

CHRISTIE'S

OLD MASTERS

LONDON | 2 JULY 2024









OLD MASTERS

PART I

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CHRISTIE'S

GABRIEL ZEHENDER (ACTIVE BASEL, C. 1527-35)

Double portrait of a married couple, half-length

signed in monogram and dated '1525 / ·GZ·' (upper centre)

oil on panel

18½ x 21½ in. (46.3 x 54.6 cm.)

inscribed 'A·NATAL· / ...·' (upper left, above the lady's shoulder) and 'A·NATAL· / ·45·'

(upper right, above the gentleman's shoulder)

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Walter Rickards, M.D., by 1888 (according to a label on the reverse), and by descent in the United Kingdom, from whom acquired by the present owner *circa* 2000.



Fig. 1 Gabriel Zehender, *Portrait of a married couple*, Museo Nacional Thyssen-Bornemisza, Madrid

This recent rediscovery is one of only two known paintings given to Gabriel Zehender, the other of which is in the collection of the Museo Nacional Thyssen-Bornemisza in Madrid (fig. 1). Little is known of Zehender's life or artistic activities. He has often been associated with a series of prints – two of which bear the monogram 'gz' – published in Basel, Strasburg and Hagenau between 1517 and 1521, as well as various drawn portraits and religious subjects, some of which have been connected with the work of Hans Baldung Grien and Matthias Grünewald (see, for example, the *Virgin and Child standing before the Crucified Christ* in the British Museum, inv. no. 1880,0214.345). Zehender is documented in Basel between about 1527 and 1535, having been admitted to the painter's guild there in 1529. He is said to have come from Grossmausdorf, possibly the village now known as Myszewo in Pomerania.

This painting and the example in Madrid share much in common. In both instances, the artist has employed a portrait type that situates the couple close together but subordinates the woman's portrait to the man's, perhaps to signify his status. The type can be found in a number of other works from the late-fifteenth and early-sixteenth centuries, including that of a couple by the Ulm-based artist Hans Schüchlin dated 1479 in the Bayerisches Nationalmuseum, Munich (inv. no. MA 2791), Israhel van Meckenem's engraved self-portrait with his wife Ida and Jan Gossaert's *Portrait of an elderly couple* of *circa* 1520 in the National Gallery, London (inv. no. NG1689). Somewhat unconventionally for double-portraits of this period, Zehender has in both cases positioned his male sitter to his wife's left (*sinister*) side as opposed to the more customary placement in the position of honor to her right (*dexter*).

Similarly, both known double-portraits by Zehender employ a vigorous handling of paint and set their protagonists against a brightly coloured background with the sitters' ages inscribed at left and right and the artist's monogram and date – 1525 in both instances – at upper centre. The stylistic elements and slightly caricature-like rendering of the figures in these portraits recall similar contemporaneous paintings by Baldung (see, for example, his *Portrait of Hans Jacob Freiherr zu Morsberg und Beffert* of 1525 in the Staatgalerie Stuttgart), who may also have influenced the subtle tension between the couples who appear in this rare master's works.



**PIETER COECKE VAN AELST I
(AALST 1502-1550 BRUSSELS)**
Saint Jerome in his study

dated '1530' (upper centre, on the clock)

oil on panel

36 1/4 x 26 3/4 in. (91.8 x 67 cm.)

inscribed 'PVTAS · NE · MORTVS / HOMO · RVRSV[M] · VIVAT / · Job lecti[on]ario(?) ·

[...]II · (centre, on the cartellino)

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

(Possibly) with Dr. Rudolf J. Heinemann, New York, 1936.

Ugo S. Allomello, Turin, 1960.

L.R. Piovano, Turin, until before 1966.

Private collection, Holland, and by descent to the present owner.

LITERATURE:

G. Marlier, *La Renaissance flamande. Pierre Coeck d'Alost*, Brussels, 1966, p. 254, fig. 199.

A distinguished painter and publisher, as well as a designer of prints, tapestries and stained glass, Pieter Coecke van Aelst is one of the most fascinating and celebrated artists in the sixteenth-century Lowlands. He was so valued in his own time that both Holy Roman Emperor Charles V and Mary of Hungary invited him to serve as court painter. Following Coecke's death, early commentators kept the flame of fame alive. The Antwerp-based Florentine merchant Lodovico Guicciardini described him as 'great' (*Description of the Low Countries*, Antwerp, 1567); the German topographer Georg Braun proclaimed him 'most excellent' (*Civitates orbis terrarum*, Cologne, 1572-1617); and the Flemish-born artist and theorist Karel van Mander celebrated him as 'ingenious and knowledgeable' (*Het Schilder-boeck*, Haarlem, 1604). Coecke counted among his pupils a number of important artists of the following generation, chief among them Pieter Bruegel the Elder, with Max J. Friedländer describing his importance by noting how 'the spirit of Brussels seems to have made its entry into Antwerp in the person of Pieter Coeck van Aelst' (*Early Netherlandish Painting: Jan van Scorel and Pieter Coeck van Aelst*, XII, New York and Washington, 1975, p. 32).

Saint Jerome was a Doctor of the Catholic Church, most famous for his translation of the Bible into the Latin Vulgate. He is generally represented as the archetypal scholar, surrounded by the objects of his profession and the red hat indicative of his rank as Cardinal. The spectacles, designed to sharpen the power of the eyes and depicted front and centre in Coecke's composition, signify Jerome's contribution to Christian theology and his refinement of its essential text. The skull to which he emphatically points is both a symbol of the seat of thought and a reminder of death. The candle, balanced precariously on the ledge, also represents the fragility of life and serves as a further reminder of the possibility of spiritual illumination, underscoring the painting's central themes of mortality and salvation.

Iconographic details implore the viewer to make good choices during his or her time on earth, a point that is reinforced by the Latin inscription on the *cartellino* affixed to the back wall that reads 'PVTAS · NE · MORTVS / HOMO · RVRSV[M] · VIVAT / · Job lecti[on]ario(?) · [...]II ·'. The text comes from the Book of Job 14:14 and translates as 'If a man dies, shall he live again?'. Jerome interpreted this passage as a message of uncertainty regarding the eventual end of man's labours and sufferings, which, according to Christian theology, would occur at the Last Judgement. An episode from the Saint's life records that, while in the wilderness, Jerome heard trumpets sounding the Last Judgement and looked up to see a cross with Christ's body before him. The crucifix in the lower left foreground probably alludes to this story and serves as a reminder of the centrality of the Last Judgement to the Christian faith. The Bible at left may also reference mankind's eventual salvation: it opens to a page with verses from the Gospel of Matthew describing Christ's entrance into the earthly world. This biblical text stands in stark contrast to the extinguished candle at right, which probably also references the Saviour's violent departure and the ensuing redemption of earthly sinners.



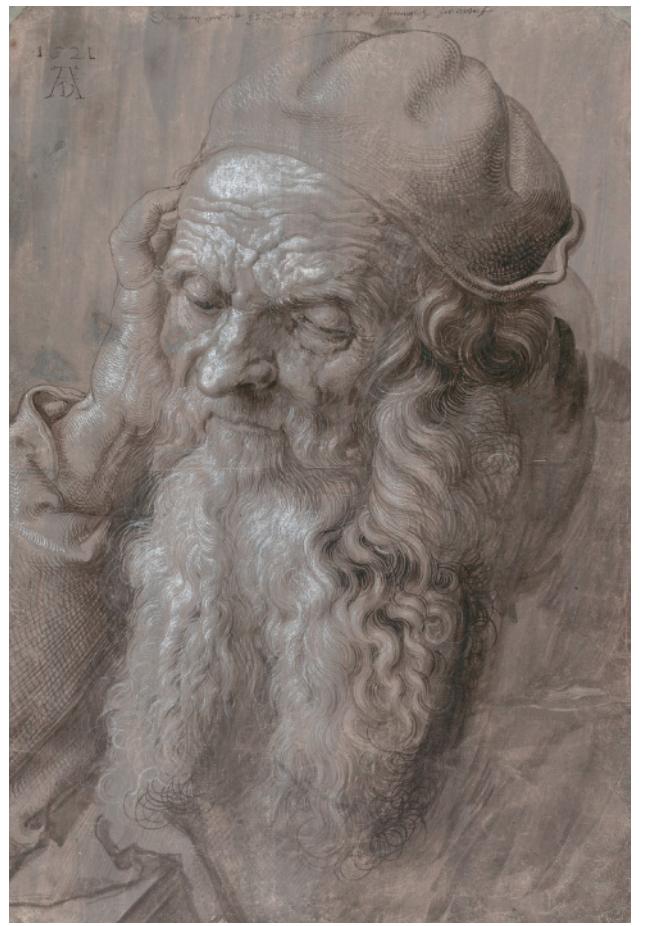


Fig. 1 Albrecht Dürer, *Head of an old man*, Albertina, Vienna

Coecke's painting, dated 1530, confirms his familiarity with Albrecht Dürer. In 1520-1, Dürer travelled through the Lowlands, where in 1521 he made a drawing of a 93-year-old man resting his head on his right hand (fig. 1), which in turn served as a model for his wizened *Saint Jerome in his study* of the same year (fig. 2). The painting, by the most famous artist north of the Alps in his day, understandably had a seismic influence on Netherlandish artists of the period. In addition to Coecke, Joos van Cleve, Quentin Metsys and Bernard van Orley all borrowed from Dürer's image in their own paintings. The latter, who included a similar motif in his *Holy Family* of 1522 (Madrid, Museo Nacional del Prado), perhaps familiarised Coecke with the idea while the younger artist was, according to van Mander, under his tutelage. Coecke would return to Dürer's design on a number of occasions throughout his career. An undated variant of the present composition was sold at Christie's, New York, 28 January 2015, lot 104, for \$665,000. In addition to that and the present painting, Georges Marlier referenced two further autograph versions based on Dürer's prototype and two more that he presumed to be by artists in Coecke's orbit (op. cit., pp. 253-255, particularly figs. 198 and 200). Coecke would again deploy the idea in reverse for his figure of Saint Joseph in a *Holy Family* of circa 1530-5 in the M-Museum Leuven.

Marlier confidently described the present work as 'certainement de la main de Pierre Coeck et de fort belle qualité' (loc. cit.), his judgement made easier by the picture's fine state of preservation. Particularly noticeable is the graphic handling of the paint surface that demonstrates Coecke's preference for disconnected brushwork rather than smooth modelling and tonal transition – what Maryan Ainsworth has referred to as Coecke's 'deliberate use of unblended, disengaged brushstrokes' to heighten the expressive quality of his protagonists (M. Ainsworth, 'Pieter Coecke van Aelst as a Panel Painter', *Grand Design – Pieter Coecke van Aelst and Renaissance Tapestry*, exhibition catalogue, New York, 2014, p. 26).

The painting's infrared reflectogram (fig. 3) also accords well with what we know about Coecke's distinctive underdrawing technique (see loc. cit.). Coecke is known to have eschewed the pervading method used by his Antwerp contemporaries of strictly linear parallel and cross-hatching (a style commonly referred to as the 'woodcut convention'), in favour of a much looser and more varied style of underdrawing. In this case the lines for the figure and many of the still life elements are reasonably controlled, but the brush handling of the background and the scribbled notations in the folds of the costume are remarkably free. The sparse use of parallel hatching for areas of shading is another recurrent feature of his technique. The IRR also reveals how Coecke made numerous adjustments to the composition at different stages of its development. Among the most evident alterations during the painting process are those to Jerome's right cuff and sleeve, which were lower in the initial underdrawing; the extension of the sides of his hat (evidently a late emendation made over the painted background); the slight lowering of his nose; and the adjustments to the positioning of nearly all the foreground still-life elements and the freely laid-in background. Changes to the background are particularly notable in the placement of the hat in the window and apple on the ledge, the latter of which the artist moved to the extreme rear in the painting.

A recent dendrochronological examination supports the date inscribed on the panel (report by Ian Tyers, January 2024, available upon request). The widest leftmost board, the only one of the three for which it was possible to record a full tree-ring sequence, is of eastern Baltic origin and was cut from a tree felled after circa 1513.

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



Fig. 2 Albrecht Dürer, *Saint Jerome*, Museu Nacional de Arte Antiga, Lisbon



Fig. 3 Infrared reflectogram of the present lot

ATTRIBUTED TO GEORGE GOWER
(LONDON C. 1538-1596)

Portrait of Queen Elizabeth I (1533-1603), bust-length, in an embroidered red dress with white chemisette and embroidered ruff, with a jewelled chain and headdress

oil on panel

18½ in. x 13½ in. (47.4 x 34.6 cm.)

with inventory number 'No: 647' (lower right)

£300,000-500,000

US\$390,000-640,000

€360,000-590,000

PROVENANCE:

(Possibly) taken to Vienna by Thomas Radcliffe, 3rd Earl of Sussex, in 1567. Prince Esterházy - either Nikolaus III (1817-1894) or Pal Antal Miklós (1843-1898) - from whom acquired by, Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire, by 1890, and by descent.

EXHIBITED:

London, Grosvenor Gallery, *Third National Loan Exhibition: Pictures from the Basildon Park and Fonthill Collections*, 1914-15, no. 40, as 'Lucas de Heere'.

London, Grosvenor Place, *A Loan Exhibition depicting the Reign of Queen Elizabeth*, 26 January-March 1933, no. 215, as 'School of M. Gheeraerts' (lent by John S. Morrison), New Haven, Yale Center for British Art, 2019, on loan.

London, British Library, *Elizabeth and Mary: Royal Cousins, Rival Queens*, 8 October 2021-20 February 2022, no. 60, as 'Attributed to George Gower'.

LITERATURE:

H. Stokes, 'The Morrison Pictures', *Country Life*, XXXVI, 19 December 1914, p. 810, as 'Lucas de Heere'.

B. Nichols, 'Two Exhibitions in Aid of National Funds', *The Burlington Magazine for Connoisseurs*, XXVI, no. 142, January 1915, p. 164, pl. 1, as 'Lucas de Heere'.

R. Strong, *Portraits of Queen Elizabeth I*, Oxford, 1963, p. 58, no. 20, under '? c. 1563 onwards. The "Barrington Park" Pattern. Group B: Eyes looking towards the spectator'.

R. Strong, *National Portrait Gallery: Tudor and Jacobean Portraits*, London, 1969, I, p. 110, under '? circa 1563, The "Barrington Park" pattern'.

E. Town and J. David, 'George Gower: portraitist, Mercer, Serjeant Painter', *The Burlington Magazine*, CLXII, no. 1410, September 2020, pp. 744-5, fig. 21, as 'here attributed to George Gower' and dated to circa 1567.

Queen Elizabeth I has one of the richest and most extensive iconographies of any British monarch (see R. Strong, *Gloriana: The Portraits of Queen Elizabeth I*, London, 2003). She was acutely aware of the propaganda power of her portraits and understood the importance of exercising control over her image. This fresh and beautifully-preserved portrait of the queen, which has been in the collection at Fonthill House since the late-nineteenth century, is one of the earliest likenesses from her reign, showing her as a confident young woman at the age of about thirty-four. Recent technical examination at the Yale Center for British Art, and a thorough reassessment by Edward Town and Jessica David, has identified this portrait as one of the first, possibly the prime, of a new portrait type that was created following a draft proclamation of 1563. This called for a new and improved image of the young queen, which may not have been produced until the recommencement of marriage negotiations with Charles II, Archduke of Austria, brother of the Holy Roman Emperor Maximilian II in the mid-1560s. The Fonthill bust-length may in fact have been the portrait taken to Vienna in 1567 to aid these negotiations (E. Town and J. David, *op. cit.*, pp. 731-47). On the basis of close stylistic affinities with his documented portraits, Town and David have attributed the work to George Gower, the most successful artist working in oils at the court of Elizabeth I and one of the chief architects of her iconography, adding significantly to our understanding of Gower's early oeuvre and formative years in London (*loc. cit.*).

The earliest portrait type to emerge during Queen Elizabeth's reign was a somewhat mechanical image that showed her standing rigidly facing the spectator in black, with an ermine-lined collar to her surcoat (c. 1558, known as 'The Northwick Park' Pattern, after the portrait formerly at Northwick Park and now London, National Portrait Gallery, inv. no. NPG4449; fig. 1). The inferior quality of these very early portraits of the young queen likely prompted the draft proclamation of 1563, which sought to forbid painters, printers and engravers from producing debased images of the queen until she had sat for an artist to establish an authentic pattern to be copied: 'some speciall conning payntor might be permitted by access to hir Maty to take ye naturall representation of hir Matie wherof she hath bene allwise of hir owne [?]riall disposition very unwillingly' (P.R.O., S.P. 12/31, no. 25, cited in R. Strong, *op. cit.*, 1963, p. 5). This special painter 'shall have first finished a portraiture therof, after which fynished, hir Majesty will be content that all other payntors, or grauors... shall and maye at their pleasures follow the sayd pation [i.e. pattern] of first portraiture' (*loc. cit.*). As Karen Hearn expounded, the monarch's public image was 'devised, fixed and then disseminated, by a number of artists working in different media, from one original design - like the establishment of a present-day corporate logo' (*Dynasties: Painting in Tudor and Jacobean England 1530-1650*, exhibition catalogue, London, 1995, p. 77).





Fig. 1 Unknown artist, *Portrait of Queen Elizabeth I*, National Portrait Gallery, London

In his pioneering survey of the queen's iconography, Sir Roy Strong suggested that the second, altogether more sophisticated portrait type to appear during Elizabeth's reign, to which the present portrait belongs, probably transpired from this 1563 proclamation (*op. cit.*, 1963, p. 57). The resulting portrait was clearly popular and was reproduced in bust-length, three-quarter-length and full-length formats, with variations in background and costume details (*ibid.*, pp. 57-8, nos. 12-22). Strong dubbed this new image of the queen *The 'Barrington Park' Pattern* after, in his opinion, the best and most important surviving version – a three-quarter-length in a private collection (*op. cit.*, 2003, p. 59, fig. 47, 'Attributed to Steven van der Meulen'). The recent technical examination of the Fonthill portrait has highlighted the quality of its conception and execution, revealing its relationship to other variants and indicating it to be one of the earliest, possibly the prime of this type. Dendrochronological examination of its single Baltic oak panel indicates that it was felled between *circa* 1559 and 1589 (report by Ian Tyers, May 2024, available upon request).

Elizabeth's features, headdress, costume and jewels are all here rendered with the utmost skill and craftsmanship. Infrared imaging has revealed carbon underdrawing around the sitter's eyes, nose and ear that is nevertheless too faint to judge whether it was drawn freehand or from a pattern. While there is no visible underdrawing beneath the costume, it is likely that guidelines were made, which were subsequently obscured in the painting process. Strokes of dark brown paint delineate Elizabeth's silhouette and the small puffs of fabric on her costume. A similar paint mixture was applied around her facial features, reinforcing its contours beneath the upper modelling layers (N.B. an extract from the technical examination carried out by the Conservation Department at the Yale Center for British Art, New Haven, is available upon request). Technical analysis of a full-length version of this portrait type known as the Hampden portrait, formerly in the collection

of the Earl of Buckinghamshire at Little Hampden Lodge (fig. 3; private collection; R. Strong, *op. cit.*, 1963, p. 57, no. 15), shows it to have been prepared with fine, transferred underdrawing. The delineation of the face is mechanical, consistent with a tracing made from a template, while the lines of the hands are softer. While the proportions, costume and palette bear an obvious relationship to the Fonthill portrait, the template-based underdrawing of the Hampden portrait includes details – such as the veins on the temple and forehead, hatched strands at the hairline and folds of the ear – that are in the paint layer, and not the drawn underlayer, of the Fonthill Elizabeth. Some of these similarities are obscured by upper paint layers in the Hampden portrait and only slightly visible to the naked eye (with the drawing in the queen's hair evident only in infrared imaging). This suggests that the pattern used for the head of the queen in the Hampden portrait was derived from an earlier source – presumably the Fonthill portrait – and was augmented during the painting process. There are also significant affinities between the Fonthill portrait and a picture of Elizabeth I in the Berger Collection at the Denver Art Museum: although the costume, ruff and background are of a different design, the silhouettes of the two pictures are nearly identical and the bejewelled pendant closely comparable. Technical examination of the three-quarter-length in a private collection that Strong has attributed to Steven van der Meulen has not been undertaken, so it has not been possible to establish its precise relationship with the other versions of the type.

In his second survey of the queen's portraits (published in 1987 and 2003), Strong proposed that the recommencement of negotiations with the Holy Roman Emperor Maximilian II for a match between Elizabeth I and his brother Charles II, Archduke of Austria, may have been the actual trigger for the production of the new likeness, following the 1563 proclamation (*op. cit.*, 2003, p. 59). Indeed, Thomas Radcliffe, 3rd Earl of Sussex was dispatched to Vienna to resume marriage negotiations in 1567 and correspondence between



Fig. 3 George Gower, *Portrait of Queen Elizabeth I*, Private collection

Fig. 2 Infrared reflectogram of the present lot (detail)





Fig. 4 George Gower, *Self-Portrait*, Private collection

the Earl of Sussex and the queen in July that year makes clear that the Earl had in his possession a new portrait likeness of Elizabeth, which the Governor of the Netherlands, Margaret of Parma, was determined to see. The portrait is reported to have captivated the aristocrats in attendance, as they testified to the quality of the picture and exclaimed that it was so lifelike that it lacked only breath:

'she desired me if I had yor picture that she might see it for that I shold do her a great pleasure to shewe her the picture of her whose persone she honoured and loved so much ... w[ch] she sawe w[th] the Duchess of Askott and the countesse of Mansfelde and certain other lords and Ladyes, in whose presens mons[tr] de Maldingham affirmed it to be so like unto yor[u] as ther lacked but speche' (T.N.A., S.P. 70/92, fol. 18, cited in E. Town and J. David, *op. cit.*, p. 745).

It is notable that the Fonthill portrait was acquired from a 'Prince Esterházy' – either Nikolaus III (1817-1894) or Pal Antal Miklós (1843-1898) – by Alfred Morrison in around 1890. The Esterházy princes had served the Holy Roman Emperor since the sixteenth century and had governed a region of what is now western Slovakia, about a day's ride from Vienna. Town and David make the logical deduction that the Fonthill bust-length may have been the portrait taken by Sussex to Vienna that then entered the Esterházy collection after marriage negotiations with Charles II collapsed (*op. cit.*, p. 745). Its portable scale would further support this hypothesis.

Turning to the issue of authorship, the Fonthill portrait had been historically attributed to both Lucas de Heere (c. 1534-1584) and the school of Marcus Gheeraerts (1561-1635). However, recent technical examination has revealed strong stylistic affinities with documented works by George Gower, namely his portraits of Sir Thomas Kyson and his wife Elizabeth Cornwallis, Lady Kyson, of 1573 (both London, Tate Britain), and his striking *Self-Portrait* of 1579 (fig. 4;

private collection). Town and David identified certain signature traits in these firmly attributed works that are also evident in the Fonthill painting, notably Gower's tendency to apply the paint using two distinct systems: laying down thick, pre-mixed strokes, which were either blended wet-in-wet with a sable brush to a seamless porcelain finish, principally for the flesh tones, or left to stand proud of the paint surface in 'braille-like patterns' that imitated the properties of lace, hair and embroidery (*op. cit.*, p. 734). The same characteristics can be observed in the Hampden portrait, which Town and David also attribute to Gower. This approach differs notably from Gower's contemporaries, such as Cornelis Ketel, who used paint in a less direct way, especially in the flesh, where underlayers, such as grey priming and brown underpaint, are left partially visible through upper scumbles and glazes to help define bone structure through transparent flesh (*loc. cit.*).

The inclusion of both the Fonthill and the Hampden portrait in Gower's oeuvre add significantly to our understanding of the artist's work and how he became established in London in the 1560s, which had been overlooked prior to Town and David's 2020 *Burlington* article. Building on the work of JW. Goodison ('George Gower, Serjeant Painter to Queen Elizabeth', *The Burlington Magazine*, XC, 1948, pp. 261-265; and 'George Gower and Nicholas Hilliard', *The Burlington Magazine*, XCI, 1949, p. 324) and E. Mercer ('The decoration of the royal palaces from 1553-1625', *Archaeological Journal*, CX, 1953, pp. 150-163; and *English Art 1553-1625*, Oxford, 1962, p. 173), Strong had used the three documented pictures to define an oeuvre for Gower based upon 'certain recurrent stylistic tricks, particularly the out-turned, bulbous staring eyes which serve almost as a signature' (R. Strong, *The English Icon: Elizabethan and Jacobean Portraiture*, London 1969, p. 167); the use of studio templates for the hands; and a distinctive Roman script with which Gower inscribed his pictures with mottos in English, Latin, French or Italian. This enabled him to identify twenty-five paintings by the artist dating to between 1572 and 1586. Through a combination of newly discovered documents and technical analysis of recorded and firmly attributed paintings, Town and David were able to provide the most complete account to date of Gower's life and career, focusing on the early, formative period, to which the Fonthill portrait belongs. Their research shows that Gower was present in the first decade of Elizabeth's reign and remained a favourite of the queen's until his death, contributing significantly to our vision of her today.

A NOTE ON THE PROVENANCE

Alfred Morrison was the second son of the merchant James Morrison (1790-1857), who, from very modest beginnings, experienced a meteoric rise in the textile industry in London. Alfred attended Edinburgh and Cambridge Universities, travelled regularly on the continent and spent over three years crisscrossing North America on behalf of his father's merchant bank. While travelling with him in 1842, his elder brother Charles wrote home: 'I have been observing Alfred – & do not think he will become a working man of business ... I think that nothing but necessity will induce him to become the inmate of a countinghouse ... [he] does not value money & does like his ease.' Fortunately for Alfred, he would never be forced to become the 'inmate of a countinghouse'. When his father died in 1857, Alfred inherited the Fonthill estate and £750,000 in stocks and shares. Alfred would use his inheritance to amass an extraordinary collection of art treasures, starting with the collection of engravings and Chinese art. His patronage of contemporary artists, such as Lord Frederic Leighton and John Brett, and of living craftsmen, earned him the title of the 'Victorian Mæcenas'. He was also a noted collector of autograph letters. Parallel to this interest in historical documents, Morrison showed in his collecting of Old Masters a strong predilection for portraits of historic and literary figures.



QUENTIN METSYS
(LEUVEN 1465/6-1530 ANTWERP)
The Madonna of the Cherries

oil on panel

29 1/2 x 24 1/4 in. (75.3 x 62.9 cm.)

£8,000,000-12,000,000

US\$11,000,000-15,000,000

€9,400,000-14,000,000

PROVENANCE:

Cornelis van der Geest (1577-1638), Antwerp, by 1615, and on display by 1628 in the Huis de Keizer, Mattenstraat, backing on to the Werf on the Scheldt, and probably by inheritance to his nephew, Cornelis de Licht (d. 1663), by whom sold shortly thereafter to, Peeter Stevens (c. 1590-1668), Antwerp, as 'La Vierge de Quentin Metsys', by whose heirs sold at 'feu SR. Pierre Stevens, En son vivant Aumônier de la Ville d'Anvers', Antwerp, 13 August 1668 (=1st day), lot 10, as 'Quentin Matsijs, Une très-célèbre Pièce de la Vierge Marie'.
 Amable-Charles Franquet, Comte de Franqueville (1840-1919); (†) his sale, Château de La Muette, Paris, 31 May 1920 (=1st day), lot 23, as 'Attribué à Quentin Metsys', when acquired for 50,000 francs by, Madame Darcy, Paris, and by descent to the following, Anonymous sale [From the Château de La Muette, Paris]; Christie's, London, 9 July 2015, lot 6, as 'Studio of Quentin Metsys', when acquired by the present owner.

EXHIBITED:

Antwerp, *Exposition Internationale Coloniale, Maritime et d'Art Flamand*, 1930, no. 200, as 'Quinten Metsys' (lent by Madame Darcy).

LITERATURE:

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Fig. 1 Willem van Haecht, *The Gallery of Cornelis van der Geest*, Rubenshuis, Antwerp

On 23rd August 1615, the wealthy spice merchant and renowned art collector Cornelis van der Geest was honoured with a visit by the regents of the Spanish Netherlands, Archduke Albert VII of Austria and Archduchess Isabella Clara Eugenia. While the reason for their visit was that van der Geest's home, located on the harbour of Antwerp, afforded them a view of a mock sea battle on the river Scheldt, it is what they saw inside that gained the event its place in the annals of art history. From van der Geest's princely *Kunstkammer* of paintings, Albert and Isabella made his most prized picture the prime motive of their visit: Quentin Metsys's *Madonna of the Cherries*. In the following decade, the event would become the centrepiece of Willem van Haecht's painting *The Gallery of Cornelis van der Geest* of 1628 (Antwerp, Rubenshuis; fig. 1), and written about in the first monographs on Metsys by Franschoys Fickaert (1648) and Alexander van Fornenbergh (1658), the earliest examples of such works dedicated to a single artist. In the embellished accounts of this vignette, the regents, enamoured of the painting, competed in their love for it with the patrician, offering to acquire it from him, only to be refused despite Albert's entreaties:

'The archduke so fell in love with this picture of Mary that he used all the means of the suitor to acquire the same. But since two minds with but a single thought were opposed to each other, the owner's and the archduke's, his Highness was rejected with the most respectful courtesy and [the owner's] own love prevailed above the favour of the prince' (van Fornenbergh, *op. cit.*, pp. 25–6, translated in Schwartz, *op. cit.*, p. 46).

It is in this climate of appreciation that Antwerp's rich artistic heritage is seen to have begun with Quentin Metsys, at the centre of which *The Madonna of the Cherries* stood as the apotheosis. Encompassed by the treasures of van der Geest's cabinet, Metsys provided the artistic link between the past and future of Flemish painting, from the meticulous realism of the Eyckian legacy to the inventive feats of the brush that would give rise to Metsys's heir, Peter Paul Rubens.

The painting disappeared from public view in 1668, and remained unrecognised when it reappeared again in 1920, by then disguised due to additions, including a translucent green curtain over the window, a change to the Virgin's waist and an alteration to her shoulder that would obscure the ear of the throne. In 2015, when it was sold in these Rooms, with the overpainting and a thick layer of discoloured varnish, scholars continued to consider it as a fine example of one of the studio variants of the artist's prototype. Subsequent conservation, which saw the removal of both, was transformative, revealing the exceptional condition of the original paint surface and enabling scholars to recognise it as the prime of Metsys's *Madonna of the Cherries*.

While the enormous popularity of Metsys's composition resulted in many copies of van der Geest's painting, until now, none was ever deemed of sufficiently high quality to be Metsys's prime, or matched the composition so exactly to that painted by van Haecht and described by van Fornenbergh. Van Haecht's *Gallery* was the closest thing in existence to an inventory of van der Geest's collection, and as its resident keeper, he will have assuredly rendered it from life, capturing the present work right down to its most unique details, from the minute sails of the windmill in the landscape and the V-shaped stalk of the grapes on the parapet, to the delicate folds of the Christ Child's flesh and the translucent pattern of veins across the Virgin's skin (fig. 2). Such precise correlations attest to this being the picture that van Haecht copied, with Metsys's execution so beyond duplication that it could not be absorbed by any other artist.



Fig. 2 Willem van Haecht, *The Gallery of Cornelis van der Geest* (detail), Rubenshuis, Antwerp

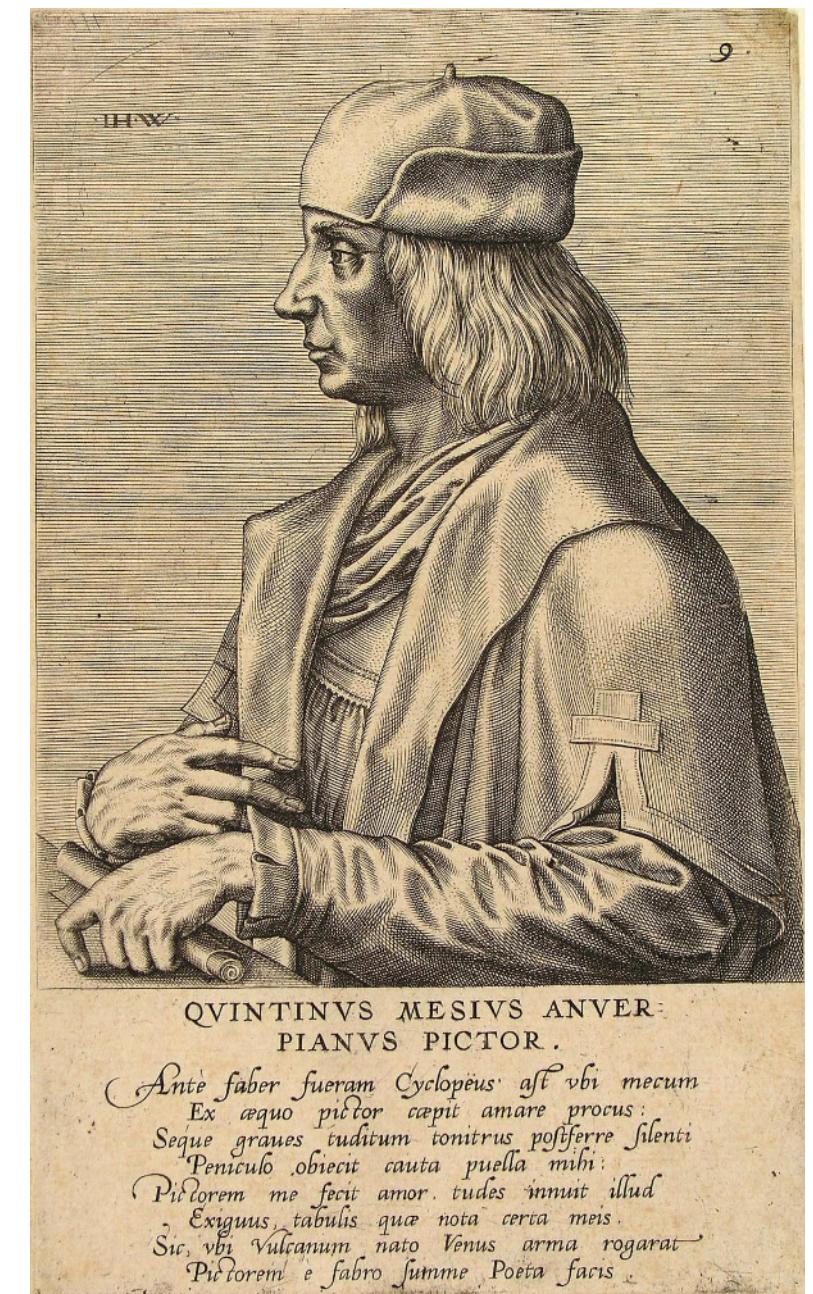


Fig. 3 Johannes Wierix, *Portrait of Quinten Massijs*, engraving,
Museum Boijmans Van Beuningen, Rotterdam

THE APELLES OF ANTWERP

As part of Metsys's ascension to the role of 'Antwerp Proteus or the Cyclopean Apelles', so called by van Fornenbergh in the title of his biography, legends were written of his youth. In the story well known to early modern Antwerpers, by virtue of his inborn talent, the artist rose from the humble ranks of a craftsman to the intellectual heights of a painter. A native of Leuven, he came from a family of blacksmiths and would practice this craft until he was twenty. According to the biographer Karel van Mander, he bore the responsibility of supporting his aged mother, yet with a sickness preventing him from doing manual labour, he would go on to colour woodcuts for Shrove Tuesday celebrations, that would in turn ignite his love of painting (*The Lives of the Illustrious Netherlandish and German Painters, from the First Edition of the Schilder-boeck (1603-1604)*, I, Doornspijk, 1994, p. 121). It is, however, the romantic portion of his legend that would gain the widest currency: the young blacksmith would fall in love with a beautiful girl, who, despite her affections for Quentin, had none for his profession, and, as Dominicus Lampsonius penned beneath Quentin's portrait engraving, 'rejected the fierce thunderclaps on the anvil / Far more than the silent action of the brushes' (*loc. cit.*; fig. 3).

