment and the Coppée name became synonymous with the very best taste in Brueghel collecting, which was to inspire future generations of collectors in Belgium and beyond. Several of the other Coppée Brueghels have been dispersed through sales in recent years, including: the *Birdtrap* (Sotheby's, London, 9 July 2014, lot 10, £3,890,000), the *Preaching of the Baptist* (these Rooms, 7 July 2009, lot 8, £1,497,000), the *Wedding Dance* (Sotheby's, London, 9 July 2014, lot 12, £1,538,500) and *La Rixe* (these Rooms, 2 December 2014, lot 10, £842,500).









PROPERTY OF A GENTLEMAN

9

JACOB GRIMMER

(ANTWERP 1525/6-1590)

AND GILLIS MOSTAERT THE ELDER

(HULST 1528-1598 ANTWERP)

*A winter landscape with the Flight into Egypt*

oil on canvas, unframed  
48¾ x 57½ in. (123.7 x 146.1 cm.)

£80,000-120,000  
US\$100,000-150,000  
€93,000-140,000

**PROVENANCE:**

with French & Co., New York, 1952, as 'Lucas or Maarten van Valckenborch' and with incorrect dimensions.  
with Brian Koetser Gallery, London, October 1972, as 'Gillis Mostaert the Elder'.  
(Possibly) Sir Thomas Hardy, Berkshire (according to the following sale).  
Anonymous sale; Paul Brandt, Amsterdam, 15 May 1979, lot 9, as 'Gillis Mostaert the Elder', where acquired by the grandmother of the present owner.

**LITERATURE:**

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels, 1991, p. 127, no. 13, illustrated.

This painting offers an uninterrupted view that weaves along a snowy road into the mountains beyond. In the middle ground, Mary and Joseph make their way through the snow-covered winter landscape. Slightly incongruously to modern eyes, this is nevertheless the *Flight into Egypt*. In the sixteenth century, before landscape had become a fully distinct artistic genre, Biblical subjects such as this provided artists with a pretext to indulge in the depiction of elaborate landscape settings. This tradition had its roots in the works of Joachim Patinir and was taken up by Pieter Bruegel the Elder, in works such as his *Landscape with the Flight into Egypt*, now in the Courtauld Gallery in London (inv. no. P.1978.PG.47) and *The Adoration of the Magi in a winter landscape* in the Oskar Reinhart Museum 'Am Römerholz' in Winterthur, Switzerland.

Jacob Grimmer, a proponent of the highly sought-after Bruegelian style, adeptly connected the foreground to the middle zone, guiding the beholder's eye deeper into the varied landscape. In this respect, he continued the traditional scheme of the *Weltlandschaft*, unifying varied motifs with great ease, skillfully manipulating space, atmosphere, light and shadow. The lively staffage is, however, the work of Gillis Mostaert, who Grimmer regularly engaged to add figures to his landscapes, an early and successful type of collaboration that was to become a feature of Flemish artistic production in the following century.

Both Grimmer and Mostaert hold important positions in the canon of Flemish painting and were already widely collected and highly acclaimed during their lifetimes. Grimmer's contemporary fame reached well beyond the borders of Flanders; Giorgio Vasari even hailed him as one of the best landscapists of his time. In his 1604 *Schilder-Boeck*, the Flemish-born Dutch painter and theorist Karel van Mander similarly praised both Grimmer and Mostaert as among the finest artists of their age.





PROPERTY OF A GENTLEMAN

\*10

MICHAEL SWEERTS

(BRUSSELS 1618-1664 GOA)

*A portrait of the artist (?), presenting the Virgin in Prayer*

oil on canvas  
17¾ x 13½ in. (45.1 x 34.3 cm.)

£400,000-600,000  
US\$490,000-730,000  
€460,000-690,000

**PROVENANCE:**

Private collection, Austria, since at least the first half of the 20th century,  
and by inheritance to the present owner.







Fig. 1 Michael Sweerts, *Self-Portrait*, c. 1656, Allen Memorial Art Museum, Oberlin, R. T. Miller Jr. Fund

Ingenious in its deception, this unique work is a remarkable rediscovery by an artist of enviable inimitability: Michael Sweerts, 'one of the most creative, enigmatic and hauntingly memorable artists of the seventeenth century' (P.C. Sutton, *Michael Sweerts: 1618-1664*, exhibition catalogue, Amsterdam, 2002, p. 11). Unpublished and previously unknown to scholars, this small canvas is extraordinarily original in its conception and speaks to Sweerts' inventiveness and erudition as an artist.

Though the first article on Sweerts was published as long ago as 1907 (W. Martin, 'Michiel Sweerts als schilder. Proeve van een Biografie en een Catalogus van zijn Schilderijen', *Oud Holland*, XXV, 1907, pp. 133-156), he is still far from a household name. Yet this mysterious wonder, once the well-kept secret of Netherlandish art historians and curators, emerged as if out of nowhere, with a body of work so diverse as to remain unclassifiable.

Sweerts made several paintings on the theme of artistic training and creation, yet nothing is known about his own education. His baptism at the St. Nicolas church in Brussels is recorded in 1618, yet his early years remain much of a mystery (for context surrounding Brussels at this time, see L. Yeager-Crasselt, *Michael Sweerts (1618-1664): Shaping the Artist and the Academy in Rome and Brussels*, Turnhout, 2016, pp. 29-51). In 1646, at the age of 28, he was documented as living with a fellow artist in the parish of Santa Maria del Popolo in Rome. Certainly by this time, he was fully formed as an artist. In Rome, he was surrounded by a band of fellow artists from the North – the so-called *Bamboccianti* – whose scenes of Roman street life exerted a particularly strong influence on his work. Sweerts was undoubtedly aware of the topical debates in Rome about art theory and was involved with a drawing academy set up by the Pope's nephew, Prince Camillo Pamphilj, who became his most important Roman patron (see *ibid.*, pp. 87-90). His relationship with the main painting academy in Rome – the Accademia di San Luca – remains unclear.

The layers of allusion in Sweerts' idiosyncratic works demonstrated his engagement with seventeenth-century debates on the status of the painter – was he an artist due to his intellectual abilities or the skill of his hands? It was only at the beginning of the sixteenth century that painters began to affirm their position as 'liberal' artists, rather than simply manual labourers. Borne out of his own deep interest in pedagogy and artistic instruction, Sweerts here self-referentially declares his mastery of both image and medium – the inventor presenting his invention within another invention. And just as painters often featured themselves in their work, Sweerts was no exception, and no doubt envisaged himself in this composition as an integral participant with an underlying didactic purpose.

With his mane of auburn locks and wide eyes, the figure resembles Sweerts' other likenesses, such as his self-portrait at the Allen Memorial Art Museum in Oberlin (fig. 1), dateable to *circa* 1656-8. While both depictions convey a sense of self-confidence, Sweerts' Oberlin portrait underscores his position as a learned artist – his attire elegantly understated, surrounded by the paraphernalia of his profession – yet in the present picture, he seemingly undercuts this idea in a less overt declaration by straying onto the scene in a simple painter's smock.

Though most of Sweerts' work is undated, the present picture demonstrates the same refined handling of the period of the Oberlin portrait, probably executed toward the end of his sojourn in Rome or shortly after his return to Brussels. It is there that Sweerts founded an academy for life drawing during this decade, and in 1656 also published his series of twelve etchings titled *Diversae facies in vsum iuvenum et aliorum delineatae* ('Diverse faces made for the use by the young and others'), which were comprised of various head studies, possibly done from life, designated for the study of drawing; we need only recall the title page to guess the source of inspiration for the present composition (fig. 2). There, a young man peers out of the shadows as he points to a painter's easel inscribed with the title of the series. The figure's attention, as the direction of his gaze makes clear, is on the viewer, beckoning us to both look intently at the artifice and ponder on the nature of artistic production. In much the same vein, the man in the present work, submerged in shadow behind the frame, stands in sharp contrast to his hands, which are lit with almost exclamatory highlights, drawing attention to the painting of the Virgin in Prayer and the means of her production.



Fig. 3 Salvator Rosa, *Philosophy*, c. 1645, National Gallery, London

This same beatific light appears to illuminate the more fully described Virgin, in whose figure Sweerts marries the ethereality of a Sassoferrato Madonna with the humanity of one of his seamstresses (see lot 34). The painting of the Virgin may in itself have been an autonomous work by Sweerts, seemingly shown in a fictive frame for pictorial effect, too slim to function in reality and decorated with a generic egg-and-dart moulding. Indeed, it is not without precedent that Sweerts included his own paintings within paintings, such as his *Roman Wrestlers* (Staatliche Kunsthalle Karlsruhe) within his *Painter's Studio* at the Rijksmuseum in Amsterdam (c. 1646-50).

*Trompe l'oeil* devices had a profound influence on the artist, whose gesture and direct gaze in this painting projects beyond the picture plane toward an implied beholder. The rich interplay of light and shadow gives the impression of three-dimensional space, what seventeenth century Dutch manuals called *houding* – compositional and spatial effects produced by harmonious transitions of light, shadow and colour to form a space that seems 'as if it were accessible with one's feet' (from Willem Goeree, *Inleydinge tot de al-ghemeene teycken-konst*, 1668, cited in P. Taylor, 'The Concept of Houding in Dutch Art Theory', *Journal of the Warburg and Courtauld Institutes*, 1992, LV, p. 211).

Yet much like many of Sweerts' half-length figures, the young man here is seen within an indeterminate space, posed against a distant blue horizon with only the slight hint of a cloud-filled sky. One precedent for both this painting and Sweerts' etching may have been the work of his Roman contemporary, Salvator Rosa, who, much like Sweerts, gained a richly merited reputation for fiery individualism. Rosa's *Philosophy of circa* 1645 (once believed to be a self-portrait; London, National Gallery; fig. 3) must have been a particular inspiration in both composition and erudite tenor, with a man, staged in a comparably undefined space, holding a philosophical inscription that reads, in Latin, 'Keep silent unless your speech is better than silence'.

We are grateful to Dr. Lara Yeager-Crasselt for her assistance in the cataloguing of this lot.

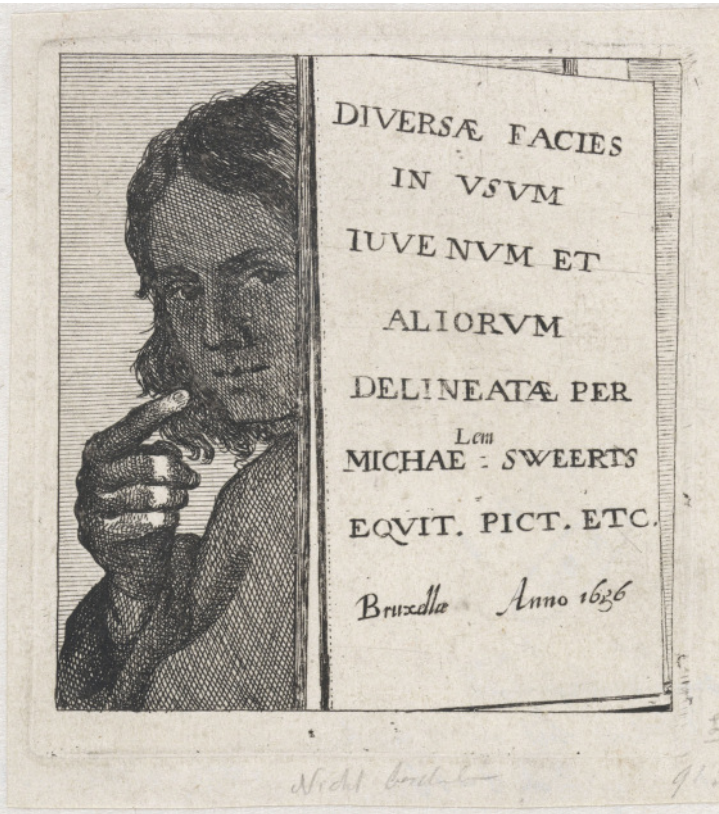


Fig. 2 Michael Sweerts, *Diversae facies in usum iuvenum et aliorum delineatae per Michaellem Sweerts Equit. Pict. etc.*, 1656, frontispiece, etching, Rijksmuseum, Amsterdam









THE PROPERTY OF A GENTLEMAN

11

GIOVANNI ANTONIO CANAL,  
CALLED CANALETTO

(VENICE 1697-1768)

*Venice: The Mouth of the Grand Canal from the East;  
and The Molo, with the Piazzetta and the Doge's Palace,  
from the Bacino*

oil on canvas  
the original painted surfaces 18½ x 30½ in. (47 x 78.4 cm.); and 18½ x 30½ in. (47.1 x 77.7  
cm.); the stretchers: 18¾ x 31 in (47.6 x 78.7cm.); and 19 x 31¼ in. (48.3 x 79.3 cm.)  
a pair (2)

£8,000,000-12,000,000

US\$9,800,000-15,000,000

€9,200,000-14,000,000

**PROVENANCE:**

(Possibly) Commissioned in 1733 by Elizabeth, Countess of Essex (d. 1784) and by  
inheritance to her son,  
William Anne, 4<sup>th</sup> Earl of Essex (1732-1799); Christie's, London, 31 January 1777, lot 32 or  
58, or 1 February 1777, lot 27.  
(Possibly) James George Henry Glass, C.I.E. (1843-1911), The Canons, Mitcham, and by  
descent to his son,  
Donald James Cumberlege Glass (1881-1944), Ringmer Park, Lewes, Sussex, by 1939,  
and by inheritance to the present owner.











Fig. 1 Giovanni Antonio Canal, called Canaletto, *The Entrance to the Grand Canal, looking West*, Woburn Abbey, Bedfordshire

This exceptional pair of views of Venice by Canaletto was painted in about 1733 when he was at the height of his powers as the outstanding Italian view painter of his time. Like most of his finest works of the period, the two canvases were almost certainly painted for an English patron for whom the merchant Joseph Smith, later the consul in Venice, acted as agent. Qualitatively, the pair is of comparable calibre to the great sequence of views on the Grand Canal painted for Smith himself, now in the Royal Collection, and the celebrated series at Woburn for which survive payments of 1734-6 from John Russell, 4th Duke of Bedford to Smith's brother and London agent, John Smith. Charles Beddington has made the plausible suggestion that the two were components of the set of four canvases commissioned in 1733 by the duke's sister, Elizabeth, Countess of Essex, and despatched by Smith by 18 September the following year.

Smith, whose appointment as consul was owed to the political influence of Charles Lennox, 2<sup>nd</sup> Duke of Richmond, an early patron of Canaletto, understood that for both visual reasons and political ones, due to the parallel between the power of the Venetian patricians and that of the close-knit Whig oligarchy in Britain, views of Venice appealed to Whig patrons, many but by no means all of whom visited Venice on the Grand Tour.

*The Mouth of the Grand Canal* shows, from the left, Giuseppe Benoni's Dogana, the Customs House, of 1677, surmounted by Bernardo Falcone's bronze of Fortune on a globe supported by two *atlanti*, behind which is Baldassare Longhena's great church of Santa Maria della Salute, the backs of the gables above the façade of the late Gothic San Gregorio, the now demolished tower of Palazzo Venier delle Torreselle and the sequence of *palazzi* between this and the campanile of Santa Maria della Carità. On the right, beyond Bartolomeo Monopola's Palazzo Barozzi Emo Treves de Bonfili (shown before it was enlarged to the west) are the seventeenth-century Palazzo Badoer Tiepolo and a sequence of *palazzi*, including Palazzo Giustiniani Michiel Alvise, Palazzo Contarini and the subsequently enlarged Palazzo Ferro Fini (shown with obelisks now removed), leading back to the east side of Sansovino's massive Palazzo Corner della Ca' Grande, behind which the canal bends out of sight to the right.

The view of the Molo shows from the left, just under four bays of Sansovino's Zecca (the Mint) adjoining his Libreria, behind which is the Campanile. Beside is the Piazzetta, with the columns of Saint Theodore and Saint Mark, the Torre dell'Orologio, the south front of San Marco, flanked by the Doge's Palace, and to the right the Prigioni and six buildings east of this, the fourth of which is the late-fourteenth-century Palazzo Dandolo Gritti Bernardo. If the basilica was the spiritual heart of the Venetian republic, the Doge's Palace, the Libreria, the Zecca and, indeed, the Prigioni all had key roles in the political and cultural life of the Serenissima.

Both pictures imply viewpoints in the Bacino di San Marco just to the east of the mouth of the Grand Canal. Understandably, both were, and remain, among the most evocative of Venetian subjects. Canaletto never repeated his compositions, but like musicians of his time knew how to vary them, shifting an angle of vision and varying the types and positions of the vessels that contributed so signally to his sense of recession.

Of Canaletto's views of the Mouth of the Grand Canal, the Glass picture is a particularly felicitous example. It bears an obvious relationship to two canvases of much the same size, that of 1729-30 painted for Smith (London, Royal Collection; W.G. Constable, *Canaletto*, Oxford, 1962, no. 161; 47.7 x 79.1 cm.) – which was itself developed from a more restricted view of 1728-9 painted for Hugh Howard (Houston, Museum of Fine Arts, *ibid.*, no. 166; 49.5 x 72.5 cm.) – and the related picture at Woburn (*ibid.*, no. 164; 47 x 79 cm., most recently considered by Charles Beddington in the exhibition catalogue, *Canaletto: Painting Venice, The Woburn Series*, London, 2021, no. 5; fig. 1). The latter is taken from the same angle so that a narrow glimpse of the Zattere is seen to the left of the Dogana, with the far corner of the Palazzo Treves Bonfili also visible. The viewpoint in this picture is somewhat further to the east, so that rather more of the Zattere is seen beyond the moored boats and the whole of the canal façade of Palazzo Treves Bonfili is shown. There are minor adjustments: the campanile of the Carità is shorter than in the Smith or Woburn pictures and placed further to the left of the façade of Palazzo Corner. In Smith's picture, the implied proximity of the Dogana diminishes the impact of the Salute, the dome of which is



Fig. 2 Giovanni Antonio Canal, called Canaletto, *The Molo: from the Bacino di San Marco*, Woburn Abbey, Bedfordshire

lower than it is in the composition. In the Woburn picture, the more distant viewpoint ensures that the Salute is more dominant. The process is carried a stage further in this work in which the church is placed higher than the Dogana in the picture plane. In all three canvases, the boats differ, although in each at least one substantial vessel is drawn up on the quay of the Dogana; only in this case are two gondola drawn up beside it. As Charles Beddington has noted, Antonio Visentini's etching after the Smith canvas helped to popularise the composition and Canaletto was called on to supply later variants of it, all of differing sizes, one from the Liechtenstein collection (Constable, *op. cit.*, no. 165), another that was copied by Baudin and engraved in 1739 (*ibid.*, no. 167) and one painted in London (*ibid.*, no. 163); the disposition of the gondolas and other vessels in all of the autograph variants differs.

Smith's picture and that at Woburn, both somewhat wider than the Houston picture (49.5 x 72.5 cm.), are both almost identical in size to this canvas (47.7 x 79.1 cm. and 47 x 79 cm.). The very similar measurements of this picture and its companion confirm the stylistic evidence that the two are closely contemporary with these, as Charles Beddington agrees.

Popular as the view of the Mouth of the Grand Canal was, views of the Molo were in even greater demand for very obvious topographical reasons. It was here that ambassadors to the Serenissima arrived. Canaletto painted views of it from both the east and the west, but his most successful composition, of which this is one of the finest variants, show it from the Bacino. These fall into two groups: those like this that show the Doge's galleon, the *fusta* drawn up in its accustomed position by the palace and four larger canvases celebrating the return of the Bucintoro on Ascension Day, the celebrations that drew many visitors to Venice.

Canaletto first developed the composition in a drawing of about 1729 at Windsor (*ibid.*, no. 642), which shows the Bucintoro. This was followed about 1730 in three very large pictures, the celebrated masterpiece in the Crespi Collection, Milan; that in the Bowes Museum and the canvas in the Pushkin Museum, Moscow, which was acquired by Czarina Catherine the Great (*ibid.*, nos. 336, 337 and 338). Canaletto's

fourth, substantially smaller, treatment, painted for Smith and now in the Royal Collection (*ibid.*, no. 335), is probably of 1733-4 and was etched by Visentini in 1735. In Charles Beddington's view, the picture in the Uffizi (*ibid.*, no. 102) is probably of 1729 and certainly the earliest of the views excluding the Bucintoro. It was followed by at least seven other variants, to which that here catalogued must be added. There are subtle architectural adjustments in all these and, as was invariably the case, the ships and figures differ in all Canaletto's autograph variations. Closest in dimension to this example are those at Woburn (*ibid.*, no. 101; 47 x 80 cm.; Beddington, *op. cit.*, no. 1; fig. 2), which is likely to have been one of the earliest components of that series; the somewhat narrower canvas formerly at Langley (Constable, *op. cit.*, no. 106; 47 x 78.5 cm.); and the marginally larger picture now in the Abello Collection (*ibid.*, no. 105; 48.5 by 80.5 cm.). Comparable in other respects is the somewhat larger ex-Norfolk picture (*ibid.*, no. 104; 68.8 x 112.7 cm.; sold in these Rooms, 2 July 2013, lot 51; fig. 3). In the Woburn canvas, the bowsprit of a barge serves the same compositional function as that in the lower right corner of this picture. In the ex-Norfolk work, the barge on the right is brought forward so that the bowsprit extends beneath the *fusta*. In this, the Glass picture, the barge is neatly balanced by the boat with the striped awning on the left. Boats of similar scale in the corresponding positions in the Bowes, Crespi and Moscow pictures, appear to be about to ram smaller vessels to their left. The stance of the boatmen trying to avoid such a collision is similar in all three and in the ex-Norfolk picture. In this canvas, the patrician under the awning on the gondola is evidently unaware that the boatman in a white shirt on the vessel nearest to his is endeavouring to push his boat away to avoid a collision.

With characteristic subtlety, Canaletto shifted his viewpoints in his pictures of the Molo. In the Windsor drawing, four bays of the Zecca, the Libreria and the Doge's Palace are shown on a pronounced diagonal, which is followed in the Bowes Museum canvas and in that at Moscow, in which the Libreria is however seen almost face on: the angle of the perspective is slightly reduced in the Crespi canvas. In the Smith picture, the Libreria is seen straight on, while the Zecca – shown with two additional bays – and the Doge's Palace are shown in less sharp perspective. The Glass picture confirms rather closely with Smith's and is evidently of very similar date. It shows



two fewer bays of the Zecca on the left but adds five bays of the house on the far side of Palazzo Dandolo and an additional building beyond this. As in Smith's picture, the obelisk on the left of the balustrade of the Libreria overlies the second pilaster from the left of the Campanile, so the Torre dell'Orologio and other buildings seen across the Piazzetta conform with it, although the columns of Saint Theodore and Saint Mark are very slightly narrower. The suffused sunlight brings out the warmth of the diapered brick front of the palace to spectacular effect. In the Woburn picture, Canaletto showed a fifth bay of the Zecca, which is shown in slightly receding perspective, but eliminated the buildings beyond Palazzo Dandolo: the obelisk is aligned more closely with the centre of the Campanile. Similar variations may be noticed in other treatments of the view. Thus in the example once in the Norfolk collection, the relationship of the obelisk corresponds with that in this, the Glass picture, but the whole of the centre of the Torre dell'Orologio is seen and the right-hand column, that of San Marco, is shifted to the left to overlie the centre of the front of the Doge's Palace to the Piazzetta.

Although some of his patrons may not have realised this, Canaletto had no compunction about altering the relative scale of buildings for compositional effect, most obviously in this case the Basilica. Moreover, aware no doubt that anyone surveying the scene from a boat would have had a constantly shifting view, the artist varied the level of the waterline in successive compositions. He also ensured that the reflections of buildings and boats were true to the light conditions implied by his skies. In the *Mouth of the Grand Canal*, sun penetrates the cloud and there are strong reflections: in the *Molo*, the cloud above us must be denser, so the Doge's Palace is not reflected on the water as in some other variants, the darker light enabling him to emphasise the subtle brick patterning on the palace itself.

From the outset of his career as a view-painter, Canaletto knew that his own pictures conditioned the vision of Venice of people who had not visited it. An

eloquent expression of this is offered in a letter from Frances, Countess of Hertford, later Duchess of Somerset, to her friend, Henrietta, Countess of Pomfret, who was then in Venice:

I have (in imagination) attended you to the doge's palace at Venice, the front of which I am acquainted and charmed with, from a large picture that sir Hugh Smithson [her son-in-law] has of it, painted by Cannaletti... It must certainly be a surprising and noble sight. (*Correspondence between Frances, Countess of Hertford (afterwards Duchess of Somerset) and Henrietta Louisa, Countess of Pomfret*, London, 1824, III, p. 254).

He was equally aware that many patrons required pictures that could be hung in pairs or as components of longer series and that by supplying pendants with complementary or intersecting viewpoints – as with this pair – he could offer a three-dimensional impression of the relationship between some of the key buildings of Venice. His use of this device is most obvious in the set of twelve Grand Canal views painted for Smith himself, in which the stretch of the canal overlooked by his own house falls in the centre. It can also be seen in Canaletto's other series, as well as in the selection of the two canvases he painted in England to complement the pair previously commissioned by William Holbech for Farnborough Hall. Of the pairs of pictures identified as such by Constable and Links, some thirty-eight either show specific buildings or groups of buildings from opposite directions, or are of views that anyone familiar with Venetian topography would have known were taken from interlocking viewpoints. In the case of this pair thus, the spectator faces the west to experience the full architectural drama of the buildings flanking the Grand Canal as this debouches into the Bacino, and then can turn to the right to see the Molo and the great monuments of the heart of the city. That both pictures show Venice bathed in filtered morning light only strengthens the bond that binds these.



Fig. 3 Giovanni Antonio Canal, called Canaletto, *The Molo, Venice, from the Bacino di San Marco*, © Christie's Images Limited, 2013

PROVENANCE

ELIZABETH COUNTESS OF ESSEX

Charles Beddington has made the wholly plausible suggestion that these pictures are from the set of four commissioned by Elizabeth, wife of William Capel, 3<sup>rd</sup> Earl of Essex, who was the sister of John Russell, 4<sup>th</sup> Duke of Bedford (1710-1771). Her husband was appointed ambassador at Turin in 1732 and, although he returned on leave from December 1734 until the following May, held the post until July 1736. Lady Essex is reported to have had 'an excellent taste for everything that is called here Virtu' (cf. J. Ingamells, *A Dictionary of British and Irish Travellers in Italy, 1701-1800*, New Haven and London, 1997, p. 341). Joseph Smith on 18 September told her husband that 'by the force of a Constant reminding of Canal', he had got him 'to sett aside some other works' and use 'all his skill to finish the four pieces' she had ordered evidently when in Venice in May 1733; Smith had already despatched the four to London. The choice of subjects for these pictures suggests that Lady Essex had seen the two related works ordered by her brother while these were still in Venice, and thus, as Beddington suggests, that the view of the Entrance to the Grand Canal at Woburn may have been one of the first four to be executed for the duke. The impact of the series now at Woburn, once it was displayed in Bedford House in London, was to lead to further family commissions, from the duke's erstwhile brother-in-law, Charles Spencer, 3<sup>rd</sup> Duke of Marlborough – who commissioned the celebrated series of views formerly at Langley Park – and the husband of his sister-in-law, William, 1<sup>st</sup> Viscount Bateman, who had to be content with accomplished copies of four of the Bedford pictures by an associate of Canaletto.