Realising his rival was a painter, Metsys set aside his sledgehammers and dedicated himself to the art of painting. While his legend may be riddled with embellishments, and his early training must be left to conjecture, we know that Metsys registered with the Antwerp guild as a master in 1491, and despite his status, never held office, instead choosing a life away from guild society. According to Friedländer, his house, adorned with paintings, became a local site (*op. cit.*, p. 12), to be visited by the likes of Albrecht Dürer in 1520.

By the time Karel van Mander published his artistic treatise *Het Schilder-boeck* in 1604, Antwerp was the centre of Netherlandish painting. His biography of Quentin Metsys contributed greatly towards the artist's elevation as the founder of the Antwerp school in the seventeenth century, the full visual evidence of which was given in Willem van Haecht's *Gallery*. In 1629, then believed to mark the centenary of Metsys's death, Cornelis van der Geest demonstrated his deep devotion to the artist by reintering his mortal remains to Antwerp's Cathedral, the Onze-Lieve-Vrouwekathedraal, and transferring his tombstone to the base of its steeple, the city's most distinctive landmark. Above it, he embedded two black stone plaques, on which he proclaimed Metsys's transformation from blacksmith to painter through love, inscribed in



Fig. 4 Anthony van Dyck, *Portrait of Cornelis van der Geest*, The National Gallery, London

gold: 'CONNVBLIAS AMOR DE MULCIBRE FECIT APELLEM' ('Love transformed a blacksmith into an Apelles'; Pousão-Smith, *op. cit.*, p. 160). It served to identify Metsys with the city and, until the nineteenth century, marked the first and only public memorial erected for an artist in the streets of Antwerp (van den Branden, *op. cit.*, p. 125).

The local pride that cultivated Metsys's renown is attested to in van Haecht's *Gallery* assemblage of merchants, civic officials and artists from whose ranks the painter's admirers stemmed. These 'lovers of art', or *liefhebbers*, will have been well-recognised in the Flemish pictorial tradition of *Kunstkammer* painting, which emerged in Antwerp at the turn of the seventeenth century, helping elevate the city's socially mobile mercantile class to the position of the erudite art collector. Van Haecht's *Gallery*, while a seemingly realistic depiction of van der Geest's cabinet, was a mix of reality and fantasy in which many of the collector's works could be celebrated at once, together with the consortium of *liefhebbers*, many of whom will have visited his collection, yet never at the same time.

The works that lined the walls of van der Geest's gallery both encapsulated the contemporary tastes of Antwerp's courtly and mercantile elites and celebrated the triumphs of the ancient and modern geniuses of the Antwerp school: as its founder, pre-eminence was given to Metsys, whose works triangulate the composition, with *The Madonna of the Cherries* in the lower left, his *Portrait of a Scholar* of circa 1525-30 (Frankfurt, Städel Museum) in the upper left and his lost *Portrait of Paracelsus* in the upper right, which Rubens would seemingly copy (Brussels, Royal Museum of Fine Arts). Other major identifiable works from the Netherlandish canon included Rubens's *Battle of the Amazons* (Munich, Alte Pinakothek), a record of a lost work by Jan van Eyck of a *Woman at her Toilet* (a copy of which is held at Cambridge, MA, Harvard Art Museums), *The Pancake Bakery* by Pieter Aertsen (Rotterdam, Museum Boijmans Van Beuningen), together with a sprinkling of works by Italian artists and Northerners working in Italy, and works by Germans, including

Adam Elsheimer's *The Mocking of Ceres* (Madrid, Museo del Prado), which Rubens would acquire from van der Geest before 1626 (see Mai, *op. cit.*).

At the centre of van Haecht's *Gallery*, Archduke Albert and Archduchess Isabella represent both the extraordinary patronage of Flemish painters by the Spanish Habsburgs in the sixteenth and seventeenth centuries and their passion for Metsys himself, with the oratory of their Palace of Coudenberg in Brussels then adorned with his so-called *Butter Madonna* (Berlin, Gemäldegalerie). In front of the regents, van der Geest takes pride of place, gesturing towards *The Madonna of the Cherries* with his hand to his heart as if stirred with emotion. Anthony van Dyck, pictured to his right conversing with Antwerp's mint master, Jan van Montfort, would portray van der Geest on numerous occasions, including one of his most intimate portraits in around 1620 (London, National Gallery; fig. 4). Indeed, many of the likenesses in the *Gallery* were derived from portraits by van Dyck, including those from his ambitious *Iconographic* series. With extraordinary prescience, van Haecht pictured two further successive layers of seventeenth-century ownership of *The Madonna of the Cherries*: van der Geest's nephew, Cornelis de Licht, believed to be the young boy in front of him peering from behind the Metsys, and the collector Peeter Stevens, seen admiring a small portrait on the extreme right, whose likeness was also derived from van Dyck's masterful portrait painted a year earlier in 1627 (The Hague, Mauritshuis; fig. 5; see Provenance).

Among this semi-fictional bevy of Antwerp's artistic and social elite, Peter Paul Rubens is pictured extolling the Metsys beside the Archduke and Archduchess as their trusted adviser. Van der Geest, as one of Rubens's earliest patrons, enjoyed a close friendship with the artist and would be celebrated by him as 'the best of men and the oldest of friends, in whom ever since youth he [Rubens] found a constant patron, and who all his life was an admirer of painting' (Held, *op. cit.*, pp. 54-5). Van der Geest would also be instrumental in Rubens receiving the order for the altarpiece *The Raising of the Cross* for the Church of St. Walpurgis, for which Rubens is said to have gifted him *The Battle of the Amazons* in thanks. To



Fig. 5 Anthony van Dyck, *Portrait of Peeter Stevens* (c. 1590-1668), Mauritshuis, The Hague





Fig. 6 Quentin Metsys, *The Virgin and Child Enthroned*, also called the *Butter Madonna*, Gemäldegalerie Berlin

Rubens's right is his other great friend and patron, Mayor Nicolas Rockox, and to his left, Wladyslaw IV Vasa, King of Poland, whom he painted in the 1620s. This overt artistic link between Rubens and Metsys celebrated the legacy of Antwerp painting, with both artists individually dubbed the Apelles of their time, the greatest painter of Greek Antiquity (for a full discussion of the figures represented in van Haecht's *Gallery*, see Held, *op. cit.*, pp. 67–71).

THE VIRGIN AND CHILD

If van Haecht's gallery was an homage to Flemish art, then van der Geest's *Madonna of the Cherries* typified Antwerp itself. For, as well as being the dedicatee of Antwerp's Cathedral, the Virgin was the patron saint of the city and a symbol of its restored Catholic identity. With Antwerp's status as the bastion of Counter-Reformation Catholicism, the Church strongly reaffirmed its practice of Marian worship in defiance of the criticisms of Protestant Reformers. It is no surprise, then, that images of the Virgin made up a significant portion of Metsys's output. Indeed, most of the artist's religious works were smaller, single panels largely depicting the Virgin and Child, and like the present picture, were intended for private devotion. In this format, the viewer was brought into an intimate closeness with the holy figures, placing them, in perpetuity, in a position of privileged proximity to Christ and his mother.

Personal piety and a devotion to the Virgin Mary were a key focus of Christianity of the period, with the demand for Marian images fuelled by the heightened

importance attached to the Virgin Mary's role as an intercessor for the Christian faithful. Private devotion, as the most noble piety, shortened the distance between the worshipper and the worshiped, and had at its cornerstone *devotio moderna*, the fourteenth-century religious movement that stressed meditation and the inner life. Such new practices in private devotional prayer thus gave rise to new forms of commemoration, merging the world of words and the world of images.

Quentin's mature work of the 1520s became dominated by the depiction of the Virgin and Child in the moment of a maternal kiss, epitomised in van der Geest's *Madonna of the Cherries*, together with the so-called *Butter Madonna* of circa 1520 (Berlin, Gemäldegalerie; fig. 6), and his *Rattier Madonna* of 1529, painted one year before his death (Paris, Musée du Louvre; fig. 7). While the iconographic type was a derivation of mid-fifteenth-century examples by Dieric Bouts, like his *Virgin and Child* of circa 1455–60 (New York, Metropolitan Museum of Art; fig. 8; and also Florence, Museo Nazionale del Bargello and San Francisco, Fine Arts Museums), the depiction of the Virgin with the Christ Child nestled against her cheek found its origin in ancient Byzantine models, particularly the *Eleusa* type, also known as the 'Virgin of Tenderness', and the Panagia 'Glykophilousa', known as the 'Sweet-kissing' or 'Loving Kindness' icon. 'The maternal tenderness of her kiss to the Christ Child', writes Larry Silver, 'embodies the grace that extends to all of mankind who are willing to acknowledge and contemplate the Virgin' (*op. cit.*, 1984, p. 80). So popular was the subject in the seventeenth century that van Fornenbergh wrote of 'that art-loving soul' Peeter Stevens, who, in his display of



Fig. 7 Quentin Metsys, *The Virgin and Child*, also called the *Rattier Madonna*, Musée du Louvre, Paris © GrandPalaisRmn (musée du Louvre) / Tony Querrec

The Madonna of the Cherries, 'had the following golden rule from the Song of Solomon inscribed on [its] golden frame: "Osculetur me osculo oris sui"; May he kiss me with the kisses of his mouth' (Schwartz, *op. cit.*, p. 46).

In their naturalistic portrayal, the Virgin and Child here remind the viewer that Christ was also born of human flesh, focusing on the humble love between a mother and child. While the elaborate marble throne, resplendent with golden foliate tracery, recalls the golden backgrounds of icons that exalted the status of the Virgin as the Queen of Heaven, the modesty of the Virgin's dress, with a diaphanous headdress in place of a crown and a plain mauve dress devoid of rich ornamentation, brings them into everyday, earthly reality as a sacred presence within the viewer's domain. Following the tradition of Jan van Eyck's enthroned Virgins, such as his *Virgin and Child with Canon van der Paele* of circa 1436 (Bruges, Groeningemuseum; fig. 9), in *The Madonna of the Cherries*, Metsys merges the majesty of early works like his *Virgin and Child, with Four Angels* of circa 1506–9 (London, National Gallery) with the homespun domesticity of his late *Rattier Madonna*, bridging the divine and material realms to heighten the illusion of the Virgin and Child as living, breathing beings.

Here, seemingly secular objects with religious symbolic significance invade the hallowed space, while small subsidiary elements heighten the devotional impact. The motif of the harpy in the column's capital, a figure from Greek and Roman mythology, here represents temptation and sin, upon which stands a sculpted robed figure with a candlestick looking heavenward. This detail could relate to

the symbol of Saint Joseph carrying a candle at the Nativity, who would have it eclipsed entirely by the divine splendour of the light of Christ. Stemming from the visions of Saint Bridget of Sweden, it was frequently represented in Netherlandish paintings of the fifteenth and early sixteenth centuries (see B. Morris, *Saint Bridget of Sweden*, Woodbridge, 1999, p. 135).

Rather than pieces of reality, the isolated fruits carried great symbolic value, with the eponymous cherries in the Virgin's hand weaving a thread throughout the composition: known as the 'fruit of heaven', cherries represented the Virgin Mary's maidenhead, the purity of the Christ Child and the blood shed by him on the cross, with their seeds linked to resurrection and eternal life. The grapes on the parapet bore reference to the Eucharist and Christ's future role as Redeemer, while the apple beside it, a symbol of original sin mainly associated with the fall of man, signified salvation and the acceptance of man's sins in the context of the Virgin and Christ Child, who, as the second Adam and Eve, would restore humanity to the promise of eternal life (see I. Bergström, 'Disguised Symbolism in "Madonna" Pictures and Still Life: I, *The Burlington Magazine*, XCVII, no. 631, October 1995, p. 304).

In his mature work, Metsys found pleasure in the use of choice pigments and displayed an eagerness to demonstrate his full knowledge of form, even at the expense of depth and perspective, in which he was fully conversant. The extreme confrontation of the sublime colours, expressive and opalescent, play a crucial role in the picture plane, from the soft mauve hue of the Virgin's dress



Fig. 8 Dieric Bouts, *Virgin and Child*, Metropolitan Museum of Art, New York

against the blood red of her mantle, to the verdant green of the curtains and landscape against the gradating blue sky. Metsys's tranquil vistas, picturesquely soft and harmonious, recede into the distance like the *Weltlandschaft*, or 'world landscapes' so typical in Antwerp painting during this period, which were pioneered by artists like Metsys's sometime collaborator, Joachim Patinir. The sprinkling of castles, leafy trees, mountains and expanses of water recall the views that flank Metsys's *Portrait of a scholar* from this period (Frankfurt, Städelsches Kunstmuseum; fig. 10), yet in the present picture, the earthly light from outside the window intentionally contrasts the beatific illumination that gives the Virgin and Child their lustre.

Later works such as this and his *Rattier Madonna* would also see him adopting a different facial type to his female figures, described by Larry Silver as 'lustrous, almost oily in their skin tones', with 'broad, oval outlines that taper along ridgelike noses to narrow chins' (*op. cit.*, 1984, p. 223) and softly modelled jawlines with *sfumato* shadows. Maximiliaan Martens compares the present Virgin's facial type and physical delineation to Metsys's *Mary Magdalene* of circa 1520 (Antwerp, Koninklijk Museum voor Schone Kunsten), approximately the period to which he dates the present picture and the *Butter Madonna* (private communication, March 2024). The influence of his contemporary Gerard David can also be felt in Virgins such as that in his *Holy Family* of the same period (sold in these Rooms, 8 July 2018, lot 31; now in Los Angeles, The J. Paul Getty Museum), in which David himself would transform the theme of the kissing Virgin and Child with the addition of Joseph.

While the Virgin and Child perch on a throne like a bas-relief contained securely within the picture plane, the parapet, fruit and frontal curtain to the right are painted with powerful illusionistic effect that thrust them into three-dimensional reality. Metsys had already been extolled for his mimetic virtuosity and skill in deceiving even the most cultivated art lover. Van Fornenbergh regaled his readers with a tale in which viewers, believing the painted curtain to the right of *The Madonna of the Cherries* to be real, implored Peeter Stevens to move it aside to 'see the work in all its glory', yet in noticing the movement of an actual curtain beside it, realised the illusion (*op. cit.*). Stevens may have adopted this seemingly playful method of display from van der Geest, whose fantastical gallery showed selective works with curtains alongside them.



Fig. 10 Quentin Metsys, *Portrait of a Scholar*, Städelsches Kunstmuseum, Frankfurt am Main



Fig. 9 Jan van Eyck, *The Virgin and Child with Canon van der Paele*, Groeningemuseum, Bruges

Illusionistic curtains and *trompe l'oeil* were long understood in their relation to the famous contest between the ancient Greek painters Zeuxis and Parrhasius, in which Zeuxis, having painted grapes so realistic that birds flew over to peck them, was outdone by Parrhasius, who in turn painted a curtain so real that Zeuxis asked for it to be drawn. Realising the deception, Zeuxis conceded that while he deceived the birds, Parrhasius deceived him, the artist. Whether representing the practice of covering sacred images with protective curtains or used solely as a trope, the curtain and parapet with fruit here intimate that this is an image to both be venerated for its religious significance and its verisimilitude; in the competition between art and visible reality, it attempts to surpass nature herself, crossing into the realm of the pious viewer.

'None merits pride of place as the very exemplar of the trail-blazer, the innovator par excellence.' - Max J. Friedländer

As was customary in Metsys's process, no two treatments of a subject were the same, all showing variations in pose, detail and setting. His free depiction of the landscape and marbling, alongside the realism of the Virgin and Child's hair, unite two extremes of the artist's draughtsmanship – original invention and mimetic precision. Each delicate line, form and texture is painted with incomparable acuity, from the skin and hair of the figures to the multicoloured dapple of the marble. The wealth of detail in the folds of the Christ Child's flesh and around the Virgin's deep-set eyes recalls the verisimilitude of Metsys's portraits and character studies, imbuing the holy figures with a human drama and pathos that goes beyond idealisation. Friedländer wrote of Metsys's painstaking devotion to studying long, expressive, aristocratic hands, which he considered almost analogous to a sitter's state of mind, and would often turn the palm to face the viewer, as he does here, to reveal the figure's emotional side 'as he does in a gaping mouth' (*op. cit.*, p. 38).

Infrared reflectography of the present panel reveals barely registrable underdrawing in much of the composition, which, whilst not itself determinative of attribution, is consistent with Metsys's process. The artist conceived the composition with a freedom of expression that was nevertheless highly planned. Reserves were employed for each portion of the

design, such as that of the Virgin's head, with a systemic order of painting from back to front, and a fluidly rendered landscape that he built up through layers of detail (fig. 11). The sparse underdrawing can be compared to that of his *Butter Madonna*, in which Maria Clelia Galassi observed a 'thinness and its coincidence with the painted contours, as is typical of many autograph paintings by Quinten [sic]' ('Copies of prototypes by Quinten Massys from the workshop of his son Jan: The case of the Butter Madonna', *European Paintings 15th-18th Century: Copying, Replicating and Emulating*, London and Copenhagen, 2014, pp. 16-17). In the present picture, such abbreviated drawing is faint, at times hard to distinguish from the tonal under-modelling and not followed in the paint. This includes the diaphanous drapery in the Christ Child's lap; rapid annotations of folds in the Virgin's dress; the cushion and its tassels drawn in a broad, liquid medium; contour marks in the curtains and pentimenti in the apple and grapes on the ledge.

Of the numerous copies that exist of *The Madonna of the Cherries*, the variants can be split into two groups, with most fitting into the first that follows the present prototype, including those found in Münster, Westfälisches Landesmuseum Kunst und Kultur; formerly Cincinnati, E. W. Edwards collection; Sarasota, The John and Mable Ringling Museum of Art; Private collection, Hawley; Mänttä, Finland, Gösta Serlachius Foundation; Private collection, Paris; and Barcelona, Museu Nacional d'Art de Catalunya (see Bosque, *op. cit.*, pp. 222-232). The second variant, historically attributed to Metsys's workshop, is in the Mauritshuis, The Hague (on permanent loan from the Rijksmuseum, Amsterdam; fig. 12), and while similar in composition, differs in such details as the architectural construction of the throne, the colour of the Virgin's dress and the apple and grapes on the parapet, which are of differing size and inversely arranged. It is also known through a version now in a private collection (sold Sotheby's, London, 29 Jan 2015, lot 6, as an autograph work by Quentin Metsys). Dendrochronological analysis of the oak boards of the Rijksmuseum picture and those of the present prime reveal that the same tree was used for the production of both panels (reports by Ian Tyers, 2024 and Peter Klein, 2018, available upon request), suggesting that the Rijksmuseum panel indeed emanated from the master's workshop.



Fig. 11 Infrared reflectography of the present picture

The composition of *The Madonna of the Cherries* is believed to have been invented in Milan during the first decade of the sixteenth century by Leonardo da Vinci, whose lost prototype was adapted by one of the Italian master's best students, Giampietrino, in around 1508-10. In a fascinating transfer of models, this would seemingly be absorbed by Metsys's younger Antwerp contemporary, Joos van Cleve, who would popularise and propagate it north of the Alps in the 1520s. Yet this would be a rare case in the North, whose heritage did not assimilate the artistic and philosophical traditions of the South, and would seldom see Italian paintings being copied in this period. The strongest artistic forces were native, and just as Joos had adapted Metsys's compositions early in his career, so the elder master looked to his present and past countrymen in his visual borrowings, possibly finding inspiration in the earlier Flemish example of Hans Memling in Bruges. Memling, as one of the most successful artists of the previous generation, would also exert the greatest influence on Italian art of any of his Flemish contemporaries through the patronage of ardent Italian merchants.

Yet, just as fifteenth century northern artists inherited compositions and forms from the masters who taught them, so Metsys equally stretched his imagination beyond Northern models. Gothic and Italianate architecture and ornament crept into his masonry, and while foreign influences rushed in from all directions, in his final decade, the painter appeared to feel a particular kinship with the designs of Leonardo, despite his very limited exposure to his work. There is no evidence that Metsys himself made the trip to Italy, yet may have benefited from drawn copies of his designs that somehow travelled to Antwerp. Northern artists like Jan Gossaert and Jan van Scorel, who traversed Italy yet brought back little of the Italian style, more likely returned to the Low Countries with copies of Italian designs that were subsequently disseminated. Whatever the means, Metsys evidently had access to some of Leonardo's inventions by at least *circa* 1507, having repurposed a number of the figure heads from his drawing of *A Man Tricked by Gypsies* of circa 1495 (London, The Royal Collection / HM King Charles III) in his celebrated *St. John Altarpiece* (Antwerp, Koninklijk Museum voor Schone Kunsten). Yet Leonardo merely supplemented Metsys's fertile imagination with the intertwined movements of his lissom bodies, which the Northerner eagerly fed upon as 'the innovator par excellence'.

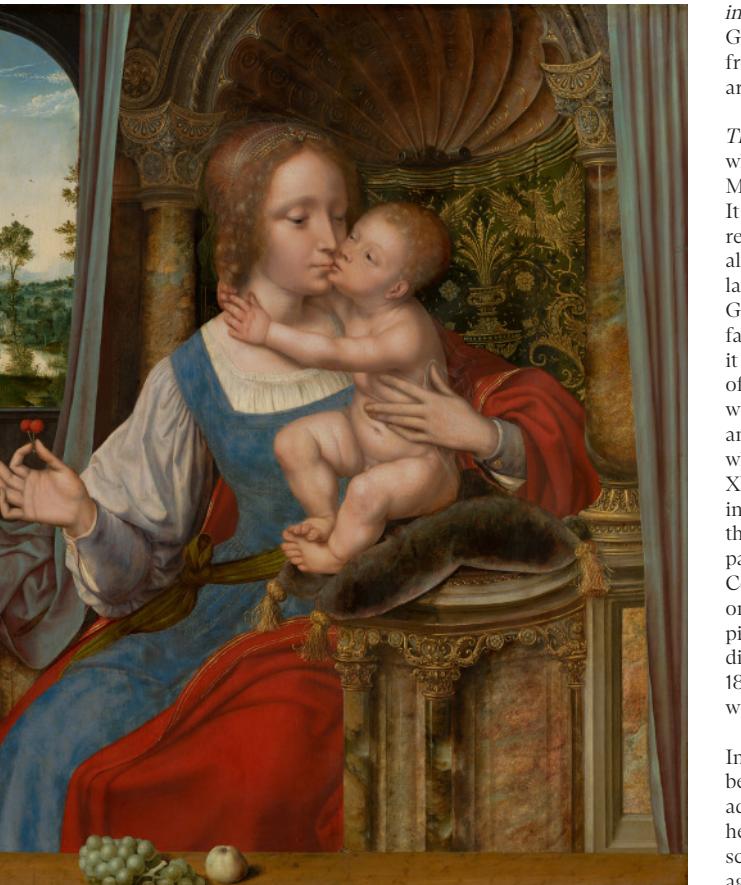


Fig. 12 Studio(?) of Quentin Metsys, *Madonna and Child*, Mauritshuis, The Hague (on permanent loan from the Rijksmuseum, Amsterdam)

PROVENANCE

Cornelis van der Geest died a bachelor on 10 March 1638, and while his will gave no indication of the number or value of paintings, we know that in the following year, his nephew, Cornelis de Licht, merchant and former provost of the Mint of Antwerp, would obtain the first lot, which consisted solely of the present *Virgin* by Quentin Metsys (Speth-Holterhoff, *op. cit.*, p. 104). The executor of the will, the rich and pious linen merchant Peeter Stevens, received two solid silver candelabra for the effort, and would later acquire *The Madonna of the Cherries* from the heir. Stevens, who seems to have been one of van der Geest's closest friends, would go on to obtain many of the jewels of his collection and succeed him as the most important collector in Antwerp. He is known to have sold a number of major works to Archduke Leopold Wilhelm in 1648, including Jan van Eyck's *Portrait of Cardinal Niccolò Albergati* (Vienna, Kunsthistorisches Museum), and according to his sale and inventory of 1668, created one of the most extraordinarily rich cabinets of the time. The two collectors would feature in Fickaert and van Fornenbergh's monographs as the greatest Antwerp patrons, with the former even including a dedication to Stevens in his opening pages.

While it is not known when Stevens began collecting, it may have been after 1638, when key collections came onto the market, namely those of van der Geest, Nicolaes Rockox and Peter Paul Rubens. Gaining access to his father's considerable estate in July 1641 may have also further enabled his purchases, attested to by a cabinet picture painted before 1642, attributed to David Teniers II and Frans Francken II (London, The Courtauld Gallery), in which van Eyck's *Portrait of Cardinal Niccolò Albergati* appeared at the centre; knowing with certainty that van Eyck's portrait once belonged to Stevens, one can plausibly conclude that this may have been a representation of his nascent collection. As well as many works from van der Geest's collection, Stevens possessed pictures by Quentin Metsys and Jan van Eyck in equal measure, yet it is the three by Metsys that earned him special commendation. With *The Madonna of the Cherries*, Stevens acquired the *Money Changer and his Wife* from van der Geest (now Paris, Musée du Louvre), with Fickaert also noting a painting by Metsys described as 'Le très fameux Ieu de Cartes' (now lost; Fickaert, *op. cit.*, pp. 4 and 15). Of van Eycks, he is said to have owned three, including van der Geest's *Woman at her Toilet*, the *Albergati* portrait and an *Ecce Homo*, possibly from the cabinet of Rockox, as well as five works by Hans Holbein the Younger and twelve by Pieter Bruegel the Elder. Of the latter, these included the *Landscape with the Flight into Egypt* (London, The Courtauld Gallery) and *Two Chained Monkeys* (Berlin, Gemäldegalerie), and many others by Bruegel that had passed directly to Stevens from Rubens's estate. His collecting would earn him the title of the 'Phoenix of all art-loving enthusiasts' (Briels, *op. cit.*, p. 166).

The Madonna of the Cherries remained with Stevens until his death in 1668, when it was auctioned by his heirs as Metsys's 'très-célèbre Pièce de la Vierge Marie' to an unknown buyer and disappeared from public view for centuries. It would only reappear again in 1920 at the sale of the Comte de Franqueville, removed from the Château de la Muette. By this time, its composition had been altered with the addition of a translucent green curtain across the window and landscape, no longer recognised as the picture that once belonged to van der Geest. The de Franqueville family inherited the Château de la Muette from the famous piano manufacturing Érard dynasty. Originally a royal hunting lodge, it was transformed into a small château for Marguerite de Valois, the first wife of Henri IV, and later bequeathed to the Dauphin, later Louis XIII. Louis XV would subsequently use it to entertain his mistresses Madame de Pompadour and Madame du Barry, and had it entirely rebuilt by the architects Gabriel, in which form it would remain until the early 1920s. The Dauphin, later King Louis XVI, would also lodge there with his future wife, Marie Antoinette, on her arrival in France. At the Revolution, the château was acquired by the State, sold off by the Assemblée Nationale and then acquired by the Érard family, from whom it passed to the de Franqueville. While it must be left to conjecture as to how the Comte de Franqueville came into possession of the Metsys, Sébastien Érard, one of the preeminent piano makers of the nineteenth century, who fashioned pianos beloved by Beethoven, Chopin, Haydn and Liszt, amassed one of the most distinguished art collections of his day. While much of it was dispersed from 1832, he kept a certain number of paintings, which passed down in his family or were given to relatives; the Metsys may have been one such picture.

In the canon of Netherlandish art, the van der Geest *Madonna of the Cherries* became one of the most celebrated singular masterpieces, inspiring such fervent adoration that artists would commemorate it for generations. Its rediscovery heralds a renaissance for the appreciation of a work that instigated the Antwerp school of painting, reaffirming Max J. Friedländer's declaration that 'There is no age when Quentin Massys was not famous' (*op. cit.*, p. 12).



MASTER OF THE LEGEND OF SAINT LUCY
(ACTIVE BRUGES, C. 1470-1500)*Saint Anthony of Padua with the Infant Christ*

oil on panel

28¾ x 21½ in. (72.1 x 54.5 cm.)

£300,000-500,000

US\$390,000-640,000

€360,000-590,000

PROVENANCE:
Sir George Chetwynd, 4th Bt. (1849-1917), Grendon Hall, Atherton.
Private collection, Amsterdam.

with P. de Boer, Amsterdam, 1961.

Dr. Hans Wetzlar (d. 1977), Amsterdam, by 1961, and by descent to,
Mrs. M.O. Peters-Wetzlar (d. 1997), Amsterdam, and by inheritance to the present
owner.**EXHIBITED:**
Laren, Singer Museum, *Zomer Tentoontelling Kunstschatten. Twee Nederlandse
Collecties. Schilderijen Vijftiende tot en met Zeventiende Eeuw*, 14 June-16 August 1959,
no. 9, as 'Master of Saint Augustine'.
Laren, Singer Museum, *Nederlandse Primitieven uit Nederlands Particulier Bezit*,
1 July-10 September 1961, no. 63, as 'Master of Saint Augustine'.**LITERATURE:**
N. Veronee-Verhægen, 'La Vierge et l'Enfant au coussin d'après Rogier van der
Weyden', *Bulletin des Musées Royaux des Beaux-Arts de Belgique*, XV, 1966, p. 150,
fig. 6.M.J. Friedländer, *Early Netherlandish Painting VI: Hans Memling and Gerard David,
Part II*, New York and Washington, 1971, pp. 115, 138 and 142, note 315, no. Add 281,
pl. 263.D. de Vos, 'Nieuwe toeschrifvingen aan de Meester van de Luciagende, alias de
Meester van de Rotterdamse Johannes op Patmos', *Oud Holland*, XC, 1976, pp. 148
and 160.A.M. Roberts, *The Master of the Legend of Saint Lucy: a catalogue and critical essay*,
PhD dissertation, University of Pennsylvania, 1982, pp. 169-170, 241-242 and 335, no. 23,
fig. 44.

This masterly depiction of Saint Anthony of Padua with the Infant Christ belongs to the small *oeuvre* of the anonymous Master of the Legend of Saint Lucy who, alongside Hans Memling and the Master of the Legend of Saint Ursula, was one of the foremost painters working in Bruges in the last quarter of the fifteenth century. Named by Max J. Friedländer after a series of panels, dated to 1480, depicting the life of the saint in the Sint-Jacobskerk in Bruges, the Master appears to have been highly popular in the city. His thriving workshop produced paintings for local patrons like Dona de Moor, who held a number of important civic positions in Bruges and was pictured in the Master's *Pietà Triptych of circa 1475* (Madrid, Museo Nacional Thyssen-Bornemisza), as well as for international export to Italy, Spain and the Hanseatic region.

The Portuguese Franciscan friar Saint Anthony of Padua was known for his fervent and eloquent preaching, having taught in several European universities, and for his devotion to the sick and the poor. Recognised by his Franciscan habit of the Observance, he is often pictured with one of his most unmistakable attributes, that of the Infant Christ, tenderly held in his arms or at times seated atop a book, the image of which was derived from one of his legendary visions. The half-length format of the saint was atypical in early Netherlandish art, yet common in Spanish retablos of the late fifteenth century. As Ann Michelle Roberts has posited, the Master of the Legend of Saint Lucy may have travelled to Spain in 1491, where he executed large commissions, including *Mary, Queen of Heaven* (Washington, National Gallery of Art) and possibly the *Altarpiece of the Altar of the Virgin Mary* (Tallinn, Niguliste Museum; *op. cit.*). This sojourn could account for the format of the present picture, in which Saint Anthony and the Infant Christ are placed prominently in the picture plane, with the enframing brocade intended to perform the same visual function as that of tooled gold surfaces of Spanish predella panels. Anthony of Padua found greater popularity in Italy, Spain and Portugal than in the Low Countries, attesting to the possibility that this panel may indeed have been painted for an Iberian patron.





Fig. 1 Master of the Legend of Saint Lucy, *Lamentation with Saint John the Baptist and Saint Catherine of Alexandria*, Minneapolis Institute of Art

Nicole Veronee-Verhaegen first recognised in this work the hallmarks of the Master's idiosyncratic style (*op. cit.*), which the artist drew from the study of predecessors like Jan van Eyck, Rogier van der Weyden, Dieric Bouts and Hugo van der Goes. The physiognomic eccentricity of his willowy female figures is here reflected in the form of the Infant Christ, whose heavily-lidded eyes, small chin and delicate wisps of hair exemplify the most distinctive physical traits by which the artist is identified. Dr. Sacha Zdanov, to whom we are grateful, compares the characteristic face of Saint Anthony to the Master's Saint Peter Martyr in the triptych in the Los Angeles County Museum of Art, and the saints found in the Tallinn altarpiece (private communication, October 2023).

In the artist's visual narrative, landscapes and figures were painted with equal significance. Beyond Saint Anthony's looming cross, the artist painted a vista with a realistic yet imaginary fortified city, providing a glimpse of a heavenly garden outside of its walls embodying the paradise of the celestial realm. While fantastical here, many of the artist's landscapes were dominated by detailed renderings of the towers and walls of the city of Bruges, particularly its tallest fifteenth-century structures: the tower of the Church of Notre Dame and that of the Belfry. Indeed, the artist so often rendered the Belfry that scholars attempted to create a chronology of his work from the alterations he made recording its architectural history, including the heightening of its tower in 1483 by the

addition of a white stone octagon, which was crowned by a steeply pointed roof that burned down in 1493, only to be replaced in 1499 (see A.M. Roberts, 'The City and the Convent: "The Virgin of the Rose Garden" by the Master of the Legend of Saint Lucy', *Bulletin of the Detroit Institute of Arts*, LXXII, no. 1/2, 1998, p. 57). It is for this reason, for example, that his *Lamentation* in the Minneapolis Institute of Art has been dated to after the Belfry's crowning (fig. 1).

Set in contrast to the saint's sombre habit, the lavish cloth of honour with a pomegranate brocade became a signature element that recurred time and again in his work. The artist employed the design in the cloths adorning Nicodemus and Saint Catherine in his Minneapolis *Lamentation*; in the cloth of honour in his *Virgo inter Virgines* at the Musées Royaux des Beaux-Arts, Brussels; in the retable of Saint Nicholas in the Groeningemuseum, Bruges; in the triptych at the Los Angeles County Museum of Art; in the vestments of Saint Donatian in the *Pietà Triptych* in Madrid; and in the brocade of the dress of Saint Ursula of his *Virgin of the Rose Garden* (Detroit Institute of Arts), to name a few. Indeed, the pomegranate motif was at the height of fashion in fifteenth-century velvet weaving, not in the least due to its multiple meanings. In a religious context it referenced the resurrection and Christ's immortality, with the infant Christ often depicted presenting a pomegranate to his mother, while in the secular realm it connoted both fertility and majesty.



ATTRIBUTED TO THE MONVAERNI MASTER
(ACTIVE LIMOGES, C. 1461-85)*A triptych depicting the Betrayal of Christ*

parcel-gilt polychrome enamel; the flanking wings each with a kneeling donor figure and attendant saint, possibly associated, inscribed 'O mater dei memento mei' beneath both donors, in a gilt-copper frame and *cuir-ciselé* backing inscribed to the reverse 'No 44 / D.P.' and with a paper label inscribed '90'.
The central panel: 7½ x 8¼ in. (19 x 21 cm.)
The side panels: 7½ x 3¾ in. (19 x 9.2 cm.), each

£200,000-300,000

US\$260,000-380,000
€240,000-350,000

PROVENANCE:

François-Didier Petit de Meurville dit Didier Petit (1793-1873), Lyon; his sale, Paris, 18 March 1843, lot 346.
Baron Gustave de Rothschild (1829-1911).
Robert de Rothschild (1880-1946).
Baron Élie Robert de Rothschild (1917-2007), and by descent to the present owner.

EXHIBITED:

Paris, Champs-de-Mars, *Histoire du travail, Exposition Universelle de 1867*, April-October 1867, no. 2820.
Paris, Palais du Trocadéro, *Exposition rétrospective* (also named *Exposition historique de l'art ancien* during the *Exposition universelle*), May-October 1878.

LITERATURE:

Catalogue de la collection formée par M. Didier Petit, à Lyon, Paris, 1843, no. 44.
Exposition universelle de 1867 à Paris, Catalogue général, Histoire du travail et monuments historiques, Paris, 1867, p. 205, no. 2820.
A. Darcel, 'Le Moyen-Age et la Renaissance au Trocadéro', in *Gazette des Beaux-Arts*, II, 1878, p. 986.
L. Gonse, 'Exposition universelle de 1878, Les Beaux-Arts et les Arts décoratifs, II L'art Ancien', in *Gazette des Beaux-Arts*, Paris, 1879, p. 298.
A. Demartial, 'L'école de Monvaerni', in *Bulletin de la société archéologique et historique du Limousin*, LIX, 1910, p. 411, no. 2.
J.-J. Marquet de Vasselon, *Émaux limousins de la fin du XVe siècle et de la première partie du XVIe : étude sur Nardon Pénicaud et ses contemporains*, 1921, pp. 23, 34-36, 213-214 and 238-239, nos. 6 and 46.

COMPARATIVE LITERATURE:

S. Caroselli, *The Painted Enamels of Limoges*, Los Angeles County Museum of Art, 1993, pp. 58-66.
S. Baratte, *Les Émaux Peints de Limoges*, Paris, 2000, pp. 30-37.

Coming to the open market for the first time in over 180 years, this triptych is one of the finest surviving enamels attributed to the hand of the so-called Monvaerni Master. He is counted among the earliest identifiable individual artists working in painted enamels in Limoges alongside other anonymous makers including the Master of the Orleans Triptychs and the Master of the Aeneid. Monvaerni's tendency to draw from print sources provide us with a *terminus post quem* of circa 1460 for his earliest works. Around fifty extant enamels are today attributed to the artist or his circle on the basis of his distinctive style. Monvaerni's clear interest in perspective (evident in the present lot in the flooring on the flanking panels) and his preference for painted contours has led some scholars to suggest that he was originally an illuminator of manuscripts (Caroselli, *op. cit.* p.59).

The name Monvaerni, sometimes referred to as Pseudo-Monvaerni, is derived from a fragmentary inscription on the sword of Saint Catherine in a triptych in the Taft Museum of Art, Cincinnati (inv. no. 1931.268), which was once interpreted as a signature. This theory has since largely been abandoned by scholars, believing the inscription more likely to be associated with its patron not its painter. However, enamels bearing the initials 'MV' and 'MB' have also been attributed to Monvaerni's hand (see for example at the Walters Art Gallery, Baltimore, inv. no. 44.599). In the present lot, there is a prominent 'M'

on the unfurling scroll on the prie-dieu of the lefthand panel which could have been intended to serve as a signature. Two other *Betrayal* scenes attributed to Monvaerni share strong compositional links with the central panel in this triptych (Metropolitan Museum, New York, inv. no. 14.40.704, and the Wernher Collection, Ranger's House, London), however neither exhibits the level of detail or sophistication as the present lot.

In his seminal publication of 1921, Marquet de Vasselon attributes both the flanking panels and central scene to Monvaerni but catalogues them separately, raising the question of whether they were initially intended as part of the same artwork (*op. cit.*, nos. 6 and 46). It is notable that the reverses of the flanking panels are a different shade to the reverse of the *Betrayal*; the former pair are purple and the latter blue. However, given that discarded enamel shards were often crushed up and randomly repurposed for the backs of panels, their colour alone is not conclusive evidence that they were once part of separate works.

The final mystery enclosed within this triptych is the identity of its commissioners: the husband and wife depicted kneeling presented by two saints. In the Didier Petit catalogue of 1843 they are described as members of the Lavedan family, whose crest featured three crows (*loc. cit.*). Marquet de Vasselon suggests that the accompanying saints could be Maurus and Clotilde (*op. cit.*, no. 46). The male saint could also be Fiacre, given his iconography. Léon-Jacques-Maxime Prinet, known as Max Prinet (1867-1937), the famous French heraldist (see C. Samaran 'Max Prinet' in *Annuaire de l'École pratique des Hautes Études*, 1938, pp. 7-13), carried out extensive research on these plaques, but to no avail. A handwritten note by Marquet de Vasselon in the Louvre's Objets d'art department (Musée du Louvre, Département des Objets d'art, archives Marquet de Vasselon, *Armoiries*, no. 192) states 'Prinet tells me, (after checking the enamel), that the armorial bearings of the triptych known as the Lavedan triptych are not to be found. Too many elements are missing and the animals represented are too uncertain. 3 March 1920'. What remains certain is that an object as fine as the present lot could have only been commissioned by the very wealthiest patrons of the time, and the recurring motif of the *fleur-de-lys* implies close ties between the couple and the French royal family.

Before being part of the Rothschild collections for more than 3 generations, the triptych belonged to Didier Petit from the city of Lyon. François-Didier Petit de Meurville (1793-1873), a brilliant businessman, owner of textile factories and a legitimist who ran a renowned intellectual Salon, was a major collector, bringing the art of enamel back into the limelight, where it had previously received little attention. Forced to sell part of his collection of works mainly from the Middle Ages and the Renaissance following a reversal of fortune, more than 800 lots were selected for auction, including many enamels and the present triptych sold on 18 March 1843 in Paris (lot 346).

The banker Gustave de Rothschild (1829-1911), who owned the present lot, inherited from his father James, founder of the French branch of the family, a very pronounced taste for works of art, particularly of the Renaissance. His collections were housed in his Hôtel de Marigny, which he had built between 1873 and 1883 near the Élysée presidential palace, as well as at the Château de Laversine. His son Robert continued in the same family philanthropic vein by sitting on the board of directors of the Union centrale des arts décoratifs, the forerunner of the Musée des Arts décoratifs in Paris, for many years.





**MASTER OF MONTE OLIVETO
(ACTIVE SIENA, C. 1305-35)**

The Madonna and Child

tempera on gold ground panel, with its original painted faux porphyry reverse, in its original engaged frame
13¾ x 9½ in. (33.8 x 24.1 cm.)

£800,000-1,200,000

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

€940,000-1,400,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 April 1960, lot 146, as 'Sienese School'.
with Luigi Bellini, Florence, by 1961 and until 1967.
Private collection, Switzerland, by *circa* 1968, and by descent until 2014, when acquired
by the present owner.

LITERATURE:

'Beaux objets sur le marché', *L'ŒIL Revue D'Art*, CXXIX, September 1965, pp. 48-49, no. 15, illustrated, as 'Segna di Bonaventura'.
B. Heynold-von Graefe, 'Florenz bestätigt seine Vitalität also Kunststadt', *Weltkunst*, XXXVII, 1967, p. 965, illustrated, as 'Segna di Bonaventura'.
'Recensioni: Mostra Mercato dell'Antiquariato a Palazzo Strozzi', *Arte Illustrata*, IV, nos. 45-46, November-December 1971, pp. 93-94, fig. 1, as 'Circle of Segna di Bonaventura'.
J.H. Stubblebine, *Duccio di Buoninsegna and his School*, I, Princeton, 1979, p. 99; II, fig. 225, with erroneous location.
J.T. Spike, *Italian Paintings in the Cincinnati Art Museum*, Cincinnati, 1993, pp. 51-3, fig. 20.
M. Frinta, *Punched Decoration on Late Medieval Panel and Miniature Painting: Part I*, Prague, 1998, p. 281, fig. Gf22.
S. Massignani, *Duccio: Alle origini della pittura senese*, Milan, 2003, p. 345.
L. Bellosi, *La Collezione Salini. Dipinti, sculture e oreficerie dei secoli XII, XIII, XIV e XV*, I, Florence, 2009, p. 119.



The reverse of the present lot





Fig. 1 Master of Monte Oliveto, *The Madonna and Child Enthroned*, Metropolitan Museum of Art, New York

This remarkably well-preserved, jewel-like *Madonna and Child* is a rare painting by the Master of Monte Oliveto, an artist working in the circle and visual idiom of Duccio di Buoninsegna. Painted at the dawn of the fourteenth century, this panel, with its refined tooling and elegant figures, exemplifies the finesse and poetic lyricism of the early Sienese artists.

The anonymous painter is named after the *Maestà* at the monastery of Monte Oliveto Maggiore, a painting that Giacomo de Nicola first published as being by the same Duccesque artist as the Jarves diptych (New Haven, Yale University Art Gallery, inv. no. 1871.10a-b; G. de Nicola, 'Duccio di Buoninsegna and his School in Mostra di Duccio at Siena', *The Burlington Magazine*, XXII, 1912, p. 147). Cesare Brandi, who assigned the sobriquet 'The Master of Monte Oliveto', expanded the painter's initial catalogue to include a triptych in the Metropolitan Museum of Art, New York (fig. 1), a small panel formerly in the collection of Viscount Lee of Fareham at Richmond (Newark, DE, Alana Collection; see A.

Labriola, *The Alana Collection: Italian Paintings from the 13th to 15th Century*, I, Florence, 2009, p. 105), two works that Raimond van Marle had previously recognised as being by the same hand (R. van Marle, 'Quadri duceschi ignorati', *La Diana rivista d'arte e vita senese*, VI, 1931, pp. 56 and 58), and the

early Crucifix in the parish church of Montisi (C. Brandi, *La regia pinacoteca di Siena*, Rome, 1933, p. 177). The artist was subsequently studied by Esther Mendelsohn (E. Mendelsohn, *The Maestro di Monte Oliveto*, Master's Thesis, New York University, 1950), Gertrude Coor-Achenbach (G. Coor-Achenbach, 'A New Attribution to the Monte Oliveto Master and Some Observations Concerning the Chronology of his Works', *The Burlington Magazine*, XCVII, 1955) and James H. Stubblebine (Stubblebine, *op. cit.*), helping to augment the artist's oeuvre, which is composed of small panels and portable altarpieces dating to the first three decades of the fourteenth century (Labriola, *op. cit.*, p. 104).

As observed by Coor-Achenbach, the artist's compositions and iconography reveal his proximity to Duccio, though his tall figures with oval heads and slender bodies, along with his pronounced interest in angular outlines and sharp folds, also demonstrate an affinity to Segna di Bonaventura (Coor-Achenbach, *op. cit.*, p. 207). She further notes the Master of Monte Oliveto's association with the territory to the south-east of Siena, around Asciano – the site of the Abbey of Monte Oliveto Maggiore and the original location of another *Madonna and Child* by the artist (see *ibid.*, p. 207). Recent scholars, including



Fig. 2 Duccio di Buoninsegna and Workshop, *Madonna and Child* (fragment of the *Maestà*), c. 1316, San Cerbone Cathedral, Massa Marittima

Ada Labriola, have argued that the Master of Monte Oliveto did not assimilate Duccio's innovations directly, but instead through Segna di Bonaventura, who was also active in Asciano while working on a commission for the Collegiata di Sant'Agata (*op. cit.*).

Indeed, the present *Madonna and Child* was considered to be by Segna di Bonaventura while it was with Luigi Bellini. Stubblebine was the first to publish the painting with an attribution to the Master of Monte Oliveto, noting close parallels between the head of the Child – his square nose, the shading around his mouth and the distinctive ringlets of his hair – and a number of other paintings by the artist (*op. cit.*, p. 99). He dates this painting to *circa* 1320, the artist's 'middle period', during which he produced his finest works, including the triptych in the Metropolitan Museum of Art, the ex-Lee panel and a lost fragmentary *Enthroned Madonna and Child* (see Labriola, *op. cit.*, p. 109). The earliest works ascribed to him, like the *Madonna* in the Pinacoteca in Nocera Umbra, as noted by Labriola, lack the decorative richness and linear elegance evident in this painting (Labriola, *loc. cit.*). Moreover, complex punchwork motifs, as found along the edge of this composition, became more prevalent in Siena around 1320 – an innovation generally credited to Simone Martini (E.S. Skaug, *Giotto and the Flood of Florence in 1353: A Study in Catastrophe, Guild Organisation, and Art Technology*, Florence, 2015). The sweetness and delicate sensibility of these figures, with their clear ivory-like flesh tones and expressive physiognomy, further reflect the influence of Simone Martini, whose courtly elegance had permeated Sienese painting by this date.

Gaudenz Freuler, in an unpublished essay, posits that the present *Madonna and Child* is compositionally inspired by Duccio's *Maestà* of *circa* 1316 for the Cathedral of Massa Marittima, thus providing an approximate *terminus post quem* (fig. 2). The Madonna's positioning, with her arm supporting the Child, who in turn grasps the corner of her headdress, and the distinctive sombre expressions of both figures are analogous to Duccio's posing of the Madonna and Child.

The panel has never been shaved down or cradled and retains its engaged frame as well as the original faux porphyry on its reverse. Traces of hinge marks suggest it once formed the left side of a portable diptych, the right

half of which was independently identified by Mojmir Frinta and Laurence Kanter as the artist's *Crucifixion* in the Cincinnati Art Museum (fig. 3; written correspondence, see Spike, *op. cit.*, p. 53). The dimensions and elegant punchwork of both panels match exactly, substantiating such an association. Pairing the poetic beauty of the Virgin and Child with the tragic mood of a tortured Christ in a small diptych was a popular format amongst early fourteenth-century Sienese painters, as seen in examples by Simone Martini, which are sometimes catalogued as attributed to or by a close follower of the artist, in the Horne Museum, Florence (inv. nos. 55 and 56), and a pair of panels forming a diptych by Segna di Bonaventura (formerly attributed to the Master of Monte Oliveto) in the Metropolitan Museum of Art, New York (inv. nos. 1975.1.1 and 1975.1.2).

It is unknown when this and the panel now in Cincinnati were separated. The *Crucifixion* was acquired by one 'Lammertz' in 1840 in Perugia, according to a German label on the reverse and was subsequently owned by two English collectors until it was sold Sotheby's, London, 18 May 1949, lot 75, with an attribution to Ugolino. The panel was then with Ettore Sestieri, Rome, from whom it was purchased and gifted to the Cincinnati Art Museum by the Duke and Duchess of Talleyrand in 1953 (Spike, *op. cit.*, p. 53). The *Madonna and Child* is first documented in a sale at Sotheby's in 1960 with a generic attribution to the Sienese School (see Provenance). The diptych may well have still been intact in 1840 and disassembled while passing to or between English collections in the late nineteenth and early twentieth centuries. The *Madonna and Child* is next recorded in Florence with Luigi Bellini, who exhibited it between the years 1961 and 1967, with the panel being acquired by a Swiss collector shortly after that date.

We are grateful to Keith Christiansen for dating the panel to the 1320s on the basis of digital images, to Laurence Kanter for proposing a date in the 1330s and to Peter Jonathan Bell for his assistance in cataloging this lot.

Please note that the Cincinnati Art Museum has expressed an interest in reuniting their *Crucifixion* with this *Madonna and Child*, initially for study purposes and possibly on temporary loan.



Fig. 3 Master of Monte Oliveto, *Crucifixion*, Cincinnati Museum of Art

**TIZIANO VECELLIO, CALLED TITIAN
(PIEVE DI CADORE C. 1485/90-1576 VENICE)**
The Rest on the Flight into Egypt

oil on canvas, laid on panel
18½ x 24¾ in. (46.2 x 62.9 cm.)

£15,000,000-25,000,000

US\$20,000,000-32,000,000
€18,000,000-29,000,000

PROVENANCE:

Bartolomeo della Nave (1571/9-1632), Venice, from whom acquired in 1638, through Basil Feilding, 2nd Earl of Denbigh (c. 1608-1675), by,
Sir James Hamilton, 3rd Marquess of Hamilton and later 1st Duke of Hamilton
(1606-1649), first Hereditary Keeper of the Palace of Holyroodhouse (listed in the inventory of
1649, inv. no. 22), where acquired by the following before 1651,
Archduke Leopold Wilhelm of Austria, Governor of the Spanish Netherlands (1614-1662),
Brussels and Vienna (listed in the inventory of the Imperial Collection of 1659,
inv. no. 96), recorded in the Stallburg Gallery, and by descent in the Habsburg Collection to,
Charles VI, Holy Roman Emperor (1685-1740), Vienna, and by descent in the Habsburg
collection to,
Maria Theresa (1717-1780), Archduchess of Austria and Queen of Hungary and Bohemia (listed in
the inventory of the Imperial Collection of 1772, inv. no. 918(?)), and by descent in the Habsburg
collection to,
Joseph II, Holy Roman Emperor (1741-1790), and transferred to Belvedere Palace, by 1781 (listed
in the 'second room'), and looted by French troops in 1809 for the Musée Napoléon, when held
in the church of Saint Elisabeth, Rue du Temple, Paris, and returned to Vienna in 1815.
Hugh Andrew Johnstone Munro of Novar (1797-1864), by 1851; Christie's, London,
1 June 1878, lot 124 (350 gns. to Colnaghi).
John Alexander Thynne, 4th Marquess of Bath (1831-1896), Longleat House, Warminster,
Wiltshire, and by descent.





EXHIBITED:
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ENGRAVED:
 T. van Kessel (1620–c.1660), as no. 63 for the *Theatrum Pictorium*.

This enchanting *Rest on the Flight into Egypt* is a poetic early masterpiece by Titian, the artist who revolutionised painting in Renaissance Venice. One of the last religious works from the artist's celebrated early years to remain in private hands, the Longleat picture is an outstanding example of Titian's pioneering approach to painting the human form in the natural world, rendered here with extraordinary humanity. The picture exemplifies Titian's celebrated use of vivid colour and displays an astonishing range of contrasts in light and dark; the artistic vocabulary that was to secure the artist's status as the first Venetian painter to achieve international fame in his lifetime. By the time Titian died in 1576, he had gained the reputation of being one of the greatest painters that had ever lived – an accolade that still persists to this day. The Longleat *Rest on the Flight into Egypt* has an impeccable provenance, having passed through some of the greatest collections in Europe, and has not appeared on the market since its sale in these Rooms in 1878. Its sale now presents a unique opportunity to become part of this painting's remarkable history.

TITIAN: A PAINTER'S PAINTER

'I too have seen some of these, formed with bold strokes made with brushes laden with colours, sometimes of a pure red earth, which he used, so to speak, for a middle tone, and at other times of white lead; and with the same brush tinted with red, black and yellow he formed a highlight; and observing these principles he made the promise of an exceptional figure appear in four brushstrokes.' – Palma Giovane on Titian

Palma Giovane's description of his former master's technique, as relayed by him to the historian and biographer Marco Boschini, is the only near-contemporary account that has come down to us (M. Boschini, *Le Ricche Minere della Pittura Veneziana*, Venice, 1674, pp. 16–18). Titian's painting technique has long fascinated artists and connoisseurs, and his pictures had a profound impact on later painters; Anthony van Dyck, Peter Paul Rubens and Diego Velázquez to name but three. By the eighteenth century, Titian's technique was 'so admired, yet so little understood, that Sir Joshua Reynolds is supposed to have taken a Titian that he owned and scraped it down layer by layer so that he could uncover its "secrets" (J. Dunkerton, 'Titian's Painting Technique', *Titian*, exhibition catalogue, National Gallery, London, 2003, p. 46). Titian's paintings underwent a momentous shift in style over the course of his exceptionally long career, which spanned over seventy years. His late works, characterised by expressive brushwork and a more sparing application of colour, are in marked contrast to his early pictures where Titian

is more in control of his brush and more deliberate in his application of paint. The Longleat *Rest on the Flight into Egypt* is a prime example of the latter, with Titian drawn towards a more descriptive representation of the world around him.

Surprisingly, Titian's beginnings are undocumented: his exact birth date is not known, though he was certainly active as a painter by 1506. At the age of about ten or twelve Titian was sent from Pieve di Cadore, his birthplace at the foot of the Dolomites, to Venice, perhaps in the company of his brother Francesco (also a painter and later Titian's assistant). He was initially apprenticed to Gentile Bellini and then to his brother Giovanni, the leading painter in Venice at that time, but it was Giorgione (1473/4–1510) – one of the latter's former pupils – who was to have the greatest influence on Titian's work. Though Giorgione remains a somewhat enigmatic figure, the atmospheric landscapes and poetic naturalism of his paintings clearly captured the imagination of the young Titian – so much so that the attribution of some pictures have oscillated between the two (such as *Christ and the Adulteress* in Glasgow Museums, now firmly accepted as a youthful work by Titian), whilst others continue to be hotly debated (for example, *Christ Carrying the Cross* in Venice, Scuola di San Rocco). The two painters were certainly in direct contact by 1508, when Giorgione was commissioned to fresco the principal façade of the Fondaco dei Tedeschi, the warehouse belonging to the German merchants in Venice, and Titian was given the task of painting a side façade. Only fragments remain, with the frescoes having all but disappeared due to their exposure to the elements, but early commentators remarked upon Titian's contributions being notably superior to Giorgione's.

It is from this moment that the Longleat *Rest on the Flight into Egypt* most likely dates, towards the end of the first decade of the sixteenth century, when Titian was in his late teens or nearing twenty years of age. Unlike many other pictures from this early phase in Titian's career, the Longleat *Rest on the Flight into Egypt* has been universally accepted as a work by Titian ever since its inclusion in 'The Venetian School' exhibition at the Burlington Fine Arts Club in 1914. Scholars are unanimous in viewing it as an early work by Titian but opinions inevitably vary concerning its precise dating: these range from *circa* 1508–9 (Mazzotta, *op. cit.*, 2012, 2023), *circa* 1510 (Goldfarb, *op. cit.*; Humfrey, *op. cit.*, 2007) and 'probably 1512' (Joannides, *op. cit.*, 2001), to as late as 1515 (Wethey, *op. cit.*). Several early pictures are painted on a similarly intimate scale: some of them, such as the *Adoration of the Christ Child* in Raleigh, North Carolina Museum of Art – widely considered Titian's first independent easel painting – are even smaller (measuring 19.1 by 16.2 cm.). The majority of Titian's early small-scale devotional works are painted directly on panel and the Longleat *Rest on the Flight* appears to be the only one on canvas, something that was noted only relatively recently (Joannides, *op. cit.*, 1990).



Fig. 1 Titian, *Madonna and Child*, called 'The Lochis Madonna', c. 1508–10, Accademia Carrara, Bergamo



Fig. 2 Niccolò Boldrini, after Titian, *Venus and Cupid*, 1563, woodcut, Metropolitan Museum of Art, New York

The style of the painting can be closely compared to Titian's *Virgin and Child* ('The Lochis Madonna') in Bergamo, Accademia Carrara, a modest-sized panel (38.8 by 48.3 cm.) generally dated to this early period (fig. 1). *The Lochis Madonna* shares a similar figure scale and colour palette to the Longleat Titian, with both compositions incorporating an equally sketchy bucolic landscape. The angled position of the Madonna's head is echoed in the *Rest on the Flight*, as is the unusually active or fidgety Christ Child, a feature often found in Titian's early pictures. From Giorgione, he has borrowed the device of shifting his figures to one side and positioning them against a dark foil of a thicket of trees (in the case of *The Lochis Madonna*) or a rocky bank (in the Longleat picture). The displaced protagonists are silhouetted against a luminous sky and counterbalanced by the receding pastoral landscape: this is a compositional motif that Titian adopts again and again, from his *Holy Family with a Shepherd* of circa 1510 to the much later *'The Aldobrandini Madonna'* of circa 1532 (both London, National Gallery).

Considerations of scale are important in Titian's *oeuvre* at this early date: despite the small scale and intimacy of the *Rest on the Flight*, his figures appear monumental. Mazzotta notes that the Madonna's solid form is reminiscent of 'other Titian heroines' from the period, notably *Judith as Justice* in the detached fresco fragment from the Fondaco dei Tedeschi (c. 1508; Venice, Ca d'Oro) and the Magdalen in the artist's slightly later *Noli me Tangere* (c. 1514, London, National Gallery). The Madonna is firmly planted on the ground, her solid form enclosing the Christ Child in a protective embrace. Titian's powers of observation are evident in the way the figures interact in a convincingly naturalistic way. The Madonna and Child are shown in suspended animation, in a moment of intimate tenderness between a mother and her son. These two figures are the sole focus of a copy in the Royal Collection ascribed to the seventeenth-century Venetian painter Padovanino (RCIN 406142). As Joannides has observed, Titian returned to this gesture of the two figures' heads coming together in an embrace for a (lost) painting of *Venus and Cupid*, known through a woodcut by Niccolò Boldrini (fig. 2).

NATURALISM IN THE LONGLEAT REST ON THE FLIGHT INTO EGYPT

'Titian, to whom Nature has imparted her secrets, the Homer of landscape painters. His views are so lifelike, so varied, so fresh, they invite you to take a walk in them.' - Francesco Algarotti, 1762

Although no preparatory drawings for the Longleat picture survive, we can assume that Titian observed his figures from live models, given how natural their movements are. The biographer Giorgio Vasari damned the entire Venetian School on account of Titian's apparent lack of training in drawing, believing that producing preparatory studies 'was the truest and best method of working' (G. Vasari, *The Lives of the Artists*, trans. J. Conaway Bondanella and P. Bondanella, Oxford, 2008, p. 489). The anatomical weaknesses that appear in Titian's early paintings are frequently blamed on this lack of drawing: one example is the size of Joseph's head in relation to his torso in the *Holy Family with a Shepherd* (c. 1510; London, National Gallery). Here, the Madonna's bulk, her exaggeratedly long upper arm and the curious articulation of her legs might appear flawed, but Titian is striving for an overall effect of monumentality. Despite such eccentricities, the language of Titian's painting is impressive and articulate from the outset' (D. Jaffé, 'Foundations', *Titian*, exhibition catalogue, National Gallery, London, 2003, p. 71). When the Longleat *Rest on the Flight into Egypt* was X-rayed, on the occasion of its loan to the National Gallery in 2012, it was found to have very few revisions, including only minor adjustments to the hem over Mary's right foot and a section of skirt immediately to the left of the trailing blue mantle (Dunkerton and Spring, *op. cit.*). Showing remarkable confidence for an artist so young, Titian knew exactly what was going where.

Christ seems entirely focused on his mother as he leans into her and seemingly tugs at her hair. The Madonna looks pensive and her reflective mood leaves a

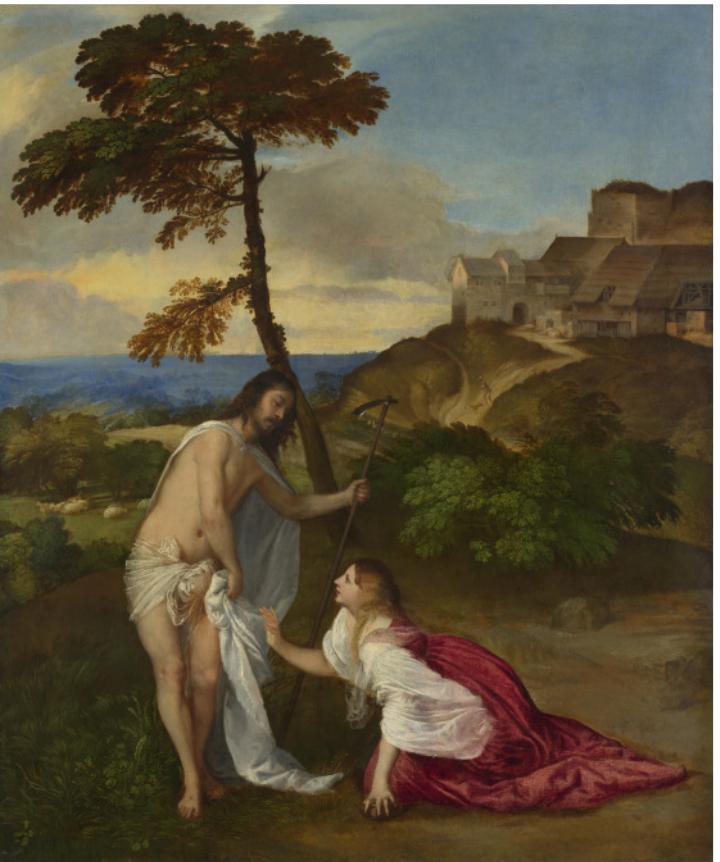


Fig. 3 Titian, *Noli me Tangere*, c. 1514, The National Gallery, London

sense of foreboding hanging in the air: the white swaddling cloth on her knee, from which her son has momentarily been freed, likely alludes to the shroud with which Christ's body will be wrapped for burial. These allusions, however, always take second place in Titian's paintings where the human element remains paramount. The figure of Joseph is set slightly apart, seated on a rocky bank just beyond the plane in which the Madonna and Child are seated. Like Mary, he appears lost in thought and his hunched pose conveys a sense of exhaustion. Particularly sensitive is the subtle rendering of Joseph's tanned and ageing face which, together with his soft fluffy beard, is painted with unusual delicacy.

The subject of the Longleat Titian has always been described as the *Rest on the Flight into Egypt*, in reference to this event in the early life of Christ. As recounted in the Gospel of Matthew (2: 13-23), Joseph is warned in a dream that King Herod is intent on killing the infant Christ, so he decides to take Mary and the Child to Egypt for safety. The Holy Family are frequently portrayed on their arduous journey, as in Titian's very early painting in the State Hermitage Museum, St Petersburg (c. 1506-7). Alternatively they are shown resting in a landscape, normally with a donkey nearby, as is the case in the picture given to Titian's workshop in the Museo del Prado, Madrid. Here, however, the donkey is conspicuously absent and the figures are set in a lush, verdant landscape - a far cry from Egypt - bringing the story effectively into Titian's own world. Similarly ambiguous is the subject in Titian's *The Holy Family with a Shepherd* (c. 1510; London, National Gallery) which, though it includes an angel announcing to shepherds in the background, is atypical in its inclusion of only one shepherd adoring the Christ Child.

Placing his figures in a naturalistic landscape setting was extremely important to Titian, as indeed it was for Giorgione who had pioneered the pastoral 'mood' landscape that would have an enduring influence on sixteenth-century painting

in Venice. Titian's landscapes are more than mere backdrops: they play an important role in enhancing the meaning or narrative in a picture, as in *The Three Ages of Man* (c. 1512-14; Duke of Sutherland collection, on long-term loan to the National Galleries of Scotland; see D. Jaffé, 'The 1530s: Landscapes', *op. cit.*, 2003, p. 114). It is often remarked upon how the natural forms in Titian's landscapes frequently echo the poses of his figures, resulting in the protagonists being fully integrated into their surroundings. A prime example of this is Titian's *Noli me Tangere* in the National Gallery, London (fig. 3), where 'the hills and trees and shrubs play a part in the drama, continuing the contours, drawing our attention to the line of eye contact, mimicking the quivering excitement of the kneeling Magdalen' (N. Penny, in *op. cit.*, p. 86). In the Longleat *Rest on the Flight* the single curved tree trunk in the middle distance repeats Joseph's stooped pose and also has the compositional function of isolating and accentuating the Madonna and Child. The slender branches and feathery foliage of the youthful tree behind Christ evoke the child's nervous energy, whilst the solid mass formed by the mother-and-child group in the centre foreground is echoed by the contour of the rocky outcrop in the right distance.

TITIAN'S USE OF COLOUR

'Titian deserved the reputation of being the finest and most able imitator of Nature in his use of colour in our time.'
- The painter Sebastiano del Piombo, as relayed by Giorgio Vasari, 1568

In his review of the 2012 exhibition at the National Gallery, Paul Hills singled out the Longleat *Rest on the Flight*, remarking upon the artist's masterful use of colour: 'The red of the Virgin's dress, offset by the white napkin, is treated with marvellous breadth, and the ultramarine of her cloak is spread across the bank to meet the strong amber of Joseph's mantle, which in turn contrasts with the violet of his robe. The solicitous movement of the figures, counterpoised by the tilt of tree-trunks, is underscored by this drama of colour' (*op. cit.*).

In the early sixteenth century, at the time the *Rest on the Flight into Egypt* was painted, Venice was one of the wealthiest and most cosmopolitan cities in the world. Its position as a centre of trade for dyes, textiles and the glass-making industry offered artists unusual access to a range of precious imported pigments, and consequently Venetian Renaissance paintings are known for their vibrancy and brilliant colours. As noted by Jill Dunkerton in her discussion about the artist's technique, 'Titian's rich and colourful palette owed much to the wealth of his patrons and to Venice's position as centre of the pigment trade in Italy' (Dunkerton, *op. cit.*, 2003, p. 46). Indeed, by Titian's time, specialist colour suppliers procured artists the finest imported pigments, such as precious ultramarine or realgar (a rare arsenic-containing orange pigment) that were much favoured by Venetian painters and used by Titian to vivid effect, especially in the early years of his career.

Here, Titian exploits contrasting colour combinations to imbue this small picture with added brilliance. Primary colours dominate the composition, with Mary's red-lake robe at its centre, its deeply saturated colour a particular favourite among Venetian painters who wanted to depict rich fabrics and draperies. The red is offset by the blue cloth on which the Madonna sits, and the complementary lead-tin yellow and plum-purple worn by Joseph brilliantly and effectively frame the composition at left. The same sumptuous palette and colour combinations, in particular the artist's preference for golden yellow over orange, has been noted as a characteristic of Titian's earliest paintings (Dunkerton and Spring, *op. cit.*, p. 44).

'A good painter needs only three colours: black, white and red' - Titian

White also plays an important role in Titian's works, serving to lead the viewer's eye around a picture or, as here, to display his mastery in conveying fabrics of different weights - from the heavy linen of the cloth folded on the Madonna's lap to the diaphanous veil resting on her head and shoulder. Taking into account that the blues in the sky and draperies are likely to have lost a little of their vibrancy over time and that red lake is a pigment that is particularly vulnerable to fading, we can only imagine how dazzling and jewel-like Titian's colours would have appeared as soon as this exquisite picture was painted.



Fig. 4 Giorgione, *The Three Philosophers*, c. 1508-9, Kunsthistorisches Museum, Vienna

FROM VENICE TO VIENNA: IN THE COLLECTIONS OF A MERCHANT, AN ARISTOCRAT AND A PRINCE

For the most complete discussion of Bartolomeo della Nave's collection, its purchase by James, 3rd Marquess of Hamilton, and its subsequent passage to Archduke Leopold Wilhelm of Austria, see Jeremy Wood, 'Buying and selling art in Venice, London and Antwerp: The collection of Bartolomeo della Nave and the dealings of James, third Marquis of Hamilton, Anthony van Dyck, and Jan and Jacob van Veerle, c. 1637-50'; *The Walpole Society*, 2018, LXXX, pp. 1-200, which builds on the seminal work of other scholars, including Klara Garas (*op. cit.*, 1967 and 1968).

The Longleat *Rest on the Flight into Egypt* has impeccable provenance and a more recent adventurous history. Although it is not known exactly when and for whom it was commissioned, the painting's small format suggests that it had a domestic function. It was most likely intended for a private patron in Venice, for whom a work by the promising young Titian – who had recently upstaged Giorgione with his frescoes on the Fondaco dei Tedeschi – was an alluring proposition.