Lady Essex, like her brother, may after the delivery of her four pictures have ordered further works by the artist. She lived until 1784, but on 31 January and 1 February 1777, her son, William Anne, 4<sup>th</sup> Earl of Essex sent a significant number of pictures to Christie's, including ten by the artist: two apparently larger Venetian views (1 February, lots 50 and 65, bought respectively by Crofts and Copinger for 20 guineas each), sold to differing buyers; and three pairs of 'views in Venice' (31 January lots 32\* and 58, and 1 February, lot 27, bought respectively by Debrun, Turner and Lloyd, for 9, 11 and 16 guineas) and a pair of 'landscapes with ruins'. She would seem to have been the only female British patron who commissioned works from Canaletto.

DONALD JAMES CUMBERLEGE GLASS

Donald James Cumberlege Glass (1881-1944), who owned these pictures by 1939, was the only son of James George Henry Glass (1843-1911), of The Canons, Mitcham, Surrey, a distinguished engineer born in Scotland who built up a substantial fortune in India, where he was a director of the Bengal Nagpur Railway Company. On his death, his estate – of which the son was co-executor – was valued at the then considerable sum of £216,855. He presumably obtained a lease of The Canons, a substantial seventeenth-century house remodelled in the Georgian period, from the Cranmer family after his return to Britain in the 1890s and no doubt took steps to furnish this. That he was interested in Italy is suggested by the fact that he died in Naples rather than at his English residence. His first wife, Mary Cumberlege, was evidently a niece of the architect Charles Nathaniel Cumberlege (c. 1807-1859), who owned Zocchi's view of Piazza Santissima Annunziata, Florence, last sold in these Rooms, 4 December 2012, lot 54. This pair of pictures was included in a settlement made by Donald Glass in 1939.





PROPERTY FROM A EUROPEAN COLLECTION

\*12

JACOBUS VREL

(ACTIVE C. 1635-C. 1672 OR LATER)

*A street scene with figures*

oil on panel  
14¾ x 11 in. (36.4 x 27.9 cm.)

£250,000-350,000  
US\$310,000-430,000  
€290,000-400,000

PROVENANCE:

Private collection, Germany, by 1949.  
Anonymous sale; Christie's, New York, 31 May 1979, lot 117, where sold after the sale.  
Joost R. Ritman (b. 1941), Amsterdam; Sotheby's, London, 5 July 1995, lot 6, where  
acquired by the following,  
Art Dealer, The Netherlands.  
Private collection, The Netherlands, by January 1996.

EXHIBITED:

The Hague, Mauritshuis and Paris, Fondation Custodia, *Vrel: Forerunner of Vermeer*,  
16 February-17 September 2023, no. 13.

LITERATURE:

E. Plietzsch, 'Jacobus Vrel und Esaias Boursse', *Zeitschrift für Kunst*, III, 1949, pp. 252-3,  
fig. 134.  
E. Mai, ed., *Das Kabinett des Sammlers: Gemälde vom XV. bis XVIII Jahrhundert*,  
Cologne, 1993, p. 268.  
D. Lokin, 'Views in and of Delft, 1650-1675', *Delft Masters: Vermeer's Contemporaries. Illusionism Through the Conquest of Light and Space*, exhibition catalogue, Delft, 1996,  
pp. 103-4, fig. 86.  
E. Mai, 'Wer war Jacobus Vrel? Hypothesen zum sogenannten "Vermeer der Armen"',  
*Kölner Museums-Bulletin*, IV, 2003, p. 55, under note 31, and p. 66, fig. 31.  
B. Ebert, C. Tainturier and Q. Buvelot, eds., *Jacobus Vrel: Searching for Clues to an Enigmatic Artist*, Munich and The Hague, 2021, pp. 80-1, 99, 110, under notes 38 and 40,  
133, 165 and pp. 211-2, no. 13, illustrated.







Fig. 1 Jacobus Vrel, *Street Scene with a Man*, black chalk on laid paper, The Hearn Family Trust, New York

Aside from the 1659 inventory of Archduke Leopold Wilhelm of Austria's collection, which includes reference to three paintings by Jacobus Vrel, the signatures that appear on many of his paintings are the only contemporary documents of his otherwise enigmatic existence. The rarity of his works – only about fifty paintings by him are known today – and his seemingly naïve style has caused some to suggest that he may have been an amateur. The contemplative calm and light effects evident in Vrel's domestic interiors have generally been seen in the context of Delft artists like Johannes Vermeer (whose initials Vrel shared and to whom several of his paintings were previously attributed) and Pieter de Hooch. On account of paintings like Vrel's *Woman at a window* (Vienna, Kunsthistorisches Museum), which is dated 1654, Vrel's interior scenes anticipate rather than follow those by his more famous contemporaries. His street scenes, by contrast, suggest connections with Haarlem, Friesland, Flanders and the lower Rhineland. Indeed, on several occasions he signed using 'Frell', a German spelling of his surname that suggests he may have lived close to the German border for part of his career.

Vrel's idiosyncratic approach to his subject matter is met by an equally unconventional technique. He rejected the traditional Dutch approach of describing surfaces in great detail in favour of an unpretentious manner that eschewed glazes, perspective and primed canvases. The figures and buildings in his paintings typically defy the rules of optics by casting no shadows. This studied simplicity imbues his paintings with a sense of sincerity and compassion that befits his humble subjects.

Just as Vrel's domestic interiors predated those by Vermeer and de Hooch, so, too, do his street scenes look forward toward works like Vermeer's *Little Street* (fig. 1; Amsterdam, Rijksmuseum), datable to circa 1658. Vrel probably began to undertake such scenes in the second half of the 1630s and they became a stock-in-trade in ensuing decades. The present painting is known in an earlier, monogrammed version, today in the collection of Rose-Marie and Eijk de Mol van Otterloo (*op. cit.*, *Jacobus Vrel*, 2021, no. 12). Recent dendrochronological research suggests the Van Otterloo panel was ready to be painted by around 1658 (see *ibid.*, p. 99). Though ostensibly the same composition, minute differences can be seen between the two paintings, among them the inclusion of a woman viewed through a window at lower right in the present

painting. This charming detail is missing in the Van Otterloo panel but features in other works by Vrel, including the interiors in The Orsay Collection, the Fondation Custodia, Paris, and a private collection (see *ibid.*, nos. 35-37).

The success of the Van Otterloo composition is indicated by the survival of both this autograph repetition and later copies. Dendrochronological examination suggests the present painting likely dates to around 1672, a point which suggests Vrel was active later than has traditionally been assumed (see *loc. cit.*). A later painted copy depicting a wider view of the houses at the end of the street, last sold Sotheby's, New York, 14 January 1994, lot 104, is also known, as is an early nineteenth-century watercolour copy given to Albertus Brondgeest, which appeared at Karl & Faber, Munich, 29 November 1962, lot 335.

Though Vrel's street scenes were long thought to be imaginary, Dirk Jan de Vries and Boudewijn Bakker have recently proposed that the view in this painting is instead an identifiable place around Waterstraat in Zwolle (*ibid.*, pp. 80-81). Lining a meticulously rendered cobblestone street is a row of modest brick houses built along a town wall with covered walkway, which the scholars have identified as Zwolle's northern wall. Three solitary figures go about their daily activities. A crenellated tower with narrow embrasures in its two uppermost sections is prominent in the painting's central background and may be identified as the Wijndragerstoren, directly to the east of the city's Vispoort gate. Today, the tower has a tiled roof, which was only added in the eighteenth century. Further to the right, just visible between the sapling and the brick building viewed from the side at far right, there is a structure with a spout gable. Based on the structure's position in the painting, it may well correspond with the corner façade of the library of the Dominican Broerenklooster. Similarly, the street corner in the right foreground is comparable to that around the extant structure at Vispoortenplas 8-10, whose gable also faces Waterstraat.

At least two additional paintings appear to depict locations in Zwolle similar to that seen in the present work and the one in the Van Otterloo Collection, the first in the Hamburg Kunsthalle (inv. no. HK-228) and a second in the Wadsworth Atheneum Museum of Art, Hartford (inv. no. 1937.489). Vrel must have developed such compositions through on-the-spot drawings, of which only one surviving example is known (fig. 2). Intriguingly, the drawing includes a building with open shutters and *pothuis*, or annex, very much like that which appears in the present painting.



Fig. 2 Johannes Vermeer, *View of Houses in Delft, Known as 'The Little Street'*, c. 1658, Rijksmuseum, Amsterdam





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*13

PIETER DE GREBBER

(HAARLEM C. 1600-1652/3)

*Head of a man, bust-length, wearing a turban and black cloak*

oil on panel  
27¾ x 23¼ in. (70.7 x 59.1 cm.)

£100,000-150,000  
US\$130,000-180,000  
€120,000-170,000

PROVENANCE:

European noble collection, since at least the 19th century, as 'Ferdinand Bol' (according to a label on the reverse), and by descent to the present owners.

With his contemporary Salomon de Bray, Pieter de Grebber was a pioneering Dutch Classicist active in Haarlem. Like de Bray, de Grebber was a pupil of Hendrick Goltzius, who likely introduced the young artist to the innovations of Roman painters like Annibale Carracci at the end of the sixteenth century. The artist's father, the painter and art dealer Frans Pietersz. de Grebber, probably served as another influence on the young artist. The elder de Grebber had served as Rubens' agent in negotiations with Sir Dudley Carleton, English ambassador to The Hague, and Pieter accompanied his father to Antwerp in 1618, where he may have personally met the Flemish master. Rubens' classically inspired art was to become a prime mover in the development of de Grebber's style. Contemporaries, including the Haarlemers Samuel Ampzing (1628) and Petrus Scriverius (1648), as well as the Leiden painter and author Philips Angel (1642), recognised de Grebber's contemporary importance. Following in Angel's footsteps, in 1649 de Grebber published his own theoretical treatise, the *Eleven Rules of Art*, which was printed on a single broadside.

This painting is an intriguing addition to de Grebber's known body of work, which numbers approximately seventy paintings, most of which are religious in nature. De Grebber maintained close ties with prominent members of the Church in Haarlem, for whom he painted altarpieces for the so-called hidden churches, or 'huiskerken', as well as for Catholic churches in Flanders. The artist's characteristic combination of thinly executed clothing and more thickly applied paint for the face is evident in this secular painting by the artist. More unusual is the comparatively loose handling of the flesh tones, which displays a knowledge of the early work of Jan Lievens (fig. 1). While Lievens had long since abandoned his earlier Rembrandtesque influences, it is perhaps not entirely coincidental that he and de Grebber were among the artists chosen to provide paintings for the Oranjezaal at the Huis ten Bosch in The Hague in the early 1650s.



Fig. 1 Jan Lievens, *Half-length figure of a man in oriental costume ('Sultan Soliman')*, Bildergalerie Sanssouci, Potsdam





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*14

WILLEM CLAESZ. HEDA

(HAARLEM 1594-1680)

*A partially draped table with an overturned tazza, roemer and glass of beer, with a partially peeled lemon and ham on pewter plates and other objects*

signed and dated 'HEDA- 1634' (lower right, on the knife blade)  
oil on panel  
16⅞ x 27⅞ in. (43 x 70 cm.)

£400,000-600,000

US\$490,000-730,000

€460,000-690,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 27 November 1913 (=4th day), lot 637.  
Niels Tellander, Monnaz, Switzerland, from whom acquired in November 1969 by the following,  
with P. de Boer, Amsterdam, where acquired by the present owner on 27 April 1970.







Fig. 1 Willem Claesz. Heda, *A roemer, an overturned silver tazza, a flute, pewter plates, a partly peeled lemon, a bread roll and a ham on a table partly draped with a linen cloth*, Present location unknown

This little-known painting which has emerged on the market for the first time in more than half a century is a characteristic example from the artist's early maturity. While Heda had previously built up his compositions with a limited number of objects generally disposed further toward the background, by the mid-1630s he began to include a greater range of elements with more complexity in their spatial arrangement. Paintings of this period, including the *Still life with a gilt beer can* from the same year in the Rijksmuseum, Amsterdam (inv. no. SK-A-137), often employ a fallen tazza, which not only links the horizontal and vertical axes of the composition but its fore- and background elements. The tazza appears to be the same in both paintings, only viewed from a more elevated angle and rotated somewhat clockwise in the present painting. When compared with his more staid paintings before the late 1620s, the addition of green or white tablecloths in works such as this adds a degree of costly refinement.

Heda's meticulous arrangement increases the sense of depth within the composition, including the projecting knife handle and the partially peeled lemon rind that dangles tantalizingly over the rim of the pewter plate, the edge of which

extends over the front of the table. As is typical of Heda's work of this period, the artist has experimented by overlaying objects onto one another, thereby imbuing his composition with greater harmony and complexity. The artist's demonstration of virtuosity is equally evident in his ability to accurately capture reflections: the *roemer* not only depicts the cross-bar of the window reflected from beyond the pictorial space but the fragmented light reflected off the underside of the overturned tazza.

Despite the limited range of his visual vocabulary, Heda succeeded in creating pictures with a unique compositional arrangement each time, never repeating himself. The success of Heda's basic compositional schema in this painting is evidenced in a somewhat larger work of nearly a decade later that was on the London art market in recent decades (fig. 1). As with the present work, a sense of elevation is created by the upright *roemer* at left – and, indeed, the addition of a fluted glass – in the painting of 1643, while the principal elements at centre are repeated with only minimal alterations.









PROPERTY FROM A DISTINGUISHED AMERICAN PRIVATE COLLECTION

\*15

## PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

### *Riders and horses resting by a river*

signed with monogram 'PHILS-W' (lower left)  
oil on panel  
15 x 20 in. (38.1 x 50.8 cm.)

£200,000-300,000  
US\$250,000-370,000  
€240,000-350,000

#### PROVENANCE:

Lucien Bonaparte, 1st Prince of Canino and Musignano (1775-1840), by 1804, Palazzo Lancellotti ai Coronari, Rome, 'Primo Sallone', and then Palazzo Nuñez, Rome, 'Stanza I', by 1806; his sale, Buchanan, London, 6 February 1815 and following days, lot 58. Francis Isaac du Roveray (1772-1849), London; Christie's, London, 27 May 1820, lot 64, as 'Horsemen in a Landscape, with a fog dispersing; of his best time, and one of his finest works...' (200 gns. to Norton). Baron Alphonse de Rothschild (1827-1905), Paris. Baron Édouard de Rothschild (1868-1949), Hôtel Saint-Florentin, Paris. Confiscated from the above by the *Devisenschutzkommando* following the Nazi occupation of France in May 1940. Anonymous sale; Hôtel des Ventes Bayeux (Étude Bailleul), Bayeux, 10-11 November 1993. Private collection, France. with Richard Green, London, from whom acquired by the present owners in 1993.

#### EXHIBITED:

Washington, D.C., National Gallery of Art, on loan, 2001-2015.

#### LITERATURE:

D.C. Bozzani, *Galleria Bonaparte, Roma, 13 Giugno 1804*, Archivio di Stato, Rome, Camerale II, Antichità e Belle Arti 7, fasc. 204, f. 1, no. 31 or 32. G.A. Guattani, *Galleria del Senatore Luciano Bonaparte*, I, Rome, 1808, p. 3, no. 2 or 3. *Choix de gravures à l'eau-forte d'après les peintures et les marbres de la galerie de Lucien Bonaparte*, London, 1812, no. 22. W. Buchanan, *Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution*, II, London, 1824, pp. 286 and 291, no. 109 or p. 292, no. 139. J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters etc.*, I, London, 1829, p. 323, no. 419. C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, II, London, 1909, p. 288, no. 104 (with incorrect reference to Lucien Bonaparte's 1816 sale). D. Martinez de la Peña y Gonzales, 'Sobre la colección de pinturas de Luciano Bonaparte (documentos del abril-5)', *Miscellanea de Arte*, 1982, p. 251. B. Edelein-Badie, *La collection de tableaux de Lucien Bonaparte, prince de Canino*, Paris, 1997, p. 293, no. 289. B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, I, Doornspijk, 2006, p. 194, no. A64; II, pl. 63 (with incorrect reference to Lucien Bonaparte's 1816 sale).

#### ENGRAVED:

Filippo Pistrucci (1783-1855), as *Paese con Figure e Cavalli*, circa 1812.

Philips Wouwerman was one of the greatest artists to have specialised in equestrian subjects, and riders halting on their travels in Italianate landscapes was one of his favourite themes. This scene takes place in a hilly landscape where travellers are resting beside a stream, crossed by a rickety bridge. Four of them are still on horseback but two have dismounted, one feeding his horse and another about to take a swim. The classical statue standing out against the horizon, the diffused golden light and the sloping mountains in the hazy distance reinforce the impression of the Roman *campagna*. Although Wouwerman never actually travelled to Italy, he is known to have obtained a large number drawings and sketches by Pieter van Laer, the doyen of *Bamboccianti* painting, and his impact on Wouwerman's art, as well as that of other Italianate painters such as Jan Asselijn, is felt strongly in the present work.

The rarity of dated works by Wouwerman has hindered a detailed assessment of his development. However, the various configurations of his signature do provide some clue as to date, with the monogram in our painting known to have been mainly in use after 1646 (see F.J. Duparc, 'Philips Wouwerman, 1619-1668', *Oud Holland*, CVII, no. 3, 1993, p. 261). Birgit Schumacher dates the present painting to around 1655 (*loc. cit.*), a period in Wouwerman's career marked by a particularly successful synthesis of genre and landscape elements.

Baron James de Rothschild (1792-1868) founded the Rothschild bank in France in 1817. The Château de Ferrières in the vicinity of Paris, built in the 1850s, became the centre of family life and entertaining for James and Betty de Rothschild (1805-1886) along with their home in the centre of Paris. Both Baron James and his eldest son Baron Alphonse de Rothschild (1827-1905) were great art collectors. Collecting became a family tradition, with future generations becoming custodians of these treasures while also deepening the breadth of their holdings. As Baron Alphonse de Rothschild's posthumous inventory of 1905 illustrates, the collection included several Wouwerman paintings.

Baron Édouard de Rothschild inherited the Wouwerman from his father Alphonse. In June of 1940, Édouard, his wife, Germaine, and their youngest daughter Bethsabée, fled France for New York to escape persecution by the Nazi regime. Shortly thereafter, their entire assets including their private collection would be seized, among which the Wouwerman. After the war, Édouard de Rothschild registered the painting as missing with the French Commission for Art Restitution (*Commission de Récupération Artistique*), the agency set up in France to locate and recover looted cultural property. While most of the Rothschild collection was recovered in the post-war period, notably through the efforts of *Monuments Woman* Rose Valland (1898-1980), some artworks remain missing.

Please note that the present work is being offered for sale pursuant to a settlement agreement between the current owner and heirs of Baron Édouard de Rothschild (1868-1949). The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.





PROPERTY FROM A DUTCH COLLECTION

\*16

## EXPERIENS SILLEMANS

(AMSTERDAM 1613-1653)

*A fluit and other vessels in a light breeze, possibly on the IJ with the gallows at Volewijk beyond - a penschilderij*

oil on copper  
11½ x 15½ in. (29.2 x 39.3 cm.)

£40,000-60,000

US\$50,000-74,000

€47,000-69,000

### PROVENANCE:

(Probably) W.H. van Bilderbeek (1855-1918), a.o.; (!) Fa. A. Mak, Dordrecht, 5-6 June 1951, part of lot 148.

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

With Willem van de Velde the Elder, Experiens Sillemans was among the earliest of Dutch artists to specialise in the production of paintings in pen and ink on prepared supports known as *penschilderijen*. This remarkable fusion of painting and drawing found continued resonance among subsequent generations of artists, including both Ludolf Bakhuizen and Adriaen Cornelisz. van Salm, the latter of whom continued the tradition into the early decades of the eighteenth century. The son of an English immigrant to Amsterdam, Sillemans was generally described in contemporary documents as an ‘engraver’, though in 1642 one identifies his occupation as ‘engraver and draughtsman’. He chiefly provided book illustrations, including, for example, three excellent images for the 1642 edition of Jacob Cats’ *Houwelyck*. A remarkable pair of documents dated 16 and 19 April of that year describe how a few days earlier a cannon was fired from the ship *De Pelgrim* as it came upon the Montelbaanstoren, seriously damaging Sillemans’ house and ‘shop’ and nearly taking him out as well. Perhaps on account of his geographic proximity to these ships, by the late 1640s Sillemans had begun to produce *penschilderijen* of marine subjects, the earliest dated example of which is his *Ships in a Harbour* dated 1649 (fig. 1; Amsterdam, Rijksmuseum).

Owing to his short period of activity producing such works, Sillemans’ pen paintings are extremely rare. Perhaps only around twenty or so such works are extant, roughly half of which bear dates between 1649 and 1652 and the vast majority of which are today in public collections. The present painting appears to be one of a pair or works that are the only known paintings by Sillemans on copper (they remained together until at least the middle of the twentieth century, before being separated) and quite possibly the only *penschilderijen* by any artist executed on this support.

In a 1984 article for *Print Quarterly*, David Freedberg, Aviva Burnstock and Alan Phenix identified the remarkable method by which Sillemans developed many of his *penschilderijen*. Following technical examination of two Sillemans panels, the authors described the artist’s working method as follows:



Fig. 1 Experiens Sillemans, *Ships near a Harbor*, ink on panel, 1649, Rijksmuseum, Amsterdam

‘[H]e used a method of counter-proofing to produce at least some of the elements within his pictures; that the surface, thus printed – and not drawn or painted – was then added to or gone over in pen and ink, as well as with the brush (particularly in the washed areas); and that instead of printing from an impression of a single plate, he must have used separate pieces of printed paper (either cut up from a single impression or made from small pieces of etched copper plates) to print individual figures, ships and boats in different positions’ (D. Freedberg, A. Burnstock and A. Phenix, ‘Paintings or Prints? Experiens Sillemans and the Origins of the *Grisaille* Sea-piece: Notes on a Rediscovered Technique\*,’ *Print Quarterly*, I, 1984, p. 161).

Evidence of this process in the present painting can be found in a pair of works on panel which largely depict the same composition, the first of which is today in the collection of the Amsterdam Museum while a second was formerly on the Rotterdam art market. The painting in Amsterdam is nearly identical in composition, save the addition of a vessel in the central middle ground in lieu of the gallows that appear in both the present painting and the one whose location today is unknown. These details were likely added by hand with pen and ink, while the larger ships at left and right would have been made through the counter-proofing process outlined above. The painting in Amsterdam was acquired in 1981 together with another work of identical size depicting men collecting and loading salt, perhaps on the Cape Verde Islands off the western coast of Africa, that is presumed to be its pendant (inv. no. SA 38185). That painting is known in a further version in the collection of Het Scheepvaartmuseum, Amsterdam (inv. no. A.0076). Sillemans appears to have produced such pendants on several further occasions, and, on account of its probable association with one of the pair in the 1951 sale, the present example likely once had a mate, too.

Sillemans’ extensive use of the counter-proofing technique finds artistic parallels in the works of other artists in the period. Both the elder and younger Willem van de Velde frequently employed the technique in their drawings, improving their counter-proofs at a later stage or ‘finalising’ them with the application of grey washes. Around the same time, Jan van der Heyden began to use printing techniques to make what Bernardus de Bosch Jer.z. described at the turn of the nineteenth century as *prentschilderijen*, or ‘print-paintings’ (for an in-depth study of van der Heyden’s mysterious technique, see A. Wallert, ‘Refined Technique or Special Tricks: Painting Methods of Jan van der Heyden,’ *Jan van der Heyden (1637-1712)*, P. Sutton, ed., exhibition catalogue, Greenwich, CT, and Amsterdam, 2006, pp. 90-103).

Though Sillemans’ use of counter-proofs no doubt provided an expedient method by which he could produce paintings, it equally served a higher purpose. His methods challenged contemporary viewers to distinguish between the printed and painted, often going to extraordinary lengths to disguise his technique by going over details or adding elements with the pen and brush. That this was appreciated by some of Holland’s greatest connoisseurs in the period is evident by the fact that among the names of his few known patrons was the distinguished physician, collector and chair at Leiden University, Franciscus de la Boë Sylvius (1614-1672). Sylvius’ collection totalled no fewer than 172 paintings, including eleven works by Gerrit Dou and nine by Frans van Mieris, the two most expensive artists of their day.





THE COLLECTION OF SAM JOSEFOWITZ:  
A LIFETIME OF DISCOVERY AND SCHOLARSHIP

\*17

REMBRANDT HARMENSZ. VAN RIJN

(1606-1669)

*The Three Trees*

etching with engraving and drypoint  
1643  
on laid paper, watermark Foolschap with five-pointed Collar (Hinterding A.a.a.)  
a brilliant, early and very atmospheric impression of this highly important landscape  
printing very richly and darkly, with great depth, intense contrasts and selectively wiped highlights  
the sulphur tinting in the sky very pronounced  
Plate 214 x 280 mm.  
Sheet 221 x 287 mm.

£300,000-500,000  
US\$370,000-610,000  
€350,000-570,000

PROVENANCE:

Sir Henry James Johnson, Sotheby's, London, 18 May 1926 ('*With the sulphar [sic] tints and drypoint touches characteristic of the earliest impressions*').  
With P. & D. Colnaghi & Co., London, 1926 (with their stocknumber C.64707 in pencil verso).  
Isaac de Bruijn (1872-1953) and Johanna Geertruida de Bruijn-van der Leeuw (1877-1960), Muri bei Bern (without mark and not in Lugt); acquired for Fl. 15,700; bequeathed to the Rijksprentenkabinet, Amsterdam, in 1961.  
Rijksprentenkabinet, Amsterdam (Lugt 2228a, and their duplicate stamp; inv. no. RP-P-1962-72).  
With Robert M. Light, Boston; acquired in exchange from the above, for a third state-impression of *Christ presented to the people* ('*Ecce Homo*') (inv. no. RP-P-1975-1; with three others), in January 1975.  
Charles C. Cunningham Jr. (b. 1934), Boston (without his mark, see Lugt 4684); acquired from the above.  
Sam Josefowitz (Lugt 6094, on the window mount verso); acquired from the above in 1978 (through Robert M. Light); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 212; Hind 205; New Hollstein 214 (this impression cited)  
Stogdon 93

SELECTED LITERATURE:

C. S. Ackley, *et al.*, *Rembrandt's Journey – Painter, Draftsman, Etcher*, exhibition catalogue, MFA Publications, Boston, 2003, p. 190-192 (another impression illustrated).  
K. Clark, *Landscape into Art*, John Murray, London, 1976, p. 60-61.  
E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum Press, London, 2000, no. 48, p. 207-209 (another impression illustrated).  
E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008.  
C. P. Schneider, *Rembrandt's Landscapes – Drawings and Prints*, exhibition catalogue. National Gallery of Art, Washington D.C., 1990, no. 75, p. 240-242 (another impression illustrated).  
C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999, second edition, p. 219-221.







Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *Landscape with a Stone Bridge*, oil on panel, circa 1638  
The Rijksmuseum, Amsterdam.  
Photo: The Rijksmuseum.

*The Three Trees* is one of the most celebrated and memorable landscapes in the history of art. As early as 1751, Edmé-François Gersaint compiled the first catalogue - in effect the first catalogue raisonné in the history of Western art - of Rembrandt's graphic works. He described this print as 'one of the finest and most finished that Rembrandt made... engraved with great taste and effect' (quoted in: Hinterding, 2008, p. 391).

Landscape, as a subject in its own right, forms only a small part of Rembrandt's printed oeuvre, comprising 25 etchings and drypoints created over a period of twelve years, between 1640 and 1652. In these prints Rembrandt largely eschewed the dramatic chiaroscuro seen in his paintings of the previous decade in favour of a more fluid, spontaneous execution - an approach to landscape also very much in evidence in his drawings at the time. The exception is *The Three Trees*, which is the largest and most ambitious landscape composition and a *tour-de-force* of the effects of light and shade. It is, in this sense, the most painterly of his landscape etchings, with its dramatic description of the sunlight breaking through after a storm closely related to his painting *Landscape with a Stone Bridge* of 1637 (fig. 1).

Although the view evokes the countryside around Amsterdam, Rembrandt's interest was not topographical, and *The Three Trees* is a work of the imagination rather than a depiction of a real place. The characteristically domestic Dutch landscape, with its orderly patchwork of fields with grazing cattle, canals and windmills, and a filigree of cityscape on the horizon, is interspersed with delightful incidental details of rural life: a couple fishing in the foreground, lovers concealed in a thicket, a heavily loaded horse cart on the crest of the hill, a man sketching. Absorbed in their everyday activities of work and play, all seem unaware of the drama unfolding in the skies above their heads - a sublime vista of storm-torn clouds, sheets of rain and brilliant rays of sunlight. The copse of trees, after which the print derives its name, stand portentously on the hill.

More than anything else, it is the weather which is the real protagonist of Rembrandt's print. As a portrayal of meteorological phenomena, it prompts comparisons with Giorgione's *Tempesta*, circa 1508, or even with the rain and snow images of the Japanese *ukiyo-e*-masters. Rembrandt employed every printmaking technique available to him - etching, engraving, drypoint and sulphur tinting - on this plate to create the most complex and painterly of all his landscape prints.

Although the scene is a virtuoso depiction of the natural world, exquisitely rendered in all its atmosphere and detail, *The Three Trees* seems laden with an inexplicable metaphysical significance. Kenneth Clark described this tension eloquently: 'Rembrandt was one of the most sensitive and accurate observers of fact who has ever lived....In his landscape drawings of the 1650's, every dot and scribble contributes to an effect of space and light...the white paper between three strokes of the pen seem full of air. Yet when he came to paint he felt that all these observations were not more than the raw material of art. For him, as for Rubens, landscape painting meant the creation of an imaginary world, vaster, more dramatic and fraught with associations than that which we can perceive for ourselves'. (K. Clark, 1976, p. 60-61).

*The Three Trees* presents an eternal dialogue between earth and sky, the human and the elemental, the everyday and the sublime, evoking a sense of the diminutive scale of man, of awe in the face of creation, and of intimations of a wider, more expansive reality.

The present, exquisite example was previously in the collection of some of the most discerning Rembrandt connoisseurs of the 20th century, Isaac de Bruijn and his wife Geertruida van der Leeuw, and later Charles C. Cunningham, amongst others. It is undoubtedly a very early impression, with the watermark Foolschap with five-pointed collar, which Erik Hinterding records for the very first edition of this plate.





THE COLLECTION OF SAM JOSEFOWITZ:  
A LIFETIME OF DISCOVERY AND SCHOLARSHIP

\*18

REMBRANDT HARMENSZ. VAN RIJN

(1606-1669)

*The French Bed ('Het Ledikantje')*

counterproof (of the etching and drypoint)  
1646  
on laid paper, without watermark  
a superb example, one of only three known counterproofs of this extremely rare subject  
third state (of four)  
printing very strongly and sharply, with intense contrasts and much burr  
Plate 125 x 225 mm.  
Sheet 142 x 239 mm.

£250,000-400,000  
US\$310,000-490,000  
€290,000-460,000

**PROVENANCE:**  
Hermann Weber (1817-1854), Cologne, Brussels & Bonn (Lugt 1383); his sale, R. Weigel, Leipzig, 28 April 1856, lot 295 ('*La même estampe. Une contre-épreuve du même état, avec beaucoup de marge. Fort rare*') (Mk. 16; to Weigel).  
With Rudolph Weigel, Leipzig.  
With Hill-Stone Inc., New York.  
Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1990; then by descent to the present owners.

**REFERENCES:**  
Bartsch, Hollstein 186; Hind 223; New Hollstein 230 (this impression cited)  
Stogdon 74

**SELECTED LITERATURE:**  
C. S. Ackley, *et al.*, *Rembrandt's Journey – Painter, Draftsman, Etcher*, exhibition catalogue, MFA Publications, Boston, 2003, p. 162-163 (another impression illustrated).  
E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum, London, 2000, no. 52, p. 218-220 (another impression illustrated).  
N. Stogdon, *A Descriptive Catalogue of the Etchings of Remer's in a private Collection, Switzerland*, privately printed, 2011, no. 74, p. 122-125 (this impression illustrated).







Fig. 1 Agostino Carracci (1557-1602), *A Satyr and Nymph embracing*, from: *Lascivie*, engraving, circa 1595  
The Rijksmuseum, Amsterdam.  
Photo: The Rijksmuseum.

The delicately named ‘French Bed’ is one of a small number of explicitly erotic prints by Rembrandt, and one of the rarest etchings in his entire oeuvre. It is testament to the greatness of Sam Josefowitz as a collector that he was able to acquire not just one impression of the fourth state, but also the very fine counterproof of the third state presented here.

The print depicts a young couple making love on a large four-poster bed with a canopy. They seem to have just tumbled onto the bed, with the trousers and skirts off, but shirts still on. There is a half-empty glass of wine on the bedside table, and the man has thrown his feathered hat over one of the bedposts. The woman looks at her lover with a smile, and the perplexing fact that she has three arms and hands adds to the vivacity of the scene.

Erotic subjects have been part of the print production in Europe at least since the beginning of the 16th century, as Ger Luijten pointed out in his discussion of this print (Hinterding, 2000, p. 218-20), including some outright pornographic subjects such as Marcantonio Raimondi’s *I Modi* (1524) or Agostino Carracci’s *Lascivie* (circa 1590-95) (fig. 1). Raimondi’s series attracted the attention and moral indignation of Pope Clement VII, who commanded the destruction of the prints and the incarceration of the engraver. Often disguised as scenes of classical mythology, the misdemeanors of the Prodigal Son or cautionary depictions of Sin, there was always demand for such imagery – and the risk of censorship, suppression, or even prosecution. Being a private medium, printmaking allowed for the production of explicit images more easily than painting, yet the editions were presumably always



Fig. 2 Hans Sebald Beham (1500-1550), *The Night* (*Die Nacht*), engraving, 1548  
Sold, Old Master and British Works on Paper: Drawings, Watercolours and Prints 1500-1900, July 2022, Christie’s London, Lot 173.

small and discreetly distributed amongst collectors. The extremely rare, small engravings of the Beham brothers are another case in point (fig. 2).

Rembrandt was certainly aware of these forerunners, and even borrowed some established attributes of lewd behaviour from earlier prints, such as the baldachin bed, the plumed hat and the glass of wine (fig. 3). It is to Rembrandt’s credit – and very much in line with his humane and slightly subversive character – that he did not try to classicise, moralise or otherwise elevate his print. Nor is it in any way crass or obscene, and that’s makes this etching so charming and light-hearted: they are just two young people having a good time together.

The Dutch nickname for this famous, yet practically unobtainable print, *‘Ledikant’*, describes the type of bed depicted here, which was an unusual and presumably quite grand piece of furniture in Holland at the time. Most people of a certain standing slept – as can be seen today at the Rembrandthuis – in a box bed built into the corner of a room. A freestanding, canopied ‘French’ bed such as the one depicted here must have suggested wealth, and presumably a certain licentiousness. Rembrandt chose to depict a similar bed in his etching *David at Prayer* (see lot 16), undoubtedly to allude to the King’s past sexual transgressions.

The present counterproof, printed by placing a blank sheet onto a freshly printed impression and passing it once more through the press, is an extreme rarity. Today, a total of 22 impressions of the subject are known: None of the assumed first state, one of the second state, four of the third state and 17 of the fourth,



Fig. 3 Abraham Bosse (1604-1676), *The Prodigal Son in a Brothel*, etching, 1636-37  
The Rijksmuseum, Amsterdam.  
Photo: The Rijksmuseum.

final state. This census includes the three known counterproofs: the present one, another of the third state in Amsterdam (Rijksmuseum), and one of the fourth state in Vienna (Albertina).

Being printed from another print and not directly from the plate, counterproofs are reversed, resulting in the image being shown in the same direction as it is on the plate. This allowed the artist to see whether and how certain changes should be made on the plate. In some instances, Rembrandt used this method to try out certain revisions or additions to an image by drawing onto a counterproof. Occasionally however, he must have printed counterproofs simply because there was a market for such rare variants or oddities. It allowed him to sell the same print twice to the same collector: once as a print, once as a counterproof. Whether this is the case here we cannot know, although one could make the case that this sheet is indeed a working proof, as it shows a pentimento on the wineglass which is present in the unique second state-impression (Rijksmuseum, Amsterdam, inv. no. RP-P-1961-1093) but has been corrected in the third state (see Stogdon, no. 73).

Counterproofs can lack in strength and clarity. This excellent example however, undoubtedly taken from one of the very first pulls of this plate, is rich, sharp and full of burr on the canopy, the table cloth and elsewhere. The print has an ethereal, drawing-like quality to it – and some delicate details of the figures can be seen even more clearly than in other examples.



Present lot (detail).



THE COLLECTION OF SAM JOSEFOWITZ:  
A LIFETIME OF DISCOVERY AND SCHOLARSHIP

\*19

REMBRANDT HARMENSZ. VAN RIJN

(1606-1669)

*Christ crucified between the two Thieves: 'The Three Crosses'*

drypoint  
1653  
on laid paper, watermark Strasbourg Bend (Hinterding D.a.b)  
a very fine impression of the extremely rare third state (of five)  
printing with much burr and a subtle, selectively wiped plate tone  
Plate 387 x 455 mm.  
Sheet 396 x 465 mm.

£1,000,000-1,500,000  
US\$1,300,000-1,800,000  
€1,200,000-1,700,000

**PROVENANCE:**  
Hofbibliothek Vienna; then Albertina, Vienna (Lugt 5d; with their stamp and de-  
accession stamp; see also Lugt 174 & 1260); their duplicates sale, C. G. Boerner, Leipzig,  
3 May 1932, lot 61 ('... Abdruck von herrlicher Qualität, mit feinem Plattenton, schwerem  
Grat in den Seitenpartien und mit großer Leuchtkraft des breiten Lichtstrahls in der Mitte.  
[...] Wasserzeichen Lilienbekröntes Wappen.' (M 23,000; to Dr Kann for Schocken).  
Salman Schocken (1877-1959), Margonin, Zwickau and Jerusalem (without mark and  
not in Lugt).  
Sotheby's, London, 29 November 1966, lot 16 (£ 30,000; to Maison).  
With Faerber & Maison, London.  
Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684); acquired from the above  
(through Zinser).  
With Robert M. Light, Santa Barbara, California (on behalf of the above).  
Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above  
(through Laube); then by descent to the present owners.

**EXHIBITED:**  
Museum of Fine Arts, Boston, and Pierpont Morgan Library, New York, *Rembrandt:  
Experimental Etcher*, 1969, no. 58 (ill.).

**REFERENCES:**  
Bartsch, Hollstein 78; Hind 270; New Hollstein 274 (this impression cited)  
Stogdon 40 (this impression illustrated)

**SELECTED LITERATURE:**  
C.S. Ackley, *et al.*, *Rembrandt's Journey – Painter, Draftsman, Etcher*, exhibition catalogue,  
Museum of Fine Arts, Boston, 2004, pp. 247-253, no. 168 (another impression  
illustrated).  
K. Althaus, *Rembrandt – Die Radierungen aus der Sammlung Eberhard W. Kornfeld*,  
exhibition catalogue, Kunstmuseum, Basel, 2005-2006, pp. 183-185, no. 77 (fourth  
state illustrated).  
H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: The Master & his Workshop – Drawings  
& Etchings*, exhibition catalogue, New Haven, 1991-1992, pp. 264-269, no. 35 (another  
impression illustrated).  
J. Bikker, *Rembrandt – Biography of a Rebel*, Amsterdam, 2019, pp. 138-139, no. 94  
(another impression illustrated).  
J. Bikker, G.J.M. Weber, M.E. Wieseman, E. Hinterding, *Rembrandt - The Late Works*,  
London, 2014, pp. 159-60, no. 63 (another impression illustrated).  
A.T. Eeles, R. A. Hoehn, *Rembrandt Prints 1648-1658: A Brilliant Decade*, exhibition  
catalogue, Robert and Karen Hoehn Family Galleries, San Diego, 2015, pp. 48-51,  
no. 13 (another impression illustrated).  
J. A. Ganz, *Rembrandt's Century*, Munich, 2013 (another impression illustrated).  
E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition  
catalogue, British Museum, London, pp. 297-304, no. 73 (another impression  
illustrated).  
N. Stogdon, *A Descriptive Catalogue of the Etchings of Rembrandt in a private Collection,  
Switzerland*, privately printed, 2011, pp. 64-74, nos. 39-41 (this impression illustrated).  
C. White, *Rembrandt as an Etcher – A Study of the Artist at Work*, New Haven and  
London, 1999, 2nd edition, pp. 77-88, fig. 103 (another impression illustrated).

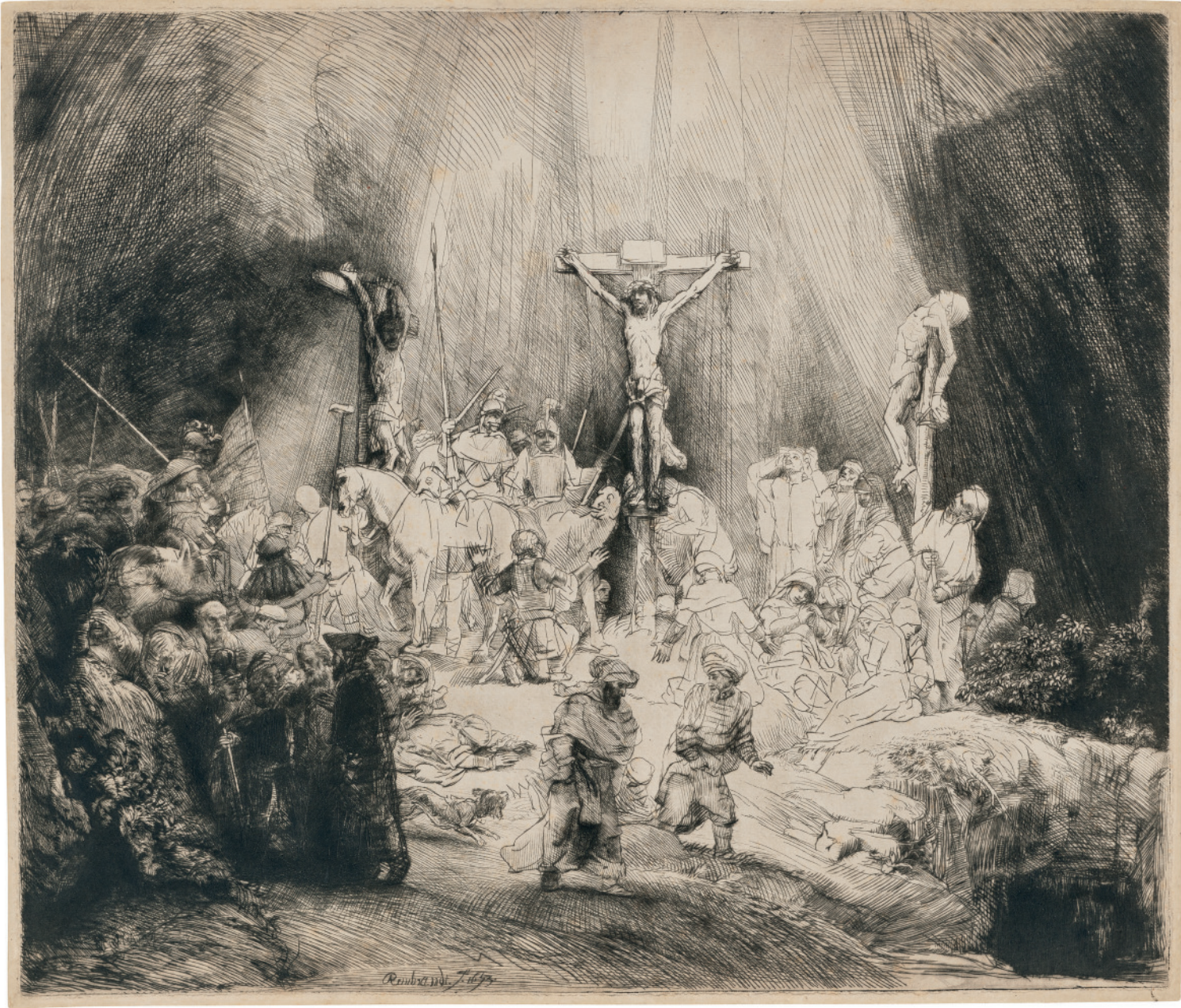






Fig. 1 Lucas van Leyden (circa 1494-1533), *Golgotha*, engraving, 1517  
The Rijksmuseum, Amsterdam.  
Photo: The Rijksmuseum.

Few prints in European art history are of equal importance and so unanimously admired as Rembrandt's *Christ crucified between the two Thieves*, commonly known as *The Three Crosses*. Most multi-figure Calvary scenes, popular in the Netherlands in the 15th and 16th century but no longer in Rembrandt's time, allowed the viewer to calmly observe the scene from the outside (fig. 1). Rembrandt, by contrast, throws us into the midst of the event as it unfolds. His print is a turmoil of light and darkness, of hard, straight lines and dense crosshatching, of highly worked details and loosely sketched, seemingly unfinished passages, all adding to a sense of movement and immediacy, to invoke an almost cinematic experience. Frederik Schmidt-Degener, director of the Rijksmuseum from 1922-41, summarised the achievement of this work thus: 'Only once, in Rembrandt's vision, has the Christian imagination truly dwelt on Golgotha.' (F. Schmidt-Degener, quoted in: Eeles/ Hoehn, 2015, p. 11). Other scholars and print connoisseurs have, from different perspectives, expressed the importance of this work no less emphatically.

According to Holm Bevers, 'Rembrandt's psychologically penetrating study of terrified humanity has no equal in the iconography of Calvary' (Bevers, 1991, p. 264); James Ganz felt that 'the death of Christ on the cross has never been depicted with such graphic intensity or raw expressive force' (Ganz, 2013, p. 133); Nicholas Stogdon considered it 'the most celebrated of all prints' (Stogdon, 2011 p. 71); and Adrian Eeles called it 'an unforgettable masterpiece of print-making' (Eeles, 2015, p. 48). For Erik Hinterding 'this monumental print is one of the highlights of his etched oeuvre and a key point in the history of the graphic arts.' (Bikker, 2014, p. 159).

The year of its creation, 1653, must have been a difficult year for Rembrandt and for Holland, as the dispute with his former maid and lover Geertje Dircks rumbled on, and the Anglo-Dutch War (1652-54) put an enormous strain on the economy of the country, gravely affecting the demand for luxury goods and art commissions. It was at this point that Rembrandt embarked on the creation of his most ambitious and demanding print in subject, technique and size. He decided to depict the pivotal event of Christianity, to do it entirely in drypoint, and on a scale never before attempted.

Of the four gospels, Rembrandt followed Saint Luke's account most closely:

*And when they were come to the place, which is Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left. Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots. And the people stood beholding. ... And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost. Now when the centurion saw what was done, he glorified God, saying, Certainly, this was a righteous man. And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned. (Luke 23; 33-48)*

The composition is divided quite evenly into three parts, horizontally and vertically. The upper third is entirely taken up by the sky, dark towards the sides and bright at the centre, where an intense light falls in shafts from above. In the middle section are the three crosses, with Christ slightly off-centre to the right. His body has sunk deep below the crossbeam, His eyes are closed, the mouth half open. We see His ribcage and thin, stretched abdomen. A loincloth is wrapped around His waist, the feet are nailed next to each other to the Cross. To the right below, we see a group of mourners, including Mary Magdalene clutching the foot of the Cross. Saint John stands behind her, his hands raised to his head in despair. Below him on the ground, the fainting Virgin is consoled and supported by a group of women around her. Further to the right stands the cross of one of the thieves, bathed in light. His body is painfully bent over the crossbeam, with his arms pulled back and down, tied to the trunk. The centurion mentioned by Luke has dismounted his horse and cast off his helmet, as he kneels with his outstretched arms raised, facing the figure of Christ. This is the moment of his conversion, as Christ has just breathed his last breath, the apex of the Passion, the turning point of the work of Redemption.

To the left of Christ are two Roman cavalry soldiers on horseback, one with a tall lance, the other pointing his sword at Christ's thigh. Further to the left stands the cross with the second thief, his face and body partially shaded. Below him, a foot soldier is leading the centurion's horse away. Towards the left edge, Rembrandt has placed a group of soldiers with a raised standard and lances, including a commander on horseback and a man reaching with a staff and sponge towards the good thief.

In the lower left third of the sheet another small crowd of mourners has turned away, about to leave the cruel scene, including a bareheaded man, presumably Simon of Cyrene. Two women have fallen to the ground in panic or despair, a running dog adds to the sense of tumult and chaos. The lower centre is dominated by two figures, presumably Joseph of Arimathea and Nicodemus, hurrying towards a cave in the lower right corner - the future tomb of Christ, where the two men will bury Him.

To create this astonishing print, Rembrandt employed the drypoint method, whereby the design is scratched directly into the plate rather than etched into the copper by acid. In the process, small barbs of metal are raised alongside the scratched lines, creating rough ridges. When the plate is inked up, the ink gets caught in these barbed ridges, resulting in deeply black, velvety lines and blurred areas, an effect called 'burr'. It is astonishing to observe with what virtuosity Rembrandt employed the drypoint technique to its full potential on such a monumental scale. As a result, *The Three Crosses* has the immediacy and spontaneity of a drawing. 'As far as we know, with the possible exception of two small sketches for individual figures, he worked directly on the plate without the aid of compositional drawings. His control and mastery were such that no preparation on paper was necessary. For him, drypoint became another tool for drawing.' (White, 1999, p. 81)

*The Three Crosses* exists in five states. In print-making terms, a change in 'state' denotes a deliberate alteration to the plate and consequently to the printed image. The first state of *The Three Crosses* already shows the complete composition, no unfinished proofs exist. The second state differs from the first only in that Rembrandt added a few lines of shading at the right sheet edge. In the present third state, Rembrandt strengthened the shading here and there, and finely modelled the face of Simon of Cyrene, who now becomes a focus point and identification figure for the viewer. At this point Rembrandt considered the print finished, and signed and dated the plate at the lower centre left: *Rembrandt.f.1653*. Impressions of the third state are generally more cleanly wiped than those of the first two states, although some do have a light, selectively wiped tone, such as the present one. The majority of impressions of the first state were printed on vellum, while all of the second and most of the third state were printed on white paper with a Strasbourg Bend watermark. In the fourth state, Rembrandt famously transformed the image completely instead of reworking it, as the drypoint began to wear. He scraped and burnished off much of the previous design, removed many figures, added some, and obscured much of the plate with long and heavy, vertical lines of shading, leaving only the central section slightly brighter. James Ganz described this state as 'a tour de force of draftsmanship and printmaking in which emotion eclipses intelligibility.' (Ganz, 2013, p. 133) Finally, the Amsterdam printer Frans Carelse (d. 1683) acquired the plate, engraved it with his name, and printed a small number of impressions of the fifth and final state. (For the most recent census of impressions, please see: Bikker, 2014, p. 159-60.)

The present sheet was formerly in the Imperial Court Library ('Hofbibliothek') in Vienna, one of the grandest and oldest print cabinets in Europe, preceeded only by Bibliothèque Nationale in Paris. The core of the print collection was formed by



The Master of the Die (fl. 1530-1560), *The Conversion of the Centurion*, engraving, 1532 The Metropolitan Museum of Art, New York. Photo: The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949.

Prince Eugène de Savoie (1663-1736), with the help of the French family of print dealers, Mariette. In 1737 the collection became property of the Emperor Charles VI. In 1921, the prints and drawings of the Hofbibliothek were united with those of the equally venerable collection of the Duke Albert Casimir of Sachsen-Teschen (1738-1822), to form the Albertina, one of the world's greatest collections of graphic arts. The depth and quality of the holdings of these two august collections meant that they included many duplications, even of some of the rarest and finest prints, some of which were deaccessioned following the merger of the two cabinets. This impression of *Christ crucified between two Thieves: 'The Three Crosses'* (3rd State) was one of those duplications and sold in one of the Albertina sales, in 1932.

Before the reappearance on the market of the Plessen-Cronstern impression, also of the third state, last year (Christie's, London, 7 June 2022, sold for £1,482,000), no other impression of the first three states had been on the market for over three decades. About twenty impressions are known of the first state, including a fragment and a trimmed one (Josefowitz Collection), which are still in private hands. Of the ten known impressions of the second state, two remain in private collections. Of the present third state, 22 examples of are recorded, with only three still in private hands, including the present impression.

Rembrandt's *Christ crucified between two Thieves: 'The Three Crosses'* is, in Christopher White's words, 'one of Rembrandt's most moving work in any medium' (White, 1999, p. 88), and this very fine sheet presents one of the last chances to acquire an early state of this majestic print.