The picture is first documented in the collection of the Venetian spice merchant, Bartolomeo della Nave, who is recorded as a 'mercante da droghe' in 1629 and ran a shop like his father had previously done. Della Nave was resident in Venice between 1615 and 1632, living in the *contrada* (district) of San Lio, just north of San Marco and a short walk from the Rialto bridge (Wood, *op. cit.*, p. 7). He is known to have been a personal friend of both Alessandro Vittoria and Palma il Giovane, with some scholars proposing that he is to be identified as the sitter in Palma's *Portrait of a man* in the Birmingham Museum and Art Gallery (see Wood, *op. cit.*, pp. 8-9 and 45, footnote 51).

In the early seventeenth century, della Nave assembled a spectacular collection of more than 230 paintings and numerous classical sculptures. Described as 'perhaps the finest then in Venice' (*ibid.*, p. 1), the collection was displayed in his house and included outstanding examples by leading Venetian Renaissance painters (Giovanni Bellini, Giorgione, Palma Vecchio, Veronese, Tintoretto) and no fewer than fifteen works by Titian. Seventeenth-century sources attest to the importance of the collection, with the architect and writer Vincenzo Scamozzi reporting as early as 1615 that it was seen by 'all the *virtuosi* of Venice' (*ibid.*, pp. 10-11), and the biographer Claudio Ridolfi describing a number of della Nave's Titians in *Le Maraviglie dell'Arte* (1648). By 1632, when Bartolomeo della Nave died, his was considered one of the three most important collections to see in Venice; indeed, the painters Anthony van Dyck and Simon Vouet both made a point of visiting in the 1620s.

An inventory of the della Nave collection, known in several different versions (in both English and Italian), drawn up in *circa* 1636 at the time of the negotiations for the sale of his collection, reveals the astonishing breadth and depth of its holdings (for the inventory, see Wood, *op. cit.* Appendix 8, pp. 80ff.). Della Nave owned two of the most celebrated pictures by Giorgione; his *Portrait of a Woman ('Laura')* of 1506 and *The Three Philosophers* of *circa* 1508-9 (fig. 4; both now Vienna, Kunsthistorisches Museum), the latter having previously been owned by the Venetian nobleman and collector Taddeo Contarini (c. 1466-1540). Della Nave possessed masterpieces by Titian that spanned the whole of the artist's career, including *The Gypsy Madonna* of *circa* 1510; *'Violante'* of *circa* 1510-5; the *Bravo* of *circa* 1515-20; *Nymph and Shepherd* of *circa* 1570-5 (all Vienna, Kunsthistorisches Museum) and *The Death of Actaeon* (c. 1565-76; London, National Gallery). Interestingly, the Longleat Titian was valued at £200 in della Nave's inventory – the same figure as that on *The Gypsy Madonna* and on *'Violante'* – showing that it too was highly prized. That figure is twice the amount given for *The Death of Actaeon*, which is a significantly larger picture: the discrepancy in value may be due to the latter being unfinished (it is described in the della Nave inventory as '*non troppo inite*') and perhaps also reflects the greater appreciation for Titian's earlier, more chromatic style than for his later, sketchier pictures.

A few years after Bartolomeo della Nave's death, the majority of the collection was purchased *en bloc* by Basil Feilding, King Charles I's



Fig. 5 Anthony van Dyck, *James Hamilton, 3rd Marquess and later 1st Duke of Hamilton*, c. 1640, Liechtenstein, The Princely Collections, Vaduz-Vienna



Fig. 6 David Teniers the Younger, *The Archduke Leopold Wilhelm in his Picture Gallery in Brussels*, c. 1651, Museo Nacional del Prado, Madrid

ambassador to Venice, acting on behalf of his brother-in-law, James, 3rd Marquess of Hamilton and later 1st Duke of Hamilton (fig. 5). Letters written from Feilding in Venice to Hamilton in London state that della Nave's collection remained in the house 'as hee left itt', and that it was being offered on the market by his nephew (Wood, *op. cit.*, pp. 14ff). This was in January 1638, once the sale had been more or less secured, but Feilding had known about the collection since May the previous year when negotiations had begun, spurred on by Charles I. A bidding war had ensued between Feilding and the Spanish ambassador to Venice, Juan Antonio de Vera y Zúñiga, underlining the rarity of a collection of this calibre appearing on the market. After months of negotiation, with pictures being added and removed from the list, Hamilton successfully purchased the della Nave collection for 15,000 ducats. The sculpture was packed into four cases and the paintings into sixteen crates, and in July 1638 the ship carrying this precious

cargo left Venice for England, arriving three months later. The collection was split between Hamilton's London residences: Wallingford House (his main residence, near Whitehall Palace), Chelsea House (rented by Hamilton from June 1638, almost certainly with a view to accommodating the expanding collection) and Hampton Court (*ibid.*, pp. 18-21).

The pictures were not to remain on the walls for long, however. In 1643, just months prior to the outbreak of the Civil War, the paintings at Chelsea House were packed into crates with the intention of transporting them to Scotland (*ibid.*, p. 21). Hamilton was executed by Parliament in March 1649 and, shortly before his execution, the collection was moved to the Dutch city of Middelburg for safekeeping by his younger brother, William Hamilton, 1st Earl of Lanark (1616-1651). William clearly had in mind to show the collection to prospective



Fig. 7 David Teniers the Younger, after Titian, *The Rest on the Flight into Egypt*, Private collection



Fig. 8 Theodor van Kessel, after Titian, *The Rest on the Flight into Egypt*, print no. 63 from the *Theatrum Pictorium*, Private collection

buyers, and in June 1649 he met with Jan van den Hoecke (1611-1651), then serving as court painter to the Habsburg Archduke Leopold Wilhelm of Austria. Van den Hoecke had clearly been dispatched on behalf of the archduke to finalise negotiations for the purchase of the Hamilton collection, and he was successful in doing so.

Archduke Leopold Wilhelm was stationed in Brussels as governor of the Spanish Netherlands from 1647 to 1656. During that time he assembled one of the greatest collections of his age, with over 1,300 paintings that included masterpieces by Hans Holbein, Pieter Bruegel the Elder, Jan van Eyck, Jan Gossaert and Raphael – these, with the della Nave-Hamilton pictures, now form the core of the Kunsthistorisches Museum's collection in Vienna. In Brussels the collection was displayed across several galleries in the archduke's palace on the Coudenberg. It was clearly a source of great pride and prestige for the archduke and David Teniers (1610-1690), who succeeded van den Hoecke as the archduke's *pintor da camera* and curator, was commissioned to commemorate it in several *kunstkammer* paintings. Though the precise arrangement of the paintings is fictionalised, these gallery interiors are a testament to the visual splendour of the archduke's collection. The picture in which Titian's *Rest on the Flight into Egypt* appears is the exceptionally large copper depicting *The Archduke Leopold Wilhelm in his Picture Gallery in Brussels* (c. 1651; Madrid, Museo del Prado; fig. 6), which was given by the archduke to his cousin, Philip IV of Spain. The arrangement of paintings is highly symmetrical, with the Longleat Titian balanced on the other side of the doorway by a picture of similar dimensions; though, as Margaret Klinge notes, 'Teniers changed the proportions and dimensions of the originals he reproduced to permit their organisation in regular rows, the better to convey the impression of a magnificent collection' (M. Klinge, in *David Teniers and the Theatre of Painting*, exhibition catalogue, Courtauld Institute of Art Gallery, London, 2006-2007, p. 72). There is a particular emphasis on Venetian painting – especially Titian, whose work was greatly admired in Madrid – in this particular gallery interior. Other recognisable works by Titian include the aforementioned *Nymph and Shepherd*, *Violante* and *Christ and the Woman taken in Adultery* (c. 1512-5; Vienna, Kunsthistorisches Museum), a large unfinished painting that van Dyck had drawn in his Italian Sketchbook during his visit to della Nave's collection in Venice in 1622. The prominent position in the foreground of van Dyck's portrait of Isabella Clara Eugenia, Philip IV's aunt bears witness to the contrived arrangement of the gallery interiors and their function as 'efficient propaganda tools' (Klinge, *op. cit.*, no. 3, pp. 74-6). Isabella Clara

Eugenia's presence here underlines Leopold Wilhelm's position as the heir to the government in Brussels: she had previously ruled the Spanish Netherlands with her husband, Archduke Albert II of Austria, and they too had resided in the Palace of the Dukes of Brabant on the Coudenberg, where Leopold's imaginary picture galleries are set.

Titian's *Rest on the Flight* is included among the 243 Italian paintings that feature in David Teniers' *Theatrum Pictorium*, a catalogue of highlights from the archduke's collection. Funded by Teniers himself, this ambitious enterprise was published in 1660, four years after Leopold Wilhelm's return to Vienna. Teniers painted reduced copies of the originals to serve as models for the twelve different engravers he employed: Titian's *Rest on the Flight into Egypt* exists in both Teniers's copy (private collection) and Theodor van Kessel's engraving (figs. 7 and 8).

The format of Teniers's copy is very close to Titian's original, though there are discrepancies in some details and he extends the composition marginally at right (something that van Kessel further elaborates). This is consistent with other known copies by Teniers that do not correspond exactly to the originals, such as Titian's *The Gypsy Madonna* and *The Virgin and Child with Saints Stephen, Jerome and Maurice*, both of which are rendered squarer in format by Teniers (see *David Teniers and the Theatre of Painting*, *op. cit.*, nos. 14 and 15). Whilst Teniers's copy of the Longleat Titian omits certain details, such as the delicate sandals worn by the Madonna, it lends greater legibility to certain areas, for example the two gestulating figures in the right background.

Teniers noted down the dimensions of the painting and these appear on the related engraving by van Kessel. In some instances, Teniers's measurements have been found inscribed on his painted copies (for example, *ibid.*, nos. 21 and 23). As noted by Jeremy Wood, the measurements provided by Teniers for his *Theatrum Pictorium* are very approximate, generally given only in whole numbers, and are different from those found in the earlier della Nave and Hamilton inventories (Wood, *op. cit.*, pp. 85-7). Despite such discrepancies, the proportions of Titian's *Rest on the Flight into Egypt* remain consistent throughout all the inventories, confirming that the painting appears today as it did in Bartolomeo della Nave's collection. The existence of a later painted variant of the picture has been, on occasion, wrongly taken as evidence that Titian's picture has been significantly reduced on the right side (Joannides, *op. cit.*, 2001, pp. 160-1, fig. 142; Dunkerton



Fig. 9 Ferdinand Storffer, *Newly Arranged Inventory of the Imperial Paintings Gallery in the Stallburg*, 1733, III, fol. 32, Kunsthistorisches Museum, Vienna © KHM-Museumsverband

and Spring, *op. cit.*, p. 45). The variant, which Humfrey considers to be at best the product of Titian's workshop, appears to be later in date, is on a much larger scale (91 by 160 cm.) and differs considerably from Titian's original: in the position of Joseph's head; the Christ Child being turned around and away from the Virgin (thus significantly altering the picture's emotional key); the inclusion of a horse and the presence of an incoherent landscape in the right middle ground. The lack of cusping along the right edge of the Longleat Titian, revealed in the X-ray, may indicate a reduction of 1-2 cm. but there is no reason to believe that the painted variant reflects Titian's original format. Also visible in the X-ray is a canvas seam running 5.2 cm. from the top edge, with the additional strip including the spreading foliage of the tree and upper part of the tower at far right. It is not known when the canvas was extended, or indeed whether it was done by Titian himself, but it must have been at an early date. It would have taken place prior to the painting being laid down onto the panel – probably poplar – support on which it remains today, and certainly before the della Nave inventory of *circa* 1636 in which the picture is given its current proportions.

THE LONGLEAT TITIAN'S RETURN TO BRITAIN

The subsequent sale of the picture to the Scottish landowner and distinguished collector, Hugh Andrew Johnstone Munro, remains undocumented but is likely to have taken place in the 1840s (see below). 'Munro of Novar', as he is also known (in reference to his principal seat Novar House, near Evanton, Ross-shire), was an amateur artist and one of J.M.W. Turner's most important patrons as well as the painter's close friend. He financed Turner's journey to Venice in 1833 and was his travelling companion on a trip through France to Italy in 1836, where they sketched side by side. Munro was named one of Turner's three executors, whose responsibility it was to administer the painter's bequest to the nation, and owned over a hundred watercolours and fourteen oil paintings by him, including *Modern Rome – Campo Vaccino* of 1839 (Los Angeles, The J. Paul Getty



Fig. 10 Joseph Mallord William Turner, *Modern Rome – Campo Vaccino*, 1839, The J. Paul Getty Museum, Los Angeles

Museum; fig. 10). Munro was a keen collector of British art, with at least ten pictures by Richard Parkes Bonington and works by William Etty, Joshua Reynolds, Richard Wilson, John Constable and David Wilkie. His old masters, many of which are now in museums around the world, comprised pre-eminent works spanning all centuries and schools: Andrea del Sarto, Raphael, Claude Lorrain, Nicolas Poussin, Peter Paul Rubens, Rembrandt and Jean-Antoine Watteau were all represented, and the collection included other Venetian Renaissance masterpieces, namely Tintoretto's *Venus, Mars and Vulcan* (c. 1555; Munich, Alte Pinakothek) and Veronese's *Vision of Saint Helen* (London, National Gallery). Titian's *Rest on the Flight into Egypt* was among the works hanging in Munro's London residence at 6 Hamilton Place (near Hyde Park Corner), where it was seen by Gustav Waagen in 1854 and subsequently included in a catalogue of the collection (Frost, *op. cit.*). Even though Waagen wrongly identified the picture as being by Giorgione (despite the caveat that 'in this collection it bears the name of Titian'), his description of it 'as fervent and poetic in feeling as it is deep and transparent in its golden tones' is particularly evocative (*op. cit.*).

Munro acquired pictures assiduously in the 1840s and 1850s, spending large sums of money at both the Duke of Lucca's sale in 1841 and Stowe sale in 1848. It therefore seems likely that he acquired Titian's *Rest on the Flight into Egypt* in the fifth decade of the nineteenth century. At Munro's death in 1864, his collection, which numbered some 2,500 pieces, was left to his sister Isabella and her son Henry Munro Butler Johnson. The collection was largely disposed of through sales in these Rooms in 1878 – the modern works on 6th April and the old masters (including Titian's *Rest on the Flight into Egypt*) on 1st June – arousing great public interest, particularly for the Turners. In the 1878 sale catalogue, the Titian was erroneously 'believed to have belonged to the Emperor Rudolph at Prague', misinformation that derives from Frost's 1865 catalogue and clearly a confusion relating to the picture's imperial provenance. At the 1878 sale the *Rest on the Flight into Egypt* made 350 guineas, more than any of the other ten pictures attributed to Titian in the same sale and almost seven times the amount paid for Tintoretto's masterpiece *Venus, Mars and Vulcan*.

The *Rest on the Flight into Egypt* was acquired at the Munro 1878 sale by Colnaghi, almost certainly for John Alexander Thynne, 4th Marquess of Bath, who had succeeded his father in 1837. The picture was taken to Longleat House in Warminster, Wiltshire, where it has hung in the State Drawing Room ever since (fig. 11). The 4th Marquess travelled extensively throughout Italy and, as noted by Francis Russell, 'evidently had a predilection for Venice, where he was to die' (*op. cit.*). His passion for Italian design led him to embark on a major programme of redecoration of Longleat's state rooms in 1874, just four years before the Munro sale. This was entrusted to the

interior designer John Dibblee Crace (1838-1919), whose family firm was among the most important in Britain, providing designs for the National Gallery, British Museum and Royal Academy. A team of Italian craftsmen were employed and the massive, hooded marble fireplace of the Saloon was copied from a similar one in the Doge's Palace in Venice (Burnett, *op. cit.*, p. 15). In addition to acquiring Titian's *Rest on the Flight into Egypt*, the 4th Marquess purchased several sixteenth-century Venetian paintings to use as ceiling decorations in the State Dining-Room at Longleat. Although smaller than the collections put together by Gambier Parry, Davenport Bromley or Lord Lindsay, the Bath collection at Longleat 'is one of the few of the period to remain intact and in its intended setting' (Russell, *ibid.*).

The Longleat Titian was lent to exhibitions within Britain several times in the late nineteenth and early twentieth centuries, culminating in the 1957 *Art Treasures Centenary Exhibition* in Manchester – most of the labels relating to these exhibitions are preserved on the reverse of the panel. The picture has only been lent abroad once – exceptionally to Venice in 1990-1991 – and has been on display at Longleat for multiple generations. The Titian made newspaper headlines when it was stolen from the State Drawing Room at Longleat on 6th January 1995. Seven years later, following a £100,000 reward being announced for information leading to the picture's safe return, it made a dramatic reappearance: it was found in a carrier bag in Greater London, minus its frame, by a leading art detective of the time – the late Charles Hill, a former Scotland Yard officer and security advisor to the Historic Houses Association. Titian's *Rest on the Flight into Egypt* was promptly returned to Longleat, from which it has since been lent only once – to the National Gallery, London, in 2012. Its sale at Christie's today, almost 150 years since its last appearance on the market, presents the first opportunity for many to see the work close-up and appreciate the pictorial poetry that secured Titian's reputation as the greatest painter of the Venetian Renaissance.

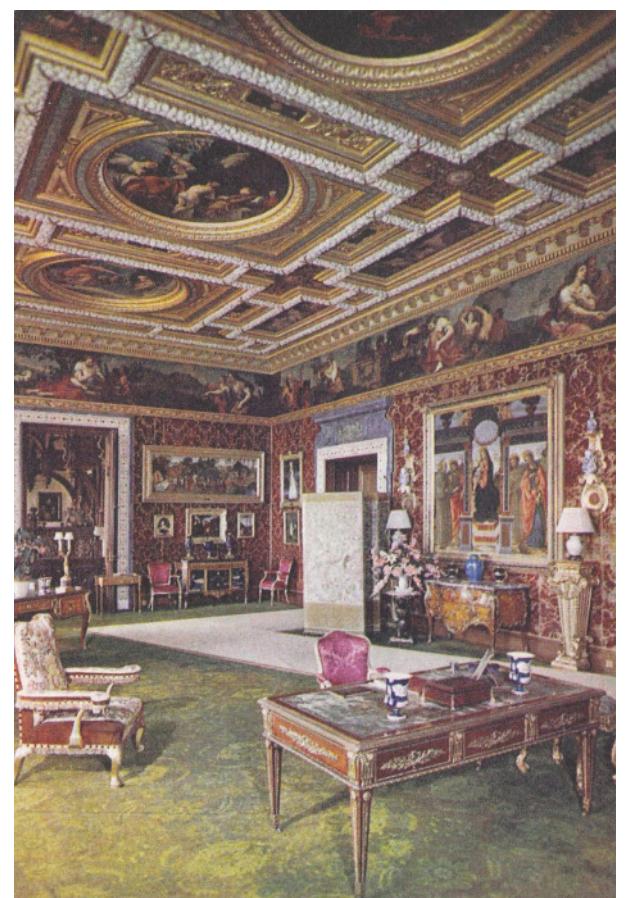


Fig. 11 The State Drawing Room at Longleat



MASTER OF THE LANDAU FINALY TRIUMPHS
(ACTIVE FLORENCE, C. 1440-60)

The Triumph of Love and the Triumph of Chastity

tempera on gold ground panel, in an engaged frame
20½ x 72¼ in. (51 x 183.5 cm.)

£400,000-600,000

US\$520,000-770,000
€470,000-700,000

PROVENANCE:

Sir William Neville Abdy, 2nd Bt. (1844-1910), 21 Park Square East, London, and The Elms, Newdigate; (†) his sale, Christie's, London, 5 May 1911, lot 98 (part), as 'Dello Delli', when acquired for 690 gns. by Thos. Agnew & Sons on behalf of, Walter Spencer Morgan Burns (1872-1929), North Mymms Park, Hertfordshire, where displayed in the South Hall, and by descent to his son, Major-General Sir George Burns, K.C.V.O., G.B., D.S.O., O.B.E., M.C. (1911-1997); Sotheby's, London, 19 April 1967, lot 10, as 'The Master of the Adimari Cassone'. Private collection, and by descent.

LITERATURE:

T. Borenius, 'Unpublished Cassone Panels-V', *The Burlington Magazine*, XLI, no. 234, September 1922, pp. 104-105 and 109, pl. A, as 'possibly by Andrea di Giusto'. P. Schubring, *Cassoni: Truhen und Truhenbilder der italienischen Frührenaissance*, Leipzig, 1923, p. 421, no. 908, fig. 908, as 'Andrea di Giusto?'. R. van Marle, *The Development of the Italian Schools of Painting*, IX, The Hague, 1927, pp. 253-254. A. Oswald, 'North Mymms Park, II', *Country Life*, LXXV, 20 January 1934, pp. 68-69, visible in pls. 4 and 7. L.S. Malke, *Die Ausbreitung des verschollenen Urbildzyklus der Petrarchionfi durch Cassonipaare in Florenz unter Berücksichtigung des Gloriatriumphs*, PhD dissertation, Freie Universität, Berlin, 1973, pp. 90-97, as a later(?) copy after the painting in the National Gallery of Scotland, Edinburgh. E. Callmann, 'Subjects from Boccaccio in Italian Painting, 1375-1525', *Studi sul Boccaccio*, XXIII, 1995, pp. 42-43, no. 29, fig. 5. L. Sbaraglio, *Virtù d'amore: pittura nuziale nel quattrocento fiorentino*, exhibition catalogue, Florence, 2010, pp. 123 and 277, pl. 9a.



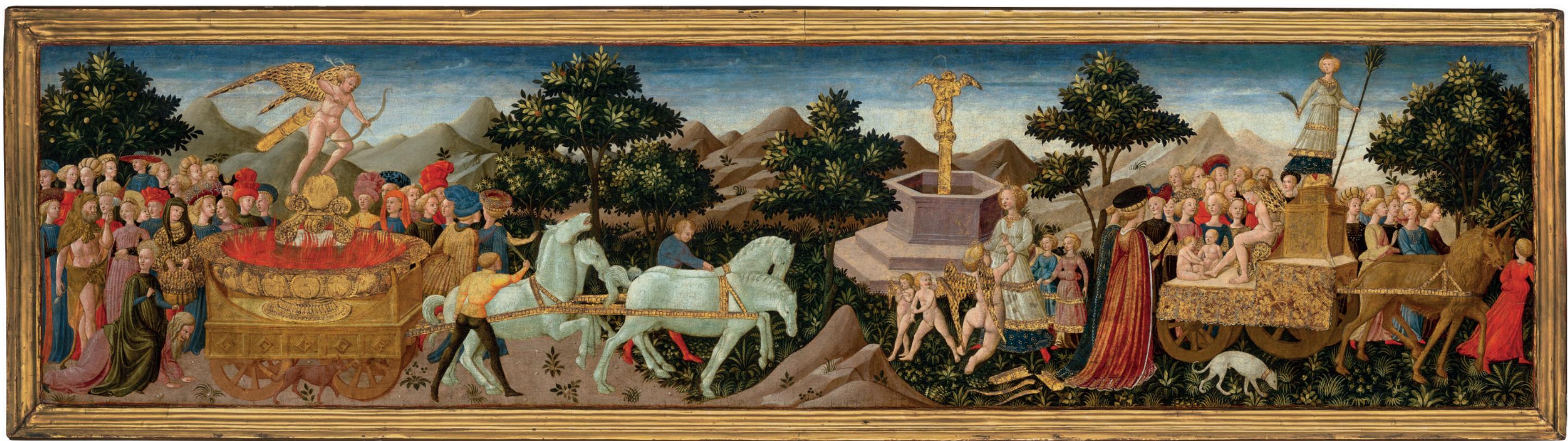




Fig. 1 Florentine School, circa 1450, *The Triumph of Fame, The Triumph of Time and The Triumph of Eternity*, Private collection

The subject of this fine cassone panel is taken from Petrarch's renowned series of poems, *I Trionfi* (The Triumphs). Written over the course of more than two decades between 1351 and 1374, they tell the story of redemption through six allegorical triumphal processions, beginning with the Triumph of Love and the Triumph of Chastity, represented in this cassone front. The poems became a popular source of inspiration for artists, especially during the fifteenth century in Tuscany, when the rich symbolism and narrative scope of each triumph served as ideal subject matter for the decoration of cassoni.

The representation of Love was of course particularly apt given the function of cassoni as wedding gifts, while the depiction of Chastity served as a reminder of fidelity and the moral virtues of matrimony. Reading the panel here from the left: Cupid stands on a chariot, ready to fire an arrow toward a couple below. Amongst the crowd that surround the chariot are Hercules, seen on the far left, holding the distaff before Omphale; and Aristotle, crawling on the floor beside Phyllis, enslaved to her, a cautionary tale that told of the seductive power of love to conquer even the most rigorous intellectual mind. To the right, in front of the hexagonal fountain with a gilded statue of Cupid, Chastity is seen disarming Cupid, and further on a second chariot shows Cupid captured, his hands bound behind his back, beneath the figure of Chastity, who stands triumphantly above. Both the narratives and the depiction of the processions themselves would have inevitably recalled the nuptial processions in which this very cassone would have been carried.

Most marriage chests were made in pairs and the companion panel front to the present lot (fig. 1; sold Sotheby's, New York, 26 January 2006, lot 34) shows three more of Petrarch's *Triumphs*: Fame, Time and Eternity. The attribution of these panels has attracted scholarly debate in the past century. They appeared together in a sale held in these Rooms on 5 May 1911, when they were given to Dello Delli, one of three brothers from a Florentine family of artists. In 1922, Tancred Borenius was the first to publish the pair, suggesting they may be by Andrea di Giusto (*op. cit.*),

an idea subsequently supported by Paul Schubring (*op. cit.*), while the broad similarity in composition has been noted between this panel and that of the same subject in Edinburgh (National Galleries of Scotland), attributed to Apollonio di Giovanni. Everett Fahy proposed they were painted in the early 1440s by Domenico di Michelino, an artist linked to Francesco Pesellino and Zanobi Strozzi, who painted the magnificent *Dante and the Divine Comedy* for Santa Maria del Fiore, Florence, in 1465. However, when they were most recently published on the occasion of a 2010 exhibition in Florence, it was proposed that they be grouped together with works under the name of an anonymous hand called the Master of the Landau Finaly Triumphs (*op. cit.*). It was suggested that they are characteristic works of the artist's maturity, and stylistically similar to *The Story of Trajan and the Widow* (Florence, Private collection), and to a pair of cassoni showing the *The Story of Susannah*, fragments of which are dispersed between the Walters Art Museum, Baltimore, the Zimmerli Art Museum, New Brunswick and Museo di Capodimonte, Naples.

Prior to their sale as separate lots in 1967, the pair belonged to Walter Spencer Morgan Burns in North Mymms Park. Burns's father, Walter Hays, was born in Newark, New Jersey, and married Mary Lynam Morgan, daughter of the banker Junius Spencer Morgan, in 1867. In 1878 he became a partner in his father-in-law's increasingly influential bank. In 1884 he purchased the house at 69 Brook Street, now the Saville Club, which he had remodelled extensively, and nine years later he acquired North Mymms Park, a fine late Elizabethan house close to London, in Hertfordshire. The architects Sir Ernest George and R.B. Yeates were called in to add an additional wing and make other alterations to suit the domestic requirements of the time. Walter Spencer Morgan inherited important pictures, such as Bellotto's masterpiece, the *View of Verona*, sold in these Rooms on 8 July 2021, and made further key acquisitions, including the present panel.

We are grateful to Lorenzo Sbaraglio for his assistance in cataloguing this panel.



ALESSANDRO ALLORI
(FLORENCE 1535-1607)

A standing man turning to the left with outstretched arms

black chalk on paper
16½ x 10 in. (42 x 25.5 cm.)

£200,000-300,000

US\$260,000-380,000
€240,000-350,000

PROVENANCE:
Rachel Alice Caro (1919-2013), London, by 1949, and by descent.

This large and striking study is a notable example of Alessandro Allori's vigorous and confident draughtsmanship. The drawing is preparatory for the figure of the groom holding a horse in the right foreground of the *Tribute to Caesar* fresco in the Villa Medici at Poggio a Caiano (fig. 1).

The fresco decoration of the villa was originally conceived under the Medici Pope, Leo X (1475-1521), in the late 1510s as a celebration of illustrious members of the Medici family but, by the time Leo died in 1521, the frescoes by Pontormo, Andrea del Sarto and Franciabigio were only partially completed. More than half a century later, in 1579, the Grand Duke Francesco I de' Medici (1541-1587) commissioned Alessandro Allori to complete the decoration of the *salone* in the villa, a project that occupied the artist until 1582 and was arguably the most important commission of his career (see H. van Der Windt, 'New Light

on Alessandro Allori's Additions to the Frescoes at Poggio a Caiano', *The Burlington Magazine*, CXLI, no. 1164, 2000, pp. 170-5). During the 1570s, Allori had assiduously and carefully studied Andrea del Sarto's work, absorbing the master's painting style. In those years he was, indeed, repeatedly commissioned by the Medici to provide copies of Andrea del Sarto's famous *Madonnas* (see E. Pilliod, 'Alessandro Allori's *St. John the Baptist in the wilderness* for Francesco I de' Medici', *Studi di Storia dell'arte*, II, 1991, p. 131). Allori's familiarity with Andrea del Sarto's style was among the reasons why he was selected to complete the unfinished decoration in the Medici villa.

The fresco with the *Tribute to Caesar* at Poggio a Caiano had been left unfinished by Andrea del Sarto and Allori completed it by enlarging the scene and including several additional figures inspired by the older master's inventions. The pensive man at extreme right, for example, derives from one of the figures painted by del Sarto in the *Presentation of the Head of St. John the Baptist* fresco of circa 1523 in the Chiostro dello Scalzo in Florence. The energetic and muscular youth in the present drawing was also inspired by one of del Sarto's figures in the Chiostro. The posture of the man, with his legs parted and arms spread wide, derives from that of the executioner in the scene of the *Beheading of John the Baptist* of around the same date, as already noted by Antonio Natali (*Andrea del Sarto*, Milan, 1999, p. 133). By adopting motifs derived from the older master, Allori was aiming to create a sense of continuity between his own work and the existing decoration. Indeed, he signed the frescoes 'Anno Dni MDXXI Andreas pingebat et A.D. MDLXXXII Alexander Allorius sequebatur', clearly stating his role as continuator of Andrea del Sarto's work.

Yet the present sheet clearly demonstrates how Allori was capable of imbuing figural motifs inherited from the past with fresh energy and naturalism. The figure of the executioner is not simply copied and transferred to the fresco but, in this drawing, is reinvented and transformed by Allori into a new character. The technique of black chalk used in this study was that favoured by the artist as it allowed him to create, with fine lines and delicate shading, powerful and vigorous figures. Similar studies in the same technique are in the Uffizi, including a *Study of a seated man*, also preparatory for the frescoes at Poggio a Caiano, which is very close in execution to the present sheet (inv. 10291F; see S. Lecchini Giovannoni, *Alessandro Allori*, Turin, 1991, fig. 153).

Allori was a prolific draughtsman and over three hundred sheets by his hand are known today. Almost all of them, however, are in public collections (most notably those of the Uffizi and the Louvre) and only very rarely do studies by the master appear on the market. The present drawing has remained unpublished, but it was already recognized as a work by Allori for Poggio a Caiano by Philip Pouncey in 1949. By then the drawing was in the private collection of Rachel Alice Caro, sister of the celebrated British sculptor Anthony Caro (1924-2013), who would no doubt have appreciated the dynamic vigour and modernity of Allori's striding figure.



Fig. 1 Alessandro Allori and Andrea del Sarto, *Tribute to Caesar*, fresco, Villa Medici, Poggio a Caiano



CIRCLE OF FRANCESCO DI GIORGIO MARTINI

(SIENA 1439-1501)

The Triumph of Julius Caesar

tempera and gold on panel
17¾ x 55½ in. (45 x 140.2 cm.)

£150,000-200,000

US\$200,000-260,000
€180,000-230,000

PROVENANCE:

Charles Somers Cocks, 3rd Earl Somers (1819-1883) and by descent to his daughter, Lady Henry Somerset (1851-1921), Reigate Priory, Surrey. with Arthur Ruck, London, where acquired on 2 February 1918 by, Henry Lascelles, Viscount Lascelles, later 6th Earl of Harewood (1882-1947) for £1,650, and by descent.

EXHIBITED:

London, Burlington Fine Arts Club, *Catalogue of a Collection of Pictures, Decorative Furniture and other Works of Art*, 1919, no. 32, as 'Francesco di Giorgio' (lent by Viscount Lascelles).

LITERATURE:

T. Borenius, 'Italian Cassone Paintings', *Apollo*, III, March 1926, p. 133. T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, no. 18, plate X, as 'Francesco di Giorgio'. A.S. Weller, *Francesco di Giorgio 1439-1501*, Chicago, 1943, p. 299. G.L. Plumpton, *Collecting Continental Old Masters for Harewood House, Yorkshire*, PhD dissertation, University of Leeds, 2023, p. 290.

This splendid *Triumph of Julius Caesar* was first published by Tancred Borenius as a work by Francesco di Giorgio, one of the key artistic personalities in fifteenth-century Siena. A true Renaissance man, he was a painter, architect, engineer, writer and diplomat, and his career took him beyond Tuscany to other major cities like Milan, Naples and Urbino, where he worked at the court of Duke Federico da Montefeltro. A number of examples of the *cassoni* produced by the artist and his workshop in the 1460s and 1470s can be found in museums across the world, including the Victoria and Albert Museum in London, the J. Paul Getty Museum in Los Angeles, and the Metropolitan Museum of Art in New York. Comparable architectural structures to the present lot, in their use of perspective and in their classical design, can be found in panels such as *The Death of Virgilia*, sold in these Rooms, 8 December 2015, lot 16. Francesco di Giorgio worked closely with Neroccio de' Landi and Liberale da Verona, and the extent of their collaboration has added to the debate surrounding the relatively small corpus of works given to the artist and his circle.

The narrative scene that unfolds here shows *The Triumph of Julius Caesar*. Showing the triumphs of Roman emperors not only provided suitable subject matter for the decoration of *cassoni* but it also revived an ancient Roman tradition of depicting triumphant victories, which would reach its greatest expression during the Renaissance in Mantegna's *Triumphs* (Royal Collection). It is interesting to note in this panel, which was once owned by Lady Henry Somerset, a significant campaigner for women's rights, that the architectural backdrop does not feature Roman monuments or ruins, as in other examples of this subject, such as that by Apollonio di Giovanni, sold Sotheby's, New York, 28 January 2021, lot 13; instead it summons the idea of a city further afield, such as Carthage, which was rebuilt under Julius Caesar.





PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

*12

GIOVANNI PIETRO RIZZOLI, CALLED GIAMPIETRINO

(ACTIVE MILAN, C. 1495-1550)

The Madonna suckling the infant Christ

oil on panel

26 1/8 x 20 5/8 in. (66.5 x 51.7 cm.)

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

John Howard, 15th Earl of Suffolk and 8th Earl of Berkshire (1739-1820), Charlton Park, Malmesbury, Wiltshire, and by descent to his son, Thomas Howard, 16th Earl of Suffolk and 9th Earl of Berkshire (1776-1851), and by descent to his son, Charles John Howard, 17th Earl of Suffolk and 10th Earl of Berkshire (1804-1876), and by descent to his son, Henry Charles Howard, 18th Earl of Suffolk and 11th Earl of Berkshire (1833-1898), and by descent to his son, Henry Molyneaux Paget Howard, 19th Earl of Suffolk and 12th Earl of Berkshire (1877-1917), and by descent to his son, Charles Henry George Howard, 20th Earl of Suffolk and 13th Earl of Berkshire (1906-1941), and by inheritance to his wife, Mimi Forde-Pigott, The Countess of Suffolk and Berkshire (1897-1966), Charlton Park, Malmesbury, Wiltshire, with Spink & Son, London, where acquired in January 1955 by the following, with Edward Speelman and Thomas Agnew & Sons, London, where acquired by the family of the sellers at the following, Anonymous sale [Property from a Scottish Family Collection]; Sotheby's, London, 6 July 2016, lot 29, when acquired by the present owner.