THE COLLECTION OF SAM JOSEFOWITZ:  
A LIFETIME OF DISCOVERY AND SCHOLARSHIP

\*20

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

*Christ presented to the People* ('Ecce Homo')

drypoint  
1655  
on heavy laid paper, without watermark  
a very fine impression of the very rare fifth state (of eight)  
printing with considerable burr and a pronounced, subtly modulated plate tone  
with fine wiping marks and inky plate edges  
Plate 358 x 455 mm.  
Sheet 361 x 459 mm.

£1,000,000-1,500,000  
US\$1,300,000-1,800,000  
€1,200,000-1,700,000

**PROVENANCE:**  
Robert Stayner Holford (1808-1892), London and Westonbirt, Gloucester (Lugt 2243); his posthumous sale, Christie's, London, 11-14 July 1893, lot 417 (£51; to L. Meder of Amsler & Ruthardt).  
With Amsler & Ruthardt, Berlin; acquired at the above sale.  
Valentin Weisbach (1843-1899), Berlin (Lugt 2539b); acquired from the above; then by descent to his son Werner Weisbach (1873-1953), Berlin and Basel (without mark, see Lugt 2659a).  
Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); acquired from the above, circa 1949 (according to Lugt); then by descent.  
With August Laube, Zurich; acquired from the heirs of the above.  
Sam Josefowitz (Lugt 6094; on the support sheet *recto*), acquired from the above in 1980; then by descent to the present owners.

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Bartsch, Hollstein 76; Hind 271; New Hollstein 290 (this impression cited) Stogdon 36

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C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999 (2nd edition).  
C. White, *Rembrandt as an Etcher, in Rembrandt: a genius and his impact*, National Gallery of Australia, Canberra, 1997.







Fig.1 Lucas van Leyden (circa 1494-1533), *The Large Ecce Homo*, engraving, 1520  
The Rijksmuseum, Amsterdam.  
Photo: The Rijksmuseum

Rembrandt's stubborn devotion to his art, and to printmaking in particular, is nowhere more apparent than in *Christ presented to the People* ('*Ecce Homo*'), especially as we consider the circumstances under which he created this stupendous and majestic print. 'His constant experiments indicate the pleasure [Rembrandt] took in the actual working on the plate... Only a man in love with the technique could have developed such mastery, but unlike several other distinguished printmakers, he controlled his ardour for the medium to the extent that it became the primary *raison d'être*.' (White, 1999, p. 4).

1655 was a difficult year for the artist, as he became unable to afford the repayments for his house. Bankruptcy was looming, new commissions were not coming in, and he was began selling his possessions at auction. Over the previous couple of years, he had been painting little, and completed only a few, albeit astonishing paintings, including *Aristotle with a Bust of Homer* (1653; Metropolitan Museum of Art), and *Portrait of Jan Six* (1654; Six Foundation, Amsterdam). In 1655, he had just completed his work on *Christ crucified between the two Thieves* ('*The Three Crosses*'), his largest, most ambitious and experimental print so far, by radically changing the plate and reprinting it in the fourth state. Rather than settling for easier, more commercial work – either in painting or in etching – Rembrandt at this point decided to create another monumental print, once again in pure drypoint, equally complex and ambitious, and just as radical: *Christ presented to the People* ('*Ecce Homo*'). He must have felt that, in working on *The Three Crosses*, he had discovered something only he could do: to draw directly and vigorously into the copper of the plate and create an image of such immediacy and dramatic force as had never been achieved before in the print medium - and he wanted to do it again. Remarkably, Rembrandt chose to depict an earlier stage in the Passion of Christ, the moment His fate is finally sealed:

*Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ? For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified. 23 And the*

*governor said, Why, what evil hath he done? But they cried out the more, saying, Let him be crucified. 24 When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. (Matthew 27:17-25)*

The starting point, once again, may have been a print by the great Dutch printmaker of the previous century, Lucas van Leyden (circa 1494-1533): *The Large Ecce Homo* of 1510 (fig. 1). Until then, Lucas's engraving was the definitive depiction in print of this biblical event, a highly ambitious, panoramic, multi-figure composition – the obvious work for Rembrandt to compete with. What would happen, Rembrandt seem to have thought, if I moved the viewpoint much closer to the central figures? Instead of allowing us to observe the event from a comfortable distance, he decided to thrust us almost into it. Christopher White described this strategy best: 'In the design of his compositions of the 1650s Rembrandt favoured simpler patterns, balancing horizontal accents against verticals. His figures acquired a greater scale and monumentality within their setting. The background, whether architectural or landscape, is brought forward in direct relationship with the figures, playing an essential role in establishing he overall design. This is nowhere more overpoweringly evident that in *Christ Presented to the People*, located in an imposing architectural setting that appears to be an inner courtyard. The various levels allow the introduction, without crowding, of a variety of participants and human reactions. Above all the simple starkness of the architecture, with its sense of claustrophobia, movingly conveys Christ's spiritual isolation.' (White, 1997, p. 384)

If *The Three Crosses* can be called 'cinematic', with all the frantic movement, high drama and intense lighting, then *Ecce Homo* is 'theatrical': the stage is set and the tragedy unfolds, slowly and inevitably. Christ is presented on a raised terrace in front of Pilate's palace. He stands barefoot and dressed with a loin cloth at the edge of the platform, his hands tied together in front of him. Pilate, with the attributes of his high office and power – turban, large cloak and long staff – stands to the left. His head slightly tilted, he points towards Christ with a questioning gesture: '*What shall I do then with Jesus...*?' Slightly behind and between them stands the other prisoner, the murderer Barabbas, tied to the same rope as Christ. Their three heads are framed by the darkness of the palace portal behind them. On the dais, they are surrounded by soldiers with raised spears and halberds, and officials including a scribe taking notes of the proceedings and a valet carrying a ewer and basin, ready for Pilates' ceremonial

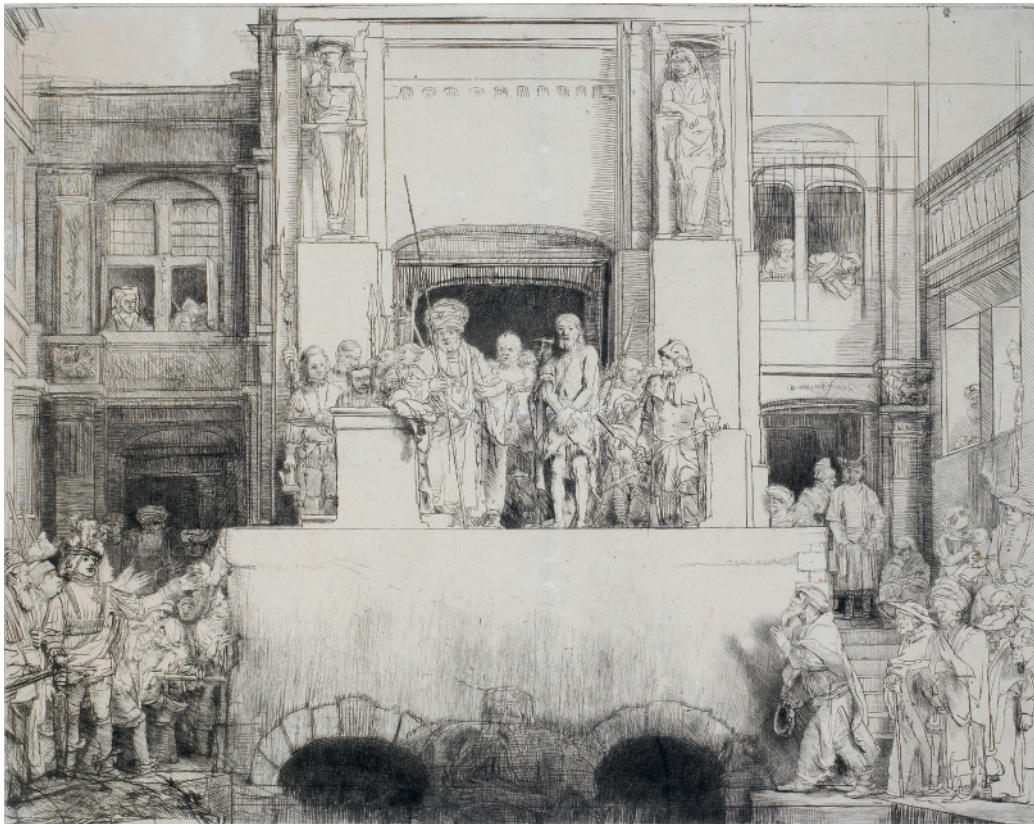


Fig.2 Rembrandt Harmensz. van Rijn (1606-1669), *Christ Presented to the People* ('*Ecce Homo*'), drypoint, 1655, the eighth, final state  
The Sam Josefowitz Collection

washing of hands. Behind Christ, just above his right shoulder, somebody is raising a hammer, a foreshadowing of Him being nailed to the Cross. On the façade above and to the left and right of the portal are two caryatids, symbols of the virtues of stately power: Fortitude and Justice. Sat back on either side of the building, various figures are seen in the window, watching the scene below. The veiled woman in the window on the left is Pilate's wife, who had been tormented by a foreboding dream. Through the window next to her, we see a soldier in armour taking her pleading message to Pilate. On the ground below the terrace, a small crowd has been brought together by the judgement: men and women, youths and children, most seen from behind or in a lost profile. Others are standing even closer to the edge of the image at left, including a splendidly dressed commander with a large plumed hat. All eyes are directed at Jesus, some hands gesture towards Him. On the right, a small group of dignitaries in cloaks and hats is standing close together, presumably the 'chief priests and elders' mentioned in the Gospel of Matthew. One bearded man steps forward – the only figure truly in motion in this image – and casts an ominous shadow onto the wall of the dais. Yet this crowd is not a raging mob. A few people seem agitated, others just curious, and while some – such as the mother with an infant on the steps are right – seem wholly unconcerned by the proceedings. Rembrandt does not demonise the people gathered here, and by pushing the viewer almost in the midst of them, he seems to suggest that we are part of them, implicit in the judgement.

There was a strong Netherlandish pictorial tradition that emphasized how common humanity condemned Christ. The inclusion of contemporary costume was clearly part of this tradition. The point is reinforced by using as a backdrop a building designed in the contemporary Dutch style of civic architecture. Its features bear a marked resemblance to the new Amsterdam Town Hall (now the Royal Palace) designed by Jacob van Campen, which was opened in 1655 – the very year in which this print was made. In this way a distant historical event was given an immediacy and relevance to a contemporary viewer: 'Historians have noted the particular manner in which Rembrandt depicted Christ's presentation to the people derived not only from the artist's visual sources, but also from contemporary Netherlandish judicial practice. In capital cases, at the conclusion of the trial, the condemned criminal, accompanied by magistrates bearing the staff symbolic of their judicial office, was typically displayed to the public, either on a balcony or on a tribune in front of city hall.' (Rosenberg, 2017, p. 309)

The print is executed entirely in drypoint on a huge plate, which Rembrandt eventually cut down by about 25 mm in height in the fourth state, thereby removing the architrave of the building above the caryatids. The façade now covers almost the entire surface of the plate, like the backwall of a Roman theatre. In the preceding states, he increasingly added shading and details, especially to the architecture, such as the balustrade and the shadows above the door at right. Yet, still in the present fifth state large parts of the building are merely suggested, with hard lines drawn with the help of a ruler. Many of the characters seem equally 'unfinished'. Rembrandt at this point had mastered the depiction of light and shadow in etching and the modelling of bodies and shapes with shading. It is testimony to his boundless artistic curiosity that with *Ecce Homo* he took a different approach: the majority of figures, in particular the crowd at lower centre, is described in outlines only, with only the burr of the drypoint lending substance and depth. Even the body of Jesus is barely articulated, making Him appear all the more vulnerable.

Rembrandt understood, perhaps better than any painter-printmaker before him, that the image is created in the mind of the viewer. By leaving large parts of the composition sketchy and seemingly incomplete, he not only draws in the viewer to engage with the image, he also give us the impression of seeing something unfold: the event is not finished and frozen in time, but takes place right before our eyes.

Of the first four states, only one example is still in private hands: the impression of the first state from the Josefowitz Collection (Stogdon no. 35), sold at Christie's, London, in 2018 (£2,648,000). Of the fifth state, 38 impressions are recorded in public collections, and only one has been offered at auction within the last thirty years. The example offered here is thus one of the last privately owned examples of this highly important print in its original composition - before Rembrandt changed it drastically in the later states (fig. 2).

Nicholas Stogdon considers the present sheet 'an extremely fine and effective impression of this state... as might be expected from the Holford provenance', whose collection, as he says, 'was replete with impressions of the highest order' (Stogdon, 2011, p. 58 & 362). It was acquired by the very discerning Valentien Weisbach, and later sold by his son Werner to his friend and 'novice' Albert Blum, one of the great old master print collectors of the 20th century.



THE COLLECTION OF SAM JOSEFOWITZ:  
A LIFETIME OF DISCOVERY AND SCHOLARSHIP

\*21

REMBRANDT HARMENSZ. VAN RIJN

(1606-1669)

Thomas Haaringh ('Old Haaringh')

drypoint, possibly with touches of burin  
circa 1655  
on vellum  
a very fine, early impression of this rare print  
one of only three examples printed on vellum  
third, final state  
printing very richly and velvety, with much burr and very painterly, atmospheric effects  
with a carefully and selectively wiped plate tone  
Sheet 181 x 148 mm.

£200,000-300,000  
US\$250,000-370,000  
€230,000-340,000

PROVENANCE:

Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his sale, Thomas Philipe, London, 19 March 1804 (and following days), 4th day, lot 86 ('... on vellum - very rare') (£ 12).  
Probably Thomas Lloyd (circa 1757-1843), London (without mark and not in Lugt); his sale, G. Jones, London, 1 July 1825, lot 393 ('...rare, a fine early impression on parchment, producing the effect of a Picture') (£ 1.15; to Ottley).  
Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his posthumous sale, Sotheby's, London, 17 May - 1 June 1837, lot 72 ('Extremely rare') (£ 7; to Ottley).  
Probably Warner Ottley (1774-1846), London (brother of the above; without mark and not in Lugt).  
John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (Lugt 1471, and his code *εΤ/ο/ω* in pencil verso).  
Probably with P. & D. Colnaghi & Co., London; acquired from the above.  
Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (without his mark, see Lugt 402); probably acquired from the above; his posthumous sale, Christie's, London, 19-22 April 1887, lot 2010 (£ 26; to Colnaghi).  
With P. & D. Colnaghi & Co., London.  
Paul Mathey (1844-1929), Paris (Lugt 2100b); his sale, Hôtel Drouot (expert L. Delteil), Paris, 9 April 1924, lot 123 ('*Superbe épreuve sur parchemin (légèrement rognée dans le haut)*') (Fr. 16,000) (cited in Lugt).  
Marcel Mirault (1860-1929), Tours (Lugt 1892a); his posthumous sale, M. Rousseau & J. Caillac, Paris, 18 May 1938, lot 21 ('*Superbe épreuve du 2e état, chargée de barbes, sur parchemin [...] Fort rare. Dutuit considèrait cette planche comme le chef-d'oeuvre des portraits gravés par le maître. Ancienne collection P. Mathey, vente 9 avril 1924, n. 124 [sic] (reproduit)*') (Fr. 33.000) (cited in Lugt).  
Sotheby's, London, 26 April 1978, lot 119 (to Salamon).  
With Harry Salamon, Milan.  
Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1982; then by descent to the present owners.

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Stogdon 115

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E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008, no. 202, p. 488-489.  
N. Stogdon, *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*, privately printed, 2011, no. 115, p. 200-203 (this impression illustrated).  
C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999, second edition, p. 156-158 (another impression illustrated).

When this portrait of Thomas Haaringh was offered in an auction in London in 1825, it was described as 'rare, a fine early impression on parchment, producing the effect of a Picture'. What the cataloguer at the time so succinctly expressed is that the image, as a result of being on vellum or parchment, looks more like a painting than a print.

In his later years as a printmaker, from around 1655 onwards, Rembrandt increasing experimented with printing on different papers and supports. On occasion he printed a few important subjects, including the first state of '*The Three Crosses*' (see the note for The Three Crosses), on vellum. Made from goat, sheep or calf skin, this was an antiquated material that had been used extensively in the production of manuscripts up to the end of the 15th century, but rendered more or less obsolete with the rapidly increased manufacture and distribution of paper in the 16th century. In Rembrandt's time, vellum was mainly used for important state or legal documents. As a support for printing, vellum was an unusual choice, since the smooth and glassy surface of the polished skin is far less absorbent than paper. As a result, the ink sits differently on the surface, lending the image an almost liquid, wash-like appearance. Rembrandt used vellum mostly for prints executed with drypoint, which would print with rich burr - the fine metal barbs caused by the drypoint needle scratching directly into the copper plate, which catch ink and leave blurred, velvety marks on the print. As a consequence of printing a densely worked drypoint plate onto vellum, as is the case here, the image is almost non-linear. In the present impression, this magnificent portrait is largely made up of tonal areas in finest shades of grey and black, with a few brighter highlights, such as the sitter's right hand, collar, the left side of his face and his wispy white hair. The overall effect is indeed that of an exquisite little grisaille painting.

Since 1617 until his death, Thomas Jacobsz. Haaringh (circa 1586-1660), was the Concierge or chief administrator of the Amsterdam Town Hall, a post which included responsibilities as Bailiff to the Court of Insolvents. It was in this role that he was in charge of the bankruptcy proceedings and sales of Rembrandt's possessions following his bankruptcy in 1656. Prior to his declaration of insolvency in 1656, Rembrandt had tried to raise some funds by holding an auction of objects from his collection in 1655 at the Keizerskron pub in Amsterdam. It was Thomas Haaringh's younger cousin Pieter who acted as the auctioneer. We can assume that Rembrandt had already known the Haaringhs before his financial difficulties caught up with him, especially the older, Thomas, who was a collector of drawing and prints. It is however unlikely to be a coincidence that Rembrandt produced a printed portrait of each of them in the year 1655, as it became increasingly clear that he was unable to repay his debts on the house in Sint Anthoniesstraat. Perhaps he wanted to ingratiate himself to the two men who were to have a significant influence on his pecuniary circumstances, perhaps he simply struck up a friendship with them. It is also possible that they themselves commissioned these portrait prints as a last, friendly gesture to provide some income for the artist.

Whatever the circumstances of the creation of this portrait, Rembrandt decided to execute it almost entirely in drypoint, and it would have been clear to him that the plate could never be printed in great numbers (see Althaus, 2005, no. 91, p. 212). It seems therefore very likely that this portrait was a personal tribute or commission, pulled only in a few impressions to be given to the sitter, some friends and collectors. This is corroborated by the rarity of the '*Old Haaringh*', which in early impressions is almost unobtainable. The first two states exist in only one impression each, both on Japan paper (Albertina, Vienna; and Bibliothèque National, Paris). Of the third state, a few impressions on Japan paper are known, but only three on vellum, including the present example. The other two are at the Museum of Fine Arts, Boston, and the Collection Dutuit, Paris. Eugène Dutuit (1807-1886) himself, as one of the earlier cataloguers of this print noted, considered this print as '*le chef-d'oeuvre des portraits gravés par le maître*', and it is – alongside the famous, yet even more elusive portrait of *Arnout Tholinx* - undeniable one of his greatest portraits in the print medium. In the present impression on vellum, in which the image seems to hover on the surface, it has an extraordinary, ghost-like vivacity and presence. Only a small print, it has the haunting quality found in some of the finest painted portraits by the artist.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 22 & 25)

\*22

ORAZIO BORGIANNI

(ROME 1576/8-1616)

*The Death of Lucretia*

oil on canvas  
55½ x 38⅞ in. (140.8 x 96.8 cm.)

£400,000-600,000  
US\$500,000-740,000  
€470,000-690,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 June 1985, lot 86, as 'Lionello Spada'.  
Witten Harris, San José, CA.  
Anonymous sale; Sotheby's, New York, 11 January 1990, lot 78, as 'Lionello Spada'.  
Anonymous sale; Christie's, New York, 27 January 2000, lot 121, where acquired by the present owner.

EXHIBITED:

Berry-Hill Galleries, New York, *From Sacred to Sensual: Italian Paintings 1400-1750*, 20 January-14 March 1998, p. 68, illustrated.

LITERATURE:

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 39, under 'Unknown French Caravaggesque'.  
B. Nicolson and L. Vertova, *Caravaggism in Europe*, I, Turin, 1990, p. 91; II, pl. 743, as 'Caravaggesque, unknown French'.  
G. Papi, *Orazio Borgianni*, Soncino, 1993, p. 123, no. 34, pl. XLVII.

This imposing canvas showing the *Death of Lucretia* is an important work by Orazio Borgianni, one of the most idiosyncratic and original Baroque painters in Rome during the first two decades of the seventeenth century. Dated to the 1610s, towards the end of Borgianni's brief life, the picture is a superb example of the work that led Harold Wethey to praise the artist for his 'fine sensibilities and superior pictorial imagination' ('Orazio Borgianni in Italy and Spain', *The Burlington Magazine*, CVI, April 1964, p. 159). An elusive artistic figure, Borgianni's reputation as one of the leading painters in seventeenth-century Rome has only recently been restored, a position that was confirmed with the 2020 exhibition *Orazio Borgianni, un genio inquieto nella Roma di Caravaggio*, allied with the appearance on the art market of such exceptional works as *Christ amongst the doctors*, sold at Sotheby's, London, 4 July 2012, for £3,401,250, and now on loan to the Rijksmuseum, Amsterdam (fig. 1).

The drama of the unfolding tragedy, contained within a characteristically tight composition and restricted pictorial plane, is heightened by the strong chiaroscuro and extravagant gestures of the protagonists. Gianni Papi convincingly argues that the soldier attempting to restrain Lucretia is Brutus, while the figure with his arms raised in dismay can be identified as Lucretia's husband, Collatinus, and, finally, that of the bearded man in the upper left of the composition as her father, Lucretius Spurius (*op. cit.*, 1993, p. 123). As Papi observes (*ibid.*), the present work is an eloquent response to the Caravaggist movement in Rome, not only in the forceful gesture of the intervening soldier, but also in the shaft of light above the figure on the right, a clear quotation from Caravaggio's celebrated masterpiece, *The Calling of Saint Matthew*, painted in 1599-1600 for the church of San Luigi dei Francesi.

The attribution of this picture evaded scholars, including Benedict Nicolson, who gave it to an unidentified French follower of Caravaggio operating in Rome in the second half of the 1620s (*op. cit.*, 1979). Following the picture's appearance on the market in 1985 and 1990, where on both occasions it was given to the Bolognese Caravaggesque painter Lionello Spada, the attribution to Borgianni was convincingly advanced by Papi in 1990 (*op. cit.*). In his monograph of the artist's work, Papi points to the stylistic affinities with other key works from Borgianni's final period in Rome, such as *Saint Christopher carrying the Infant Christ* in Gelves and *The Holy Family with Saint Anne*, of which three versions are documented. In particular, he notes the striking similarity in the treatment of the head of Brutus with that of Saint Christopher, and the stirred handling of Lucretia's sleeves, which corresponds closely to the Madonna's in the *Holy Family with Saint Anne* compositions.

The son of a Florentine carpenter, Borgianni was born in Rome and was trained by his step-brother Giulio Lasso (d. 1617), a sculptor and architect, with whom he travelled to Sicily around 1591. The young painter's first documented work, a picture of *Saint Gregory in his study* (1593; Private collection, Catania), was painted for the church of San Domenico in Taormina. In late 1597 he travelled to Spain where he found considerable success, receiving commissions from those within the circle of King Philip III's favourite, the Duke of Lerma (1552/3-1625). There the artist travelled extensively, stopping in Zaragoza in 1600, Pamplona in March of the following year, and by February 1603 to Valladolid, the city in which he executed an important series of pictures for the Convento dei Portacoeli. By June 1603, he was in Madrid, where he became a founding member of the Academia de San Lucas, before settling in Toledo from October 1603 to March 1604. According to the artist and biographer Giovanni Baglione (1566-1643), Borgianni married in Spain and only returned to his native country following the death of his wife.







Fig. 1 Orazio Borgianni, *Christ among the doctors*, Amsterdam, Rijksmuseum, on loan from the Broere Charitable Foundation

By 1606 Borgianni was back in Rome where he seems to have been embroiled in a number of feuds with rival artists. Indeed, contemporary anecdotes paint a picture of a somewhat volatile character. Baglione recounts an episode in which Borgianni, while out riding in his carriage, was taunted by a group of artists, among them Caravaggio, prompting him to launch a bottle of varnish at the heads of his deriders. In June of 1606, the same year in which Caravaggio was forced to flee Rome following his infamous duel in the Campo Marzio, Borgianni wounded a man named Antonio Pellegrini with his sword. Furthermore, on 2nd November of that year, Borgianni found himself in court alongside the artist Carlo Saraceni, accused of orchestrating an assault on the aforementioned Baglione. These skirmishes with his rivals soon after his return to Italy did not impede Borgianni's artistic progress. In October 1606, he joined the Accademia di San Luca, in which he occupied the position of bookkeeper and later rector, alongside Guido Reni. In 1608, he joined the Accademia degli Umoristi and two years later was elected to the congregation of the Virtuosi al Pantheon. These years in Rome before his early death in 1616 were unquestionably the artist's most successful, from which survive a number of startlingly original works, notably *The Holy Family with Saint Elizabeth, Saint John the Baptist and an angel* (Rome, Palazzo Barberini, Galleria Nazionale d'Arte Antica) and the remarkable *Three-hundred Christian Martyrs* (Milan, Pinacoteca Ambrosiana; fig. 2).

The story of Lucretia takes place in the late sixth century B.C., a time of growing discontent over the rule of Tarquinius Superbus, known as 'Tarquin the Proud', the tyrannical final king of Rome. Livy recounts how Lucretia (*Ab urbe condita* I, 57-60), a beautiful and virtuous woman, was the wife of Collatinus, a relative of the king. During a feast outside the city, Collatinus and the king's sons began to debate the relative merits of their wives, none of whom were present. To settle the matter, they all agreed to observe the women at their respective homes. While the princes' wives were discovered revelling in the absence of their husbands, Collatinus' wife was found to be still spinning wool. As a result of this episode, one of the princes, Sextus Tarquinius, developed an infatuation with Lucretia and later visited her when Collatinus was away. When Lucretia rejected Sextus Tarquinius' advances, he raped her at knifepoint. Afterwards, the anguished Lucretia revealed the crime to her family and demanded vengeance. Then, 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 Tarquins. Along with Collatinus, he led an uprising that forced the king into exile, thus ending the monarchy, and established the Roman Republic. From the Middle Ages onwards, Lucretia was seen as an exemplar of virtue due to her chastity, loyalty and self-sacrifice.