EXHIBITED:

London, British Institution, 1818, no. 3, as 'Leo. da Vinci' (lent by the Earl of Suffolk). London, British Institution, 1851, no. 2, as 'L. da Vinci' (lent by the Earl of Suffolk). London, British Institution, 1858, no. 11, as 'L. da Vinci' (lent by the Earl of Suffolk). Los Angeles, The J. Paul Getty Museum, 2019-2024, on loan.

LITERATURE:

G. Scharf, *Artistic and Descriptive Notes on the Most Remarkable Pictures in the British Institution Exhibition of the Ancient Masters*, London, 1858, p. 76, no. 11, as 'a distant follower of Da Vinci'. B. Berenson, *North Italian Painters of the Renaissance*, New York and London, 1907, p. 233. A. Graves, *A Century of Loan Exhibitions, 1813-1912*, IV, London, 1914, p. 1583, under Leonardo da Vinci. B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, London, 1968, p. 168. 'Notable works of Art now on the Market', *The Burlington Magazine*, XCVII, July 1955, p. 237, pl. II. 'At the London Galleries III. Fine Old Masters at Agnew's', *Illustrated London News*, CCXXVII, 26 November 1955, p. 915, illustrated. C. Geddo, 'La Madonna di Castel Vitoni del Giampietrino', *Achademia Leonardi Vinci*, VII, 1994, p. 62, note 29, fig. 28.





Fig. 1 Leonardo da Vinci, *The Virgin of the Rocks*, The National Gallery, London

Giampietrino's reputation as one of Leonardo da Vinci's most successful and talented pupils is by now well established. His mastery of form and light are perfectly demonstrated in this finely preserved panel, which was attributed to Leonardo in the nineteenth century while in the collection of the Earls of Suffolk, who also owned Leonardo's *Virgin of the Rocks* (fig. 1; London, National Gallery).

Relatively few facts are known about Giampietrino's life, but a key reference appears to record his presence in Leonardo's studio; the name 'gian pietro' appears in a note, which dates to the 1490s, together with the name of Salai, in the *Codex Atlanticus*, held in the Biblioteca Ambrosiana, Milan (fol. 713r; ex fol. 264 r-b). Giampietrino's earliest known works indeed reveal an artist who trained by copying and reinterpreting compositions of his master. In his *Kneeling Leda with Her Children* (Kassel, Staatliche Museen), for example, Giampietrino uses Leonardo's sketches of *Leda and the Swan*, suggesting that he had access to drawings and designs in the workshop. Similarly, the modelling and execution of the devotional paintings of his early maturity show a clear indebtedness to, and knowledge of, Leonardo's technique and style: this is particularly evident in the downcast gaze of the Madonna and the accomplished use of *sfumato* in the *Madonna and Child* in the Galleria Borghese, Rome, characteristics that the present panel clearly shares. However, while the Borghese picture shows a landscape through a window beyond, here Giampietrino chooses to place the figures in front of a trellis around which foliage has grown. It inevitably calls to mind the *hortus conclusus*, an attribute of the Virgin Mary herself, which was used from the fourteenth century onwards in representations of the Madonna. In fifteenth-century Milan, the motif was employed by Giampietrino's contemporaries, notably Bernardino Luini in his *Madonna del Roseto* (Milan, Pinacoteca di Brera).

The provenance of the picture reveals the heightened interest amongst British collectors in the work of Leonardo and his followers in the later eighteenth century. This keen interest continued into the following century and the panel was loaned on three occasions, in 1818, 1851 and 1858, together with Leonardo's *Virgin of the Rocks*, to public exhibitions whilst in the collection of the Earls of Suffolk. During the 1858 show, George Scharf, then the newly appointed director of the National Portrait Gallery in London, noted that doubts had begun to surface about the attribution of the Madonna. It would be many more decades before it would be rightfully recognised as the work of Giampietrino, whose artistic personality and significance have only recently been fully restored.

We are grateful to Dr. Cristina Geddo, who notes that this is the only known autograph version of this composition, and will include the picture in her forthcoming catalogue on the artist.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

*13

BALTHASAR VAN DER AST

(MIDDLEBURG 1593-1657 DELFT)

A parakeet on an upturned basket, with fruit, a pewter plate, a vase of flowers, insects, a lizard and shells on a stone ledge

signed 'B. vander Ast ...' (lower right, on the ledge)

oil on panel

21½ x 39½ in. (55 x 100.4 cm.)

£250,000-350,000

US\$320,000-450,000

€300,000-410,000

PROVENANCE:

with Eugene Slatter, London, 1946.

Sir Robert Bland Bird (1876-1960), 2nd Bt., Paris; (†) his sale, Palais Galliéra, Paris, 1 April 1965, lot 2 (88,600 FF).

Private collection, Switzerland.

Anonymous sale [Collection de Monsieur G...]; Ader Picard Tajan, Paris, 14 April 1989, lot 215.

with Richard Green, London, by November 1989.

Anonymous sale; Sotheby's, London, 9 July 1998, lot 40, when acquired by the following,

Anonymous sale [Property from a European Private Collection]; Sotheby's, London, 5 December 2018, lot 37, when acquired after the sale by the present owner.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, 1963, no. 3 (according to a label on the reverse).

LITERATURE:

L.J. Bol, *The Bosschaert Dynasty: Painters of flowers and fruit*, Leigh-on-Sea, 1960, p. 85, no. 115.

Advertisement 'Ventes Aux Encheres à Paris', *Die Weltkunst*, XXXV, 1 March 1965, p. 147, illustrated.

'Ventes Prochaines', *Gazette de l'Hôtel Drouot*, 19 March 1965, p. 1.

'Les cours de ventes', *Connaissance des Arts*, CLXVI, December 1965, p. 161, no. 9, illustrated.

'Front Matter - Richard Green Advertisement', *The Burlington Magazine*, CXXXI, no. 1040, November 1989, p. lxi, illustrated.





Fig. 1 Balthasar van der Ast, *Fruit, flowers and shells*, Toledo Museum of Art

This well-preserved still life belongs to a small group of paintings by Balthasar van der Ast that Laurens J. Bol characterised under the heading of 'Complex Show Piece', wherein the artist included three or more main elements. Here, a central pewter plate with fruit overflowing its rim projects from a stone ledge. On the left, a parakeet sits atop an overturned wicker basket that balances precariously over its former contents. Meanwhile, the composition at right is anchored by a simple bouquet of roses, tulips, an iris and a columbine in a dark-coloured, gilt footed glass vase. Various exotic shells and a lizard populate the painting's foreground as a fly and bee busily buzz overhead.

While van der Ast's development is difficult to fully ascertain due to the scarcity of signed works after 1628, such complex compositions as this are generally thought to date to the artist's maturity. Another such example showing a wicker basket with fruit at centre, porcelain dish with two lobsters at left and a monkey, fruit and flowers, dated 1641, was on the Amsterdam art market in the middle of the last century (see Bol, *op. cit.*, p. 85, no. 112). Sam Segal, who had the opportunity to study the present painting in 1989, felt that it

likewise dated to around 1640, while Fred Meijer has more recently proposed that it could have been painted from the mid-1630s on.

The origins of the present composition can be found in paintings such as the somewhat stiffly arranged panel datable to the 1620s in the Museum Flehite, Amersfoort (inv. no. 0001-129). In a painting from the same decade and today in the Toledo Museum of Art (fig. 1), van der Ast appears to have settled upon the various compositional elements that would come to define this and other works of its type for the remainder of his career: some combination of a wicker basket (in this instance upright and its contents intact), parakeet, fruit (either on a platter, strewn across a ledge or both), exotic shells and a floral bouquet. Among the most comparable paintings of this type is the still life with an overturned wicker basket in the Birmingham Museum of Art in Alabama (c.1629 or after 1632; inv. no. AFL.3.2002) and the exceptional still life with a parakeet in the Taft Museum of Art, Cincinnati (1640s; inv. no. 2000.1). These unusually large-scale paintings afforded their viewers in van der Ast's time, as now, the opportunity to appreciate his versatility as a still-life painter and his gift for artfully designed, complex displays.





A. V. NEIR. 1631

AERT VAN DER NEER
(GORINCHEM 1603-1677 AMSTERDAM)

*A wooded river landscape, with figures and a cottage
 near a footbridge*

signed and dated 'A:V: NEER: 1635' (lower centre)

oil on panel

13 1/8 x 20 1/8 in. (34 x 51.1 cm.)

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

with Martin B. Asscher, London, 1941.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 28 November 1975, lot 72.

with Douwes Fine Art, Amsterdam, 1990.

Anonymous sale; Sotheby's, London, 5 July 1995, lot 45, when acquired by the present owner.

EXHIBITED:

York, York Art Gallery, March 1980-September 1986, on loan.
 Doncaster, Doncaster Museum and Art Gallery, 1990-1993, on loan.

LITERATURE:

'Shorter Notices: Some Unpublished Seventeenth Century Pictures', *The Burlington Magazine for Connoisseurs*, LXXXI, no. 477, December 1942, p. 309, pl. II.D.

F. Bachmann, *Die Landschaften des Aert van der Neer*, Neustadt, 1966, p. 10, fig. 1.
 F. Bachmann, 'Die Herkunft der Frühwerke des Aert van der Neer', *Oud Holland*, LXXXIX, no. 3, 1975, p. 216, fig. 2.

F. Bachmann, *Aert van der Neer*, Bremen, 1982, pp. 21-2, fig. 3.

B. Haak, *The Golden Age: Dutch Painters of the Seventeenth Century*, New York, 1984, p. 304, fig. 647.

W. Schulz, *Aert van der Neer*, Doornspijk, 2002, p. 435, no. 1251, figs. 24 and 77.

This landscape, dated 1635, is among Aert van der Neer's earliest works and belongs to a small group that are datable to between 1632 and 1640. While van der Neer was already referred to as a painter at the time of his marriage in Amsterdam in 1629, his earliest dated painting is the *Interior with four figures* of 1632 in the Oblastni Galerie, Liberec (Schulz, *op. cit.*, no. 1447), with dated landscapes only beginning to appear the following year. These early landscapes demonstrate the influence of Jochem Camphuysen, with whom van der Neer collaborated on paintings like the *Village landscape with a road* of 1633 (Private collection), which was signed by both artists (Schulz, *op. cit.*, no. 1065). Like van der Neer, Camphuysen was born in Gorinchem but moved to Amsterdam at some point in the 1620s. So close was van der Neer with the Camphuysen family that Jochem's brother Rafael, also a painter, witnessed the baptism of van der Neer's daughter, Cornelia, on 28 December 1642.

In addition to the works of the brothers Camphuysen, van der Neer's early landscapes of the 1630s suggest the influence of another Gorinchem-born artist of an earlier generation – Abraham Bloemaert – as well as contemporary developments in tonal landscape painting in Haarlem and Leiden and, not least, those of the Flemish tradition. Wolfgang Schulz, for example, has posited that van der Neer had access to Boëtius Adamsz. Bolswert's engraved series of farmhouses and landscapes after drawings by Bloemaert (*op. cit.*, p. 23). While no direct connection between these prints and the present painting can be drawn, general similarities exist in the way van der Neer has integrated his humble structures within a voluminously tree-filled landscape. The composition's muted palette of pale greens, blues and browns also suggests the young painter's awareness of new trends in landscape painting being brought forth by the likes of Esaias van de Velde, Jan van Goyen, Jan van de Velde II, Salomon van Ruysdael and Pieter Molijn, while the symmetrical structure with clumps of trees arranged on either side of a receding vista, and the painting's pronounced horizontal format, both hark back to an earlier generation of Flemish landscape painting.

In his catalogue raisonné, Schulz noted the remarkable advances van der Neer made in the two years between his earliest dated landscape of 1633 and this painting, describing the present example as 'vastly superior' to the earlier work (*op. cit.*, p. 27; no dated landscapes are known from 1634). The shapes of trees in other dated paintings from the same year, including the circular *Landscape with trees, houses and five figures to the right* (Schulz, *op. cit.*, no. 1223), are considerably closer to his earlier landscape. Only the undated *Bank of a river with trees and an angler* (*ibid.*, no. 1280), which Schulz suggests was painted in the same year as the present painting, displays similarly elongated, soaring trees that would come to define van der Neer's mature landscapes and estuary scenes.



PIETER BRUEGHEL THE YOUNGER
(BRUSSELS 1564-1638 ANTWERP)*The Seven Acts of Mercy*

oil on panel

16¾ x 22½ in. (42.3 x 57.4 cm.)

£700,000-1,000,000

US\$900,000-1,300,000
€830,000-1,200,000

PROVENANCE:

Gerard Bicker van Zwieten II (1687-1753), The Hague; sale on the premises, The Hague, 12 April 1741, lot 239.
 Musée Kums, Antwerp; on the premises, 17-18 May 1898, lot 69 (2,300 fl. to Van Rilt(?)).
 Anonymous sale; Galerie Fiévez, Brussels, 8 May 1929, lot 32 (44,000 francs).
 Siméon del Monte (1878-1930), Brussels, and by descent to his daughter and son-in-law, Mrs W. Hooykaas-del Monte and Dr. J.C. Hooykaas, The Hague; Christie's, Amsterdam, 7 May 1992, lot 123.
 with Galerie de Jonckheere, Paris, by 1993, where acquired by the present owner.

EXHIBITED:

The Hague, Koninklijke Kunstzaal Kleykamp, *Tentoonstelling van schilderijen door oud-hollandsche en vlaamsche meesters*, 1929.
 (Possibly) Amsterdam, Kunsthandel P. de Boer, *De Helsche en de Fluweelen Brueghel*, 10 February-26 March 1934, no. 22, with incorrect provenance.
 Rotterdam, Rotterdamsche Kunstkring, *Tentoonstelling der Jongere Brueghels*, 14-29 April 1934, no. 22.
 Amsterdam, Kunsthandel P. de Boer and Vienna, Galerie Sanct Lucas, *Die jüngeren Brueghel und ihr Kreis*, 1935, no. 52.
 Perth, City Art Gallery, 1940-1950, on loan.
 Art Exhibitions Bureau, Touring Exhibition in the North of England, *The Del Monte Collection*, July 1950-October 1951.
 Laren, Singer Memorial Foundation, *Modernen van toen*, 15 June-1 September 1963, no. 51.



Fig. 1 Pieter Bruegel the Elder, *One of the Seven Virtues: Caritas (Charity)*, drawing, Museum Boijmans Van Beuningen, Rotterdam

LITERATURE:

G. Hoet, *Catalogus of naamlyst van Schilderyen met derzelver pryzen*, II, The Hague, 1752, p. 29, no. 230.
 G. Lafenestre and E. Richtenberger, *La Peinture en Europe: La Belgique*, Paris, 1895, p. 274, no. 75, where listed in the Musée Kums.
 G. Hulin de Loo and R. van Bastelaer, eds., *Peter Bruegel l'Ancien: Son oeuvre et son temps*, Brussels, 1907, p. 355.
Beeldende Kunst, XVII, April 1930, n.p., no. 41, illustrated.
'Old Masters on Tour', Scottish Field, October 1949, p. 25, illustrated.
 G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 110, no. 9.
 E. Greindl, ed., *Trente-trois tableaux de Pierre Brueghel le Jeune dans les collections privées belges*, exhibition catalogue, Brussels, 1969, under no. 4, not paginated.
 K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit kritischem Oeuvrekatalog*, I, Lingen, 1988/2000, p. 394, no. E382, illustrated.

This is one of only nine autograph versions of a composition that ultimately derives from a drawing of 1559 by Pieter Bruegel the Elder (fig. 1; Rotterdam, Museum Boijmans Van Beuningen). Beautifully preserved and admirable for its detailed handling of paint and expressive characterisation of the figures, this counts amongst the artist's finest treatments of the subject, alongside the picture in the Koninklijk Museum voor Schone Kunsten, Antwerp, and the last two examples that appeared on the auction market, each more than a decade ago: at Christie's, London, 3 July 2012, lot 46 (£825,250); and Sotheby's, New York, 31 January 2013, lot 36 (\$2,210,500).

Bruegel's drawing was engraved by Philips Galle, and the painted versions are in fact truer to the engraving and follow the same orientation. However, the central figure of Charity in both the drawing and print has been excluded in the paintings. In the original scheme, a personification of Charity stands with a pelican on her head, the symbol of motherly love, and a flaming heart in her hand, the symbol of Christian love. Her position in the paintings is taken instead by an elderly woman in rags holding onto a child. Other changes include the omission of the belt and the bunches of faggots on the platform at lower left in the drawing. It would appear, in fact, that most of Pieter the Younger's alterations tend towards a less austere tone than that achieved by his father. Klaus Ertz points out that the individualised faces, the contemporary ragged clothing, the leafy trees in the background and the bright palette add warmth to the scene that is characteristic of Pieter the Younger (*Brueghel - Brueghel*, exhibition catalogue, Antwerp, 1998, pp. 306-7), and was presumably more suitable to the open market at the time.

The New Testament subject comes from Matthew 25:35-36: 'For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, I was naked and you clothed me, I was sick and you visited me, I was in prison and you came to me'. By tradition, the seventh (and final) act of mercy, not listed in this passage, is the burial of the dead. A sixteenth-century village square near Antwerp provides the setting for Brueghel in which the Seven Acts are faithfully depicted (clockwise from lower left): feeding the hungry, visiting the imprisoned, relieving the thirsty, burying the dead, giving shelter to the homeless, caring for the sick and clothing the naked.







(actual size)

THE PROPERTY OF A EUROPEAN NOBLE FAMILY

*16

JACOB GRIMMER
(ANTWERP 1525-1590)

*The month of October, with the sign of Scorpio;
The month of January, with the sign of Aquarius*

oil on panel, roundel

7½ in. (18.1 cm.) diameter

£80,000-120,000

two (2)
US\$110,000-150,000
€94,000-140,000

PROVENANCE:

De Vaulx collection, France.
Auguste Fourcroy (1909-1988), Brussegem, Belgium, by 1963, as 'Martin van Valckenborch'.
Anonymous sale; Christie's, London, 13 December 2000, lot 2, when acquired by Nikolaus and Alice Harnoncourt.

EXHIBITED:

Brussels, Musées Royaux des Beaux-arts de Belgique, *Le siècle de Bruegel: La peinture en Belgique au XVIe siècle*, 27 September-24 November 1963, no. 226, as 'Martin van Valckenborch'.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue Raisonné*, Brussels, 1990, pp. 94, 100 and 167, no. 5, pl. 34.



(actual size)

Described as of 'qualité extraordinaire' by Reine de Bertier de Sauvigny in her catalogue raisonné (*op. cit.*, p. 100), these panels originally formed part of a set of the Twelve Months of the Year by Jacob Grimmer. Both demonstrate an extraordinarily delicate application of paint and fine articulation of details, culminating in an evocative and deeply beautiful observation of daily life and the natural world. The first depicts the month of October, with the zodiac sign of Scorpio visible in the sky. At the edge of a village, we are confronted with activities associated with the season of harvest: in the foreground, grapes are being pressed, beyond, horse-and-carts carry barrels into the distance and shepherds tend to their flocks. The transition of the seasons is also indicated by the leaves, some of which remain green and others have begun to turn yellow. The second depicts the month of January, with the zodiac sign of Aquarius visible in the sky. Typical of Grimmer is the slightly elevated vantage point and high horizon; past trees devoid of leaves, a snow-covered village is revealed, with elegant ice skaters and groups huddled against the cold. Above the high horizon, a view of a city, possibly Grimmer's hometown of Antwerp, is visible through the wintry fog.

Grimmer specialised in sets of paintings depicting the Twelve Months of the Year and the Four Seasons. Painted in both circular and rectangular formats,

these works formed part of a long tradition of presenting the calendar months visually, typically depicting activities associated with each season. This convention dates back to Medieval Books of Hours, such as the Limbourg brothers' *Très Riches Heures* executed for the Duc de Berry, c. 1411-1416, where saints' days and other religious feasts were listed by month, and on the facing page an artist would illuminate a seasonal landscape with a secular 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, Grimmer's contemporary, who established this genre as an independent category of painting.

The paintings are two of four panels of the same size by Grimmer depicting months of the year (also including *December* and *February*) formerly in the de Vaulx collection, possibly Henri Foulon de Vaulx (1844-1929) or his son, André Foulon de Vaulx (1873-1951). They were sold in these Rooms in 2000 and the panel depicting *February* is now in the Museum of Fine Arts, Boston. Renier de Sauvigny suggested that four other pairs also listed in her catalogue (nos. 4, 6, 7, 8) were originally conceived as a set with the de Vaulx works, completing the series of twelve months (*op. cit.*, p. 100).

FRANS HALS
(ANTWERP 1582/3-1666 HAARLEM)

*Portrait of a gentleman of the de Wolff family,
possibly Joost de Wolff (1576/7-?after 1652), half-length*

signed with artist's monogram, dated and inscribed 'ÆTA SVAE 6 [...] / 1643 FH' (upper right)
oil on canvas

36¾ x 30 in. (93.4 x 76.2 cm.)

with the coat-of-arms of the de Wolff family (upper right)

£4,000,000-6,000,000

US\$5,200,000-7,700,000
€4,700,000-7,000,000

PROVENANCE:
Sir Algernon Borthwick Bt., 1st Baron Glenesk (1830-1908).

Sir George Donaldson (1845-1925), London.
with Martin H. Colnaghi, London, by 1891.

Sir George Alexander Drummond (1829-1910), Montreal; (†) his sale, Christie's, London,
26 June 1919, lot 182, with the sitter erroneously identified as 'Joseph Coymans',
where acquired for 25,500 gns. by Thos. Agnew & Sons, London, on behalf of,
Weetman Dickinson Pearson, 1st Viscount Cowdray (1856-1927), by whom hung at
17 Carlton House Terrace, London, and by descent at Cowdray Park.

EXHIBITED:
London, Royal Academy of Arts, *Old Masters, deceased masters of the British School & English watercolours*, 5 January-14 March 1891, no. 71, with the sitter erroneously identified as 'Johan van Loo' (lent by Martin H. Colnaghi).
Montreal, The Art Association of Montreal, *Inaugural Loan Exhibition of Paintings*, December 1912, no. 66 (lent by Lady Drummond).
London, Royal Academy of Arts, *Dutch pictures, 1450-1750*, 1952-1953, no. 58 (lent by Viscount Cowdray).
Manchester, Manchester City Art Gallery, *Art Treasures Centenary: European Old Masters*, 30 October-31 December 1957, no. 125, with the sitter erroneously identified as 'Joseph Coymans' (lent by Viscount Cowdray).
Montreal, The Montreal Museum, *Canada Collects 1860-1960*, 1962, no. 31 (lent by Viscount Cowdray).
Haarlem, The Frans Hals Museum, *Frans Hals - Exhibition on the Occasion of the Centenary of the Municipal Museum at Haarlem*, 16 June-30 September 1962, no. 51.

LITERATURE:

E.W. Moes, *Frans Hals: Sa Vie et son Oeuvre*, Brussels, 1909, p. 101, illustrated opposite p. 60, with the sitter erroneously identified as 'Johan van Loo'.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, pp. 53-4, no. 169, with the sitter erroneously identified as 'Joseph Coymans'.
'Royal Inauguration of the Art Gallery', *The Montreal Daily Witness*, 10 December 1912, p. 14.
'Montreal's Art Treasures', *American Art News*, XLI, 20 December 1913, p. 2.
W. von Bode, ed., *Frans Hals: sein Leben und seine Werke*, II, Berlin, 1914, p. 61, no. 207, pl. 131.
W.R. Valentiner, *Frans Hals: Des Meisters Gemälde (Klassiker der Kunst)*, 1st ed., Stuttgart and Berlin, 1921, p. 195; 2nd ed., 1923, p. 209.
F. Dülberg, *Frans Hals: sein Leben und sein Werk*, Stuttgart, 1930, p. 168.
S. Slive, *Frans Hals*, II, London and New York, 1974, pl. 227; III, p. 75, no. 145.
C. Grimm, *L'opera completa di Frans Hals*, Milan, 1974, pp. 103-4, no. 156.
C. Grimm, *Frans Hals: Das Gesamtwerk*, Stuttgart and Zurich, 1989, p. 280, no. 115, illustrated.
C. Grimm, *Frans Hals: The Complete Work*, New York, 1990, p. 286, no. 115, illustrated.
F. Russell, *Pearsons and Pictures*, London, 2011, n.p., fig. 21.





Fig. 1 Frans Hals, *Portrait of Joseph Coymans* (1591-c. 1653), Wadsworth Atheneum Museum of Art, Hartford, CT

This remarkably lively masterpiece by Frans Hals testifies to the consummate abilities of an artist whose feats in portraiture were rivalled only by Rembrandt in the entirety of the Dutch seventeenth century. Out of public view for more than sixty years and in the same family's possession for over a century, the painting belongs to a period when, in the words of Pieter Biesboer, 'Hals was at the height of his career' and receiving commissions from some of the wealthiest and most politically and socially connected members of Dutch society ('The Burghers of Haarlem and their Portrait Painters', *Frans Hals*, exhibition catalogue, Washington, London and Haarlem, 1989, p. 36).

THE SITTER

Over the past 150 years, various unsuccessful attempts have been made to identify the sitter in this painting. When exhibited in London in 1891, the man was identified as 'Johann van Loo, Colonel of the Archers of St. George' on account of perceived similarities with the seated man viewed from the front in an orange sash at lower left in Hals's *Officers and Sergeants of the St. Hadrian Civic Guard Company* (1633; Slive, *op. cit.*, no. 79) and the standing man second from left in the foreground of the artist's *Officers and Sergeants of the St. George Civic Guard Company* (1639; *ibid.*, no. 124), both in the Frans Hals Museum, Haarlem. At the beginning of the twentieth century, Ernst Wilhelm Moes (1909), Cornelis Hofstede de Groot (1910) and Wilhelm von Bode and M.J. Binder (1914) all erroneously identified him as Joseph Coymans (1591-c. 1653), misinterpreting the coat-of-arms at upper right. Coymans did indeed sit for Hals the following year in a portrait today in the Wadsworth Atheneum Museum of Art, Hartford, CT, though his coat-of-arms depict three black oxen's heads on a gold field (fig. 1; Slive, *op. cit.*, no. 160). In his standard catalogue raisonné on the artist, Seymour Slive – who evidently knew the painting only from

images – misread the coat-of-arms as 'two [sic!] [white?] wolves' [foxes?] heads on a red field' and was unable to add anything further on the man's identity (*ibid.*, III, p. 75, no. 145). When studied in person, the animal heads on the coat-of-arms are clearly those of wolves, as Slive suspected. Thus, it stands to reason that the sitter's surname was all but assuredly one or another derivation of 'de Wolff'.

Recent research undertaken independently by Olivier Mertens (private communication, 31 January, 2 February and 6 February 2024) and Frans Grijzenhout of the University of Amsterdam (private communication, 1, 22 and 27 May 2024) in the Noord-Hollands Archief in Haarlem sheds new light on the sitter's possible identity. Olivier Mertens has pointed out that the coat-of-arms that features at upper right in the painting is Gules (red) with three wolf heads Argent (silver) and a crest (on top of the helmet) of a vol (two wings) Gules and Argent. This coat-of-arms is identical with one mentioned by the renowned heraldist J.B. Rietstap (*Armorial Général*, Amsterdam, 1875, p. 1158) as 'de guleules à trois têtes de loup d'argent' for a branch of the de Wolff family in the Netherlands, though without reference to the crest.

For his part, Frans Grijzenhout has recently drawn attention to a highly comparable coat-of-arms appearing on the stone slab covering the tomb of Jan de Wolff (1542/3-1606), originally of Roeselare, a town about 35 kilometres south of Bruges, and his two wives. The slab, found along the north side of the east transept in Haarlem's Grote Kerk, is known through a drawing by Pieter van Looy from 1880 (fig. 2). As is readily apparent, only two wolves' heads appear in the coat-of-arms, the third presumably having been worn away over the centuries. Given the similarities between the coat-of-arms in Hals's portrait and the gravestone of Jan de Wolff, the sitter can most probably be found among the men of this family. De Wolff had a son, Franschoys (1578/9 or 1580/1-1641), who died before Hals painted this portrait.

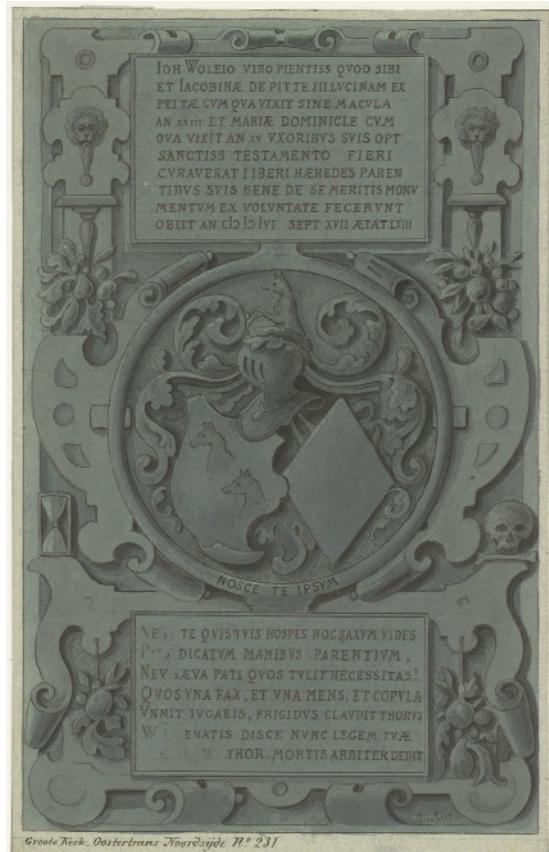


Fig. 2 Pieter van Looy, Gravestone of Jan de Wolff (1542/3-1606) and his two wives in the Grote Kerk, Haarlem, Noord-Hollands Archief, Haarlem



Fig. 3 Nicolaes Hals, *The Grote Houtstraat, Haarlem, seen from the Peuzelaarsteeg near the Anegang*, Frans Hals Museum, Haarlem

A Joos de Wolff (Wulff), who died in 1610, may have been Jan's brother. Joos had at least three children, including a son, Franschoys (?-before 1648), and may also have been the father to Joost (1576/7-?after 1652). Franschoys, who married Cornelia Gerrits of Delden on 26 April 1622, was described as coming from Haarlem in marriage banns published on 10 April of that year. His having been born in Haarlem rather than Roeselare or Bruges like many of his putative kinsmen suggests a probable birthdate no earlier than the 1580s. This notion gains further support given that he only appears to have married in 1622 and suggests he may not yet have been at least 60 years of age at the time of Hals's portrait.

Based on the above names, the sitter in Hals's painting is here proposed to be Joost de Wolff (Wulff), a 'linnenwever' ('cloth weaver'), who, like Jan de Wolff, was originally from Roeselare. De Wolff married one Catelina Dieniaers, widow of Christiaen Corthals, from Eeklo on 13 July 1604 in the Grote Kerk, alternatively the Sint-Bavokerk (Noord-Hollands Archief, DTB Haarlem, inv. no. 47). The couple's betrothal register on 27 June 1604 indicates that de Wolff was then resident on Grote Houtstraat, which Hals's son Nicolaes would depict in a

painting viewed from the Peuzelaarsteeg a half-century or so later (fig. 3). The couple had a son, Guillaem, who was baptized in the Grote Kerk on 8 May 1605 (Noord-Hollands Archief, DTB Haarlem, inv. no. 4).

In the 1628 and 1650 registers of the 'verponding' of Haarlem (a taxation based on the rental value of houses), de Wolff is mentioned as the owner – though not the inhabitant – of a house on Kleine Houtstraat. In both registers, the house was said to carry the relatively considerable rental value of sixty guilders, for which de Wolff was required to pay eight guilders in tax. According to the latter register, he was again required to pay these taxes in 1651 and 1652, though the information in the 1650 'verponding' is not always entirely reliable.

While de Wolff's birth and death dates have yet to be found, one crucial document suggests he may have been born between the second half of December 1576 and 1577. In an entry dated 12 December 1629 appearing in a modern transcription of the 'fiches op de attestaties', which provide information about 'lidmaten' (members) of the Dutch Reformed Church, de Wolff is described as aged 52 years. Though the final digit of the sitter's age in Hals's

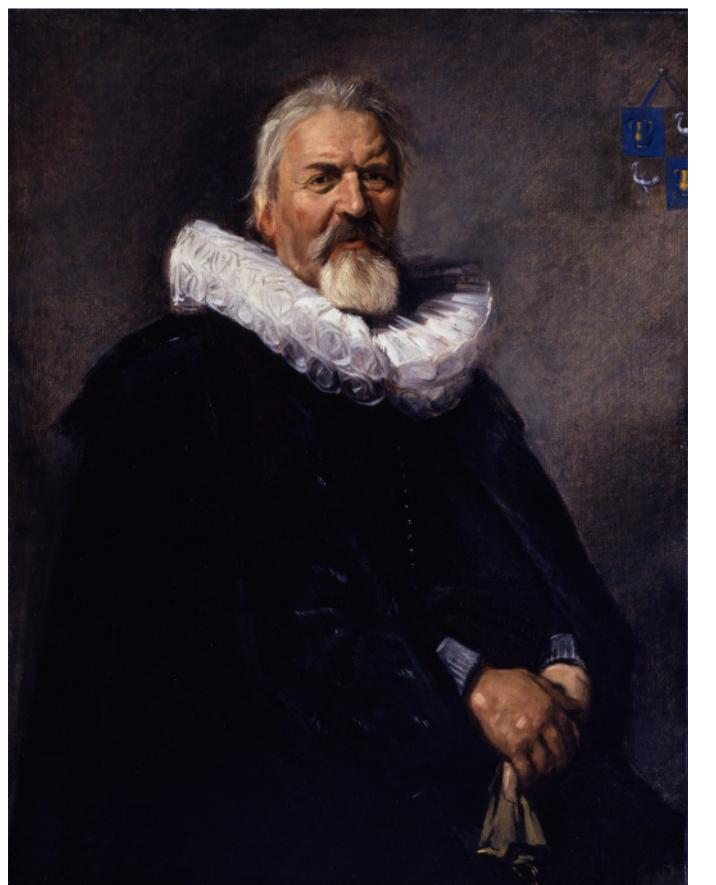


Fig. 4 Frans Hals, *Portrait of Pieter Jacobsz. Olycan (1572-1658)* © Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida

portrait is now illegible, de Wolff would have been around 65 or 66 years old at the time of sitting, which comports well with both the visual evidence and what can be read of the inscription. No further traces of de Wolff's activities post-dating 1652 have been found in the archival records, suggesting he may have passed away sometime between 1652 and 1656. Burial records in Haarlem unfortunately do not survive for this period, a time in which de Wolff would also have been in his latter seventies.

THE PORTRAIT

If – as Shakespeare's Polonius would have it – brevity is the soul of wit, Hals's work stands as one of its most steadfast analogues in the visual arts. Through a limited number of unerring strokes of the brush, the artist succeeded in conjuring not only his sitters' physical appearance but their character and personality, their vitality. Their freshness and spontaneity made Hals the most prized portraitist in Haarlem in the period. The writer, poet and Hals sitter Theodorus Schrevelius (1572-1649) hit upon this point when describing Hals's portraits in his *Harlemias* (Haarlem, 1648, p. 383):

Nor can I let this pass in mute silence, Frans ... excels almost everyone with the superb and uncommon manner of painting which is uniquely his. His paintings are imbued with such force and vitality that he seems to surpass nature herself with his brush. This is seen in all his portraits, so numerous as to pass belief, which are coloured in such a way that they seem to breathe and live.'