Fig. 2 Orazio Borgianni, *The three-hundred Christian Martyrs*, Pinacoteca Ambrosiana, Milan



23

ATTRIBUTED TO JOSEPH WILTON  
(LONDON 1722 - 1803 LONDON),  
AFTER GIAN LORENZO BERNINI  
(NAPLES 1598 - 1680 ROME)

Anima Dannata (Damned Soul)

marble bust; on a black marble socle  
22 in. (56 cm.) high, overall

£150,000-250,000  
US\$190,000-300,000  
€180,000-290,000

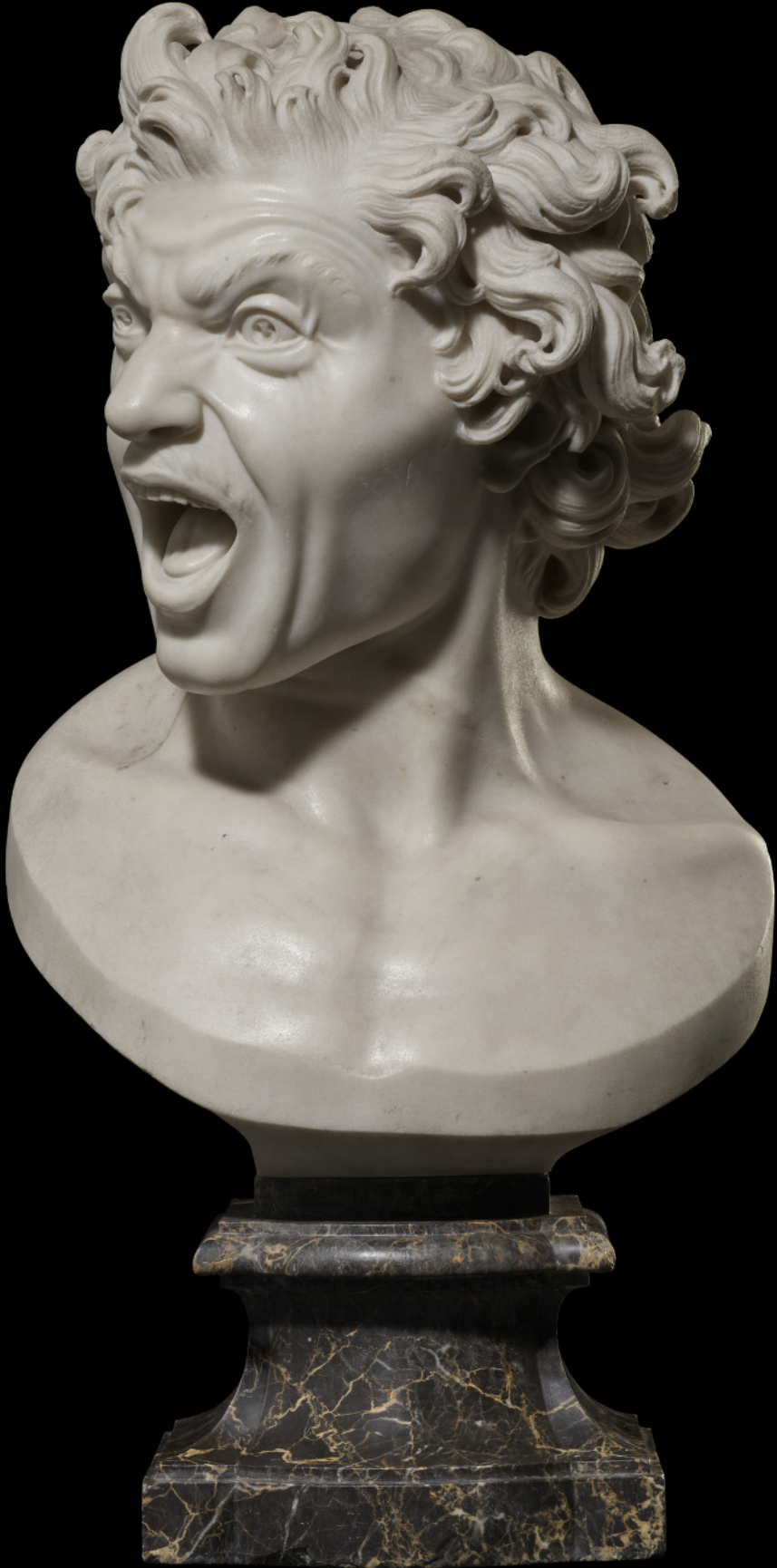
**COMPARATIVE LITERATURE:**  
R. Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque*, London, 1955, pp. 177-179.  
T. Hodgkinson, 'Joseph Wilton and Doctor Cocchi', in *Victoria and Albert Museum Bulletin*, III, 1967, pp. 73-80.  
M. Whinney, *English Sculpture 1720-1830*, London, 1988, pp. 261-269.  
C. Avery, *Bernini: Genius of the Baroque*, London, 1997, pp. 66 and 83, fig. 71.  
J. Kenworthy-Browne, 'The Duke of Richmond's Gallery in Whitehall' in *The British Art Journal*, XX no.1, 2009, pp. 40-49.  
I. Roscoe, ed., *A biographical dictionary of sculptors in Britain 1660-1851*, New Haven and London, 2009, pp. 1385-1393.  
A. Bacchi and A. Coliva, eds., *Bernini*, exhibition catalogue, Rome, Galleria Borghese, 2017-2018, pp. 44-48, no. I.6.

With his mouth agape, eyes wide, and curls of hair animated like flames licking around his brow, the present bust encapsulates all the drama and dynamism quintessential of Bernini's compositions. It was originally imagined when the artist was just 20, on the cusp of a career that would see him become the most famous sculptor of his generation. The *Anima Dannata* (Damned Soul) was created alongside another altogether different bust showing an *Anima Beata* (Blessed Soul) represented by a young woman in a state of peace, eyes raised heavenward. Both works are today housed at the Palazzo di Spagna in Rome. The longstanding consensus on the iconographic meaning of the two busts, as their names suggest, is that they should be understood in a Christian context, representing the fate of two souls in the afterlife; one in Heaven and the other in Hell. Although a more recent discovery of a document referring to the pair as a nymph and a satyr has brought forth a possible mythological interpretation (see Bacchi and Coliva, *loc. cit.*). Regardless of who Bernini intended to represent, it is evident that the busts are meant as a deliberate contrast of two psychological states of being. Bernini's relish in the imagination of the *Damned* is clear - creating a visceral, theatrical hyperbole of a man tormented. Indeed, Rudolf Wittkower suggested that the *Anima Dannata* could possibly have been 'worked before the mirror' and thus a self-portrait (Wittkower, *op cit.* p.177).

The present lot, attributed to the English sculptor Joseph Wilton, is a faithful and highly accomplished rendering after Bernini's original. Born in London to a wealthy family, Wilton became one of the most sought after sculptors of his time, working for the most important collectors of the day. He left England in his late teens to train on the Continent, moving to Laurent Delvaux's workshop in Belgium and later to that of Jean-Baptiste Pigalle in Paris. In 1747 Wilton journeyed to Italy where he encountered first-hand the sculptural masterpieces of the Renaissance and Baroque eras and of classical antiquity. These works had a profound influence on him and he began to garner commercial success creating copies in marble and plaster for aristocrats on the Grand Tour. After making a name for himself overseas for both his copies and original compositions, Wilton returned to his native England where his success and renown continued to grow. He was appointed 'Sculptor in Ordinary' to King George III in 1761 and was a founding member of the Royal Academy in 1768.

The present bust has been convincingly attributed to Wilton based on a number of factors. Firstly, its exceptional quality indicates creation by an artist in possession of notable technical ability and compares with that exhibited in Wilton's extant marble busts. Secondly, Wilton was familiar with Bernini's oeuvre; his surviving sketchbooks include drawings after the Baroque master's monuments and he is documented as having supplied the Duke of Richmond with two plasters after elements of Bernini's monument to Alexander VII (Kenworthy-Browne, *op. cit.*, p. 47). In addition, the shape of the socle in the present lot also points to Wilton's authorship. Its rectangular waisted form is highly unusual but can be found in several works by Wilton, the closest of which is his portrait of Philip Stanhope, 4<sup>th</sup> Earl Chesterfield (British Museum, London, inv. no. 1777, 0620.1). A final element supporting an attribution to Wilton is that the treatment of the reverse, namely the patterns left by the tooling, is comparable to the bust of Philip Stanhope and other known works including his portrait of Dr. Antonio Cocchi (V&A, London, inv. no. A.9-1966) and 'Bust of a Man (After the Antique)' (Getty Museum, Los Angeles, 87.SA.110).

This arresting and enigmatic bust is a testament to Wilton's artistic skill and ability to recreate the spirit of Bernini's singular genius. The work also bears witness to the enduring international appeal of Bernini, whose unparalleled ability to create tension and drama in marble saw his compositions remain highly sought after in the centuries following his death.





PROPERTY OF A GENTLEMAN

■ 24

MATTIA PRETI

(TAVERNA, CALABRIA 1613-1699 VALLETTA)

*Saints Vincent Ferrer, Peter Martyr and Raymond of Peñafort*

oil on canvas, shaped top  
120½ x 81½ in. (306 x 207 cm.)  
inscribed 'TIMETE DEVM' (lower left, on a scroll held by Saint Vincent Ferrer) and  
'CREDO DEO' (centre, in an open book held by Saint Peter Martyr)

£300,000-500,000  
US\$370,000-610,000  
€350,000-570,000

**PROVENANCE:**  
Garden Duff-Dunbar of Hempriggs and Ackergill (1838-1889), by 1872, and by descent  
at Ackergill Tower, Caithness, to the present owner.





This impressive painting is a hitherto unrecorded altarpiece by Mattia Preti, most likely executed in the early 1670s, following the artist's relocation to Malta. The work's imposing scale and iconography indicate that it must have been an altarpiece destined for a Dominican church or commissioned by an individual with a particular devotion to the Dominican Order, one of the four great mendicant orders of the Roman Catholic Church, founded by Saint Dominic in 1215.

Three Dominican saints dominate the lower half of the composition: at left, dressed in a white habit and with a sprig of white lilies at his feet, stands the fourteenth-century friar and preacher Saint Vincent Ferrer (1350-1419). Canonised in 1455, Saint Vincent travelled widely throughout England, France, Spain, Switzerland and Italy, drawing great crowds with his sermons. Here, he holds a scroll inscribed with the opening words of a passage in the Book of Revelation (14:7): 'Timete Deum et date illi onorem quia venit' ('Fear God, and give glory to him'). With his left hand he indicates a dove hovering in the sky above, symbolising the Holy Spirit's call to preach the Gospel. Next to Saint Vincent Ferrer, seated on a stone block, is the thirteenth-century saint Peter Martyr (1205-1252). He looks heavenwards while tracing the words 'CREDO DEO' ('I believe in God') in his own blood on the page of an open book; a reference to the words he is traditionally thought to have written on the ground after being fatally stabbed on the road to Milan. Saint Peter is shown already assassinated: a palm frond (symbol of his martyrdom) lies at his feet, the hilt of a sword protrudes from his chest and, though the cleaver that is normally shown embedded in his skull is absent here, blood stains the inner lining of his hood. Over the white tunic Saint Peter Martyr wears a black *cappa*, a long cape worn for warmth whilst travelling, from which the Dominicans got the name 'Black Friars'. The third figure, who wears a black *capuce* (a bust-length cape) over a white habit, is Saint Raymond of Peñafort (c. 1175-1275). A Catalan friar who studied law in Barcelona and Bologna, Raymond joined the order quite late in life and became the patron saint of canon lawyers. He is frequently shown holding a large golden key, an attribute that appears in the immediate foreground of this picture and with which he is portrayed in his tomb effigy in Barcelona Cathedral. According to Dominican iconography, Raymond's key 'signifies the binding and loosing power' of the Sacrament of Penance, referring to his office as 'Special Minister of the Sacrament of Penance' (see C.M. Daley, 'Some Dominican Iconography', *Dominicana*, XIV, no. 4, 1929, p. 311). Saint Raymond of Peñafort was instrumental in founding the Mercedarian friars and was only canonised in 1601. The introduction of the saint's feast day into the calendar (23 January until 1969; 7 January thereafter) in 1671 might even have been a catalyst for the commission of this work, since it works well with Preti's virtuoso painting technique at this time.

Born in Calabria, Preti spent the early part of his career in Rome and worked in Naples during the 1650s. He moved definitively to Malta in 1661 and spent the last four decades of his life there, painting for clients both on the island and abroad. During his long career, Preti developed a unique style that combined Caravaggio's naturalism with the grandeur and theatricality of Renaissance Venice, inspired particularly by Jacopo Tintoretto and Paolo Veronese.

Painting at speed and with great assurance, Preti was accustomed to working on a large scale, both in fresco and in oil paint. Characteristic of the artist are the figures, their animated gestures and the monumentality with which they are imbued. The picture's chromatic range has been pared back and Preti has set his protagonists against an empty sky, doubtless to increase legibility from a distance. The picture was evidently intended to be seen from a low viewpoint, as the foreshortened step and book (lower left and right, respectively) demonstrate. The style of the painting may be compared to Preti's works of the late 1660s, following the completion of his *magnum opus* – the vaulted ceiling in St John's Co-Cathedral in Valletta (adjacent to the oratory of San Giovanni Decollato containing Caravaggio's *Beheading of Saint John the Baptist*). The paint handling is similar to that of *Saint Andrew* (1666-67; Parish Church of Saint Catherine, Żurrieq), in which a monumental draped figure is silhouetted against a cloudy sky: Andrew's left hand can be directly compared to that of Raymond (see K. Sciberras, *Mattia Preti: The Triumphant Manner, with a catalogue of his works in Malta*, Valletta, 2012, pp. 182-3, 254-5, no. 52). Preti demonstrates complete mastery of the oil medium: dabs of white paint are used to mark out highlights, unblended red brushstrokes define facial features (eyes, tips of noses, ears and lips) and he frequently uses the preparation ground for mid-tones. The painting style of this altarpiece points to a date of execution in the late 1660s or very early 1670s, if the introduction of Raymond's saint's day in 1671 was indeed an instigating factor for the picture's creation.

The original circumstances surrounding the commission of this work are unknown. Given the Dominican iconography, it seems likely that it was painted for a Dominican church. Although there is no documentary evidence placing the picture in the Basilica of Saint Dominic (or Our Lady of Porto Salvo) in Valletta, the church was closed in 1780 and subsequently rebuilt, reopening only in 1815. In the intervening period it seems that the church sold a number of works, including Alessandro Turchi's *Flight into Egypt*, purchased in Malta by an English gentleman and now in Manchester Art Gallery (J. Gash, 'Painting and Sculpture in Early Modern Malta', in *Hospitaller Malta 1530-1798: Studies on Early Modern Malta and the Order of St John of Jerusalem*, V. Mallia-Milanesi, ed., Malta, 1993, pp. 549-51). Since the picture does not appear to be recorded in Malta in any of the early sources, it may have been destined for abroad. Although Preti produced a large number of pictures for the Maltese market, he continued to fulfil commissions for clients elsewhere and many of his canvases were shipped off the island, particularly after 1670 (Sciberras, *op. cit.*, 2012, p. 57).

We are grateful to Prof. Keith Sciberras for his assistance in cataloguing this lot and for confirming that this important, as yet unrecorded altarpiece by Mattia Preti was painted during the artist's residence in Malta.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 22 & 25)

\*25

FRANCESCO SOLIMENA

(CANALE DI SERINO 1657-1747 BARRA)

Deborah and Barak

oil on canvas  
51¼ x 41½ in. (130.2 x 104.5 cm.)

£200,000-300,000  
US\$250,000-370,000  
€230,000-340,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 13 December 1996, lot 122, where acquired by the present owner.

LITERATURE:

Christie's Review of the Year 1996, p. 23, illustrated.  
N. Spinosa, *Francesco Solimena (1657-1747) e le Arti a Napoli*, Rome, 2018, p. 485, under no. 224, as 'a studio replica of the Harrach painting'.

This luminous, richly-coloured painting depicts the meeting between Deborah and Barak, as told in the Old Testament (Judges IV: 4-9). Deborah, an Israelite prophetess and judge, summoned Barak and instructed him to take ten thousand men to the River Kishon, where God would deliver Sisera, commander of the Canaanite army, into his hands. Barak agreed to do so, on condition that Deborah would accompany him, and the Canaanites were defeated. Sisera managed to escape but was murdered soon after by Jael, who drove a tent peg into his skull.

Though a relatively uncommon subject in art, Solimena and his workshop treated the theme on a number of occasions, for a variety of different patrons and over a period spanning three decades. Solimena's most famous rendition is perhaps that in the Harrach Collection at Schloss Rohrau, where it hangs as a pendant to *The Departure of Rebecca* (1728-31; Spinosa, *op. cit.*, pp. 484-85, nos. 224a and b, illustrated). The Harrach painting is of slightly larger dimensions (155 x 129 cm.) and includes additional figures in the foreground. The present work has been published by Nicola Spinosa as a studio variant of the Harrach painting, but the quality of this picture points to it being largely autograph. Indeed, the painting was catalogued as being by Francesco Solimena in 1996, when it last appeared on the market and made a record auction price for the artist. In addition, there is evidence to suggest that this particular composition actually pre-dates the Harrach painting by more than a decade, and that consequently it was conceived first. Numerous workshop replicas, with different degrees of Solimena's participation, exist: the version at Holkham Hall, Norfolk, for which there exists an unpublished payment to Solimena in May 1716, provides a *terminus ante quem* for the design (for other workshop replicas, see Spinosa, *ibid.*, p. 485).

Further evidence of the composition having been conceived by Solimena independently lies in the existence of an engraving by Francesco La Marra, after a lost drawing by Solimena, which reproduces the figures seen here exactly (fig. 1; see C. Romalli, in Spinosa, *op. cit.*, II, pp. 206-7, under D87). The painting sits comfortably alongside Solimena's works of the 1710s. The elegant, theatrical composition and the low viewpoint, with the horseman in the right foreground seen from behind and dramatically cropped to draw the viewer in, are motifs found in Solimena's masterful *Dido and Aeneas* (1710; National Gallery, London). The pose of Barak is reminiscent of that adopted by Saint Paul in Solimena's *Madonna of the Martyrs* (c. 1705; San Pietro Martire, Naples), for which a *bozzetto* exists in the Minneapolis Institute of Art.

We are grateful to Riccardo Lattuada, who remembers the painting from the time of its sale in 1996, and has more recently confirmed on the basis of photographs that he believes the work to be fully autograph and datable to the second decade of the eighteenth century.



Fig. 1. Francesco La Marra (1728-1787), *Raccolta di cinquanta disegni originali degli eccellenti pittori napoletani: il Cavr. Mattia preti detto il cavalier calabrese, il Cavr. Luca Giordano, il Sigr. Francesco Solimena ... incisi in rame dal Cavr. Francesco La Marra, Naples, 1792.*



PROPERTY FROM THE COLLECTION OF DR HERMANN RÖCHLING (1929-2020) SOLD TO BENEFIT THE ACQUISITION FUND OF THE STAATLICHE KUNSTHALLE KARLSRUHE (LOTS 26, 27, 28, 29, 30 & 31)

These paintings are being sold to benefit the Staatliche Kunsthalle in Karlsruhe, Germany, selected from the collection bequeathed to the museum by the late Dr. Hermann Röchling (1929-2020) of Baden Baden. Dr. Röchling, who began collecting art in the early 1990s, was recognised as a major benefactor and art donor to the museum. Dr. Hermann Röchling was a committed proponent of the Washington Principles, financially supporting provenance research undertaken by the museum and, on an ad hoc basis, providing funds to enable the institution to re-acquire works of art that were successfully restituted. The late Dr. Hermann Röchling was a well-respected economist and academic and promoted music and the arts through his Fontana Stiftung.

All proceeds from this sale will benefit the museum.

\*26

JAN VAN GOYEN

(LEIDEN 1596-1656 THE HAGUE)

*A winter landscape with townspeople ice skating before a fortified town*

oil on panel  
4⅞ x 10⅞ in. (12.4 x 25.9 cm.)

£60,000-80,000

US\$75,000-99,000

€70,000-92,000



**PROVENANCE:**

E.A. Lewis, London; Christie's, London, 16 May 1918, lot 116 (70 gns. to Lek).  
Jonkheer den Beer Poortugael, The Hague, from whom acquired in 1940 by the following,  
with P. de Boer, Amsterdam, from whom acquired probably in 1940 by the following,  
Cornelis Hendrik Muntz (1903-1971), Rotterdam and Wassenaar.  
with S. Nystad, The Hague, 1962.  
with Alfred Brod, London, 1963 (who listed uncorroborated provenance), from whom acquired in 1964 by the following,  
Walter Reif, London.  
Anonymous sale [The Property of a Family]: Christie's, London, 9 April 1990, lot 14.  
Anonymous sale [The Property of a Gentleman]; Sotheby's, New York, 28 January 2000, lot 47, where acquired.

**LITERATURE:**

H.-U. Beck, *Jan van Goyen 1596-1656: Katalog der Gemälde*, Amsterdam, 1973, II, p. 46, no. 87, illustrated, listing uncorroborated provenance.

This spirited panel is one of Jan van Goyen's earliest works, painted in around 1622-3, shortly after his first dated picture of 1620. The artist was most likely exposed to this type of composition by his master Esaias van de Velde, whose dramatic advances in the depiction of Dutch landscape painting had a profound influence on his pupil. Van Goyen would go on to develop the genre and become perhaps the most important exponent of the Haarlem school of 'tonal' painting, which purposefully turned away from the picturesque, highly coloured landscapes of their Flemish contemporaries to provide a more truthful view of the countryside as it appeared in reality.

Around the turreted walls of an imaginary town, townsfolk converge on the frozen waterway to converse, skate and play *kolf*. While the landscape teems with life, the top of the panel is given over almost entirely to the clear sky and the peaceful town in the middle-ground. Van Goyen uses a reduced palette of warm brown and grey tones, eloquently balanced with silvery highlights. The artist favoured the use of a low horizon and frequently employed carefully organised visual devices, such as meandering canals and compositional layering, to create a feeling of depth in the landscape.

Winter landscapes were a favoured subject for van Goyen during his early career, no doubt still under the influence of van de Velde's designs of ice skaters in inclement northern weather. Painted on both circular and rectangular supports, these scenes

were frequently conceived as pendants to contrasting summer landscapes. Such depictions of the local landscape at different times of the year can be traced back to the calendar illustrations for medieval *Books of Hours*, such as the Limbourg Brothers' celebrated *Tres Riches Heures* illuminated for the Duc de Berry. The illuminations would include Saint's Days and other religious feasts listed by month, and on the facing page a painted representation of the specific activity connected to that time of year. Depictions of the Twelve Months and the Seasons continued into the sixteenth and seventeenth centuries, when their greatest exponent became Pieter Bruegel the Elder, who established this genre as an independent category of painting.



PROPERTY FROM THE COLLECTION OF DR HERMANN RÖCHLING (1929-2020) SOLD TO BENEFIT THE ACQUISITION FUND OF THE STAATLICHE KUNSTHALLE KARLSRUHE (LOTS 26, 27, 28, 29, 30 & 31)

\*27

JAN DAVIDSZ. DE HEEM

(UTRECHT 1606-1684 ANTWERP)

*Fruit on a silver platter with lobsters on a partially draped table*

signed 'J. D Heem f.' (lower right, on the table)  
oil on panel  
10¾ x 15¼ in. (27.3 x 38.6 cm.)

£200,000-300,000  
US\$250,000-370,000  
€240,000-350,000

PROVENANCE:

Mrs. Elizabeth Murray Usher of Cally, O.B.E. (1903-1990); Sotheby's, London, 27 November 1963, lot 85, 3,620 gns. to the following, with Thomas Agnew & Sons Ltd., London. Private collection, England. with Robert Noortman, by 1988, where acquired by the following, Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 12 December 2002, lot 25, where acquired.

LITERATURE:

C. Grimm, *Stillleben: Die italienischen, spanischen und französischen Meister*, Stuttgart and Zurich, 1995, p. 31, fig. 21.  
G. Cavalli-Björkman, *Dutch and Flemish Paintings*, III, Stockholm, 2010, p. 360, fig. 1.  
F.G. Meijer, *Jan Davidsz. de Heem 1606-1684*, PhD dissertation, 2016, pp. 145-6, 160-1, 169, 359, 413, no. A 126, illustrated.

Jan Davidsz. de Heem was arguably the leading still life painter active in the Lowlands in the second half of the seventeenth century. The artist led a peripatetic career, exemplifying the tendency of seventeenth-century artists to move between the Northern and Southern Netherlands, even as the region splintered due to the Dutch revolt against Spain. Through his frequent relocations, de Heem gained exposure to a rich variety of still life imagery that informed his dazzling, innovative paintings celebrated for their dynamism and finely rendered naturalistic details.

The present painting can be dated with near certitude to 1650, a period which Dr. Fred G. Meijer has described as one that 'ranks among the most productive and most successful in terms of quality of Jan Davidsz. de Heem's entire career' (*op. cit.*, p. 160). Three paintings by de Heem dated 1650 are known, including a nearly identical composition in the National Galleries of Scotland in Edinburgh (fig. 1). Meijer has recently convincingly argued that the painting in Edinburgh is, in all probability, a second version of this painting. Though the arrangement of the fruit, crayfish, table and tablecloth are identical in both paintings, there are significant differences, most notably in the handling of the foliage in the two works. The smooth handling of the leaves in this painting is quite close to de Heem's approach to foliage in the 1640s, including a similar composition datable to 1649 (see Meijer, *op. cit.*, no. A 122), while the 'crisp, "bubbly" type' found in the Edinburgh painting is typical of de Heem's work in the first half of the 1650s (*op. cit.*, p. 161).

The success of the present composition is confirmed not only by the two autograph versions but the existence of further examples by or attributed to artists in his circle. A painting by de Heem's follower and possible pupil, Joris van Son, depicting the foliage as it appears in the present painting is in the Nationalmuseum, Stockholm (inv. no. NM 635). A further example after the Edinburgh painting signed with the initials 'C.D.H.' and dated '1690' was sold Christie's, Amsterdam, 18 November 1993, lot 123.



Fig. 1 Jan Davidsz. de Heem, *A Still-life with Fruit and Lobster*, 1650, National Galleries of Scotland, Edinburgh, National Galleries of Scotland, Bequest of Mrs Nisbet Hamilton Ogilvy of Biel 1921





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\*28

CARLO BONONI

(FERRARA 1569-1632)

*The Virgin and Child with Saints Agnes, Mary Magdalene, Cecilia and Margaret*

oil on copper, laid down on panel  
15⅞ x 11⅞ in. (40.5 x 30.2 cm.), with later additions of 1⅜ x 11⅞ in. (3.3 x 30.2 cm.) to the upper and lower edges and 13⅜ x 1/2 in. (34 x 1.2 cm.) to the left and right edges

£50,000-80,000

US\$62,000-99,000

€58,000-92,000

PROVENANCE:

(Probably) George Hammond Lucy (1789-1845), Charlecote Park, Warwickshire, and by descent in the family to, Sir Henry Montgomerie Fairfax-Lucy, 4th Bt. (1896-1965), Charlecote Park; Christie's, London, 1 June 1945, lot 25, as 'Ludovico Carracci' (52 gns. to Le Jeune). Anonymous sale; Sotheby's, London, 11 April 1990, lot 55. with Roy Fisher Fine Arts Inc., New York, 1994, from whom acquired by the following, Anonymous sale [The Property of a Private Collector]; Sotheby's, New York, 24 January 2002, lot 180A, where acquired.