Schrevelius's (somewhat hyperbolic) assertion that Hals's portraits were 'so numerous as to pass belief' has a kernel of truth to it. The two decades before Schrevelius's publication proved to be particularly propitious for the artist: more than half of Hals's known commissioned portraits date from this period. Yet, despite this evident success, Hals may have been living in precarious financial circumstances, a point that would seem to be borne out by the artist's peripatetic lifestyle. He is known to have lived in at least four different rented houses in the 1640s alone.

Hals portrayed de Wolff, then in his mid-sixties, with an extraordinarily lifelike quality, quite literally warts and all; two such blemishes made by three impish dashes of paint appear on his left cheek. Nor was any attempt made to minimise de Wolff's most recognisable feature: his pronounced aquiline nose. His extravagant cartwheel ruff would have been slightly out-modish by the mid-1640s but nevertheless appropriate for a man of his generation. With his hands – one gloved and firmly holding its mate – that rest comfortably atop his amply-proportioned stomach and knowing eyes, de Wolff exudes a sense of nonchalance and effortless gravitas. Hals had employed a similar concept, albeit with more emphatically crossed arms, for his portrait of Isaac Abrahamsz. Massa (1586-1643) in The Devonshire Collections, Chatsworth (1622; Slive, *op. cit.*, no. 18, where described simply as 'Portrait of a Man'; for the identification of the sitter as Massa, see B. Cornelis, 'Portraiture into Art', *Frans Hals*, exhibition catalogue, London and Amsterdam, 2023, pp. 125-6, fig. 94) and, closer to the present painting, his portrait of Pieter Jacobsz. Olycan (1572-1658) of *circa* 1639 in the John and Mable Ringling Museum of Art, Sarasota (fig. 4).

De Wolff had every reason to present himself with such dignified confidence. This was a man who, much like the artist who painted him, came of age in the right place at the right time. Haarlem's economy in the first half of the seventeenth century was a vibrant one, fuelled in large part by the brewing and linen industries and entrepreneurial Flemish immigrants fleeing the devastation wrought upon the Southern Netherlands at the end of the last century (de Wolff and Hals among them). Only towards the end of the 1640s did increased competition following the recovery of traditional centres of linen production in the Southern Netherlands begin to take its toll, a downturn that would likewise affect the number of portrait commissions Hals would receive in the final decades of his career.

THE ARTIST AND HIS PATRONS

While many of Hals's contemporaries drew their clientele from one or another of Haarlem's disparate religious and professional communities, Hals was unique in his ability to successfully tap into the upper echelons of each group. Where Pieter Soutman (prominent Catholic families), Johannes Verspronck (Catholics and residents around his home on the Jansstraat), Pieter de Grebber (Catholic clergymen) and Jan de Bray (close acquaintances and Catholics) were favoured by specific, often Catholic, subsets of Haarlem society, Hals could count on such disparate patrons as the audaciously dressed brewer Claes Duyst van Voorhout (c. 1638; Slive, *op. cit.*, no. 119), the rather more reservedly depicted Mennonite linen merchant Lucas de Clercq (c. 1635; *ibid.*, no. 104), Catholic priests and Reformed ministers alike and leading intellectuals like René Descartes (before 1649; *ibid.*, no. 175) and the aforementioned Schrevelius. To this group can be added men and women like the Amsterdam brewer Nicolaes Hasselaer and his wife Sara Wolphaerts van Diemen (c. 1630-3; *ibid.*, nos. 86 and 87), who resided beyond Haarlem's walls. What connected these disparate groups of people were their social and professional networks, and ones into which Joost de Wolff fits comfortably.

It comes as little surprise that the greatest number of Hals's patrons were drawn from Haarlem's two leading industries: brewers and





Fig. 5 Frans Hals, *Portrait of Willem van Heythuysen with a sword*, Alte Pinakothek, Munich © Bridgeman Images



Fig. 6 Frans Hals, *Portrait of Willem van Heythuysen*, Private collection

those involved in cloth, namely linen, production and trade. One Haarlem brewing family – the Olycans – single-handedly accounted for no fewer than eighteen portrait commissions beginning in 1625, when Jacob Pietersz. Olycan (1596–1638) and his wife Aletta Hannemans (1606–1653) sat for the artist (Slive, *op. cit.*, nos. 32 and 33). Identified members of the extended Olycan family represent roughly ten percent of Hals's extant portraits and would remain influential on the artist throughout his career, with the brewer Cornelis Guldwagen (1599–1663), whose sister-in-law was Maria Pietersd. Olycan, sister of Jacob Pietersz., sitting for a late portrait by Hals around 1660 in the Krannert Art Museum, Champaign, IL (*ibid.*, no. 212).

Few, if any, connections can be drawn between brewers and their socio-economic peers involved with linen and other cloths, who comprised the second most important group of Hals's identified patrons. Despite their prodigious wealth, the cloth industry's elite, many of them Mennonites, were excluded from Haarlem's municipal government due to their faith, which was dominated instead by the brewing class. When Prince Maurits, for example, replaced the twenty-four members of the city council in 1618, twenty-one of the newly-made members were brewers (see Biesboer, *op. cit.*, p. 23).

Among Hals's known sitters, only the fabulously wealthy cloth merchant and banker Joseph Coymans – who, from all available evidence, was a central figure in Hals's orbit – maintained any significant contact with the city's brewing elite, no doubt largely due to his banking activities. In 1645, the year after Coymans sat for

Hals, the Amsterdam bank he ran with his brothers, Balthazar and Joan, processed transactions amounting to 4,140,000 florins, more than any other Amsterdam bank that year (see Slive, *op. cit.*, p. 82, under no. 160). Coymans and his wife, Dorothea Berck, sat for the artist in a pair of portraits in the Wadsworth Atheneum Museum of Art, Hartford, CT, and Baltimore Museum of Art, respectively (1644; *ibid.*, nos. 160 and 161). Hals would subsequently paint the portraits of at least three additional members of the Coymans family (Slive, *ibid.*, nos. 166, 188 and 189). He would also portray Willem Croes (c. 1660; *ibid.*, no. 215), a neighbour of Coymans's on Haarlem's Zijlstraat, in 1650 (another neighbour, Paulus van Beresteyn, had previously sat for Hals in the 1620s, see Slive, *op. cit.*, no. 12).

Leaders of Haarlem's cloth industry, de Wolff among them, instead exerted influence within their own community and, in at least one known instance, with the artist himself. The portraits of these sitters – including Willem van Heythuysen, of whom three images datable between *circa* 1625 and 1650 by Hals are known (figs. 5 and 6; *ibid.*, nos. 31 and 123 as well as the painting sold Sotheby's, London, 9 July 2008, lot 26); Pieter van den Broecke (fig. 7; c. 1633; *ibid.*, no. 84) and Tielemans Roosterman (fig. 8; 1634; *ibid.*, no. 93) – are among the most inventive, at times intimate, and successful in Hals's *oeuvre*. The life-long bachelor Heythuysen (c. 1590–1650) had once been engaged to Roosterman's younger sister, Alida. Similarly, Heythuysen lived on Oude Gracht near the silk merchant Gabriel Loreyn, who appears as first sergeant in Hals's afore-mentioned *Officers and Sergeants of the St. George Civic Guard Company* of 1639. For his part, van den Broecke (1585–1640) – like Hals and de Wolff an immigrant from Flanders – must have



Fig. 7 Frans Hals, *Portrait of Pieter van den Broecke (1585–1640)*, Kenwood House, English Heritage © Bridgeman Images



Fig. 8 Frans Hals, *Portrait of Tielemans Roosterman (1598–1673)*, The Cleveland Museum of Art



Fig. 9 Frans Hals, *Portrait of Isaac Abrahamsz. Massa (1586–1645)*, Art Gallery of Ontario, Toronto



Fig. 10 Gustave Courbet, after Frans Hals, *Malle Babbe*, Hamburger Kunsthalle, Hamburg © NPL - DeA Picture Library / Bridgeman Images



Fig. 11 Édouard Manet, *Le Bon Bock*, Philadelphia Museum of Art

associates, de Wolff, born in Roeselare, belonged to the city's Flemish immigrant community. His profession as a 'linnenwever' put him amongst one of the artist's largest groups of known patrons. And his ownership of properties on both Grote Houtstraat and Kleine Houtstraat three blocks to its east put him squarely in Hals's neck of the woods. Documentary information survives for six of Hals's places of residence: Peuzelaarsteeg (January 1617-?), Groot Heiligland (March 1636-May 1636 or later), Lange Begijnestraat (February 1640-?), Kleine Houtstraat (September 1642-?), Oude Gracht (November 1643-May 1644 or later; November 1650-?), Nobelstraat (August 1644-?) and Ridderstraat (December 1653-May 1660 or later). With few exceptions, Hals would have been living within a few blocks of de Wolff.

FRANS HALS: A TRULY 'MODERN' ARTIST

'That Devil Hals has no less than 27 blacks on his palette.'
- Vincent van Gogh

Hals and his works fell into obscurity in the decades after his death, only to be resuscitated following renewed scholarly interest in his paintings in the mid-nineteenth century. The great London dealer C.J. Nieuwenhuys described the state of play in the early decades of the nineteenth century, noting that Hals's paintings were 'so negligently executed with regard to the finish...that...it may easily be conceived that many amateurs do not esteem them' (C.J. Nieuwenhuys, *A Review of the Lives and Works of Some of the Most Eminent Painters*, London, 1834, p. 131). Writing scarcely more than two decades later, the art critic Théophile Thoré-Bürger - who is largely credited with renewing interest in Hals - saw two of the master's paintings at the *Art Treasures* exhibition

held in Manchester in 1857 and could hardly have seen things more differently, praising 'Hals's consummate mastery and the cheerfulness and spontaneity that emanate from both the subject matter and assumed artistic procedure' (quoted in F.S. Jowell, 'The Rediscovery of Frans Hals', in *Frans Hals*, exhibition catalogue, Washington, London and Haarlem, 1989, p. 64). Where earlier viewers found Hals's paintings to be unfinished and the colours insufficiently blended, Thoré insisted that 'in his exaggerated brusqueness, his risky contrasts, his informal carelessness, there is always the hand of a bountifully talented painter, and even the sign of a certain kind of genius' (*op. cit.*, p. 65).

While artists had long been more sympathetic to Hals than critics and the general public (Antoine Watteau, for example, produced at least two drawings after Hals, while, later in the century, Jean-Honoré Fragonard made a drawn copy of Hals's portrait of Willem Croes in Munich), realist painters of the mid-nineteenth century expressed an entirely new level of interest in him. Having seen Hals's *Malle Babbe* in the Gemäldegalerie, Berlin (Slive, *op. cit.*, no. 75), on exhibition for the first time in Munich, Gustave Courbet expressed his admiration for the artist in a remarkable copy, now in the Hamburger Kunsthalle (fig. 10).

Beginning in the second half of the nineteenth century, a startling number of painters produced copies after Hals: Mary Cassatt, William Merritt Chase, Max Liebermann, John Singer Sargent and James Ensor, to name but a few. The American artist James Abbott McNeill Whistler was so taken with Hals's paintings on a visit to Haarlem that during a 1902 visit to the town hall afforded him the opportunity to study the *Regentesses of the Old Men's Alms House* nose-to-nose while standing on a chair. Writing a few years later, his biographers Elizabeth Robins and Joseph Pennell described the close encounter, where 'he moved tenderly with his fingers over

the face of one of the old women' (quoted in F. Lammertse and B. Cornelis, 'Honoured and Famed', *op. cit.*, 2023, p. 16). Others, including Edouard Manet, responded more indirectly to the master's paintings: his *Le Bon Bock*, for example, exhibited at the Salon of 1873 and today in the Philadelphia Museum of Art, Philadelphia (fig. 11), was widely thought to paraphrase Hals's paintings. When the critic Albert Wolff suggested that Manet had put 'water into his beer', the painter Alfred Stevens slyly retorted that it was, in fact, 'pure Haarlem beer' (*op. cit.*, p. 71).

But, as the quote at the outset of this section suggests, it was Vincent van Gogh who perhaps understood Hals's essence as an artist better than any other painter of the period. In a letter from October 1886, he praised Hals as 'a colourist *among colourists*, a colourist like Veronese, like Rubens, like Delacroix, like Velasquez' (*The Complete Letters of Vincent van Gogh*, II, London, 1958, p. 424). Following two centuries of neglect, Hals had, at long last, found the admiration his works so rightly deserved.

PROVENANCE

Weetman Pearson, 1st Viscount Cowdray, began collecting at the start of the twentieth century, beginning with eighteenth-century British portraiture. Among his acquisitions in this arena were Thomas Gainsborough's classic full-length portrait of Mrs William Villebois and William Beechey's arresting portrait of George Douglas, 16th Earl of Morton (1761-1827), each of which achieved a world record price for the artist at auction when sold in these Rooms on 5 July 2011. His son, the 2nd Viscount (1882-1953), would add masterpieces by Robert Peake the Elder and Marcus Gheeraerts the Younger, the latter of which likewise achieved a world record sum at the 2011 sale.

The grandson of Samuel Pearson (1814-1884), the 1st Viscount, was brought up in Bradford and became a partner in the family building and contracting business in 1844. An extensive tour of the United States in 1875-6 proved influential on his subsequent approach to business opportunities. By the time his father, George (1821-1899), died, Pearson had completed or embarked upon major schemes for waterworks, drains, railways, docks and tunnels both in his native England and as far afield as Spain, Malta, Egypt, the Sudan, the United States (where Pearson built both the Hudson River and East River Tunnels) Chile and – especially – Mexico. A committed liberal, Pearson, who had been made a baronet in 1894, was a Member of Parliament from 1895 until his elevation as Baron Cowdray in 1910. In 1917, shortly after his elevation as a Viscount, he was named President of the Air Board at a crucial period in World War I. His move to London, first on Campden Hill and later, in 1898, at 16 Carlton House Terrace, had a demonstrable effect on his collecting sensibilities. A substantial proportion of his finest acquisitions were destined for the residence at Carlton House Terrace.

While eighteenth-century British portraiture was where Pearson's initial interests lay, in 1919 he embarked on the acquisition of a series of Dutch, Flemish and Spanish masterpieces, more or less coinciding with the sale of his Mexican interests to Royal Dutch Shell. In May he bought Anthony van Dyck's portrait of the musician François Langlois from Agnew's for £18,000 (fig. 12; now London, National Gallery, and Birmingham, The Barber Institute of Fine Arts). The following month he acquired the Hals in these Rooms for 25,500 guineas, with Agnew's bidding on his behalf. He then bought Rembrandt's great late portrait from 1667 from Agnew's for £24,000 (fig. 13; now The Hague, Mauritshuis), slightly less than what he paid for the Hals, and in September made his most expensive purchase with the acquisition of Velazquez's full-length portrait of the Count-Duke of Olivares (now São Paulo Museum of Art). All of these were bought for Carlton House Terrace. At the Hamilton sale at Christie's in November 1919, Rubens's *Daniel in the Lion's Den*, a masterpiece that had been presented by Sir Dudley Carleton to Charles I, was acquired for 2,520 guineas (now Washington, DC, National Gallery of Art), thus completing a remarkable year of buying that marked the highpoint of Cowdray's activity as a collector.



Fig. 12 Sir Anthony van Dyck, *Portrait of François Langlois* (1589-1647) © The National Gallery, London and the Barber Institute of Fine Arts, Birmingham



Fig. 13 Rembrandt Harmensz. van Rijn, *Portrait of an old man*, Mauritshuis, The Hague



ROELANDT SAVERY

(COURTRAI 1576-1639 UTRECHT)

An iris, a tulip, roses and other flowers in a glass beaker, with a lizard and a dragonfly, in a niche

signed and dated 'R. SAVERY. 1612' (lower left)

oil on copper

6 1/4 x 5 5/8 in. (16.7 x 13.5 cm.)

£800,000-1,200,000

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

€940,000-1,400,000

PROVENANCE:

N. Hickman, Kidlington, Oxford.

F.C. Wellstood.

Mrs. H.W. Baker.

with Eugene Slatter, London, 1957.

Anonymous sale [Private collection, Scotland]; Christie's, London, 11 July 1980, lot 115,

when acquired for £85,000 by the following,

with John Mitchell & Son, London.

Private collection, Aerdenhout, The Netherlands, from 1981 to before or until 1985.

Robert H. Smith, Washington, DC, and Arlington, Virginia, by 1985 until 1988.

Private collection, Germany, 1988; Sotheby's, London, 12 July 2001, lot 40 (£1,763,500),

when acquired by the present owner.

EXHIBITED:

Cologne, Wallraf-Richartz-Museum and Utrecht, Centraal Museum, *Roelant Savery in seiner Zeit (1576-1639)*, 28 September-16 February 1986, no. 12.

Kassel, Museum Schloss Wilhelmshöhe, 1994-1995, on loan.

The Hague, The Mauritshuis, 1995-2001, on loan.

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M.-L. Hairs, *Les Peintres Flamands De Fleurs*, II, Brussels, 1965, p. 401.

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L.J. Bol, 'Goede onbekenden Schilders van het vroege Nederlandse bloemstuk met klein gedireerde als bijwerk. Roelandt Savery (1576-1639)', *Tableau*, III, 1981, p. 756, illustrated.

L.J. Bol, 'Goede onbekenden', *Hedendaagse herkenning en waardering van verscholen, voorbijgezien en oderschat talent*, Utrecht, 1982, pp. 69-71, fig. 3.

S. Segal, 'The Flower Pieces of Roelandt Savery', *Leidse Kunsthistorisch Jaarboek*, 1982, p. 335, under note 14.

M.-L. Hairs, *The Flemish Flower Painters in the XVIIth Century*, Brussels, 1985, p. 215, pl. 71.

T. de Costa Kaufmann, *L'Ecole de Prague. La peinture à la cour de Rodolphe II*, Paris, 1985, p. 285, no. 19/60, illustrated.

K.J. Müllenmeister, *Roelandt Savery: Die Gemälde mit kritischem Oeuvre-Katalog*, Freren, 1988, pp. 55, 168, 171, 329-330, no. 274, pl. 55.

G.J.M. Weber, *Stillleben alter Meister in der Kasseler Gemäldegalerie*, Melsungen, 1989, p. 28, no. 22.



(actual size)



Fig. 1 Joris Hoefnagel and Georg Bocskay, *Tulips, Insect and Worm*, 1561–1562, illumination added 1591–1596, ms. 20, fol. 60.
The J. Paul Getty Museum, Los Angeles

This exquisite still life, no larger than the page of a book, belongs to a small group of approximately thirty known flower pictures by Roelandt Savery (Müllenmeister, *op. cit.*, catalogued twenty-five such works, while five additional paintings have come to light since the publication of his catalogue raisonné and subsequent supplement). These paintings comprise only about a tenth of Savery's known oeuvre yet occupy an important place in the development of flower painting in the Lowlands.

While Savery's flower still lifes have typically been discussed in the context of his contemporaries Jan Brueghel the Elder and Ambrosius Bosschaert the Elder, it has become clear that Savery preceded them both by reaching a peak in the genre before either had even begun to paint flower bouquets, with his two pictures of 1603 being the earliest dated oil paintings in the Flemish-Dutch tradition of the genre (Utrecht, Centraal Museum, inv. no. 6316; and Private collection, formerly Vienna, Carl Widakowich collection). Born in the Flemish city of Courtrai, Savery and his family made their way to the northern Netherlands during the religious upheavals of the 1580s, settling in Haarlem where his elder brother Jacob entered the painters' guild in 1587. Roelandt studied under Jacob, who appears to have preceded him both as a painter of flowers and animals, and accompanied him to Amsterdam, where he remained until Jacob's death in 1603. It is in the autumn of this year that Savery may have arrived in Prague, where he served Emperor Rudolf II until his death in January of 1612, remaining as court painter to his brother Emperor Matthias until 1613 before returning to Amsterdam.

The present picture's date of 1612 significantly places it at the end of Savery's stay in Prague and is one of only four surviving dated

still lifes by the artist from the time of his imperial employment (the others being in Vaduz-Vienna, Liechtenstein, The Princely Collections, inv. no. GE789, dated 1612; Private collection, UK, dated 1611; and Private collection, Austria, dated 1609). While traditional schemes of representation were employed in Rudolfine nature painting, Savery achieved extraordinary variety with a subject that could otherwise be considered invariable. The transformation of flower painting at the imperial court can be closely related to the cultural milieu that Rudolf II's own interests sponsored in Prague, with the Emperor praised by the botanist Emanuel Sweerts in 1612 as the 'greatest and most enthusiastic admirer' of flowers 'as well as of the arts' (*Florilegium Amplissimum et Selectissimum*, Frankfurt, 1612). Indeed, Rudolf set up his own botanical garden in Prague, for which perhaps the first permanent orangery in Europe was constructed, as well as a zoo in 1576. His *Kunstkammer* served as a major repository of *naturalia*, with texts on natural history, books with painted nature studies, compendia of earlier miniatures and works painted for Rudolf by Joris Hoefnagel, all of which informed Savery's visual vocabulary.

Unlike Brueghel and Bosschaert, Savery never repeated a flower from the same perspective and tended to eschew flowers that the two regularly depicted, instead opting for some species not found in their works; as many as one hundred and fifty varieties of flowers, and seventy types of insects and small animals have been counted in Savery's intimate *oeuvre* of still life paintings (S. Segal, *Roelandt Savery in seiner Zeit*, *op. cit.*, p. 61). While his botanical sources must have included real specimens and drawings made seasonally from life, probably from Rudolf's own gardens, Savery also likely relied on printed sources and miniatures, particularly those of Joris Hoefnagel (fig. 1), whom he in effect succeeded at Rudolf II's court.

Savery stretched his approaches to flower painting in such a way that he developed new conventions as well as new categories, elevating the genre to a plane worthy of independent easel painting. This is evidenced here in the combination of flowers, insects and animals, framed within the setting of a dramatic niche. Like Hoefnagel's miniatures, this small copper invites inspection so intimate that it forces the viewer to within inches of its surface so as to appreciate Savery's verisimilar treatment, with his diminutive signature and date deliberately inconspicuous at the edge of the niche. In itself a curiosity, it could have sat comfortably within a cabinet of curiosities like Rudolf II's, among collections of *naturalia* and *artificialia*, with its perennial blooms outlasting the ephemeral flowers it depicted.

Like his contemporaries Brueghel, Bosschaert and Jacques de Gheyn the Younger, Savery both appealed to a collector's erudition as well as their aesthetic sense by presenting desired teachings through religious symbolism. The predominant genre of the period became *vanitas*, reminding viewers of the fragile and transitory nature of existence, with the earliest known painted *vanitas* still life in the Netherlands generally regarded as that by Jacques de Gheyn of 1603 (fig. 2; New York, Metropolitan Museum of Art, inv. no. 1974.1). While there has been debate as to the extent that Savery conceived his compositions along similar intellectual lines, floral still lifes by this period were generally aligned with the commonplace *vanitas* theme.

Savery here frames his bouquet in a similar stone niche that both extends and recedes beyond the picture plane, the beaker teetering between the thresholds. It is perhaps his background in landscape painting that in part contributes to the atmospheric depth of his flower pieces, with each petal and stalk illuminated with a beatific light from the upper left, casting a shadow on the wall to suggest the behaviour of light. The artist combines varieties of flowers from different countries and seasons into one fantastical moment of blooming: crowned with an iris, its complicated shape both posed an artistic challenge and evoked the Divine Majesty and the Trinity; the large rose in the centre could stand as a symbol of Mary and refer to the love or the Passion of Christ; and the variegated red and yellow tulip documenting the exceptionally rare hybrid specimen that resulted from cross breeding. The lizard, which appeared in the majority of Savery's flower pieces, could have imaginably been utilised by the artist as a hidden trademark for the learned observer, with its Greek name 'sauros' sharing similarities with 'Savery', given the frequent confusion with the letters 'u' and 'v'. On the tulip he placed a butterfly, an ancient symbol of the soul, and at opposite ends of the niche, a bluebottle fly and dragonfly, symbolising the transience of life and redemption. By his signature on the ledge, he laid a freshly fallen petal for the wither and fall of life, underscored by the cracks and chips in the stone niche, intimating that not even hard stone could withstand the ravages of time.

Savery's evident pleasure in his ability to copy nature finds its echoes in the words of Erasmus of Rotterdam, who wrote in his *Convivium Religiosum* of 1552: 'we are twice pleased when we see a painted flower competing with a living one. In one we admire the artifice of nature, in the other the genius of the painter, in each the goodness of God'.



Fig. 2 Jacques de Gheyn II, *Vanitas Still Life*, 1603,
Metropolitan Museum of Art, New York



PROPERTY FROM A PRIVATE COLLECTION (LOTS 14 & 19)

*19

JAN LIEVENS
(LEIDEN 1607-1674 AMSTERDAM)

A man holding a woman in partial undress

oil on canvas

39 x 33½ in. (99 x 85.8 cm.)

£1,500,000-2,000,000

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

€1,800,000-2,300,000

PROVENANCE:

Duke of Arenberg, Brussels.

Anonymous sale; Galerie Georges Giroux, Brussels, 20-21 March 1936, lot 93, as 'Ecole flamande XVII' (400 francs).

Anonymous sale; Christie's, Amsterdam, 6 May 1998, lot 120, when acquired by the present owner.

EXHIBITED:

Washington, National Gallery of Art; Milwaukee Art Museum; and Amsterdam, Rembrandthuis, *Jan Lievens: A Dutch Master Rediscovered*, 26 October 2008-9 August 2009, no. 12 (catalogue entry by A.K. Wheelock).

LITERATURE:

B. Schnackenburg, 'Young Rembrandt's "Rough Manner": A Painting Style and its Sources', *The Mystery of the Young Rembrandt*, exhibition catalogue, Kassel and Amsterdam, 2001-02, p. 103.

R. van Straten, *Rembrandts Leidse tijd 1606-1632*, Leiden, 2005, p. 28.

B. Schnackenburg, 'Jan Lievens und Pieter de Grebber', *Wallraf-Richartz-Jahrbuch*, LXVIII, 2007, p. 188.

B. Schnackenburg, *Jan Lievens: Friend and Rival of the Young Rembrandt*, Petersberg, 2016, pp. 31-3, 45, 48, 58-9, 182-3, no. 19, illustrated.



Variously described in the recent literature as 'a daring high point' in Jan Lievens's early oeuvre (Schnackenburg, *op. cit.*, p. 182) and a 'vividly...evocative image' that expresses 'the sheer pleasure of a physical embrace' (Wheelock, in exhibition catalogue, Washington, Milwaukee and Amsterdam, 2008–09, p. 104), this vibrant painting dates to a critical phase in the young artist's development and a period when he was closely associated with Rembrandt. When the painting featured in the 2008–2009 monographic exhibition, it was dated by Arthur Wheelock to *circa* 1627–8 (*loc. cit.*), while Schnackenburg subsequently favoured a somewhat earlier dating of *circa* 1625–6 (*loc. cit.*).

Paintings like this must have especially dazzled Constantijn Huygens, the secretary to Prince Frederik Hendrik. Huygens eloquently conveyed his esteem for 'a pair of young and noble painters [Lievens and Rembrandt] from Leiden' in his 1630 autobiography, proclaiming that he would be 'underestimating the merits of these two' if he were 'to say that they were the only ones who can vie with the absolute geniuses among the aforesaid prodigies [Goltzius, Rubens, de Ghijn and van Mierevelt]' (quoted in C. Vogelaar, ed., *Rembrandt and Lievens in Leiden*, exhibition catalogue, Leiden, 1991, p. 132). But Huygens was equally keen to distinguish between the strengths of the two young painters. Of Lievens, he noted:

'Lievens is the greater in inventiveness and audacious themes and forms. Everything his young spirit endeavours to capture must be magnificent and lofty. Rather than depicting his subject in its true size, he chooses a larger scale' (*loc. cit.*).

Rembrandt instead devoted 'all his loving concentration to a small painting, achieving on that modest scale a result which one would

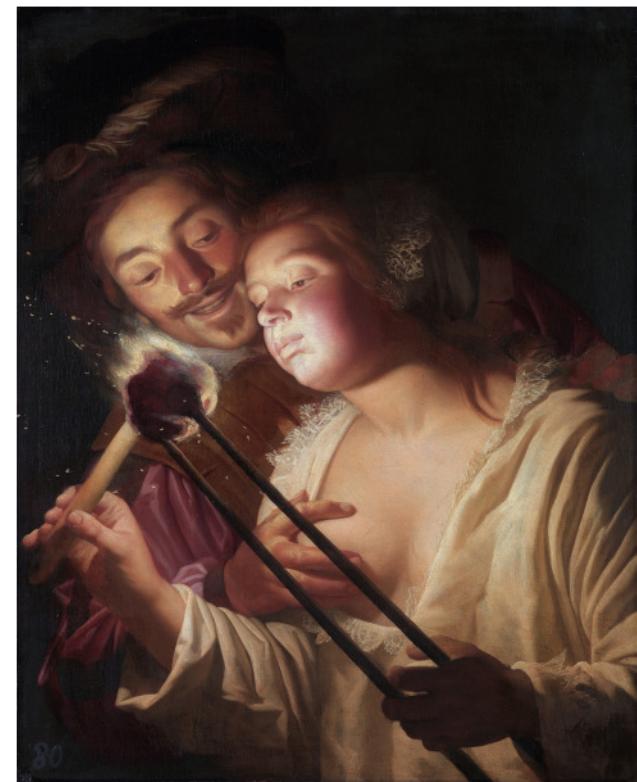


Fig. 1 Gerrit van Honthorst, *The soldier and the girl*, Herzog Anton Ulrich-Museum, Braunschweig



Fig. 2 Jan Pietersz. Saenredam, after Hendrick Goltzius, *Allegory of Touch*, National Gallery of Art, Washington, DC

seek in vain in the largest pieces of others' (*loc. cit.*). The over-life-sized figures seen here as well as the painting's overt theatricality – aided by the inclusion of the curtain enveloping the couple – bear testament to Huygens's early description of Lievens as a highly inventive, often audacious prodigy: he was scarcely older than a teenager.

In both its erotically charged subject and tight framing of the figures who appear as if they project into the viewer's space, Lievens's painting finds numerous parallels with the sorts of images that were popular amongst the Utrecht Caravaggisti in the first half of the 1620s. One need look no further than Gerrit van Honthorst's *Young girl and a young man* of *circa* 1622 in the Herzog Anton Ulrich-Museum, Braunschweig, to find a similarly overt expression of carnal pleasure (fig. 1). Similarly, Schnackenburg (*op. cit.*) has pointed to the influence of the robust sensuality expressed in prints like Jan Saenredam's *Allegory of Touch* after a design by Hendrick Goltzius (fig. 2).

What most distinguishes this painting from much of Lievens's earlier work is its skilful use of a brightly coloured palette, evinced most clearly in the brilliant play of blue and white in the man's drapery, and the fluidity of brushwork that aims 'for a maximum, even provocative erotic impact' (Schnackenburg, *op. cit.*) when compared against slightly earlier paintings like the *Allegory of the Five Senses* (fig. 3). The painting's alluring subject may account for



Fig. 3 Jan Lievens, *Allegory of the Five Senses*, Private collection

its altered state following its reemergence on the market in 1998. It had been enlarged along its top and right edges, and the woman's breasts were rendered more modest by an overpainted veil of translucent fabric. These additions and overpaint were removed in preparation for the painting's exhibition in 2008–09, at which time it was also discovered that the canvas had been trimmed along the left and, to a lesser degree, right edges, thereby somewhat reducing the effect of the theatrical curtain. In his entry for the exhibition catalogue, Wheelock (*op. cit.*) posited that the painting may have originally functioned as an overdoor to be seen from below. The position of the woman's outstretched right hand and the direction of her gaze would indeed seem to support such a conclusion.

Intriguingly, the young man's features bear an uncanny resemblance to those of the young Rembrandt, suggesting he may have modelled for Lievens. A similar carefree attitude can be seen in Rembrandt's laughing self-portrait of *circa* 1628, now in the J. Paul Getty Museum, Los Angeles (fig. 4). Rembrandt and Lievens served as models for one another on a number of occasions. Rembrandt, for example, probably also sat for Lievens's contemporaneous *Lute player* (Baltimore, The Walters Art Museum), while Lievens likely appears in several of Rembrandt's early paintings, including the youthful man visible in the backgrounds of Rembrandt's *Allegory of Hearing* of *circa* 1624–5 (New York, The Leiden Collection) and his *Musical company* of 1626 (Amsterdam, Rijksmuseum).

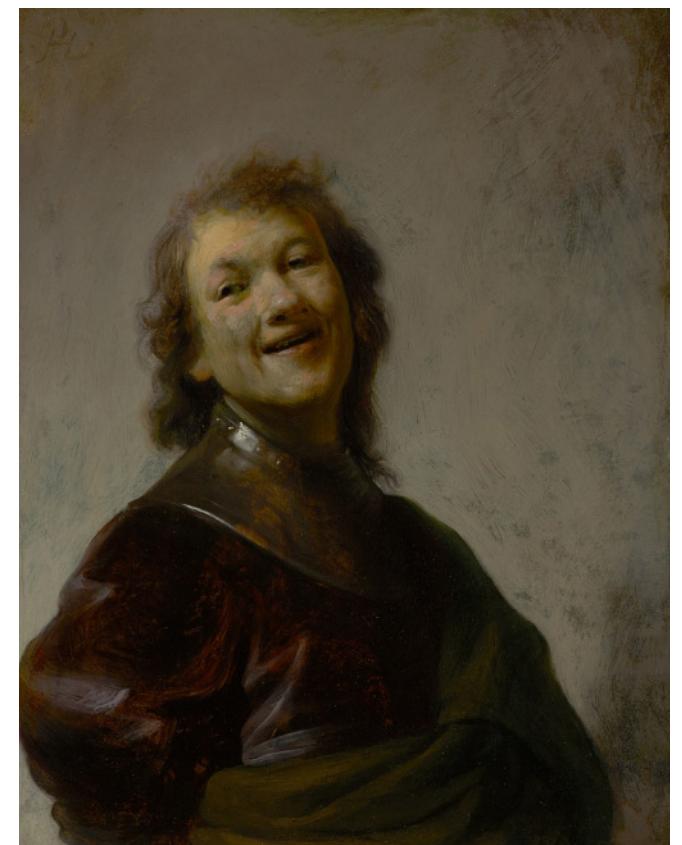


Fig. 4 Rembrandt Harmensz. van Rijn, *Rembrandt Laughing*, The J. Paul Getty Museum, Los Angeles

PROPERTY FROM A PRIVATE COLLECTION

*20

**SIR PETER LELY
(SOEST, WESTPHALIA 1618-1680 LONDON)
AND STUDIO**

*Portrait of Barbara Villiers, Countess of Castlemaine
and later Duchess of Cleveland (1640-1709), full-length,
seated in a silver dress and blue drapery, a landscape
beyond*

oil on canvas

71 x 56 in. (180.4 x 142.2 cm.)

with identifying inscription 'Duchess of Cleveland.' (lower right)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

James Duff, 2nd Earl of Fife in the peerage of Ireland (1729-1809), by 1798,
and by descent until 1962, when acquired by the family of the present owner.

LITERATURE:

James Duff, 2nd Earl of Fife, *Catalogue of the Portraits & Prints in the Different Houses
belonging to James Earl of Fife*, London, 1798, p. 24, no. 24; 1807, p. 52, no. 24,
where listed in the North Drawing Room, Duff House, near Banff.

(Possibly) K. Warren Clouston and M. Crosby Smith, 'The Duke of Fife's Collection at
Duff House Part I', *The Connoisseur*, X, September-December 1904, p. 73, as 'Kneller',
where listed in the Ante Drawing-Room.