LITERATURE:

*Fifty Paintings, 1535-1825*, exhibition catalogue, The Matthiesen Gallery and Stair Sainty Matthiesen, London and New York, 1993, p. 62, note 2.

Carlo Bononi was a pivotal figure in Ferrara at the turn of the seventeenth century. Under the Dukes of Este, the city had produced a rich line of painters notable for their great sense of invention and idiosyncrasy, from Cosimo Tura to Garofalo; Bononi is often seen as the last great artist to emerge from this school. He was apprenticed first to Giuseppe Mazzuoli, il Bastarolo, but the latter's untimely death – he drowned in the river Po in 1589 – meant Bononi sought the tutelage of Scarsellino, then the most renowned artist in Ferrara. His bold palette and warm tonality would leave a clear impression on his pupil. Bononi then embarked on a series of journeys to major artistic centres, including Rome, Bologna, Parma and Venice, during the first decade of the seventeenth century, absorbing a great range of artists' work, from Correggio and Schedoni to the Carracci and Caravaggio; to varying degrees, all of these influences were reflected in his mature work. Although he was exceptionally well travelled, he would receive most of his commissions in the towns and cities of Emilia: notably Modena, Reggio and his native Ferrara. His two most significant public projects were the large cycle of works for the church of S. Maria in Vado in Ferrara (completed in 1620-21) and those for the basilica of Madonna della Ghiara in Reggio Emilia in 1622.

This fine copper, vibrant in colour and bold in composition, shows the typically varied influences that defined Bononi's career. Given its striking Carraccesque feel, the landscape background and such an intelligent, dynamic arrangement of figures, it is not surprising that the picture was attributed to Ludovico Carracci when it was in the collection at Charlecote Park in Warwickshire. Charlecote was originally built in the sixteenth century, with gardens later designed by Capability Brown; it was significantly remodelled in the nineteenth century for George Hammond Lucy, a refined collector who most likely owned this work.



(Illustrated without later additions. For an image including the additions, please see christies.com)



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\*29

FRANCESCO GUARDI

(VENICE 1712-1793)

The Holy Family

oil on canvas  
9½ x 7⅞ in. (24.1 x 19.5 cm.)

£50,000-80,000  
US\$61,000-98,000  
€58,000-92,000

PROVENANCE:

with Umberto Pini, Bologna, 1948.  
with Nicholas M. Acquavella (1898-1987), New York, 1948.  
Walter P. Chrysler (1909-1988), New York, by 1956.  
Lore Heinemann (1914-1996) and Rudolf Heinemann (1901-1975), by 1974; [Sold for the Benefit of The Pierpoint Morgan Library, New York and The National Gallery of Art, Washington], Christie's, London, 4 July 1997, lot 116, where acquired after the sale.

EXHIBITED:

Venice, Procuratie nuove, *Quattrocento pitture inedite prima mostra nazionale antiquaria*, 1947.  
Houston, Museum of Fine Arts, *The Guardi Family, Selected from American Museums and Collections*, 1958, no. 5.  
Portland, Portland Art Museum; Seattle, Seattle Art Museum; San Francisco, Legion of Honor; Los Angeles, Los Angeles County Museum; Minneapolis, Minneapolis Institute of Arts; St. Louis, Saint Louis Art Museum; Kansas City, William Rockhill Gallery of Art; Detroit, Detroit Institute of Arts and Boston, Museum of Fine Arts, *Paintings from the Collection of Walter P. Chrysler, Jr.*, 2 March 1956-14 April 1957, no. 51.  
New York, Finch College Museum of Art, *Venetian Paintings of the 18th Century*, 31 October-16 December 1961, no. 16.  
Venice, Palazzo Grassi, *Mostra dei Guardi*, 5 June-10 October 1965, no. 127.  
Norfolk, Norfolk Museum of Arts and Sciences, *Italian Renaissance and Baroque Paintings from the Collection of Walter P. Chrysler, Jr.*, 2 December 1967-15 May 1968, no. 68.



Fig. 1 Bartolomeo Biscaino, *The Holy Family with the infant St. John the Baptist at right*, etching, Metropolitan Museum of Art, New York

LITERATURE:

M. Goering, *Francesco Guardi*, Vienna, 1944, pp. 17 and 77, no. 13.  
G. Fiocco, 'Una pittura di Guardi', *Lettere e Arti*, I, no. 2, October 1945, pp. 10-13, illustrated.  
V. Moschini, *Francesco Guardi*, 2nd ed., Milan, 1956, p. 14, fig. 51.  
D. Gioseffi, 'Per una datazione tardissima delle Storie di Tobiola in S. Raffaele', *Emporium*, no. 126, September 1957, p. 109.  
R. Pallucchini, *La pittura veneziana del Settecento*, Venice and Rome, 1960, p. 136, fig. 343.  
E. Martini, *La Pittura veneziana del Settecento*, Venice, 1964, p. 264, note 247.  
R. Pallucchini, 'Note sulla Mostra dei Guardi', *Arte Veneta*, 1965, p. 234.  
I. Fenyő, 'An Unknown Processional Banner by the Guardi Brothers', *The Burlington Magazine*, CX, no. 779, February 1968, p. 69, note 15.  
A. Morassi, *Guardi*, Venice, 1973, I, pp. 150 and 340, no. 171; II, fig. 193.  
L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, pp. 121-2, no. 539, pl. XL.  
A. Morassi, *Guardi - I Disegni*, Venice, 1975, pp. 104-5, under no. 144.  
R. Pallucchini, *La pittura nel Veneto: Il Settecento*, Milan, 1996, II, pp. 48 and 55, fig. 48, as 'Stupenda la Sacra Famiglia con l'agnello della collezione Chrysler di New York, composizione di piccolo formato condotta con brio sciolto di pennellata e una nervosità di contorni seghettati e guizzanti'.

This charming and spirited canvas, intimate in its scale and design, showcases Francesco Guardi's talent as a figural painter. His storied career as one of the most important *vedutisti* of the eighteenth century, capturing the essence of Venice like few others, meant his work as a history painter was largely overshadowed until the nineteenth century. Yet he produced numerous altarpieces and religious compositions, as well as still lifes, characterised by the same sensitivity and vibrancy that runs through his view paintings.

This composition is based on an etching by Bartolomeo Biscaino (fig. 1), a Genoese artist working in the mid-seventeenth century; Guardi subtly adapted Biscaino's invention, omitting the Infant Saint John the Baptist and the classical column, allowing the focus instead to fall more directly on the Madonna and Child. The practice of using and reinterpreting extant compositions in this manner was quite typical of Francesco Guardi and his brother Gian Antonio – indeed, they were commissioned by Field Marshall Johann Matthias von Schulenburg to make copies of works by Titian and Tintoretto, and for *The Continenence of Scipio* (sold in these Rooms, 4 July 2019, lot 43) Francesco based himself on a picture by Giovanni Antonio Pellegrini. This *Holy Family*, for which a corresponding drawing exists in the Kupferstichkabinett in Berlin, dates to the latter part of Guardi's career, when he favoured such cool tones and pale hues as evidenced here.





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\*30

## BARTHOLOMÄUS SPRANGER

(ANTWERP 1546-1611 PRAGUE)

### *The Deposition*

oil on copper  
5½ x 4¼ in. (13 x 10.3 cm.)

£150,000-250,000  
US\$190,000-300,000  
€180,000-290,000

#### PROVENANCE:

Private collection, Bologna.  
Private collection, London, 2010.  
Private collection, New York, from whom acquired by private treaty via Sotheby's in 2013.

#### EXHIBITED:

New York, The Metropolitan Museum of Art, *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague*, 4 November 2014-1 February 2015, no. 15.

#### LITERATURE:

S. Metzler, *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague*, New Haven and London, 2014, pp. 85-6, no. 15, illustrated.

Painted around 1575, this small copper panel belies its scale to present a dramatic and dynamic scene of Christ's descent from the Cross and the lamentation over his body. Bartholomäus Spranger, a leading master of Northern Mannerism, here places the viewer at the heart of the dramatic action of the Passion. Prominently positioned at the fore is the slumped body of Christ in the moment of his deposition, supported by Saint John the Evangelist and the Virgin Mary. The intensity of the closely cropped arrangement serves to force the viewer into a confrontation with Christ's lifeless body. While the panel focuses exclusively on the figures, forgoing almost all incidental detail, Spranger implies the towering Cross outside of the picture plane by placing its base at the centre of the composition, casting into shadow the figures of Joseph of Arimathea and what is presumed to be Mary Cleophas.



Fig. 1 Bartolomäus Spranger, *The Lamentation*, c. 1575, Alte Pinakothek, Munich © Blauel/Gnamm – ARTOTHEK

Such rich shadows and illuminations add to the composition's emotional import while also drawing attention to symbolic elements such as Mary Magdalene lifting the lid of the ointment jar, which was used to anoint the body of Christ before his burial. This is balanced at the right by the female figure standing behind Saint John, who holds aloft the Crown of Thorns and three nails, with both providing narrative prompts for contemplation of past events (the crowning with thorns and the Crucifixion) and those yet to come (the anointing and burial of Christ's body).

The modelling of Christ clearly betrays the influence of Italy on Spranger's early development. In March 1565, the young painter left his native Antwerp, where he had also begun his artistic training, travelling to Italy via Paris. After initially settling in Milan, where he found commissions somewhat lacking, Spranger relocated to Parma in 1566. Here his talents were met with a more appreciative network of patrons, led by the city's ruler, Ottavio Farnese (1524-1586), and his Netherlandish wife, Margaret (1522-1586), the illegitimate daughter of Charles V, Holy Roman Emperor. Both were keen collectors of Flemish painting. Spranger's residence in Parma afforded him the opportunity to study paintings in civic and religious institutions in the city by artists like Parmigianino and Correggio, which served to expand and develop his painterly style. These would leave a lasting influence on the attenuated, Mannerist figures and compositions that dominated his work following his return to the Netherlands.

The twisted position of Christ's body in the present work, along with the mourning figures supporting him, are indeed reminiscent of Italian models, recalling similarly modelled compositions by Angelo Bronzino (c. 1546-8, Florence, Galleria degli Uffizi) and Michelangelo in his famous *Deposition*, carved between 1547 and 1555 (Florence, Museo dell'Opera del Duomo). It is in Rome that Spranger also became acquainted with the Tournai artist Michel de Joncqouy, who in 1566 invited him to assist in the execution of a scheme of paintings for the church of San Lorenzo in the small town of Sant'Oreste. While elements of the scheme are lost, Metzler (*op. cit.*, p. 25) has suggested that the present small copper might, in fact, represent a version of the composition that would have been intended for the corresponding fresco of the *Deposition* at Sant'Oreste.

The present, drooping figure of the dead Christ, with his legs folded beneath the weight of his body, is found in other early works by Spranger, likewise painted on copper. These include his *Christ surrounded by Angels with Symbols of the Passion* (with Sphinx Fine Art, London, 2014) and *Lamentation* (Munich, Alte Pinakothek), both of which employ similarly dynamic bodies. The painting in Munich presents a number of particularly close similarities, not only in the figure of Christ, but also in the cropped focus on the figures, along with the Virgin's pose and clothing, consisting of an elaborately folded white veil, pink robe and blue mantle (fig. 1). The developing composition of the figure of Christ through this series of small coppers appears to have culminated in Spranger's design of *The Dead Christ supported by angels*, which was engraved by Hendrick Goltzius in 1587.



(actual size)



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\*31

NICOLAS POUSSIN

(LES ANDELYS 1594-1665 ROME)

*The Rest on the Flight into Egypt*

oil on panel  
18⅞ x 12⅞ in. (46 x 30.9 cm.)

£600,000-800,000  
US\$740,000-980,000  
€690,000-920,000

PROVENANCE:

Lucius O'Callaghan (1887-1954), Dublin; his sale (†), Christie's, London, 12 October 1956, lot 126, where acquired by the following for 50 gns., with E. Kaplan, London.  
with Dr. Vitale Bloch (1900-1975), Paris.  
Prince Paul of Yugoslavia (1893-1976) and Princess Olga of Greece (1923-1976), Pratolino (Florence), by 1964, and by descent to the following.  
Anonymous sale [Property of an Eastern European Royal Family]; Sotheby's, Monaco, 2 July 1993, lot 104.  
with Bob P. Haboldt & Co., New York, from whom acquired in 2005.

LITERATURE:

K. Oberhuber, *Poussin: The Early Years in Rome*, exhibition catalogue, Fort Worth, Kimbell Art Museum, 1988, p. 264, no. 21, illustrated.  
P. Rosenberg, *Nicolas Poussin 1594-1665*, exhibition catalogue, Paris, 1994, p. 17, illustrated.  
S. Laveissière and G. Chomer, *Autour de Poussin*, exhibition catalogue, Paris, 1994, under no. 60.  
A. Sutherland Harris, 'Reviewed Work: Poussin: The Early Years in Rome. The Origins of French Classicism by Konrad Oberhuber', *The Art Bulletin*, LXXII, no. 1, March 1990, p.153, under note 39, doubting the attribution to Poussin.  
*Singular vision: Haboldt & Co.'s Old Master Paintings and Drawings since 1983*, Amsterdam, New York and London, 2012, p. 97.







Fig. 1 Nicolas Poussin, *Venus and Adonis (View of Grottaferrata)*, c. 1626, Montpellier, Musée Fabre © Musée Fabre de Montpellier Méditerranée Métropole / photographie Frédéric Jaulmes - Reproduction interdite sans autorisation.

The first French artist of a truly international reputation, Poussin is widely considered the Father of the French School, despite his having spent virtually his entire career living and working in Rome. Born in Les Andelys, Normandy in 1594, Poussin had spent his formative years studying in Paris. He chafed at the training he received in the desiccated, late-Mannerist style that still prevailed among the provincial art establishment in France, and at the limitations on his ambition that came with living far from the capital of the contemporary art world in Rome. In late 1623, he arrived in that city at last, upon his third attempt to get there, with the blessing of his influential patron, the Italian poet Giovanni Battista Marino, whose introductions brought him several early commissions for paintings. Unfortunately for the artist, these powerful new patrons – Cardinal Francesco Barberini and the celebrated scholar Cassiano del Pozzo – left Rome for Paris in March 1625 on a 10 months-long Papal Legation. Poussin fell seriously ill over these months and, without ongoing commissions, found himself desperately short of income. He lived hand-to-mouth, moving household several times and selling whatever paintings he made on the art market for whatever he could get for them. Despite illness and poverty, he worked continuously and studied intently the best ancient and modern works available in the city, including Titian's *Bacchanals* (then housed at Villa Ludovisi), Raphael's *Stanze* and Michelangelo's Sistine Chapel frescoes. He drew from the nude in Domenichino's academy and took anatomy lessons in a Roman hospital from the surgeon Nicolas Larcher.

Poussin's severe financial difficulties ended quickly and definitively with the repatriation of his generous new patrons: immediately upon their return from Paris, Cassiano purchased the eccentric painting *Hannibal Crossing the Alps Mounted on an Elephant* (Private collection) for the considerable price of 40 scudi. It is a painting that Poussin seems to have executed on his own initiative while Cassiano was away, and new commissions soon followed its purchase. It was around this time that Poussin painted the first of his poetic, Titianesque mythologies and scenes from the life of the Holy Family, almost certainly including the present painting. This tender, beautifully observed, small-scale panel is likely one of the pictures that the artist made to sell in the marketplace during or shortly after his financial crisis.

This *Rest of the Flight into Egypt* was first identified as an early work by Poussin by Konrad Oberhuber in 1988 in the catalogue that accompanied the landmark exhibition *Poussin, The Early Years in Rome* (Fort Worth, Kimbell Art Museum, *op.cit.*). Known only from a photograph made when the painting was in the collection of Vitale Bloch, Oberhuber dated the painting to 1626, less than two years after Poussin's arrival in Rome. Perceptively, Oberhuber compared the painting to the works of the great Venetian Renaissance masters that the artist had been studying closely since his arrival in the Eternal City in 1624 – notably Titian – as well as to pictures by current Roman painters such as Andrea Sacchi (1599-1661) and Giovanni Lanfranco (1580/82-1647). 'Poussin, in this period enjoys the painterly virtuosity of his Italian colleagues, a kind of bravura inherited from the Venetians,' Oberhuber notes. The present *Rest on the Flight into Egypt*, he continues, 'shows [just] such quick evocations of form and open touches of the brush. Poussin depicts a loving mood between mother and child in a luminous, deeply coloristic world that seems more and more to become his own. As his brush proves bolder, he gives up some of the delicate dotting that he used to create foliage or grass, and he gives mountains and grassy ledges sharper profiles. The paint is still opaque and put on with a heavy impasto, but we already find thin glazes in the bodies. These glazes will begin to characterize Poussin's works.' Painted on an unusual oak support that the artist chose, presumably, to enable a smoother, more refined finish to the work, it was executed quickly and fluently, with few changes of mind and little reworking. The romantic, richly coloured landscape – with its dramatic sunset and autumnal foliage gently lit by its dying rays – strongly recalls Titian and is nearly identical in conception and handling to that found in Poussin's almost exactly contemporaneous *Venus and Adonis (View of Grottaferrata)* (Montpellier, Musée Fabre; fig. 1).

Upon the picture's re-emergence at the sale in Monaco in 1993, scholars were able to see the work in person for the first time and affirm Oberhuber's opinion, with Sir Denis Mahon decisively confirming the attribution in his 1993 sale catalogue entry. Pierre Rosenberg first affirmed the attribution in the catalogue of his definitive exhibition *Nicolas Poussin 1594-1665*, held at the Grand Palais, Paris, in 1994/5, and more recently confirmed its inclusion in his forthcoming catalogue raisonné of Poussin's paintings.





\*32

FRANCESCO GUARDI

(VENICE 1712-1793)

*Venice, the Piazzetta looking south, with a view of the Doge's Palace and the Biblioteca Marciana, the island of San Giorgio Maggiore beyond*

oil on canvas  
10⅞ x 17⅞ in. (26.3 x 45.5 cm.)

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

PROVENANCE:

The Rt Hon. G.A.F. Cavendish Bentinck (1821-1891), 3 Grafton Street, W.1., and Brownsea Island; his sale (I), Christie's, London, 8 July 1891 (=4th day), lot 644 (80 gns. to Davis).  
Private collection, Italy, where acquired by the present owner.

This rediscovered canvas, with its restrained palette and typical touches of virtuosity, dates to the artist's maturity and shows one of the most celebrated sites of Venice, the Piazzetta. It is flanked by two of the great secular buildings of Venice, the medieval Doge's Palace on the left and Sansovino's Libreria on the right, with the Molo, and, across the Bacino, the façade of Palladio's great church of San Giorgio Maggiore. Inevitably it was a subject for which there was a considerable demand. Morassi lists no fewer than twenty-eight variants of the Piazzetta seen from a roughly central viewpoint (A. Morassi, *Guardi, I dipinti*, Venice, 1975, nos. 361-388).

The painting once formed part of the collection of George Augustus Frederick Cavendish-Bentinck, M.P., who served as Parliamentary Secretary of the Board of Trade in 1874-5 and Judge Advocate General from 1875 to 1880 under Benjamin Disraeli. Both in the early 1870s and after William Ewart Gladstone's return to office in 1880, Cavendish-Bentinck travelled throughout Europe and developed a particular passion for the city of Venice and Venetian art, both of the Renaissance and the *settecento*. While some of his pictures were purchased from major British collections, he also made extensive acquisitions in Italy. His collection was divided between his London house at 3 Grafton Street and Brownsea Castle, itself if not on a lagoon then in the middle of Poole Harbour. The Grafton Street house was bought at a moment of financial crisis by his son-in-law, Arthur James, who purchased many lots in the posthumous Christie's sale of 1891, in which the present lot was sold. The collection included other fine *vedute*, including additional works by Guardi, such as the *Entrance to the Grand Canal*, sold in these Rooms, 11 December 2002, lot 123 (Morassi, *op. cit.*, I, no. 478; II, fig. 481), and Canaletto, among them the pair sold Sotheby's, New York, 1 February 2018, lot 54.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*33

GIOVANNI BATTISTA LUSIERI

(ROME 1754-1821 ATHENS)

Lake Averno

signed and dated 'G.B. Lusieri f. 1786' (lower right)  
pencil, pen and black ink, watercolour  
25 x 32 in. (63.5 x 81.2 cm.)

£80,000-120,000  
US\$98,000-150,000  
€92,000-140,000

**PROVENANCE:**  
Anonymous sale; Sotheby's, New York, 28 January 2010, lot 220, where acquired by the present owner.

**LITERATURE:**  
A. Weston-Lewis, *Giovanni Battista Lusieri*, exhibition catalogue, Edinburgh, 2012, p. 141, under no. 52, and note 4.

Lake Avernus, located in a volcanic crater to the west of Naples beyond Pozzuoli, is a celebrated beauty spot frequently portrayed by artists in the eighteenth and nineteenth centuries, among them Richard Wilson, Thomas Jones, Jakob Philip Hackert and J.M.W. Turner. It was an important site in Roman times as the location of the entrance to the underworld and the abode of the Cumaean Sibyl, as recounted by Virgil in the *Aeneid*. For his view, Lusieri chose the classic vantage point, looking south across the lake and the narrow isthmus dividing it from the Bay of Baia, with the Capo Miseno promontory beyond. The semi-ruined Temple of Apollo (in Lusieri's day thought to be dedicated to Juno or Proserpina) on the eastern shore of the lake was the subject of a detailed study by Lusieri. The rocky bluff at the left was introduced by the artist to frame the composition (Weston-Lewis, *op. cit.*, p. 140).

This view of Lake Avernus was evidently one of Lusieri's most popular compositions as, in addition to the present drawing, there are two complete tracings on multiple sheets in the Elgin collection (Weston-Lewis, *op. cit.*, p. 141, fig. 83) and two further finished examples, one which emerged on the New York art market in 2008 (59.7 x 80 cm.; Weston-Lewis, *op. cit.*, no. 52) and another, formerly in the Elgin collection and sold in 1986 (62.5 x 93 cm.; Sotheby's, London, 30 June 1986, lot 108), which is thought to be the prime version. The present watercolour is the only one that is signed and dated. The major elements of the composition, including the foreground figures, are the same in all three versions, but the former Elgin watercolour is somewhat wider and has two figures in the right middle ground, rather than three. Further testament to the success of this composition is the existence of a copy in oils signed by the otherwise unknown 'J. Orr' and dated 1807 (Weston-Lewis, *op. cit.*, p. 141).

During his own lifetime Lusieri was famous, not simply for the beauty of this views, but also for the painstaking way in which he created them. He began by drawing the outlines of the entire composition in a hard pencil which was sent to him specially from London. He then began adding the watercolour, by his own account directly *in situ*, building it up in layers to achieve the richness and density that distinguishes his works. He worked out the figures on individual sheets and then incorporated them into the composition. There are three watercolour studies in the Elgin collection for the present drawing: the standing man with the hoe, the dog accompanying him, and the woman on the donkey (*op. cit.*, nos. 33, 45, and fig. 82).





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

\*34

## MICHAEL SWEERTS

(BRUSSELS 1618-1664 GOA)

*A lady sewing lace in an interior*

oil on canvas  
19½ x 15½ in. (49.5 x 39.4 cm.)

£150,000-200,000  
US\$190,000-240,000  
€180,000-230,000

### PROVENANCE:

William Sharp Ogden (1845-1926), architect and historian; (!) Christie's, London, 6 December 1926, lot 54 (230 gns. to the following), with A.H. Buttery, London, 1926.  
Mrs. Holdbrooke, Bladon Castle, Burton-on-Trent; Christie's, London, 17 February 1939, lot 143, where acquired for 52 gns. by the following, with W. Sabin, London.  
John T. Dorrance, Jr. (1919-1989); Sotheby's, New York, 11 January 1990, lot 12. with Colnaghi, London, by 1992, by whom sold to, Professor Nelson Goodman (1906-1998), Massachusetts.  
Anonymous sale; Sotheby's, New York, 30 January 1998, lot 67, where acquired for \$112,500 by the following,  
Anonymous sale [Property of a Distinguished Private Collector]; Christie's, London, 3 July 2012, lot 10, where acquired by the present owner.

### EXHIBITED:

Cambridge, MA, Fogg Art Museum, *An offbeat American Collection of Dutch and Flemish Paintings*, November 1993-January 1994, no. 18.  
Worcester, MA, Worcester Art Museum, 1995-1996, on loan (lent by Nelson Goodman).

### LITERATURE:

R. Kultzen, *Michiel Sweerts*, Ph.D. dissertation, Hamburg, 1954, p. 45, no. 122.  
R. Longhi, 'Qualche appunto su Michele Sweerts', *Paragone*, IX, 1958, p. 74, no. 107, fig. 30.  
R. Kultzen, *Michiel Sweerts*, Doornspijk, 1996, p. 135, no. D6, fig. 150, under 'doubtful attributions', on the basis of an old photograph.  
J. Bikker, 'The Deutz Brothers, Italian Paintings and Michiel Sweerts: New Information from Elisabeth Coymans's "Journael"', *Simiolus: Netherlands Quarterly for the History of Art*, 1998, XXVI, no. 4, p. 299, fig. 18.

Michael Sweerts was one of the most intriguing and enigmatic artists of the seventeenth century. A painter and printmaker, and later a lay missionary, Sweerts enjoyed an itinerant life. He travelled to Rome in 1646, where he is recorded as living on the via Margutta, the hub of artistic activity in the city, and working in the Accademia di San Luca. By the mid-1650s he had moved back to Brussels, and would spend time in Amsterdam before departing to Persia and India, to spread the word of his deeply held faith: such was his devotion that a priest described him as a man who 'eats no meat, fasts almost every day and takes communion three or four times a week'. In subsequent centuries his fame as an artist waned, and he slipped into relative obscurity before his work received significant new critical attention following Rolf Kultzen's monograph in 1996, a major touring exhibition in 2002 (Amsterdam, San Francisco and Hartford) and, most recently in 2015, Lara Yeager-Crasselt's examination of Sweerts' seminal role in the development of the Netherlandish academic tradition within the artistic, intellectual and cultural contexts of Brussels and Rome in the seventeenth century.

As an artist, Sweerts was long associated with the Dutch Golden Age, despite being born in Brussels, and with the *Bamboccianti*, the circle of predominantly northern painters living in Rome who depicted 'low-life', 'realistic' scenes. Sweerts' artistic output resists simple categorisation, however. He appears to embrace opposing 'realistic' and classicist tendencies, on the one hand depicting scenes of everyday life, but on the other evidently conscious of academic tradition (see, for example, the recently rediscovered *Artist's Studio with a Seamstress* sold in these Rooms, 6 July 2023, lot 6 for £12,615,000). He turned his hand to history painting, portraiture and genre scenes, a repertoire that was as broad as his handling was skillful. And though he appeared to be a romantic outsider, he nonetheless enjoyed the patronage of establishment figures, including wealthy merchants such as the Deutz brothers and Prince Camillo Pamphilj in Rome.

The present composition is typically compelling. As in some of his other works, Sweerts has chosen to make use of dramatic *chiaroscuro* to light the scene, bringing out the colours and folds in the woman's clothes against a dark background, and thus heightening the intensity of the image. Sweerts generates a slight tension by adding the manservant in the background: the viewer's eye is drawn to the boy, and to the glistening pot in his hand, as he exits stage right, yet it is pulled back by the soulful, engaging gaze of the woman, who bears a resemblance to the figure in the work by Sweerts held at the Worcester Art Museum.

This picture not only evidences Sweerts' great painterly talent but also treats a subject – the seamstress or lacemaker – which recurs time and again in his works. The lacemaker treats her simple activities with considerable respect, serving as an exemplar of the calm of classical art that Sweerts wove into his genre scenes with striking originality. She looks up, as if momentarily interrupted by the viewer's presence, and may well serve as a personification of artistic practice. Much like the repetitive task of sewing, Sweerts appears to suggest that artistic knowledge and skill can only be attained by practice and repetition.









PROPERTY FROM A NOBLE COLLECTION

35

ANGLO-FLEMISH SCHOOL, 1610

*Portrait of a gentleman, probably James, 2nd Marquess of Hamilton (1589-1625), full-length, in a russet doublet and trunk hose, holding a pair of gloves and leaning on a table*

oil on canvas  
83¾ x 51½ in. (212.7 x 130.2 cm.)  
inscribed and dated 'AETAT: 21 / A°1610.' (centre left, on the base of the column)

£250,000-350,000  
US\$310,000-430,000  
€290,000-400,000

PROVENANCE:

The Dukes of Hamilton, recorded (by David Allan) in the Duke of Hamilton's lodgings at Holyrood House in the late 18th century, when erroneously identified as 'Lord Darnley', and by descent in the family to the following,  
William Douglas-Hamilton, 12th Duke of Hamilton and 9th Duke of Brandon (1845-1895); his sale (†), Christie's, London, 6 November 1919 (=1st day), lot 88, as 'F. Zuccherò' and identified as 'Portrait of a Gentleman, said to be Henry Stuart, Earl of Darnley' (700 gns. to F.H. Howard).  
Marmaduke Furness, 1st Viscount Furness (1883-1940); (†) Christie's, London, 28 March 1947, lot 44, as 'F. Zuccaro' and identified as 'Lord Darnley' (180 gns. to Leggatt).

EXHIBITED:

Edinburgh, Royal Scottish Academy, *Loan exhibition of works by Old Masters and Scottish National Portraits*, 1883, no. 231, as 'T. Zuccaro, Portrait of Darnley' (lent by the Duke of Hamilton).

This elegant portrait probably depicts James, 2nd Marquess of Hamilton, a close friend and advisor to James VI and I, whom he accompanied from Scotland to London on his ascension to the English throne in 1603. Hamilton had inherited his title on the death of his father in 1604, and in 1609 had also come into the title of the Earl of Arran after the death of his mad, childless uncle, another James Hamilton. It is possible that this painting was executed to celebrate his elevation to the earldom. Prior to leaving for London, James had married Lady Anne Cunningham, daughter of the 7th Earl of Glencairn. His wife did not accompany him south, instead she chose to remain in Scotland to manage the Hamilton estates and raise their five children.

The symbolism of James' costume here does not suggest that he was heart-broken by this separation from his wife. The flaming hearts proclaim him to be a passionate lover, and the pansies equally symbolise 'think of me' (the name of this delicate flower originates in the French *pensée*, or 'thought'). These delicate flowers, also known at this date as 'heartsease', or 'love-in-idleness' were often employed in cloth patterns for clothing to underline the wearer's amorous intent. Folklore even told that purple of the pansy petals came from the touch of Cupid's arrow; as Shakespeare has Oberon explain in *A Midsummer Night's Dream*:

*'Yet mark'd I where the bolt of Cupid fell:  
It fell upon a little western flower,  
Before milk-white, now purple with love's wound:  
And maidens call it 'love-in-idleness'. [...]   
The juice of it, on sleeping eyelids laid,  
Will make man or woman madly dote  
Upon the next live creature that it sees.'*

This idea of Hamilton as a raffish lover is borne out by his reputation as a collector of Italian paintings and an elegant dancer much in demand at Court masques. As one of the handsome favourites, he received further titles in the following decade, becoming Earl of Cambridge and Baron of Innerdale in 1619 and Lord High Commissioner to the Parliament of Scotland in 1621, though sadly, he died just four years later. A portrait of Hamilton executed in 1622 by the court painter Daniel Mytens shows a more soberly dressed gentleman, holding his hat and the white staff of the Lord Steward of the Household (Royal Collection, London, RCIN 402897).

We are grateful to Karen Hearn for her thoughts on this painting following first-hand examination.





PROPERTY OF A PRIVATE COLLECTOR

Δ\*36

SIR PETER LELY

(SOEST, WESTPHALIA 1618-1680 LONDON)

*A man playing a violin, possibly a portrait of the artist*

oil on canvas  
36¼ x 32½ in. (92 x 82.6 cm.)

£120,000-180,000  
US\$150,000-220,000  
€140,000-210,000

**PROVENANCE:**  
(Possibly) William, 1st Baron Craven, later Earl Craven (1608-1697).  
Mr. Stewart of New York; his sale, Sotheby's Parke-Bernet, New York, 23 February 1955, lot 68, as 'Gerrit van Honthorst', where acquired by a private collector, and by descent; [Property of a Gentleman], Sotheby's, London, 16 November 1983, lot 27.  
with Alex Wengraf, Ltd., London, by September 1985, from whom acquired by the following in 1985-6,  
Sarah Campbell Blaffer Foundation, Houston, until 2012, when acquired by the following,  
with Fergus Hall, London, from whom acquired by a private collector.  
Anonymous sale; Christie's, New York, 19 April 2018, lot 39, where acquired by the present owner.

**LITERATURE:**  
R. Verdi, 'The Burlington House Fair at The Royal Academy - Old Master Paintings', *The Burlington Magazine*, CXVII, no. 990, September 1985, p. 652, fig. 7.  
M. Butlin, *Aspects of British Painting, 1500-1800, from the Collection of the Sarah Campbell Blaffer Foundation*, Houston, 1988, pp. 38 and 39.  
B. Henderson, *Sir Peter Lely (1618-1680): Dutch Classicist, English Portraitist, and Collector*, California, 2008, p. 139, no. 40.  
C. Campbell, ed., *Peter Lely: A Lyrical Vision*, exhibition catalogue, The Courtauld Gallery, London, 2012, pp. 106-7, fig. 47.







Fig. 1 Sir Peter Lely, *Self-portrait*, National Portrait Gallery, London © Bridgeman Images

Sir Peter Lely was the foremost portraitist at the Restoration Court of King Charles II. Following his arrival in Britain in the mid-1640s, the painter established himself in London where, with the assistance of the artist-dealer George Geldorp, he was able to gain an introduction to numerous significant patrons. The death of Sir Anthony van Dyck in 1641, and of William Dobson in 1646, opened the way for the prodigiously talented Lely to quickly establish himself as one of the country's most sought-after and brilliant painters.

This painting probably formed part of a series of six pictures painted by Lely between *circa* 1648 and 1650. Five of these were recorded in the posthumous inventory made after the death of William, 3rd Baron Craven (1700-1739), at Coombe Abbey, as 'Five Italian Musicians by Francis Halls [*sic*]'. This attribution to Frans Hals was repeated several years later by Horace Walpole, who noted seeing 'a Lady, and three [*sic*] Musicians, by Francis Halls' when he visited the Abbey in September 1768. The paintings are believed to have been commissioned by William, 1st Baron Craven, later Earl Craven (1608-1697), possibly as a direct commission to the artist. Lord Craven also held paintings from the collection of his friend Prince Rupert, of the Rhine (1619-1682) in trust for Rupert's mistress, Margaret Hughes (c. 1630-1719), and her daughter, Ruperta (b. 1673). Though the *Man playing the violin* was not amongst the group recorded at Coombe Abbey in the eighteenth century, the similarities in subject, treatment and tone all suggest that it was part of the original series and that it

was separated from the other pictures sometime before 1736. Four of the Craven pictures, another *Man playing a violin*, the *Lady playing a theorbo-lute* (both private collection), the *Man playing a pipe* (London, Tate Britain, inv. no. T00885) and the *Boy playing a jaw harp* (London, Tate Britain, inv. no. T00884) all appear to have originally been the same size.

The present picture is somewhat smaller and appears to have been designed as a pendant for the picture of a *Man playing an eleven-course lute*, now also in a private collection. Both of these smaller paintings show the figure of a man, half-length and dressed in a silk doublet and loose cap, with their mouth open, suggesting that they are singers accompanying the other musicians. It has been suggested that both represent portraits of the artist. Lely is known to have had a fond appreciation for music and comparison to his known self-portraits, like that in the National Portrait Gallery, London (fig. 1; inv. no. NPG 3897), does reveal similarities in the features of the artist and the musicians. The paintings appear to have been designed to hang as a group, with the two larger canvases flanking the smaller ones, perhaps centred around a fireplace. In this way, the two Tate pictures, in which both musicians face the left, would have hung to the right, while the privately-owned *Man playing a violin* and *Lady playing a theorbo-lute* would have hung on the left. It is plausible that the smaller, putative self-portraits would have then been placed in the centre of the group.



Fig. 2 Sir Peter Lely, *The Concert*, The Courtauld, London © The Courtauld / Bridgeman Images

Pictures of music-making were common in seventeenth-century painting, with music often understood to possess connotations of love and courtship in the visual arts. As Vasari wrote in his *Lives of the Artists*, 'Love is born from Music, or rather, Love is always in company with Music', a sentiment echoed by Cesare Ripa in his famous *Iconologia* that 'music was invented to make the spirits happy'. The thematic associations of love and music, which Lely had begun to explore in his series of *Musicians* can be seen to reach its most explicit form in *The Concert* (fig. 2; London, The Courtauld Gallery, inv. no. 1947.LF.216), painted *circa* 1650, which includes the 'most beautiful of Lely's early landscapes' (O. Millar, *Sir Peter Lely 1618-80*, exhibition catalogue, London, 1978, p. 10). The artist's allegorical scene shows a group of musicians playing and singing for two richly dressed women, the seated figure likely representing *Poetry*. Indeed, a connection with contemporary poetry is useful in understanding Lely's *Concert* more fully. In his *Fair Virtue, the Mistress of Phil'arete*, George Wither wrote 'Sweet groves... / ... humble vales, adieu! / You wanton brooks, and solitary rocks, / My dear companions all!... / Farewell my pipe, and all those pleasing songs, whose moving strains / Delighted once the fairest nymphs that dance upon the plains!' These words seem to align perfectly with Lely's painted Arcadia.

The tonality and treatment of the group, and of the *Man playing a violin*, also demonstrates the painter's engagement with the work of a group of Caravaggesque artists based in Utrecht in the first half of the seventeenth century, notably Dirck van Baburen, Gerrit van Honthorst and Hendrick ter Brugghen. Ter Brugghen, in particular, seems to have influenced Lely's musicians. His use of a plain brown background, nearly life-sized genre (rather than portrait) figure and dynamic effects of light and shadow, observable, for example, in his *Singing lute player* (fig. 3; London, National Gallery, inv. no. NG6347), can all be seen to have affected the way in which Lely chose to treat his series of *Musicians*. Indeed, until he returned it to the newly restored Royal Collection in 1660, Lely owned ter Brugghen's *A laughing bravo with a bass viol and a glass* (London, Royal Collection, inv. no. RCIN 405531), which had been sold from the collection of Charles I in 1649. Though Lely trained in Haarlem, the impact of the Utrecht Caravaggisti was felt across the Dutch Republic, influencing the work of Haarlem painters like Pieter de Grebber, who trained alongside Lely, and even Frans Hals, whose *Buffoon playing a lute* (Paris, Musée du Louvre, inv. no. RF 1984-32) owes a clear debt to ter Brugghen and Honthorst.



Fig. 3 Hendrick ter Brugghen, *Singing Lute Player*, National Gallery, London



CLAUDE DE JONGH

(UTRECHT C. 1605/6-1663)

Old London Bridge, viewed from the south

signed and dated 'C D Jongh. 1636' (lower right, on a wooden strut)  
oil on panel  
16½ x 21⅞ in. (42 x 55.6 cm.)

£60,000-80,000

US\$74,000-98,000

€69,000-92,000

PROVENANCE:

Private collection, UK.

This view of the southern end of Old London Bridge by Claude de Jongh is a rare contemporary record of the first stone bridge across the River Thames, which constituted the only thoroughfare over the water until Westminster Bridge opened in 1750. In the variety and splendour of its buildings, Old London Bridge rivalled the Ponte Vecchio in Florence and the Pont au-Change in Paris. De Jongh was active as a landscape painter in both Utrecht and Haarlem; however, it is his paintings of London, which were based on topographical drawings executed during short sketching tours in England, that are considered his finest works and his most significant achievements as an artist. De Jongh's views of London are important topographically, since they bridge the gap between Claes Jansz. Visscher's panoramic engraved view of London from the south bank of the Thames, first published in 1616, and the drawings and prints of Wenceslaus Hollar, who died in London in 1677. In his 1956 article on the artist in the *Burlington Magazine*, John Hayles declared that de Jongh's London views 'are far and away the most distinguished before those of Canaletto' (J. Hayles, 'Claude de Jongh', *The Burlington Magazine*, XCVIII, 1956, p. 11).

The earliest mention of de Jongh occurs in 1627, when he is recorded as a member of the Painters' Guild in Utrecht. He worked in Haarlem for a short but crucial period, in the years around 1630, when a new style of landscape painting was being developed under the influence of Esaias van de Velde, before returning to Utrecht where he is believed to have practised until his death in 1663. His activity in England is documented through his topographical drawings, which indicate that he made several short sketching tours in search of popular subjects and motifs suitable for working up later as paintings: *St Augustine's Monastery, Canterbury*, his earliest dated drawing, of 1615 (Utrecht, Centraal Museum); sketches of Westminster dated 1625 (Windsor Castle, The Royal Collection); a panoramic drawing of Old London Bridge spread over two sheets dated 1627 (fig. 1; London, Guildhall Library) and further sheets dated 1628.

This painting was worked up following his return to Holland with the aid of his 1627 sketch of the bridge. He also made paintings of the whole expanse of the bridge, the most celebrated being his monumental work now in the Iveagh Bequest at Kenwood, which is signed and dated 1630. Further variants are in

the Yale Center for British Art, New Haven, dated 1632; the Victoria and Albert Museum, London, dated 1650; and a private collection, dated 1650 (sold Christie's, 4 July 2019, lot 9). In each instance, de Jongh approached the subject afresh, varying the tone, sky and overall atmosphere of the painting, reflecting the latest developments in Dutch landscape painting. Dated '1636', the present oil is closest in handling and tonality to the painting in Yale. Having chosen to focus on one specific aspect of the bridge in this painting, de Jongh introduced a structure in the right foreground to frame the composition and increase the illusion of depth. De Jongh employed a degree of artistic licence in the original pen drawing and subsequent oil paintings, for example the arches under the bridge are shown rounded and fairly regular in character, whereas in reality they were pointed and uneven both in height and width. In his 1956 *Burlington Magazine* article, Hayes argued that these inaccuracies not only suggested that de Jongh's aims were primarily pictorial, rather than topographical, but also indicated that his patrons were not English, but Dutch, for whom 'the suggestion of picturesque qualities or interesting historical associations was sufficient' (*op. cit.*, p. 7).

Old London Bridge was commissioned by King Henry II after the murder of Thomas Becket, Archbishop of Canterbury, and had a chapel at its centre dedicated to Becket, which became the official starting point of pilgrimage to his Canterbury shrine. Begun in 1176 under the supervision of architect Peter, Chaplain of St Mary Colechurch, its appearance evolved over the centuries. As fires swept across the bridge (the most serious in 1212, 1633 and 1725), the buildings were re-modelled in the current architectural style. In 1666, the houses on London Bridge were saved from the Great Fire because an earlier fire of 1633 had destroyed the houses near the north bank, creating a fire-break. The bridge was 8 metres wide and about 255 metres long with 19 irregularly spaced arches. By the Tudor period, it supported around 200 buildings, some of which stood seven storeys high, while others overhung the river by up to two metres. By the eighteenth century, Old London Bridge was acting more like a dam than a modern bridge, and the pent up current roaring through the narrow spaces was gradually tearing up the river bed and making the structure unstable. Between 1758 and 1762, work began to remove its houses and enlarge its central arch. Despite extensive attempts to preserve the bridge, it was eventually demolished in 1831.



Fig. 1 Claude de Jongh, *View of London Bridge from the west*, 1627, pen and wash on paper © Guildhall Library, London / Collage, The London Picture Archive





PROPERTY OF A PRIVATE COLLECTOR (LOTS 38 & 40)

\*38

GEORGE BARRET, R.A.

(DUBLIN 1728-1784 LONDON)

*A wooded landscape with a lake, anglers in the foreground*

oil on canvas  
49½ x 61 in. (125.8 x 155 cm.)

£150,000-250,000  
US\$190,000-300,000  
€180,000-290,000

**PROVENANCE:**

Senator Edward McGuire (1901-1992), and by descent; [Property of a Gentleman], Christie's, London, 6 December 2011, lot 29, where acquired by the present owner.

George Barret, who was born in Dublin and studied at the Dublin Society Schools, had already established a reputation for himself as among the most talented of contemporary landscape artists in Ireland, when he decided to move to London around 1763, in order to further his artistic career. Among his early patrons in Ireland he counted some of the most important and influential figures of the day, including Edward Wingfield, 2nd Viscount Powerscourt, of Powerscourt (1729-1764), and Joseph Leeson, 1st Earl of Milltown, of Russborough (1711-1783), who were instrumental in introducing him to a wider circle of patrons in both Ireland and later England.

From early in his career Barret was deeply influenced by the natural scenery of Ireland. He was particularly inspired by the rugged and wild scenery that he found in the Dargle river valley, running through Powerscourt demesne, and the awe-inspiring Powerscourt waterfall, which he studied and painted frequently under the patronage of Viscount Powerscourt in the 1750s. Once in London, Barret soon established himself in the competitive artistic world of the capital, taking advantage of the public exhibitions available to artists to demonstrate his ability. The 'Large Landscape with Figures' which he exhibited at the Free Society exhibition in 1764 was received with much acclaim and won for him the first premium of 50 guineas. Such public success opened the doors of aristocratic patronage (the 1764 picture was bought later that year by the Marquess of Rockingham for 100 guineas), and Barret's work was soon vying with that of his fashionable English contemporary, Richard Wilson. Barret's commercial success in England was reflected in his increasingly elevated position in the hierarchy of artistic London; elected to the Chamber of the Society of Artists in 1764, he was later – in 1768 – one of the founding members of the Royal Academy, where he was to exhibit his works until 1782.

This painting formed part of the notable collection of Edward McGuire (1901-1992), who became a Fine Gael senator in 1948. Politician, sportsman, artist and connoisseur, McGuire is perhaps best known as the proprietor and chairman of the Dublin department store Brown Thomas, which he took over the management of in the mid-1930s. He acquired Newton Park, Blackrock, Co. Dublin in 1946, which he filled with furniture, silver, porcelain and seventeenth- and eighteenth-century European paintings. When McGuire sold Newton Park in 1976, the contents were dispersed in a collection sale at Christie's.





PROPERTY OF A GENTLEMAN

39

GEORGE STUBBS, A.R.A.

(LIVERPOOL 1724-1806 LONDON)

*Eclipse at Newmarket with a groom and jockey, 1770*

signed and dated 'Geo: Stubbs pinxi'. 1770' (lower right)  
oil on canvas  
40¼ x 50¼ in. (102.1 x 127.6 cm.)

£350,000-500,000  
US\$430,000-610,000  
€410,000-570,000

**PROVENANCE:**

Commissioned by Captain Denis O'Kelly (d. 1787), and by descent to his nephew, Andrew O'Kelly, and by descent in the Langdale family of Houghton Hall, by whom sold to the following,  
Peter A.B. Widener III (1925-1999), Florida, and by whom sold to his sister, Ella Widener-Wetherill (1928-1986), USA, and by whose estate sold,  
[For the Benefit of the National Museum of Racing and Hall of Fame]; Christie's, 20 November 1987, lot 24, where acquired by the father of the present owner.

**EXHIBITED:**

(Possibly) London, Society of Artists, 1771, no. 75 or 156, as 'A portrait of the famous horse, Eclipse'.

**LITERATURE:**

J. Egerton, *George Stubbs, Painter: Catalogue Raisonné*, New Haven and London, 2007, pp. 268-9, no. 96, illustrated.

**ENGRAVED:**

T. Burke, 1772.

This painting was commissioned by Denis O'Kelly in the spring of 1770 to commemorate his outright purchase of *Eclipse* for 1,100 guineas from William Wildman, who had previously owned a half-share in the horse. *Eclipse* first raced at Newmarket in the Spring of that year, winning races on 17 and 19 April. Historically, there has been some confusion because the match of 17 April was registered and run in Wildman's name, even though O'Kelly had acquired full ownership of the horse by that date.

Wildman purchased *Eclipse* as a yearling when the Duke of Cumberland's stud was sold at Windsor following his death, effectively using the proceeds from the sale of Gimrack less than a year earlier. Cumberland had an enormous impact on the development of the thoroughbred and of The Jockey Club in its early days, with *Eclipse* being his greatest success. The horse produced an unbroken sequence of eighteen wins (including eight walkovers), which remains a record for an unbeaten horse in England. More than 95% of all thoroughbreds in the world today also descend in the direct male line. It is perhaps telling that a majority of the remainder descend from *Herod*, another horse which Cumberland had bred.

The setting of this painting is established by a somewhat oblique view of one end of the rubbing-house at the end of the Beacon course and faithfully follows Stubbs' study of the horse set against a plain background (for this painting, see Egerton, *op. cit.*, no. 74). The same study had been used to formulate Stubbs' painting of *Eclipse* with William Wildman and his two sons (*op. cit.*, no. 75). The horse emerges saddled from the 4 Mile Stables. A jockey, dressed in the scarlet silks and black cap, approaches and is about to climb into the saddle. On account of his dress, which comports with Wildman's unregistered colours, the jockey is likely to be Samuel Merriott (Merrit), who generally rode *Eclipse*. The colours would be adopted by O'Kelly as his own.

The present painting may have been the work which Stubbs exhibited as 'A Portrait of the famous horse, Eclipse' at the Society of Artists in 1771, though the description is equally apt for the aforementioned painting of Wildman and his sons. The exhibited picture received favorable reviews, with Robert Baker noting in that year that 'The picture of the famous horse Eclipse, by Stubbs, is an exceedingly good one' (see *Observations...*, p. 25). Its success is confirmed by the fact that it became one of the most copied of all of Stubbs' racehorse portraits, in large part due to Thomas Burke's mezzotint, which was first published by Robert Sayer on 1 October 1772. A second version of the painting had been in the collection of the 5<sup>th</sup> Earl of Rosebery and was gifted to The Jockey Club by his daughter, Lady Sybil Grant. That version was almost assuredly painted for Stubbs' *Turf Review* series of the early 1790s.





PROPERTY OF A PRIVATE COLLECTOR (LOTS 38 & 40)

\*40

## SIR PETER LELY

(SOEST, WESTPHALIA 1618-1680 LONDON)

*The Carnarvon Family: Group portrait of Charles Dormer, 2nd Earl of Carnarvon (1632-1709), his wife Elizabeth, née the Hon. Elizabeth Capel (1633-1678), and their children Charles, Viscount Ascott (1652-before 1673) and Elizabeth, later Elizabeth Stanhope, Countess of Chesterfield (1653-1677)*

signed with monogram 'PL' (centre right) and inscribed 'Carolus Dormer Contes Carnarv. et Uxor eius Eliz. Fil: Bar. Capell una cum Liberis Car. et Elizabetha' (centre)  
oil on canvas  
61½ x 85¾ in. (156.2 x 217.8 cm.)  
in an English Palladian frame, carved with gadroons, bead-and-reel and egg-and-dart decoration, with scrolled ornament and outset corners, second quarter of 18th century

£250,000-350,000  
US\$310,000-430,000  
€290,000-400,000

### PROVENANCE:

Charles Dormer, 2nd Earl of Carnarvon (1632-1709), and by descent through his second daughter,  
Isabella Dormer, Countess of Mountrath (1663-1691), wife of Charles Coote, 3rd Earl of Mountrath (1656-1709), and by descent; Christie's, London, 6 December 2011, lot 7, where acquired by the present owner.

### LITERATURE:

R.B. Beckett, *Lely*, London, 1951, pp. 14 and 38, no. 66, fig. 65.  
E. Waterhouse, *Painting in Britain, 1530-1790*, rev. ed., New Haven, 1994, pp. 97 and 98, fig. 78.

Dating to the late 1650s, this impressive group portrait was executed at a decisive moment in English history, in the final years of the Commonwealth and on the eve of the Restoration of the Monarchy in 1660, which would herald a new artistic age, with the pleasure-loving court of King Charles II at its epicentre. Having arrived in London in 1640, Lely was firmly established as the pre-eminent portrait painter 'in large' in the country by the 1650s, with the most prosperous business and the most influential patrons. This monumental painting is one of a small number of group portraits painted by Lely in the later 1650s and early 1660s that constitute some of the most important works from probably the finest period of his career. It dates to *circa* 1658-60, and is the grandest of a group of contemporaneous commissions by Lord Carnarvon, including two single portraits of himself and one of his two eldest children.

The later years of the Commonwealth in Britain saw a gradual relaxation of the mores and animosities that had been fuelled and fanned amongst the generation that had fought and experienced the Civil War. In part this was the result of the Protector's own dislike of radicalism, but also a sign of a broader weariness in the national psyche that was in its absence to become so manifest in the jubilatory atmosphere of the Restoration Court. Within those more benign times, a number of prominent Royalists were able to return to their estates, and there appeared a general tendency amongst the old Royalist families to return by degree towards their former visibility in the counties.