Duchess of Cleveland.



This elegant portrait captures the likeness of one of the most powerful and influential women at the court of King Charles II: Barbara Villiers, Countess of Castlemaine and later Duchess of Cleveland. It was executed by the king's Principal Painter, Sir Peter Lely, shortly after Charles II's triumphant restoration to his throne in May 1660 following the Protectorate. Lely was the natural successor to Charles I's Principal Painter, Sir Anthony van Dyck, and his portraits of the king, his family, mistresses and other key courtiers reflected and contributed to their sitters' power and notoriety, and collectively celebrated the Restoration court.

Barbara Villiers was one of the king's most celebrated mistresses. She must have come to his attention shortly after her marriage to Roger Palmer (1634-1705), a royalist and lawyer, in 1659. It is unclear how or where she first met Charles, however he acknowledged her first daughter, Anne, born 25 February 1661, a birth date that indicates that their affair must have begun within two or three weeks of his arrival in London on 29 May 1660 following years of exile in France, the Dutch Republic and the Spanish Netherlands during the Protectorate, if not earlier (S.M. Wynne, Oxford DNB online). She became Countess of Castlemaine on her husband's ennoblement in 1661, with the title limited to Palmer's male heirs by Barbara. When Charles II's new queen, Catherine of Braganza, arrived in England in May 1662, Barbara petitioned to be appointed a Lady of the Bedchamber of Catherine in order to secure her position as the king's acknowledged mistress, a position she was duly granted the following year. By May 1663, Barbara had moved into apartments in Whitehall situated over Holbein's Gatehouse, where Charles frequently dined. She bore Charles five children between 1661 and 1665, all of whom received titles and privileges worthy of a king's offspring. Her political influence between 1660 and 1670 was undeniable, but was largely motivated by her desire to secure wealth and status for herself and her children rather than a genuine predilection for politics. She also used her favour with the king on behalf of others, for instance influencing the appointment of her great-uncle, Henry Glemham, as Bishop of St Asaph in 1667. Barbara remained the most powerful among a number of women Charles courted before 1672, when Louise de Kéroualle, Duchess of

Portsmouth, arrived from France and Barbara was created Duchess of Cleveland, Countess of Southampton and Baroness Nonsuch in her own right in August 1670.

By the time of the Restoration of the Monarchy in England in 1660, which heralded a new artistic age with the pleasure-loving court of Charles II at its epicentre, Lely had established himself as the pre-eminent court painter 'in large' (on a life-scale) in the country, with the most prosperous business and the most influential patrons. King Charles II granted him an annual pension of £200 in October 1661 as the King's Principal Painter 'as formerly to Van Dyck', as well as naturalisation. Barbara formed a mutually beneficial partnership with Lely, who painted a series of portraits of her in the guise of the Magdalen, Madonna, a 'Sultana' and Saint Catherine (fig. 1) during the 1660s, which alluded to and reinforced her standing as the king's principal mistress. In their catalogue of the exhibition *Painted Ladies: Women at the Court of Charles II*, Catharine MacLeod and Julia Alexander summed up the relationship as follows: 'she acted as his muse and he, in turn, effectively as her promoter' ('Barbara Villiers, Countess of Castlemaine and Duchess of Cleveland', exhibition catalogue, London and New Haven, 2001, p. 116). Indeed, Barbara was a woman whose 'sweetness and exquisite beauty' were, according to Lely, 'beyond the compass of art' (cited in *loc. cit.*). One (now anonymous) writer even claimed that: 'Sir Peter Lilly when he had painted the Duchess of Cleveland's picture, he put something of Cleveland's face as her Languishing Eyes into every one Picture, so that all his pictures had an Air one of another' (*loc. cit.*).

This portrait type is central to Lely's iconography of Castlemaine and has even been described as her 'signature image' (*ibid.*, p. 118). It was the first in a group of portraits Lely painted of her. The sitter's physiognomy corresponds closely with that in two miniatures of a similarly early date by Samuel Cooper – one finished and dated 1661 and another unfinished, both in the Royal Collection – which Lely may have used as aids. The original portrait may have been painted to celebrate Barbara's new title when her husband was made Earl of Castlemaine in December 1661. While it appears to be a straightforward portrait of a woman dressed in contemporary clothing, the sitter's pose – with her head resting on her hand – is in fact laden with aesthetic and allegorical allusions, which the original audience would have been attuned to. The pose had its origins in depictions of both Melancholia and the Penitent Magdalen. Associations with the latter saint are reinforced through the sitter's long, flowing tresses (which provided the Magdalen's only cover during her time in the desert). Allusions to the Magdalen implied a flattering link between Castlemaine and the king, positing him as Christ to her as Mary. The popularity of this portrait type is attested to by the number of autograph and studio replicas and variants that exist. Lely ran a carefully orchestrated workshop to cater to his growing clientele and the current portrait would likely have been produced within the established studio practices of his day, with Lely executing the most significant elements, notably the head and hands, and studio assistants laying in other passages, such as the drapery.



Fig. 1 Sir Peter Lely, *Barbara Villiers, Duchess of Cleveland as St. Catherine of Alexandria*, c.1665-70, Private collection, UK, Bridgeman Images

This portrait is first recorded in the collection of James Duff, 2nd Earl of Fife in the peerage of Ireland, who succeeded his father, the first earl, in 1763, inheriting a large accumulation of estates in Aberdeenshire and Banffshire assembled over three generations since the late seventeenth century. Only with his elevation as Baron Fife in the peerage of Great Britain in 1790 was he entitled to sit in the House of Lords. Despite marriages in successive generations to daughters of more distinguished Scottish families, Fife was aware of the former obscurity of his own; and this may have fortified his determination to collect historic portraits. By 1798, when the first edition of the *Catalogue of the Portraits & Prints in the Different Houses belonging to James Earl of Fife* was printed, a very considerable collection had been assembled. Acquisitions continued to be made and a second edition was issued in 1807. It is evident that Fife himself prepared the catalogue, which he dedicated to Benjamin West. His own preface suggests what he sought for in the pursuit of portraits and attests to his interest in fashions both of the arrangement of hair and of costume. This portrait was in the North Drawing Room at Duff House, the ambitious mansion near Banff built for his father by William Adam in 1735-9.

**GEORGE STUBBS, A.R.A.
(LIVERPOOL 1724-1806 LONDON)**

Mares and Foals in an extensive landscape

signed 'Geo: Stubbs' (lower right)

oil on canvas

72½ x 107½ in. (184.5 x 274 cm.)

£7,000,000-10,000,000

US\$9,000,000-13,000,000

€8,300,000-12,000,000

PROVENANCE:

Probably Augustus FitzRoy, 3rd Duke of Grafton (1735-1811), Euston Hall, Suffolk, presumably by whom given to his daughter, Lady Georgiana FitzRoy (1757-1799), who married, on 4 June 1778, The Rt. Hon. John Smyth (1748-1811), M.P., of Heath Hall, Wakefield, and presumably by descent to their son, [Although possibly commissioned by John Smyth, and by descent to his son,] Lt.-Col. George Smyth (1782-1853), who married, in 1811, Sarah Wilson (d. 1831), daughter of Daniel Wilson (1680-1754), M.P., of Dallam Tower, Milnthorpe, Westmorland, and by descent at Dallam to, Sir Maurice Bromley-Wilson, Bt. (1875-1957), Dallam Tower, Milnthorpe, Westmorland, and by inheritance to his nephew, Brigadier C.E. Tryon-Wilson (1909-2001), Dallam Tower, Milnthorpe, Westmorland. with Ackermann, London. Mr. and Mrs. Jack R. Dick, Connecticut; their sale, Sotheby's, London, 28 April 1976, lot 187, when acquired by the following, Private collection, Illinois, and by descent to the present owners.

EXHIBITED:

Preston, Harris Museum and Art Gallery, *British Sporting Paintings*, 4 October-30 October 1943, no. 112 (lent by Sir Maurice Bromley-Wilson, Bt., Dallam Tower).

Manchester, City of Manchester Art Gallery, *Works of Art from Private Collections in the North West of England and North Wales*, 21 September-30 October 1960, no. 108 (lent by Brigadier C.E. Tryon Wilson).

LITERATURE:

B. Taylor, *Stubbs in the 1760s*, exhibition catalogue, London, 1970, Supplementary Exhibit D. C-A. Parker, *Mr Stubbs The Horse Painter*, London, 1971, p. 57, illustrated.

B. Taylor, *Stubbs*, Chichester and Ipswich, rev. ed., 1975, p. 207, no. 25, pl. 25.

W. Gaunt, *Stubbs*, Oxford, 1977, pp. 6 and 15, pl. 18.

J. Egerton, *George Stubbs 1724-1806*, exhibition catalogue, London, 1985, pp. 125 and 128, under no. 90.

M. Warner, *Stubbs & the Horse*, exhibition catalogue, Fort Worth, 2004-2005, p. 194, under no. 57.

J. Egerton, *George Stubbs, Painter: Catalogue Raisonné*, New Haven and London, 2007, pp. 260-1, no. 90, illustrated.





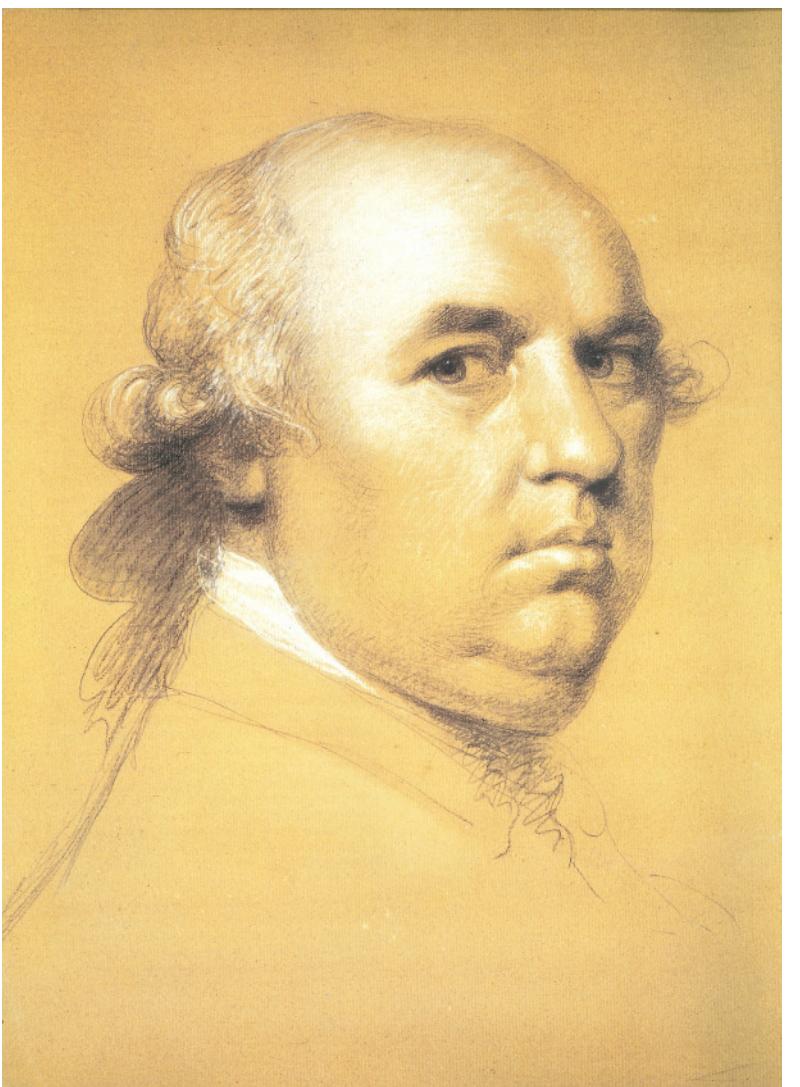


Fig. 1 Ozias Humphry RA, *Portrait Study of George Stubbs*, Private collection

This monumental canvas is George Stubbs's grandest statement on the theme of *Mares and Foals*, the series of paintings executed during the 1760s, which arguably stand as the artist's crowning achievement and helped cement his reputation as the greatest equine painter in the history of European art.

Dated to *circa* 1769, the picture is one of the largest Stubbs painted and one of the last on this scale of any subject to remain in private hands. It was probably painted for Augustus FitzRoy, 3rd Duke of Grafton (1735-1811), who served as Prime Minister of Britain from 1768-70 and was part of a closely-connected nexus of Whig statesmen that provided Stubbs with his most important patronage during this career-defining period.

In this picture, the last of Stubbs's grand-scale *Mares and Foals* set pieces, the artist shows a group of five horses seeking shelter beneath the over-hanging branches of an oak tree. Stubbs achieves a beautifully balanced composition through the arrangement of his subjects; the three mares and two foals are placed so as to form a cone, with the rumps of the outer mares flanking the central group marking the perimeter, while the branches above form a natural apex. Behind the protagonists, a partly visible rocky outcrop enveloped in dark rain clouds gives way to a stretch of open landscape bathed in broken sunlight. With the absence of attending grooms, owners and even other animals, the picture is imbued with the calm and lyrical quality that defined his *Mares and Foals* series which, as Judy Egerton observed, are 'perhaps the best-known and best-loved aspects of his work' (*George Stubbs 1724-1806*, exhibition catalogue, London, 1984, p. 125). By working on an altogether more imposing scale than that used for earlier renditions on this theme, Stubbs brings a heightened nobility to his subjects, none more so than the large grey Arabian mare on the far right of the group, theatrically lit against the brooding sky.

Basil Taylor, the scholar who along with Judy Egerton, did more than any other to re-establish Stubbs's reputation in the twentieth century, observed that, by 1760, the artist was 'ready with an abundance of pictorial ideas; in scope and productiveness this was the most fecund period of his life.' That decade bore witness to the range and originality of his work, 'the undeniable fact established by the pictorial evidence that he was the most versatile and exploratory painter of the time.' Indeed, it was during these years that Stubbs painted his sublime *Whistlejacket* for Lord Rockingham (c. 1762; London, National Gallery) and *Gimcrack on Newmarket Heath*, another outstanding masterpiece from the period, painted for Lord Bolingbroke in *circa* 1765 (Christie's, London, 5 July 2011, lot 12).

Soon after his arrival in London in 1758 or the following year, Stubbs (fig. 1) quickly came to the attention of Joshua Reynolds, the painter then emerging as the leading portraitist of his day. It was almost certainly through Reynolds that Stubbs was introduced to a circle of noblemen with a shared passion for horse racing, many of whom belonged to the recently founded Jockey Club and Brooks's, the London club so central to the formation of the Whig political party. In Stubbs, they found an artist who was able to visually capture their passion for breeding racehorses in grand-scale compositions, works that quickly revolutionised sporting painting in England, a genre until then dominated by artists such as James Seymour (1702-1752) and John Wootton (1686-1764). Indeed, the latter had received key commissions from the antecedents of those who would become Stubbs's most important patrons. Augustus Henry FitzRoy, 3rd Duke of Grafton (fig. 2), who had sat to Reynolds in 1759 and for whom this picture was likely painted, was one of the first of these young Whig politicians to order work from Stubbs.



Fig. 2 Pompeo Batoni, *Augustus Henry FitzRoy, 3rd Duke of Grafton*, National Portrait Gallery, London



Fig. 3 George Stubbs, *Mares and Foals in a River Landscape*, Tate, London © Tate

This must have taken place soon after Grafton's first cousin once removed, Charles Lennox, 3rd Duke of Richmond, whose portrait Reynolds had painted the previous year, commissioned Stubbs to paint three large canvases for his country house at Goodwood in Sussex (Egerton, *op. cit.*, nos. 11, 15 and 16). It was while Stubbs was engaged with this project for Richmond – one that did much for furthering the artist's career – that he received his first commission from Grafton: the small picture of a chestnut horse named *Patch*, a work executed in 1759 at Goodwood and considered by Egerton to be one of the first the artist painted after his move to London (*ibid.*, no. 9). Stubbs was quickly taken up by other associates of the two dukes, including Frederick St. John, 2nd Viscount Bolingbroke, who commissioned the first of the artist's *Mares and Foals* in *circa* 1761-2, which shows six horses in what is presumably the park at Lydiard Tregozze, his house in Wiltshire (*ibid.*, no. 17).

Bolingbroke's canvas must have been seen and admired by others within this Whig circle and thus followed, over the course of the decade, the most celebrated series of equine pictures from the golden age of British painting: Lord Rockingham, whose great house Wentworth Woodhouse was on an altogether different scale to Lydiard, ordered a frieze of seven horses, which was paid for in 1762 (Private collection; *ibid.*, no. 30); Grafton subsequently commissioned a group of five, which was exhibited at the Society of Artists in 1764 (Private collection; *ibid.*, no. 42); Lord Midleton ordered another, based in part on the Rockingham group and thus evidently not intended to represent his own stud (c. 1763-5; London, Tate Britain; *ibid.*, no. 62; fig. 3); Lord Grosvenor, a group of five horses including two foals (1764; Private collection; *ibid.*, no. 63); a group of five in the Duke of Cumberland's stud, which was exhibited at the Society of Artists in 1765 and constituted the first commission Stubbs received from a member of the royal family (Ascott, National Trust; *ibid.*, no. 64); and a further group of five supplied to the 2nd Earl of Macclesfield's second son, Col. George Lane Parker, a work both engraved and exhibited in 1768 (Sotheby's,



Fig. 4 George Stubbs, *Whistlejacket*, The National Gallery, London

London, 8 December 2010, lot 45; *ibid.*, no. 89). Judy Egerton noted that Stubbs painted at least ten variations on the theme of *Mares and Foals* over the course of his career (*op. cit.*, 2007, p. 45). He returned to the subject in the 1770s for three further commissions, all of which were executed on mahogany panel and on a more restrained scale to those from the previous decade: the *Mares and Foals in Eaton Park*, a group of five horses painted for Lord Grosvenor in 1773 (*op. cit.*, no. 15); and the pair painted for Robert Shafto in 1774, both depicting *Two Shafto Mares and a Foal* (*ibid.*, nos. 148 and 148A).

As Malcolm Warner observed, the picture is Stubbs's 'largest essay in this type of subject'. Indeed, over the course of his entire career, Stubbs painted only a handful of pictures on a larger scale than the present canvas, only one

of which remains in private hands: the near-life-size portrait of *Scrub*, a bay horse belonging to the Marquess of Rockingham, commissioned in circa 1762 and now in a private collection (*ibid.*, no. 35). Those executed on a larger scale, the majority of which predate the present picture and were also painted for Rockingham, can be counted among the artist's most celebrated works: *Whistlejacket* (1762; London, National Gallery; fig. 4); and the pair depicting a *Lion attacking a Horse* and a *Lion attacking a Stag*, (c. 1762 and 1765; both New Haven, Yale Center for British Art). The artist's last work on a comparable scale was that of *Hambletonian*, painted for Sir Henry Vane-Tempest in circa 1800 (County Down, Mount Stewart, The National Trust).



Fig. 5 Théodore Géricault, *Cheval arabe gris-blanc*, Musée des Beaux-Arts, Rouen

As illustrated by the Midleton picture, in which Stubbs recast elements of the Rockingham composition, it was not unprecedented for one of the artist's patrons to commission a work showing horses from another's stud. This is evidently the case with the present picture, seemingly the second *Mares and Foals* painted for the Duke of Grafton, which repeats the group of horses from that painted in 1768 for Colonel George Lane Parker. Aside from the arrangement of the horses, this composition differs significantly in several regards. Firstly, and most conspicuously, the Grafton picture is substantially larger than the format, which Stubbs had hitherto employed for his earlier treatments of this subject, including the aforementioned Lane Parker picture which measures 39 x 74 1/2 in. (99 x 189.3 cm.). Furthermore, whereas the latter's backdrop is dominated by a craggy eminence – inspired by the landscape of Cresswell Crags on the border of Nottinghamshire and Derbyshire – here Stubbs's background is partly obscured by the vast trunk of an oak tree that anchors the left side of the composition. Lastly, the grey Arabian mare on the far right of the group is markedly larger than its counterpart in the Lane Parker picture, a detail that has generated some scholarly debate over the sex of that particular horse and which no doubt prompted Sotheby's to catalogue the picture in the 1976 sale as: *The Duke of Grafton's Stallion, Mares and Foals* (*loc. cit.*).

Judy Egerton included the picture in her 2007 catalogue raisonné of the artist's work, but had not seen the canvas since its appearance at the 1976 Dick sale. In her entry for the painting, she expresses some reservations on the picture's authorship, which are most likely explained by the intervention of later restorers – the 'clumsy and discoloured areas of retouching' (Egerton, *op. cit.*, p. 261), recently removed by Shepherd Conservation. Regarding the attribution itself, no scholars of the artist's work prior to or following Egerton's 2007 publication have shared her hesitancy. Basil Taylor included the picture in his 1971 catalogue and, in 2004, Malcolm Warner considered it to be 'undoubtedly by Stubbs' (*op. cit.*). More recently, both Brian Allen and Alex Kidson have inspected the work first-hand and confirmed the attribution to Stubbs in the most emphatic terms (private communications, April 2024). Kidson describes the present canvas as the 'synthesis of his "Mares and Foals" series' and 'one of the key masterpieces of his career'.

With regard to the provenance, both Taylor and Egerton considered the early history of the picture to be somewhat unresolved. The latter noted the work as being first recorded in the collection of Lt.-Col. George Smyth of Heath Hall, Wakefield, by 1811, but curiously seemed unaware of the key fact that Smyth was the son of Lady Georgiana FitzRoy, eldest daughter of the third Duke of Grafton, and who married John Smyth (1748-1811) in 1778. George Smyth, after his marriage in 1811 to Sarah Wilson, the elder daughter of Daniel Wilson, took his wife's name. They lived at Dallam Tower in Westmorland, where this picture remained until it was sold by Brigadier C.E. Tryon-Wilson, presumably through Ackermann, to Mr. and Mrs. Jack R. Dick (see Provenance). Jack R. Dick was an entrepreneur, cattle breeder and one of the most noted collectors of English sporting paintings in the twentieth century. On his passion for collecting in this field, Dick famously said, 'If you're going to invest in horses, you're better off doing it on canvas because those animals don't eat, they don't get sick and they don't fade in the stretch'. In addition to the present picture, which Dick called 'the Big Painting', he owned six further works by Stubbs, including the aforementioned Shafto *Mares and Foals* panels.

That the picture was considered by the Tryon-Wilson family to have been a Grafton commission is confirmed by the first line of provenance given in the 1960 Manchester exhibition (to which they were the lenders) as 'FitzRoy family'. It was far from without precedent for great pictures to be given to daughters, despite having brothers who were heirs to their father's estates. Two of the more striking cases include that of Lady Anne Cavendish (1649-1703), wife of John, 5th Earl of Exeter, who inherited the entire contents of her mother's apartments at Chatsworth, which subsequently formed the nucleus of the picture collection at Burghley House. Another notable instance was that of the 1st Marquess of Westminster's youngest daughter, Theodora Guest (1840-1924), who inherited *The Brueghel Triptych* (c. 1452) by Rogier van der Weyden, now in the Louvre, Paris.

Grafton had commissioned at least two further pictures from Stubbs earlier in the decade, both of which were exhibited at the Society of Artists in London in 1764. The first of these, *Mares and Foals by a stream*, bears an inscription identifying the central bay mare as 'Antinoüs Dam', the mother of *Antinoüs*, a

chestnut horse, foaled in 1758, who raced with much success and was the subject of Stubbs's second picture for Grafton from that year, the background for which had been painted by the artist's occasional collaborator and friend George Barrett (both Private collection; Egerton, *op. cit.*, nos. 42 and 43). It is conceivable that he also commissioned the picture of Joseph Smyth, shown on his dapple grey hunter, who held the office of Lieutenant of Whittlebury Forest under the wardenship of the Dukes of Grafton (c. 1762-4; Cambridge, Syndics of the Fitzwilliam Museum; *ibid.*, no. 44).

The 1760s was an equally eventful period for the young Duke of Grafton, whose political fortunes were closely tied to other Whig patrons of Stubbs. In 1765, he was appointed Northern Secretary in the government of Lord Rockingham, whose first ministry had been established through the influence of the Duke of Cumberland, a key advisor to his nephew, King George III. Grafton succeeded William Pitt as Prime Minister in October 1768 but resigned in January 1770. The Duke's political life was mired in scandal after he appeared in society with his mistress, the courtesan Anne Parsons, also known as 'Mrs Houghton' and later Viscountess Maynard, whom he kept at his townhouse and took to the opera. Horace Walpole famously referred to her as 'the Duke of Grafton's Mrs Houghton, the Duke of Dorset's Mrs Houghton, everybody's Mrs Houghton'. After Grafton's wife became pregnant by her lover, the Earl of Upper Ossory, with whom she eloped, the Duke and Duchess were divorced by an act of parliament in 1769. It may not be altogether coincidental that Lord Bolingbroke, the first of this circle to commission a Mares and Foals from Stubbs, was also involved in a spectacular divorce in the same year. Both Grafton and Bolingbroke refrained from suing the lovers of their wives for financial damages as they knew that evidence of infidelity could be brought against themselves. The two divorces caused considerable scandal and led George III to advocate altering the law to make it more difficult for divorced wives to remarry.

Born in Liverpool in 1724, Stubbs would have immediately come into contact with animals (or at least carcasses) through his father's trade as a currier and leatherseller. He drew from an early age, teaching himself to work in oil, and by the early 1740s was painting professionally, his principal subject-matter being portraits. He moved to York in 1745 and was based in Yorkshire, painting,

studying and teaching anatomy, drawing and perspective, until 1753. After a brief visit to Rome in the spring of 1754, he settled back in Liverpool for about two years.

The years between 1756 and 1758, when Stubbs was working at Horkstow, a hamlet near Hull in North Lincolnshire, on his *Anatomy of the Horse* project, are often seen as the crucible from which he emerged a genius. Yet anatomy had long been a subject of intense study for the artist, from his youth in Liverpool, to York where, based at the County Hospital, he had drawn and engraved illustrations for Dr John Burton's *An Essay towards a Complete New System of Midwifery*. Nonetheless, his time at Horkstow unquestionably established a new focus and dedication, in which he took his work in this field to a different level. Assisted only by his common-law wife, Mary Spencer, 'so ardent was his thirst for acquiring experience by practical dissection,' wrote Ozias Humphry, his friend and fellow artist in his manuscript memoir of Stubbs, 'that he frequently braved those dangers from the putridity, &c. which would have appalled the most experienced practitioner'. Probably dating from these years is the small self-portrait on copper (c. 1759; New Haven, Yale Center for British Art; Egerton, *op. cit.*, no. 1) showing a 'strong and resolute man', much the earliest image of the artist so far known, the next in date being Ozias Humphry's fine chalk drawing dated 1777 (Private collection). Forty-two of Stubbs's drawings, of immense precision and beauty, from the Horkstow project survive (London, Royal Academy of Arts), of which eighteen are highly finished works made to be engraved for publication. Armed with these, Stubbs moved to London in 1758 or early 1759, and quickly caught the eye of noblemen such as Richmond, Grafton and Rockingham who, in Stubbs's words, 'delight in horses, and who either breed or keep any considerable number of them' (cited from the introduction to *The Anatomy of the Horse*). In the ensuing commissions from these key patrons, Stubbs quickly showed how spectacularly he had advanced the field in which he worked. As Basil Taylor observed, 'The compositions of mares and foals offer the most spectacular evidence of the change [Stubbs] introduced... for this is essentially the animal to be found in the work of Gericault [fig. 5] or Degas... His power to express the identity of the individual creature... in a manner which was artistically so original was certainly the reason for his immediate success.' (*op. cit.*, 1971, pp. 25-26).



**BENJAMIN MARSHALL
(SEAGRAVE 1768-1835 LONDON)**

*The Hon. Peniston Lamb (1770-1805), with his horse
Assassin and his dog Tanner*

oil on canvas
30¾ x 38½ in. (78 x 97.6 cm.)

£150,000-250,000

US\$200,000-320,000
€180,000-290,000

PROVENANCE:

(Presumably) Commissioned by the sitter or his parents, Peniston Lamb, 1st Viscount Melbourne (1748-1828) and Elizabeth, Viscountess Melbourne (1749-1818), Brocket Hall, Hertfordshire and Melbourne House, London, and by descent to their son, William, 2nd Viscount Melbourne (1779-1848), and by inheritance to his sister, Emily, Lady Cowper (1787-1869), wife of Peter, 5th Earl Cowper (1778-1837), Brocket Hall, and moved to Panshanger House, Hertfordshire, in 1869, and by descent to, Ethel, Lady Desborough (1867-1952), and by descent.

EXHIBITED:

London, Whitechapel Art Gallery, *Animals in Art*, 10 October-4 December 1907, no. 121, as 'George Stubbs' (lent by Countess Cowper).

London, M. Knoedler & Company, *Old Sporting Pictures: Loan Exhibition in aid of the Royal Free Hospital*, 7-30 June 1928, no. 5, as 'George Stubbs' (lent by Lady Desborough).

London, 25 Park Lane, *Loan Exhibition of 18th Century English Conversation Pieces in aid of the Royal Northern Hospital*, 4-30 March 1930, no. 42, as 'George Stubbs' (lent by Lady Desborough).

Sussex, Firle Place, 2000-2024, on loan.

LITERATURE:

M.L. Boyle, *Biographical Catalogue of the Portraits at Panshanger, the Seat of the Earl of Cowper*, K.G., London, 1885, p. 324, no. 15, as 'Stubbs'.

Panshanger Gallery Guidebook, circa 1900, annotated MS., Firle Place, Sussex, where listed in Earl Cowper's Sitting Room.

M. Chamot, 'Panshanger Hertfordshire-II: A Seat of Lord and Lady Desborough', *Country Life*, LXXIX, 18 January 1936, pp. 66 and 68, fig. 16, as 'Stubbs'.

W. Shaw Sparrow, *George Stubbs and Ben Marshall*, London, 1929, p. xi, illustrated in colour as the frontispiece, as 'George Stubbs'.

P. Humfrey, 'The Picture Collection of the Earls Cowper at Panshanger', *Artibus et Historiae*, XLIV, no. 88, pp. 257 and 270, visible in fig. 63.



This handsome portrait is a fine work dating from the 1790s, when Benjamin Marshall painted some of his most graceful and refined early pictures. The sitter, the Hon. Peniston Lamb, was the eldest son of Sir Peniston Lamb, 1st Viscount Melbourne (1748-1828), and Elizabeth Milbanke, Viscountess Melbourne (1749-1818). Described as 'gentle-hearted and engaging...every dog and horse in the stable, loved him', Peniston was also known to have enjoyed sporting pursuits: 'a capital shot, and rode well to hounds...Lord Melbourne was never tired of telling how 'Pen' had led the field' (Boyle, *op. cit.*, p. 320). Marshall shows his subject here in a self-assured pose, alongside dog Tanner and horse Assassin, the latter bred by George Wyndham, 3rd Earl of Egremont, the long-time lover and advisor of Peniston's mother. Marshall demonstrates his expertise in depicting animals in motion, here drawing on the playful relationship between horse and dog.

In Boyle's 1885 Panshanger catalogue (*op. cit.*, p. 324), and in subsequent literature, this painting was given to George Stubbs. Although the two artists never met, Marshall's early works show the influence of the great equestrian painter, evidently absorbing the majesty and elegance of his pictures. The same effect is visible in Marshall's other paintings from 1799, including *Diamond with Dennis Fitzpatrick Up* (New Haven, Yale Center for British Art), which Judy Egerton called 'one of the few racehorse and jockey pictures which comes close to rivalling Stubbs' (*George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, p. 625). The present work probably dates from around 1799, when Marshall was leasing a studio in Marylebone following an apprenticeship with Lemuel Francis Abbott. After quickly establishing a reputation for his mastery of racing and hunting pictures amongst English royalty and aristocracy, Marshall developed a unique position in the sporting world, writing frequently for *The Sporting Magazine* and embedding himself in the Newmarket culture after his move to Norfolk in 1812.



Fig. 1 Sir Thomas Lawrence, *The Hon. Peniston Lamb*, The National Gallery, London



Fig. 2 The late Earl Cowper's Sitting Room at Panshanger, photograph by Simon Houfe from The Antique Collector, March 1939

Peniston was immortalised in several portraits by other major eighteenth-century painters. In a conversation piece by Stubbs painted *circa* 1770 commemorating the marriage of his parents (London, National Gallery; visible in fig. 2), his mother, Elizabeth Milbanke, is shown seated in a 'Phaeton' carriage, when probably pregnant with Peniston. Shortly afterwards, Sir Joshua Reynolds captured the sitter as a baby being removed from a cradle by his mother, and around twelve years later, as a student at Eton College with his two younger brothers, William and Frederick (both East Sussex, Firle Place). Later arresting portraits by artists including Sir Thomas Lawrence (fig. 1), show him as a young man, with the same confidence and poise evident in the present work.

A NOTE ON THE PROVENANCE

On Peniston's death in 1805, his brother William, later 2nd Viscount Melbourne (1779-1848) and Prime Minister under Queen Victoria, became the heir to the family estates, which subsequently passed to their sister, Emily Anne Lamb, later Viscountess Palmerston (1787-1869). On Emily's death, the picture passed to her grandson, Francis Cowper, 7th Earl Cowper and it hung at Panshanger House until the death of Ethel, Baroness Desborough in 1952.

The paintings collection at Panshanger was considered one of the best in Britain; with a nucleus formed by the 3rd Earl Cowper, it included such works as the eponymous Small Cowper Madonna and the Niccolini-Cowper Madonna, both by Raphael and both today at the National Gallery of Art, Washington, and Fra Bartolomeo's *Rest on the Flight to Egypt* (Los Angeles, J. Paul Getty Museum). A photograph of carefully arranged family portraits in the late Earl Cowper's Sitting Room at Panshanger (fig. 2) shows the present painting by Marshall hanging alongside family portraits by George Stubbs, Thomas Lawrence and George Romney.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

◆23

**RICHARD PARKES BONINGTON
(ARNOLD 1802-1828 LONDON)**

The Rialto, Venice

oil on millboard

13 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in (35.3 x 45.2 cm)

£2,500,000-3,500,000

US\$3,200,000-4,500,000

€3,000,000-4,100,000

PROVENANCE:

Probably sold in one of the artist's posthumous studio sales:

(possibly one of the following) Bonington sale (†); Sotheby and Son, London, 29-30 June 1829, lot 105, 'View of the Rialto at Venice, Framed', acquired by Lord Townshend; or lot 214, 'Bridge of Rialto', acquired by Molteno; or lot 216, 'The Rialto', acquired by Barnett; or Bonington sale (†); Christie's, London, 24 May 1834 (=2nd day), lot 145, 'View of the Rialto at Venice, with vessels, gondolas, and figures - a beautifully clear picture', acquired by Webb.

If the latter, then Sir Henry Webb, 7th Bt. (1806-1874); his sale, Paillet-Bonnefons, Paris, 23-24 May 1837, lot 16, 'Le pont de Rialto', or lot 20, 'La vue du pont de Rialto et des maisons qui bordent le canal'.

Thos. Neck, 39 Albemarle Street, London; Christie's, London, 26 April 1884, lot 125. with Arthur Tooth & Sons, London, by 1966.

D. Hellings, Buckinghamshire.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 21 November 1980, lot 125.

with Alex Reid and Lefèvre, London, by 1983.

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 16 November 1988, lot 102, when acquired by the present owner.

EXHIBITED:

Venice, Museo Correr, *Venezia nell'Ottocento: immagini e mito*, 17 December 1983-18 March 1984, no. 18.