This portrait is emblematic of that social climate. The Dormers were a part of one of the most prominent groups of Royalists: Lord Carnarvon's father, Robert, 1st Earl (c. 1610-1643) had been a noted officer and general in the Civil War, killed at the Battle of Newbury. He had also been the ward and then son-in-law of Philip Herbert, Earl of Montgomery and subsequently also Pembroke, Lord Chamberlain of King Charles I's

household; his sister, Elizabeth (d. 1632), had been married to yet another prominent Royalist, Edward, Lord Herbert, subsequently Marquess of Worcester (d. 1667). Charles Dormer was Lord Carnarvon's only son, and had himself married a daughter of Arthur, 1st Baron Capel of Hadham (1604-1649), the parliamentarian and latterly Royalist officer who had been beheaded by order of Parliament.

Those family ties not only set the course of Carnarvon's political life, they also reinforced his position at the nexus of Lely's most prominent patrons. He had painted Lord Capel in 1647, and was commissioned by the latter's son, Arthur, 2nd Baron Capel (and subsequently 1st Earl of Essex; c. 1632-1683), to paint a double portrait of himself and his new wife, Lady Elizabeth Percy, daughter of the Earl of Northumberland, for or shortly after their marriage in 1653, as well as individual portraits of the couple in *circa* 1655. Lely had worked for Northumberland (in whose care the King's children were kept at Syon) in the 1640s, and had also in the mid-1650s been commissioned to portray his son, Joceline (Lady Capel's half-brother), in more than one version. For the Herberts, Lely's portrait of *circa* 1657 is known of Lady Carnarvon's brother and sister-in-law, the Hon. James and Mrs. Herbert, but he is also recorded in the late Earl's accounts in 1650 as receiving from his executors £85 'for several pictures made for the late Earle of Pembroke' (Hatfield House, Private and Estate MSS, Accounts, 168/2).

By the mid-1650s, Lely was the pre-eminent portraitist in Britain, so it is unsurprising that Lord Carnarvon would employ him. One might suggest, however, that his family ties were important in determining the nature and scale of the commission. There are, for example, similarities between the present work and the Capel double portraits in the three-quarter-length format, set against a landscape, partially obscured by a curtain, whilst that of Lord and Lady Capel shares with this the classicising







Fig. 1 Sir Peter Lely, *Sir John Cotton and His Family*, c. 1657, Manchester, Manchester Art Gallery © Manchester Art Gallery / Bridgeman Images

motif of the antique bust. At the same time, this composition shows Lely's own development of his group portraiture, in comparison with those of *The Perryer Family* of 1655 (Buckinghamshire, Chequers Court, The Administrative Trustees of the Chequers Trust), *The Hales Family* of circa 1656 (London, Mansion House, Corporation of London) and *The Cotton Family* of circa 1657 (fig. 1; Manchester, Manchester Art Gallery).

*The Perryer Family* is the earliest known such work by Lely and shows in the quality of its portraiture the aptitude that the artist had achieved (belying the accusation of sameness that has on occasion been levelled at his later work). That composition, however, lacks the grace and elegance of his best work of the period – for example the exceptional *Henry Sidney, Earl of Romney* (Penshurst, Viscount De L'Isle) – the figures seeming slightly self-consciously posed against the somewhat severe classical monuments without, one feels, any particular underlying unity of structure. This impressive but perhaps slightly unsatisfactory grandeur is discarded in the Hales portrait, in which Lely opted instead for a more bucolic setting that imbues the picture with a sense of intimacy with the subjects that is subtly strengthened by the slightly lower placement of the sitters within the composition, the viewer feeling somehow more on a level with the subjects.

That sense of intimacy is further developed in the *Cotton Family* of circa 1660 in Lely's movement of his focus marginally closer in towards his subjects. At the same time, the distraction of the figure raising the curtain in the Hales portrait is removed, encouraging the viewer's attention to rest more on the sitters than the scenery. The shape of the classical fountain behind the family, painted with a delightful fluency of handling, finishes a wedge-shaped composition that directs the viewer's gaze first towards Sir John Cotton's head and then his hand – which in

turn leads one back into the main group – providing a more satisfactory focus than the pyramidal structure of the Hales portrait, in which the focal point is arguably the background sculpture rather than the sitters.

The Cotton portrait is undoubtedly a masterpiece of Lely's career, the combination of dynamic structure complementing the relaxed grandeur of the setting, the artful technique and the acuteness of the portraiture. The dating of the *Carnarvon Family* to circa 1658-60 places it shortly before that, and the relationship between the two in technique and composition would appear to accord with a fairly close proximity. It shares with the Cotton portrait the deft and fluid depiction of textiles and modelling of flesh tones, as well as the sensitivity of portraiture, that are so characteristic of this period of Lely's work. In addition, however, the artist has here pared down the sitters' surroundings and experiments with a compositional structure in the arrangement of the figures that is perhaps the most interesting of the group.

Here, the background is all tranquility, the exuberance of the classical motifs reduced to a plain column and a bust on a simply decorated plinth lending an air of subtle dignity to the landscape and curtain setting. The attention is thereby freed to dwell on the sitters, who are carefully arranged around two discreet diagonals that cross roughly around the central figure of the young Elizabeth Dormer, her hand charmingly supporting a goldfinch. The informality of that detail is echoed in the lightly maternal gesture with which Lady Carnarvon holds her young son's hand. Here, in his maturity, Lely evokes an atmosphere of relaxed grandeur that was to become not only perhaps the key ingredient of his oeuvre, but that also to a great extent through his work formed the overt pictorial testament of the Restoration court.



PROPERTY OF A NOBLEMAN

41

JAMES WARD, R.A.

(LONDON 1769-1859 CHESHUNT)

*Fitzhead in Somerset, with an ox-cart near a lime kiln,  
and Glastonbury Tor in the distance*

signed and dated 'JWARD 1805 -' (lower left, signature in ligature)

oil on panel

39% x 67 in. (100.5 x 170.2 cm.)

£150,000-200,000

US\$190,000-240,000

€180,000-230,000

**PROVENANCE:**

Commissioned by John Southey, 15th Lord Somerville (1765-1819), and by descent until 1997, when acquired by the present owner.

**EXHIBITED:**

London, British Institution, 1806, no. 31 or 40.

**LITERATURE:**

J. Frankau, *William Ward A.R.A. and James Ward R.A.: Their Lives and Works*, New York, 1904, p. 132.

C. Reginald Grundy, *James Ward R.A.*, London, 1909, p. 44, no. 308 or 309.

K. Cave, ed., *The Diary of Joseph Farington*, VII, New Haven and London, 1982, p. 2683 (entry under Sunday, 16 February 1806).

O. Beckett, *The Life and Work of James Ward R.A.*, Lewes, 1995, p. 202.







Fig. 1 Sir Peter Paul Rubens, *View of Het Steen in the Early Morning*, National Gallery, London

This panoramic landscape, showing the extensive view from Fitzhead, near Taunton in Somerset, is an exceptional example of Ward's work, painted for one of the artist's most important patrons, the agricultural reformer, John Southey, 15th Lord Somerville (1765-1819). Executed in 1805, this sweeping panorama was painted in homage to Rubens' celebrated *View of Het Steen in the Early Morning* of circa 1636 (fig. 1; London, National Gallery) and was chosen by Ward to be exhibited, along with its companion (Christie's, London, 6 December 2018, lot 28), at the first exhibition of the newly founded British Institution in 1806. Ward punctuates the skyline with the famous tower of Saint Michael's Church on Glastonbury Tor, the hill that lies in the midst of the Somerset levels and has long been associated with Avalon, the island of Arthurian legend.

Having initially trained as an engraver, Ward developed a reputation as a mezzotinter before he started experimenting in oils, perhaps influenced by his brother-in-law, George Morland. In 1803, Ward was invited to the studio of Benjamin West, the American artist working in London, to see Rubens' *View of Het Steen in the Early Morning*, which had been recently acquired by Sir George Beaumont for the colossal sum of 1,500 guineas. This encounter inspired a transformation in Ward's approach to landscape painting and he soon began work on his famous *Fighting Bulls at St. Donat's Castle* (1803; London, Victoria and Albert Museum).

Ward first met Lord Somerville in connection with an ambitious scheme to produce two hundred portraits of the significant breeds of cattle, sheep and pigs. Although the project ultimately proved to be a financial disappointment, Ward's work had evidently impressed Somerville as it led to him commissioning a version of the

artist's large equestrian picture of George III on His Majesty's horse, Adonis. Ward subsequently visited Somerville in Somerset to paint the present painting and its companion of the Fitzhead estate before travelling with him up to Roxburghshire, where he executed two further landscapes: *Melrose Abbey* and *The Eildon Hills and the Tweed* (both 1807; Edinburgh, National Gallery of Scotland).

John Southey, 15th Lord Somerville, was born at Fitzhead Court, Somerset, in 1765. After his education at Harrow and St. John's College, Cambridge, Somerville left for his Grand Tour in 1785, stopping first at Nice where he met Francis Russell, 5th Duke of Bedford, who became a lifelong friend and shared his enthusiasm for agricultural reform. During the Napoleonic wars, he became colonel of the West Somerset yeomanry. He succeeded to the title in 1796, on the death of his uncle, and was elected a representative peer of Scotland in the House of Lords. In 1793, Somerville was appointed one of the first members of the Board of Agriculture, and in 1798, through Pitt's influence, he was elected president. In 1799, Somerville became a Lord of the King's Bedchamber, bringing him into close contact with George III, who took a keen interest in agriculture. Apart from the King, who was responsible for introducing merino sheep into England in 1788, Somerville became the largest breeder and owner of merinos in England. He also devoted considerable time to the development of agricultural implements and had a notable success with the improvement of his double-furrow ploughs. Somerville was an original member of the Smithfield Club and, in 1802, he started his annual show of cattle, sheep and pigs in London. These shows were supported by the leading agriculturalists of the time and were the forerunners for later royal agricultural shows.







# THE SAM JOSEFOWITZ COLLECTION

GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN

## AUCTION

Thursday 7 December 2023 at 6.30pm

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

## VIEWING

Friday	1 December	11.00 am - 5.00 pm
Saturday	2 December	12.00 pm - 5.00 pm
Sunday	3 December	12.00 pm - 5.00 pm
Monday	4 December	9.00 am - 5.00 pm
Tuesday	5 December	9.00 am - 5.00 pm
Wednesday	6 December	9.00 am - 5.00 pm

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**DAVID-22952**

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Check Section D of the Conditions of Sale at the back of this catalogue.

# CHRISTIE'S





**\*25**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*The Entombment*

etching and drypoint  
circa 1654  
on laid paper, watermark Double-headed Eagle (Hinterding E.a.)  
a superb, intensely atmospheric impression of this rare and important print  
third state (of four)  
suffused with a strong, varied and selectively wiped plate tone  
with much burr and remarkable inky relief  
with thread margins  
in very good condition  
Plate 210 x 161 mm.  
Sheet 211 x 162 mm.  
  
£120,000-200,000  
US\$150,000-240,000  
€140,000-230,000



**51**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*Jan Lutma, Goldsmith*

etching with engraving and drypoint  
1656  
on laid paper, watermark Foolscap with seven-pointed Collar (Hinterding A.b)  
a superb and very atmospheric impression of this important portrait  
first state (of five)  
printing with exceptional chiaroscuro effects, with rich velvety burr throughout  
with a subtle, warm plate tone and small, selectively wiped highlights on the collar and elsewhere  
with wide margins  
in very good condition  
Plate 228 x 176 mm.  
Sheet 249 x 198 mm.  
  
£120,000-180,000  
US\$150,000-220,000  
€140,000-210,000



**\*38**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*The Omval*

etching and drypoint  
1645  
on laid paper, watermark Double-headed Eagle (Hinterding C.b.a)  
a brilliant, early impression of the exceedingly rare first state (of three)  
one of only three known impressions of this state  
with rich accents of burr in the tree and lower left foreground, and remarkable clarity and depth  
printing with a light plate tone, the sulphur tint in the blank sky very pronounced  
with thread margins or trimmed on the platemark  
in very good condition  
Plate & Sheet 186 x 227 mm.  
  
£150,000-250,000  
US\$190,000-300,000  
€180,000-290,000



**\*68**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*A Woman sitting half-dressed beside a Stove*

etching, engraving and drypoint  
1658  
on Japan paper  
a very fine, atmospheric impression of this rare print  
third state (of seven)  
printing clearly, with strong contrasts and selectively wiped plate tone  
with thread margins on three sides, a partial thread margin or trimmed just inside the platemark below  
in very good condition  
Plate 220 x 187 mm.  
Sheet 223 x 188 mm.  
  
£120,000-180,000  
US\$150,000-220,000  
€140,000-210,000



**\*41**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*Landscape with three gabled Cottages beside a Road*

etching and drypoint  
1650  
on laid paper, without watermark  
a brilliant impression of this rare and important print  
third, final state  
suffused with velvety burr throughout, especially rich on the tree  
printed a subtle plate tone, fine horizontal wiping marks, and inky plate edges  
with narrow margins and square sheet corners above  
in very good condition  
Plate 161 x 203 mm.  
Sheet 163 x 205 mm.  
  
£120,000-180,000  
US\$150,000-220,000  
€140,000-210,000

**\*70**  
**REMBRANDT HARMENSZ. VAN RIJN**  
**(1606-1669)**  
*The Shell (Conus Marmoreus)*

etching, engraving and drypoint  
1650  
on laid paper, partial watermark Foolscap  
a fine impression of this very rare print  
second state (of three)  
with a thread margin below, trimmed on the platemark elsewhere  
in very good condition  
Plate & Sheet 97 x 132 mm.  
  
£80,000-120,000  
US\$97,000-140,000  
€92,000-140,000







# OLD MASTERS PART II: PAINTINGS, SCULPTURE, DRAWINGS AND WATERCOLOURS

8 DECEMBER 2023

**AUCTION**

Friday 8 December 2023 at 10.30 am

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

**VIEWING**

Friday	1 December	11.00 am - 5.00 pm
Saturday	2 December	12.00 pm - 5.00 pm
Sunday	3 December	12.00 pm - 5.00 pm
Monday	4 December	9.00 am - 5.00 pm
Tuesday	5 December	9.00 am - 5.00 pm
Wednesday	6 December	9.00 am - 5.00 pm
Thursday	7 December	9.00 am - 5.00 pm

**AUCTIONEERS**

Clementine Sinclair and Olivia Ghosh

**AUCTION CODE AND NUMBER**

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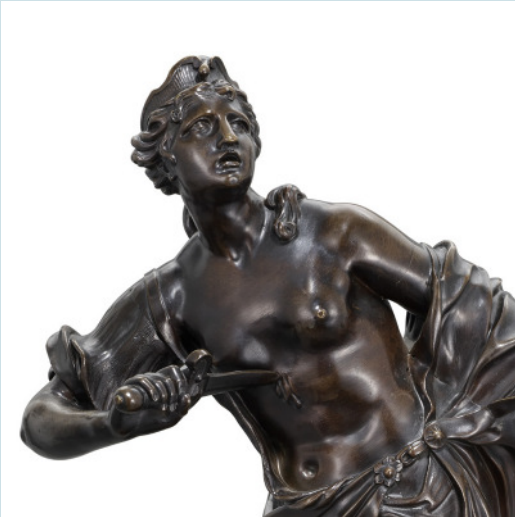
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CHRISTIE'S







**GIOVANNI BATTISTA PITTONI (VENICE 1687-1767)**

*The Angel appearing to Hagar and Ishmael; and  
The Sacrifice of Isaac*

oil on canvas  
the first, 40% x 25% in. (102.6 x 64.4 cm.); the second, 40½ x 25% in. (102.8 x 64.3 cm.)  
a pair (2)

£70,000-100,000  
US\$85,000-120,000  
€81,000-110,000

**JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)**

*A river estuary with shipping and fishermen on the shore*

signed with initials and dated 'VG 1647' (centre, on the sailing vessel)  
oil on panel  
14¾ x 21% in. (37.5 x 53.6 cm.)

£70,000-100,000  
US\$87,000-120,000  
€81,000-120,000



**WORKSHOP OF BARTOLO DI FREDI CINI (ACTIVE SIENA 1353-1410)**

*The Miracle of the Bull on Mount Gargano*

tempera on gold ground panel, unframed  
13% x 12 in. (35.7 x 30.5 cm.)

£40,000-60,000  
US\$49,000-72,000  
€46,000-69,000

**CIRCLE OF JEAN-BAPTISTE VANMOUR (VALENCIENNES 1671-1737 CONSTANTINOPLE)**

*Portrait of Sultan Ahmed III (1673-1736), three-quarter-length,  
standing, with a view onto the Bosphorus and the Hagia Sophia*

oil on canvas  
48 x 38½ in. (122 x 98 cm.)

£100,000-150,000  
US\$130,000-180,000  
€120,000-170,000



**JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)**

*A farm in a wooded landscape*

signed with monogram and dated 'VG 1630' ('VG' linked, lower right)  
oil on panel  
14 x 21¾ in. (35.5 x 55.3 cm.)

£60,000-80,000  
US\$73,000-97,000  
€69,000-92,000

**STUDIO OF MICHELE MARIESCHI (VENICE 1710-1743)**

*The Piazza San Marco, Venice, looking east towards the  
Basilica and the Torre dell'Orologio*

oil on canvas  
24% x 38% in. (62.5 x 96.8 cm.)

£40,000-60,000  
US\$49,000-73,000  
€46,000-69,000







**JAN VAN DER HEYDEN (GORINCHEM 1637-1712 AMSTERDAM)**

*A rural landscape, with figures conversing*

oil on panel  
7½ x 9¾ in. (18 x 23.7 cm.)

£30,000-50,000  
US\$37,000-61,000  
€35,000-57,000

**JAN BOECKHORST (MÜNSTER 1604/05-1668 ANTWERP)**

*Head study of a young woman with a pearl earring*

oil on canvas  
17 x 13½ in. (43.2 x 34.4 cm.)

£20,000-30,000  
US\$25,000-36,000  
€23,000-34,000



**JEAN-BAPTISTE JOSEPH PATER (VALENCIENNES 1695-1736 PARIS)**

*An elegant company in a park*

oil on canvas  
16½ x 22 in. (41 x 55.8 cm.)

£30,000-50,000  
US\$38,000-62,000  
€35,000-58,000

**EDWARD LEAR (LONDON 1812-1888 SAN REMO)**

*Dendera, Egypt*

inscribed and dated 'Dendera/ 4.30.PM./ January 15/ 1867' (lower left) and numbered '(173)' (lower right), and further inscribed with colour notes throughout  
pencil, pen and brown ink and watercolour, heightened with touches of white on paper  
7½ x 21½ in. (18.1 x 53.6 cm.)

£10,000-15,000  
US\$13,000-18,000  
€12,000-17,000



**AFTER CLAUDE-AUGUSTIN CAYOT (1667-1772), FRENCH, FIRST HALF 18TH CENTURY**

*The Death of Dido*

bronze; on a naturalistic base; cast in several sections; the tree stump beneath the cushion next to Dido's proper left knee stamped with the 'C' *couronné poinçon*  
22½ in. (57 cm.) high

£50,000-80,000  
US\$62,000-99,000  
€58,000-92,000

**JONATHAN RICHARDSON, SEN. (LONDON 1667-1745)**

*Portrait of the artist's son, Jonathan Richardson Jun. (1694-1771), aged 40*

dated '17 May 1734.' (lower right)  
black, red and white chalk on buff oatmeal paper  
11½ x 8¼ in. (29.1 x 21 cm.)

£15,000-20,000  
US\$19,000-25,000  
€18,000-23,000



**CIRCLE OF MAERTEN VAN CLEVE THE YOUNGER (ANTWERP C.1560-AFTER 1604)**

*The Demolition of the Antwerp Citadel, 23rd August 1577*

oil on panel  
28¾ x 36¾ in. (73.4 x 93.3 cm.)

£25,000-35,000  
US\$31,000-43,000  
€29,000-40,000





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## 3 CONDITION

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

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

## 4 VIEWING LOTS PRE-AUCTION

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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

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

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone

sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

## 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://www.christies.com/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 at [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:  
(a) bidders in the saleroom;  
(b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and  
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER’S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% 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, GST, 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 or delivers 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments/deliveries 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. For **lots** Christie’s ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer’s premium**, freight charges (as set out on your Shipping Quote (Acceptance Form) and any applicable customs duty. Christie’s will collect GST from you, where legally required to do so.

## 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:

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

- it will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**;
- it is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type;
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:  
(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the ‘**SubHeading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

## 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot**(s), you **warrant** that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and

verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer’s premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the ‘**due date**’).

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

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

### (i) Wire transfer

You must make payments to:

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



# VAT SYMBOLS AND EXPLANATION

pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

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

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe us.

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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransportlondon@christies.com](mailto:arttransportlondon@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](http://www.christies.com/shipping) or [contact us at arttransport.london@christies.com](mailto:contactus@arttransport.london@christies.com).

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

### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales,

**lots** made of or including elephant ivory material are marked with the symbol x and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. 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) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

### (e) Gold

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

### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol v in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### (h) Handbags

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term 'hardware' refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot** other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

videotape or record proceedings at any auction.

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

**SubHeading**: has the meaning given to it in paragraph E2.

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

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

## Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the <b>buyer's premium</b> .
★	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	★ and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- a) have registered to bid with an address outside of the UK; and
- b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for \* and Ωlots. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. Private buyers who choose to export their purchased **lots** from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable

VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

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

professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

- Christie’s has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- ◈ Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- △ Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- △◈ Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- ⌘ 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 for further information.
- **Lot** offered without **reserve**.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.
- ≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.
- ∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.
- 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 for further information.
- **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale –

Non- Fungible Tokens in the Conditions of Sale for further information.

► **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

✦ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, \*, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property 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 **lot** is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ◦ Minimum Price Guarantees

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

#### ◈ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### △◈ Property in which Christie’s has an interest and Third Party Guarantee/Irrevocable bid

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◈ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ⌘ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ⌘. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot**’s full **buyer’s premium** plus applicable taxes.

#### Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

### PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

#### QUALIFIED HEADINGS

“Attributed to...”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“Follower of ...”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of ...”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“After ...”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/“Inscribed ...”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/“With inscription ...”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

# STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

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

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

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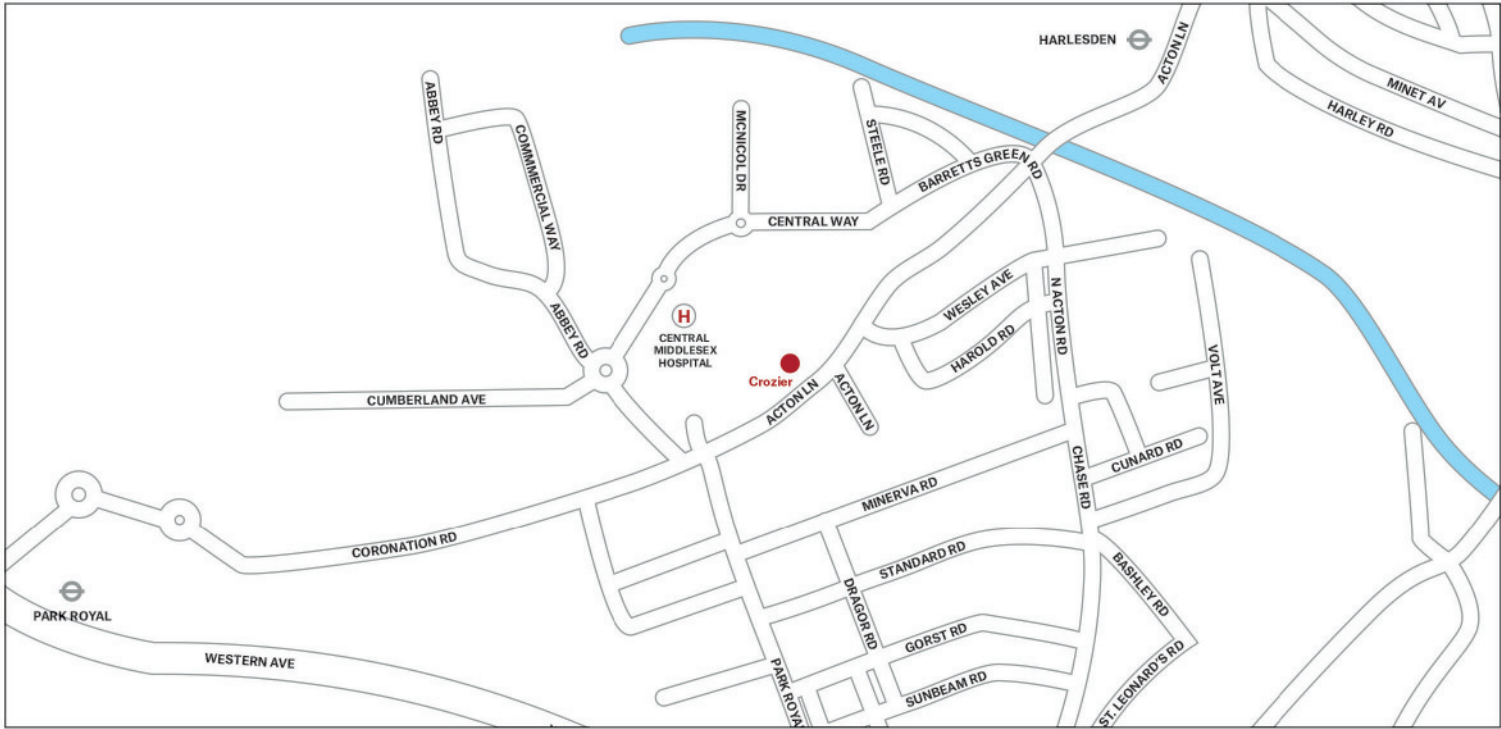
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# THE SAM JOSEFOWITZ COLLECTION

A LIFETIME OF DISCOVERY AND SCHOLARSHIP



WILLEM VAN DE VELDE THE YOUNGER (LEIDEN 1633-1707 WESTMINSTER) AND STUDIO  
*An English Two-Decker of the Red Squadron at Sea*  
oil on canvas  
95 x 137¼ in. (243 x 350 cm.)  
£300,000-500,000

## OMBERSLEY COURT: THE COLLECTION OF LORD AND LADY SANDYS

*London, 29 November 2023*

### VIEWING

24-28 November 2023  
8 King Street  
London SW1Y 6QT

### CONTACT

Adrian Hume-Sayer  
ahume-sayer@christies.com  
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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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REMBRANDT HARMENSZ. VAN RIJN (1606-1669)  
*Saint Jerome reading in an Italian Landscape*  
etching and drypoint  
circa 1653  
on firm, warm-toned Japan paper  
a superb, atmospheric impression of the extremely rare first state (of two)  
£500,000-700,000

## THE SAM JOSEFOWITZ COLLECTION: GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN

*London, 7 December 2023*

### VIEWING

1-6 December 2023  
8 King Street  
London SW1Y 6QT

### CONTACT

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