LITERATURE:

M. Spencer, 'An Unknown Bonington', *The Burlington Magazine*, CVII, December 1966, pp. 641 and 642, fig. 51.

D. Sutton, *Venice Rediscovered: Catalogue of a Loan Exhibition in Aid of the Venice in Peril Fund*, London, 1972, p. 47, under no. 2.

E. Forssman, *Venedig in der Kunst und im Kunsturteil des 19 Jahrhunderts*, Stockholm, 1971, pp. 113-5, fig. 37.

M. Cormack, *Richard Parkes Bonington*, Oxford, 1989, pp. 108 and 124, pl. 85.

P. Noon, *Richard Parkes Bonington: On the Pleasure of Painting*, exhibition catalogue, New Haven and Paris, 1991, p. 215, under no. 99.

P. Noon, *Richard Parkes Bonington: The Complete Paintings*, New Haven and London, 2008, pp. 312 and 313, no. 246, illustrated.







Fig. 1 Richard Parkes Bonington, *The Grand Canal, Venice*, Tate Britain, London © Tate

Painted in the spring of 1826, only two years before Bonington's early death aged twenty-five, this dazzling view of the Ponte Rialto belongs to the small group of celebrated *en plein air* oil sketches of Venice, widely considered to be among the artist's greatest achievements. Displaying his virtuoso manipulation of the brush, and the subtle observation of light and atmosphere he had mastered as a watercolourist, the picture is an outstanding example of Bonington's work, of a kind that has long captivated artists and collectors and led the American novelist Edith Wharton to proclaim Bonington as 'the Keats of painting' (R.W.B. Lewis and N. Lewis, *The Letters of Edith Wharton*, London, 1988, p. 203). One of only eight recorded oils on millboard executed during Bonington's stay in Venice - all of which were retained by the artist and sold in his posthumous studio sales - this is one of only three from the series to remain in private hands.

In this late afternoon scene on the Grand Canal, Bonington captures the transient effects of light and the fading grandeur of Venice's palazzi. At the centre, the Rialto bridge, built by Antonio da Ponte between 1589-91 and standing at the commercial heart of Venice, had been one of the most commonly painted monuments in the eighteenth-century; Canaletto, Michele Marieschi and Francesco Guardi all depicted the bridge numerous times from both the west and east. As Patrick Noon observes (*op. cit.*, 2008), Bonington had himself made studies of the Rialto from almost every possible angle and distance, including views taken from the same spot, in both watercolour and graphite (Winchester, Virginia, Museum of the Shenandoah Valley; and London, Tate Britain; fig. 1). The present view is taken from the Riva del Vin on the left bank of the Grand Canal, allowing a wider view of the Riva del Fero on the right. Beyond the bridge, stands the Fondaco dei Tedeschi, previously home to Venice's German merchants and where, famously, Giorgione and Titian executed their murals for the palazzo's façade. The great expanse of sky, which dominates the upper half of the composition, is punctuated with only a few vertical accents in the form of the boats' masts and, most prominently, the campanile of San Bartolomeo, designed by Giovanni Scalfarotto and built between 1747-54. It was for San Bartolomeo, the church of the German community in Venice, that Dürer painted his masterpiece *The Feast of the Rosary* (1506; Prague, Národní galerie), and where Sebastiano del Piombo executed, in circa 1510-11, his remarkable series of canvases for the organ shutters, now housed in the Gallerie dell'Accademia, Venice.

It is in these eight *en plein air* oil studies on millboard that Bonington's instinctive and lyrical approach to landscape painting is arguably best exhibited. Here, the artist captures this scene on the Grand Canal with consummate brio; lavishly impastoed passages of lead white are used to describe the sweeping sky and tops of palazzi caught in late-afternoon sunlight, while thinly applied horizontal bands of colour and exposed ground convey the patterns of shifting light on the water below. As is typical of his on-site Venetian oil sketches, Bonington delights in the rendering of incidental details, such as the female figure on the extreme left of the composition, whose white headdress provides a striking accent against the shadow cast across the façades of the buildings along the Riva del Vin. This eye for local sartorial detail and his evident interest in the depiction of small shipping boats were first developed in Bonington's earlier landscapes painted on the coast of Northern France, the most ambitious of which, *A Fishmarket near Boulogne* (1824; New Haven, Yale Center for British Art; fig. 2), arguably stands as the artist's outstanding masterpiece from the period.

Remarkably, it is thought that Bonington had not started to paint in oil until late in 1823 and yet, in August of the following year, he exhibited four landscapes in that medium at the Paris Salon. The pictures from the British School shown in 1824, which included Constable's *Haywain* (London, National Gallery) - the winner of the Gold Medal - caused a sensation whilst receiving vituperative criticism from the artistically conservative quarters of the French press, who were outraged by the broad and loose handling employed for the exhibited landscapes. Bonington rapidly attained a cult status amongst French artists and connoisseurs who found in his work a freedom and naturalism that was in striking contrast to the academic classicism of the national school.

This admiration is perhaps most eloquently expressed by Eugène Delacroix, with whom Bonington shared a studio in Paris from the autumn of 1825 to early 1826. In a letter to the critic Théophile Thoré, the French painter wrote: 'I could never cease to admire his marvellous grasp of effects and the facility of his execution [...], not that he was easily satisfied. On the contrary, he frequently repainted entire passages which seemed wonderful to us; but his ability was such that his brush instantly recovered new effects as charming as the first'. Delacroix went on to praise the artist's lightness of touch which 'makes his pictures, as it were, like diamonds that ravish the





Fig. 2 Richard Parkes Bonington, *A fish-market near Boulogne*, Yale Center for British Art, New Haven

eye, quite independently of their subject or of any representational qualities' (translation of letter to Théophile Thoré, 30 November 1861, *Correspondance générale d'Eugène Delacroix*, IV, ed. André Joubin, Paris, 1935-8, p. 286).

On the 4th April 1826, Bonington left Paris for Italy with his friend and patron Baron Charles Rivet (1800-1872), stopping briefly at Milan, from where Rivet wrote that his companion 'thinks only of Venice'. After a short stay in Verona, they arrived in the Republic. There, while lodging at the Albergo Grande Reale, now known as the Danieli – where such illustrious former residents included Goethe and Byron, and where Dickens and Proust would subsequently reside – Bonington worked feverishly for four weeks, producing sketches of the Gothic palaces along the Grand Canal and the Basilica of San Marco. In his account of their daily routine, Rivet wrote:

'We eat early, I with my chocolate and my companion with his favourite tea. Then we go out with our colour boxes, and sketchbooks. When time allows, we make [oil] studies after nature, on the Grand Canal, at the Rialto...!'

That Bonington's fame and success were already well advanced by 1826 is attested to by Rivet in a letter to the latter's parents (dated 10 May 1826), in which he writes of his fellow artist: 'he finds himself at the head of a capital sum of 7 to 8 thousand francs, gained since the month of January'. As Patrick Noon observes (*op. cit.*), this is a considerable sum for an easel and watercolour painter



Fig. 3 Thomas Shotter Boys, *Bonington's Atelier, Paris, Rue des Martyrs No 11*, pen and brown ink, British Museum, London



Fig. 4 Richard Parkes Bonington, *The Ducal Palace, Venice, with a religious procession*, Tate, London © Tate

when compared to the six thousand francs, or £150, paid by the French government only a few months earlier for Géricault's monumental *Raft of the Medusa* (1818-19; Paris, Musée du Louvre).

Although some of his Venetian oils were worked on later, after Bonington returned to his studio in Paris, many were probably intended, and kept, as studies for finished exhibition pieces. A drawing by Thomas Shotter Boys, now in the British Museum, London, entitled *The Interior of Bonington's Studio, no. 11 Rue de Martyrs* (1827; fig. 3), shows two such works: a large unframed canvas of the Palazzo Ducale on one easel, and, leaning against another, a framed view of the Grand Canal. Both pictures shown in Boys' evocative drawing are likely to have been subsequently owned by James Carpenter (1768-1852), the prominent bookseller and art collector; that on the raised easel is presumably *The Ducal Palace, Venice, with a religious procession* (London, Tate Britain; fig. 4). The latter, showing the artist's celebrated *Entrance to the Grand Canal, with Santa Maria della Salute*, commissioned by Carpenter and once the artist's most famous view of the city, was exhibited to considerable acclaim, both at the Paris Salon in 1827 and the Royal Academy the following year (1827; Private collection; Noon, *op. cit.*, 2008, no. 226). Delécluze, the notoriously conservative champion of the French neo-classical school, who had been the most vociferous critic of the British School at the 1824 Salon, was enthralled by Bonington's work in the Paris exhibition: '...one discovers with extreme pleasure two Venetian views painted by Bonington. These pictures are *tout-à-fait* remarkable'.

The exhibition of his Venetian canvases at the Paris Salon in 1827 and Royal Academy in 1828 resulted in a deluge of commissions for views of the city from French and English patrons, including Sir Robert Peel, Sir Thomas Lawrence, then President of the Royal Academy, and Louis-Joseph-Auguste Coutan. Coutan, a Parisian manufacturer and wholesaler of fabrics, formed an astonishing collection for his house in the Place Vendôme, that included Constable's *View of the Stour, near Dedham* (1822; San Marino, The Huntington), then the most celebrated landscape painting in France. He owned eight watercolours and three oils by Bonington, including *The Ducal Palace, Venice, from the Riva degli Schiavoni*, now in the Musée du Louvre, Paris. The strain of work rapidly took its toll on the young artist and, after an illness brought on by sunstroke or nervous exhaustion while sketching, his health rapidly deteriorated. On the 23 September 1828, a month short of his twenty-sixth birthday, Bonington died of tuberculosis.



Unknown Artist, *Portrait of R. P. Bonington*, National Portrait Gallery, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*24

**ANTONIO JOLI
(MODENA 1700-1777 NAPLES)**

Naples, a view of the Riviera di Chiaia, from the north-west, with Vesuvius beyond; and Naples, from the south-east, with the Castel Nuovo

oil on canvas
29¾ x 49¾ in. (73.7 x 125.5 cm.)

a pair (2)

US\$320,000-450,000
€300,000-410,000

PROVENANCE:

with C. Sestieri, Rome, before 1968.

with Galleria Gasparrini, Rome.

Acquired by the father of the present owner circa 1991.

EXHIBITED:

Naples, Castel Sant'Elmo, *All'ombra del Vesuvio. Napoli nella veduta europea dal Quattrocento all'Ottocento*, 12 May-29 July 1990, unnumbered.

LITERATURE:

S. Ferino-Pagden, W. Prohaska, K. Schütz, eds., *Die Gemäldegalerie des Kunsthistorischen Museums in Wien: Verzeichnis der Gemälde*, Vienna, 1991, p. 72.
L. Salerno, *I pittori di vedute in Italia (1580-1830)*, Rome, 1991, p. 253, no. 37.
R. Middione, *Antonio Joli, Soncino*, 1995, p. 28, figs. 14-15.
M. Manzelli, *Antonio Joli: Opera pittorica*, Venice, 1999, pp. 84-5, nos. 53 and 62.
R. Toledano, *Antonio Joli*, Turin, 2006, pp. 304 and 310, nos. N.III.1 and N.V.1, pls. XXXIX and XLI.

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

These two sparkling views demonstrate Joli's versatility and elegance as a view painter: topographically accurate and executed with a typically light touch, the artist readily summons the atmosphere of Naples. In the view from the north-

west, we see the refined coastline of Chiaia, with Castel Sant'Elmo standing on the hill above, and the Castel dell'Ovo visible to the right, beyond a stretch of water. Vesuvius, with smoke rising from one crater, lies beyond. The pendant takes its viewpoint from further down the coast, looking back up towards Castel Sant'Elmo, with the church domes populating the centre of Naples to the right of the picture. Naples was, of course, one of the highlights of the Grand Tour, particularly after the discovery and excavation of the nearby ancient sites of Herculaneum in 1739 and Pompeii a decade later. Joli's views of Naples, and its surrounding countryside, were highly sought after by wealthy visitors to the city. His patrons included Sir William Hamilton and John, Lord Brudenell, later Marquess of Monthermer, who commissioned a number of views of Naples and other southern cities from the artist.



JOHANN RICHTER

(STOCKHOLM 1665-1745 VENICE)

Venice, the Piazzetta looking north-west towards the Campanile, with the Biblioteca, the Procuratie Vecchie and the Torre dell'Orologio

oil on canvas

48 1/8 x 63 1/8 in. (122.3 x 161.3 cm.)

£250,000-350,000

US\$320,000-450,000

€300,000-410,000

PROVENANCE:

Annie Cottenet Schermerhorn (1857-1926), wife of John Innes Kane (1850-1913), by whom bequeathed to the following in 1926,
The Cooper Union Museum (now the Cooper Hewitt Museum), New York, by whom sold,
Anonymous sale [The Property of an American Institution]; Sotheby's, London, 26 March 1969, lot 22, as 'Luca Carlevarijs' (£12,000 to Marshall). with Colnaghi, London, 1974.

Private collection, Switzerland, by June 1978.

Anonymous sale; Sotheby's, London, 16 July 1980, lot 130, as 'Luca Carlevarijs'.
Anonymous sale [The Property of a Gentleman]; Christie's, London, 24 May 1991, lot 73, as 'Luca Carlevarijs'; when acquired for £451,000 by,

J.E. Safra (b. 1940); Sotheby's, London, 5 July 2017, lot 22, when acquired by the present owner.

EXHIBITED:

Toronto, Art Gallery of Toronto; Ottawa, National Gallery of Canada; and Montreal, Museum of Fine Arts, Canaletto, 17 October 1964-28 February 1965, no. 130, as 'Luca Carlevarijs' (cat. by W.G. Constable).

Pfäffikon, Seadamm-Kulturzentrum and Geneva, Musée d'Art et d'Histoire, Art vénitien en Suisse et au Liechtenstein, 18 June-5 November 1978, no. 159, as 'Luca Carlevarijs'.

LITERATURE:

R. Pallucchini, 'Due Vedute del Carlevarijs', *Studi di Storia dell'Arte in onore di Vittorio Viale*, Turin, 1967, pp. 52-56, fig. 3, as 'Luca Carlevarijs'.

A. Rizzi, *Luca Carlevarijs*, Venice, 1967, pp. 63 and 92, fig. 154, as 'Luca Carlevarijs' with unspecified collaborator.

R. Pallucchini, 'Schede Venete Settecentesche', *Arte Veneta*, XXV, 1971, pp. 163-164, note 20, as 'Luca Carlevarijs'.

E. Martini, *La Pittura del Settecento Veneto*, Udine, 1982, p. 489, under note 116, as 'Luca Carlevarijs'.

I. Reale, 'Gio. Richter, svezzese, scolare di Luca Carlevarijs', *Luca Carlevarijs e la veduta veneziana del Settecento*, exhibition catalogue, Milan, 1994, pp. 118, 120 and 126, notes 15, 17 and 24, fig. 11.

R. Pallucchini, ed., *La pittura nel Veneto. II Settecento*, I, Milan, 1994, p. 188, as 'Luca Carlevarijs'.

This and the following lot can be considered masterpieces by Johann Richter, a Swedish-born artist who, along with Luca Carlevarijs, was one of only two specialist *vedute* painters active in Venice before Canaletto. Both works are among the grandest the Scandinavian ever painted and display his distinctive and beguiling figure types, executed with the bright palette and vivacity that characterises his work. Richter has been considered a highly innovative artist in the development of Venetian *vedute*. Though both canvases depict views of the Piazzetta, one of the Republic's most famous landmarks, Richter frequently painted Venice's less celebrated views, away from San Marco and the Bacino. By doing so, the Scandinavian anticipated the work of Canaletto in a way that no other artist had done.

This view of the Piazzetta looking north-west is dominated by the Campanile (Bell Tower) with Jacopo Sansovino's Loggetta on its east side, both of which collapsed in 1902 and were subsequently rebuilt. To the left of the Bell Tower

stands Sansovino's Libreria, the architect's masterpiece constructed in Istrian stone and begun in 1537 to accommodate the vast collection of manuscripts bequeathed to the Republic by the Greek Cardinal Bessarion of Trebizond in 1468. Cast in shadow, behind the Campanile stands the long arcade of Bartolomeo Bon the Younger's Procuratie Vecchie, containing the apartments of the Procurators of San Marco, and, to its right, the Torre dell'Orologio (Clock Tower), designed by Mauro Codussi and completed in 1499. The view is completed on the east side with the south flank of the Basilica di San Marco.

When Richter arrived in Venice is unclear, but scholars generally agree that he almost certainly entered Carlevarijs's studio soon thereafter. By that time, he was already a proficient painter of landscapes, having studied in his native Stockholm with David Klöcker Ehrenstrahl and Johan Sylvius. Richter's first documented Venetian works, showing *The Piazza San Marco and the base of the Campanile* and *The Grand Canal with the Church of Santa Lucia*, last recorded in the collection of the art historian Osvald Sirén in Stockholm, are said to be signed and dated on the reverse 'Jean Richter Suezzese fece in Venezia l'anno 1717'. In December of that year, in a letter to the Florentine collector Francesco Gabburri, the painter Antonio Balestra described Richter's work as '...accomplished with great love... showing particular propensity for a finished quality'.

Some of Richter's early paintings in Venice are virtually indistinguishable from those of his presumed master and many, including these two canvases, were considered to be by Carlevarijs until recently (see, for example, Pallucchini, *op. cit.*, 1994). Rizzi further observes that both this and the following view once bore the apocryphal signature 'Antonio Canaletto' (*op. cit.*, 1967). It is, however, a series of seven relatively recently rediscovered engravings by Bernhard Vogel (1683-1737) after paintings by Richter that confirms their true author. The engravings are inscribed 'IOANNES RICHTER PINXIT VENET' and labelled, described and identified in four languages (Latin, Italian, French and German), indicating how widely the artist intended their circulation. Five of the engraved views are taken from or looking at the Piazzetta in different directions, one a panoramic, distant view of the city from the Bacino and the last a view of San Michele di Murano.

While perhaps not the picture from which it was made, the present lot is, as Reale observed, very closely related to Vogel's engraving. However, the work includes an additional five bays of the Libreria on one side and the corner of the Basilica di San Marco on the other. While the staffage does not match precisely, and each figure is different from his or her counterpart in the engraving, their placement within the Piazzetta does largely correspond, both in the foreground and the background. The engraving is more closely related to two canvases on a much smaller scale: one sold Sotheby's, London, 10 July 2002, lot 76; the other sold Christie's, New York, 24 January 2003, lot 164, though even in those works there are many departures from the engraving. Reale reproduces a further painting in a private collection with a similar correspondence to the engraving as the present lot (*op. cit.*, p. 120, fig 11). Rizzi catalogued both that and the present picture as by Carlevarijs with the aid of a collaborator (*op. cit.*, 1967). His recognition of these two works as having been executed in part by another hand was, in a way, the first step towards their reattribution to Richter nearly three decades later.





JOHANN RICHTER
(STOCKHOLM 1665-1745 VENICE)

Venice, the Piazzetta looking south from the Basilica di San Marco with the Biblioteca and a crowd gathered to watch a Commedia dell'arte performance

oil on canvas

48½ x 63½ in. (122.3 x 161.3 cm.)

£250,000-350,000

US\$320,000-450,000

€300,000-410,000

PROVENANCE:

Annie Cottenet Schermerhorn (1857-1926), wife of John Innes Kane (1850-1913), by whom bequeathed to the following in 1926, The Cooper Union Museum (now the Cooper Hewitt Museum), New York, by whom sold at the following, Anonymous sale [The Property of an American Institution]; Sotheby's, London, 26 March 1969, lot 23, as 'Luca Carlevarijs', (£15,000 to Marshall), with Colnaghi, London, 1974.

Private collection, Switzerland, by June 1978.

Anonymous sale; Sotheby's, London, 16 July 1980, lot 129, as 'Luca Carlevarijs'.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 24 May 1991, lot 74, as 'Luca Carlevarijs', when acquired for £451,000 by, J.E. Safra (b. 1940); Sotheby's, London, 5 July 2017, lot 23, when acquired by the present owner.

EXHIBITED:

Sarasota, John and Mable Ringling Museum of Art, *An Exhibition of Reflections of The Italian Comedy*, 21 January-23 February 1951, no. 17, as 'Luca Carlevarijs'.

Toronto, Art Gallery of Toronto; Ottawa, National Gallery of Canada; and Montreal, Museum of Fine Arts, *Canalotto*, 17 October 1964-28 February 1965, no. 131, as 'Luca Carlevarijs' (cat. by W.G. Constable).

Pfäffikon, Seadamm-Kulturzentrum and Geneva, Musée d'Art et d'Histoire, 18 June-5 November 1978, *Art Vénitien en Suisse et au Liechtenstein*, no. 158, as 'Luca Carlevarijs'.

LITERATURE:

R. Pallucchini, 'Due Vedute del Carlevarijs', *Studi di Storia dell'Arte in onore di Vittorio Viale*, Turin, 1967, pp. 52-56, fig. 1, as 'Luca Carlevarijs'.

A. Rizzi, *Luca Carlevarijs*, Venice, 1967, pp. 63 and 92, fig. 153, as 'Luca Carlevarijs' with an unspecified collaborator.

R. Pallucchini, 'Schede Venete Settecentesche', *Arte Veneta*, XXV, 1971, pp. 163-164, note 20, as 'Luca Carlevarijs'.

E. Martini, *La Pittura del Settecento Veneto*, Udine, 1982, p. 489, under note 116, as 'Luca Carlevarijs'.

I. Reale, 'Gio. Richter, svezzese, scolare di Luca Carlevarijs', in I. Reale and D. Succi eds., *Luca Carlevarijs e la veduta veneziana del Settecento*, exhibition catalogue, Milan, 1994, pp. 118, 120, 126 and 128, notes 15, 17 and 24, fig. 9.

R. Pallucchini, ed., *La pittura nel Veneto. Il Settecento*, I, Milan, 1994, pp. 188 and 191, fig. 294, as 'Luca Carlevarijs'.

This view depicts one of the most celebrated sights of Venice, the Piazzetta, looking south, flanked by the Basilica di San Marco on the left and Jacopo Sansovino's Libreria on the right, with the two monumental twin columns on which stand statues of the Lion of Saint Mark and Saint Theodore, Venice's patron saints.

Like the accompanying canvas, this picture corresponds closely to one of Bernhard Vogel's engravings after Richter. It, too, is extended from the *mise-en-scène* presented in the engraving, with a further four bays of Sansovino's Libreria on the right, and an additional two arches of the basilica on the left. Again, the basic arrangement of the staffage largely corresponds. In each, a temporary stage is set up on the left before the Palazzo Ducale, around which gather a throng of figures that thin out towards the Libreria. However, specific figures do not match in the painting and print.

Rizzi similarly gave a comparable canvas to Carlevarijs with the help of a collaborator (Rizzi, *op. cit.*, 1967, fig. 157). Though not reproduced by Reale, Rizzi's painting is likewise likely by the Swedish-born artist. Unlike the view of the Piazzetta looking north-west, however, Carlevarijs is not known to have painted the Piazzetta from this precise viewpoint. A painting from a Scottish private collection, which must date to a very similar moment in Richter's career, was sold Sotheby's, London, 9 December 2009, lot 46. It shares a strikingly similar palette and brushwork, and must surely have been executed only a short time before or after. Various figures recur, though in some cases with the colour of particular items of clothing changed: the lady seen from behind wearing yellow on top and blue beneath, almost directly between the two columns and talking to a masked gentleman who leans in towards her, can be seen at the left of the principal figure group in the ex-Scottish work, though there appears wearing a red, rather than a blue, skirt.



**GUSTAV BAUERNFEIND
(SULZ 1848-1904 JERUSALEM)**
Jerusalem from the Mount of Olives at Sunrise

signed and inscribed 'G. Bauernfeind / Jerusalem' (lower right)

oil on canvas

51½ x 78¾ in. (130.2 x 200 cm.)

Painted *circa* 1902.

£800,000-1,200,000

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

€940,000-1,400,000

PROVENANCE:

The artist, and by descent to his wife, Elsie Bertsch Bauernfeind, and by descent to her son, Otto Bauernfeind, until at least November 1921. (Probably) with Kunsthändlung Gustav Grundstedt, Hamburg, by 1926. Private collection, Germany; Sotheby's, London, 21 June 1988, lot 17, when acquired by the following, with Pym's Gallery, London, where acquired by the present owner in 1988.

LITERATURE:

A. Carmel and H. Schmid, *Der Orientmaler Gustav Bauernfeind: Leben und Werk*, Stuttgart, 1990, pp. 128, 356 (no. 1) and 360-361, pl. 173. P. S. Kühner, *Gustav Bauernfeind - Gemälde und Aquarelle*, Frankfurt am Main, 1995, pp. 233, 306, no. 68, pl. 25.

Gustav Bauernfeind's *Jerusalem from the Mount of Olives at Sunrise* is an awe-inspiring rendering of one of the most iconic sites in all of the Middle East. Given the central role of Jerusalem to the three Abrahamic faiths, it is remarkable how relatively few Orientalist artists took full advantage of the spectacular artistic potential of its vistas and landmarks. Most of the European Orientalist artists were more active in Istanbul, Algiers or Cairo, concentrating on the exotic rather than the spiritual. Bauernfeind, however, was deeply affected by the depth and diversity of religious expression he encountered during his various journeys throughout North Africa and the Middle East and a significant part of this Orientalist oeuvre depicts scenes of worship and prayer.

Bauernfeind was initially trained as an architect, and was employed by Adolf Gnauth, who was also a Professor at the Nuremberg School of Design and an artist in his own right. While traveling in Italy for a project for Gauth's firm in 1873-4, Bauernfeind honed his artistic skills, executing in meticulous detail not only architectural elements but also minute aspects of the landscapes of his surroundings. Upon his return to Germany, he found that although his attention to detail was regarded as remarkable, his work depicting German villages found few interested buyers due to their rather mundane subject matter. He was advised by friends and fellow artists to find a subject matter more *en vogue* and, very much aware of the financial opportunities awaiting a painter of Orientalist subjects, he looked to the East as his new source of inspiration.

Bauernfeind made three trips to the Orient during his lifetime before eventually settling there permanently in 1896. From his first trip to Palestine in 1880, Bauernfeind was captivated by the Holy City, its monuments, people and traditions. A consummate observer, the artist was deeply interested in realist detail rather than in the grand narratives that were the hallmark of his Orientalist contemporaries such as Jean-Léon Gérôme and Benjamin Constant. In what is classified as his 'fourth Oriental journey', the years 1896-1904 found Bauernfeind resident in Palestine, an enigmatic and multi-faceted land where the artist would spend the rest of his life. Even though he was regarded neither as a member of the Evangelical Church nor the Society of Templars, he held a fascination for prayer customs among a variety of religious sects.

The vista in the present work is a *tour-de-force* of rigorous observation and topographical exactitude, a product of the artist's initial training as an architect. The Al Aqsa Mosque, Dome of the Rock, Hurva Synagogue, Lutheran Church of the Redeemer (just completed), Church of the Holy Sepulchre and Golden Gate within the Ottoman walls are all visible across the sweeping expanse of the Kidron Valley. The travellers on the road in the foreground symbolise Jerusalem's religious and ethnic diversity, representing each of the faiths which regard the city as holy. The man on the left holding a staff is identified by his costume as an Ashkenazi Jew, while walking down the road to the right is an Arab woman carrying a basket of produce. Between these two figures are a group of Orthodox pilgrims, presumably making their way to the recently completed Russian Orthodox Convent of the Ascension at the summit of the Mount of Olives. The entire, expansive landscape is bathed in the light of the early morning sun rising over the Judean hills, integrating the composition into a sublimely rendered whole.





G. Bauernfeind
Jerusalem

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CHRISTIE'S



PROPERTY FROM A NOBLE COLLECTION

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)
 £80,000-120,000
 US\$110,000-150,000
 €94,000-140,000

PROPERTY OF A GENTLEMAN

THE LYON MASTER (ACTIVE VENICE C. 1740-50)

Venice: The Grand Canal looking East, with the churches of Santa Maria della Carità, and Santa Maria della Salute beyond
 oil on canvas
 19¼ x 29¾ in. (49 x 74.6 cm.)
 £60,000-80,000
 US\$77,000-100,000
 €71,000-94,000

**CIRCLE OF DIEGO VELÁZQUEZ
(SEVILLE 1599-1660 MADRID)**

Three figures at a table
 oil on canvas
 36⅓ x 45¾ in. (92.1 x 116.3 cm.)
 £80,000-100,000
 US\$110,000-130,000
 €94,000-120,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PIETRO ANTONIANI (MILAN C.1740-1805)

The Bay of Naples from the west, with the Castel dell'Ovo, the Castel Nuovo and the Certosa di San Martino
 signed 'P.A.' (lower right, on the reverse)
 oil on canvas
 25¾ x 52¾ in. (65.8 x 133 cm.)
 £70,000-100,000
 US\$90,000-130,000
 €83,000-120,000

**NOTTINGHAM, SECOND HALF
15TH CENTURY**

A standing female saint, possibly Saint Etheldreda
 alabaster high relief with traces of polychromy; the reverse with a metal loop for hanging; the underside with a drilled hole and a paper label inscribed '7262 / 23'
 33⅓ in. (84 cm.) high
 £50,000-100,000
 US\$64,000-130,000
 €59,000-120,000

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

Looking towards Lake Thun, from opposite Scherzlingen, with Schloss Schadau and the Niesen in the distance, Switzerland

watercolour and blue and red ink, on paper
 9⅓ x 14⅓ in. (25.2 x 36.5 cm.)
 £100,000-150,000
 US\$130,000-190,000
 €120,000-180,000





PROPERTY OF A PRIVATE COLLECTOR

ADRIAEN THOMASZ. KEY
(ANTWERP C. 1545-C. 1589)

Portrait of a young lady, bust-length, in a white ruff and cap
 dated '1576' (upper left) and inscribed 'E TA 15' (upper right)
 oil on panel
 19½ x 15½ in. (49.2 x 39.3 cm.), with unpainted additions of 0.8 cm. to each edge
 £40,000-60,000
 US\$52,000-77,000
 €47,000-70,000

PROPERTY OF A GENTLEMAN

MASTER B (MOST PROBABLY BERNAERT DE RIJCKERE, 16TH CENTURY)
Portrait of a lady, bust-length, in a black dress, wearing a wing cap with starched tails and a white ruff

signed and dated '1581 / B.', lower right, above the sitter's shoulder, and inscribed with the sitter's age, '.56.', lower left
 oil on panel, oval
 3½ x 2½ in. (8 x 6.3 cm.)
 £8,000-12,000
 US\$11,000-15,000
 €9,400-14,000



PROPERTY OF A PRIVATE COLLECTOR

JACOB PHILIPP HACKERT (PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

A customs house, with dancers and musicians next to a fire, boats in a bay beyond (possibly the harbour of Castellamare di Stabia, Bay of Naples)

signed and dated 'Philipp Hackert pinx: 1780' (lower centre, at the base of the tree)
 oil on canvas
 25¾ x 38¾ in. (65.5 x 98.5 cm.)
 £40,000-60,000
 US\$52,000-77,000
 €47,000-70,000

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

AMBROSIUS BENSON (?LOMBARDY C. 1495-1550 BRUGES)

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

oil on panel
 open: 24½ x 37½ in. (61.6 x 94 cm.); closed: 24½ x 18¾ in. (61.6 x 46.7 cm.)
 with the arms Gules, a Calvary cross sable, within a chaplet (on the reverse of the left wing)
 £80,000-120,000
 US\$110,000-150,000
 €94,000-140,000



PROPERTY OF A GENTLEMAN

FRANCESCO MONTEMEZZANO
(VERONA 1555-C.1600 ?VENICE)

Portrait of a lady, traditionally identified as a member of the Morosini family of St Formos, three-quarter-length, in a black dress and white shirt, holding a pair of gloves

oil on canvas
 41½ x 32¾ in. (105.5 x 83.4 cm.)
 £40,000-60,000
 US\$52,000-77,000
 €47,000-70,000

PROPERTY FROM THE JOSEFOWITZ FAMILY COLLECTION

LIMOGES, SECOND QUARTER
13TH CENTURY

A bishop's crozier depicting the Annunciation

enamel and gilt copper; the knob decorated with intertwining lizards and a crown of stylised leaves; the interior of the crozier with a paper label indicating the collection of Victor Martin Le Roy (1842-1918); on a modern wood stand with a paper label to the underside inscribed '1346 / 1.52'; with a later velvet-lined leather fitted case
 12¾ in. (32.5 cm.) high; 14¾ in. (37.5 cm.) high, overall
 £50,000-80,000
 US\$64,000-100,000
 €59,000-94,000


EDWARD LEAR (LONDON 1812-1888)
SAN REMO
Wadi Halfa, Sudan

inscribed and dated 'Wady Halfeh [sic] / 4.30.PM. Feby 3.1867' (lower left)
 pencil, pen and brown ink and watercolour, heightened with touches of white on buff
 coloured paper
 11¾ x 20¾ in. (30 x 53 cm.)
 £15,000-20,000
 US\$20,000-25,000
 €18,000-23,000

JOHN FERNELEY SENIOR
(THRUSINGTTON 1782-1860)

Intrepid, Conqueror and Bay Bolton with Silkman and Darnley beyond in a landscape

signed and dated 'J. Ferneley / Melton Mowbray / 1853.'
 oil on canvas
 46¼ x 73¾ in. (117.5 x 187.7 cm.)
 £80,000-120,000
 US\$110,000-150,000
 €94,000-140,000





PROPERTY OF A PRIVATE COLLECTOR

FRANCESCO MARMITTA

(PARMA C. 1464-AFTER 1505)

*Madonna and Child in a landscape*oil on panel, with the original painted reverse, unframed
22⅔ x 14⅔ in. (56.8 x 37.7 cm.)£30,000-50,000
US\$39,000-64,000
€36,000-59,000**CIRCLE OF PAOLO VENEZIANO**

(ACTIVE VENICE 1333/58-BEFORE 1362)

*The Crucifixion with the Madonna, Saint John the Evangelist and two angels*tempera on gold ground panel, triangular, in an integral frame
13⅔ x 19⅔ in. (34.6 x 49 cm.)inscribed 'INRI' (upper centre)
£15,000-25,000
US\$20,000-32,000
€18,000-30,000

PROPERTY OF A GENTLEMAN

**JAN VAN GOYEN (LEIDEN 1596-1656
THE HAGUE)***A water mill with figures in a landscape*signed with monogram and indistinctly dated 'VG-1637'
oil on panel
20⅓ x 26⅓ in. (51 x 67.5 cm.)
£30,000-50,000
US\$39,000-64,000
€36,000-59,000

PROPERTY OF THE BAYREUTH COLLECTION

**ENGLISH, SECOND HALF 16TH CENTURY
A Memento Mori swivel ring**gold and polychrome enamel; one side of the bezel with flowers and inscribed 'PAR.
VERTV.LIE.', the other side with a skull and inscribed 'IVSQVES.A.LA.MORT'
£7,000-10,000
US\$9,000-13,000
€8,300-12,000

PROPERTY FROM A PRIVATE COLLECTION - SELLING WITHOUT RESERVE

**ATTRIBUTED TO THE MASTER OF THE
AUGSBURG PORTRAITS OF PAINTERS
(ACTIVE 1502-1515)***Portrait of a young man, half-length, in a green tunic and yellow-lined coat, wearing a black hat*oil on panel
16⅔ x 12½ in. (42.9 x 31.7 cm.)
£20,000-30,000
US\$26,000-38,000
€24,000-35,000

PROPERTY FROM THE JOSEFOWITZ FAMILY COLLECTION

**MARTIN DRÖLLING (OBERBERGHEIM
1752-1817 PARIS)***Portrait of Barthélémy Charles, Comte de Dreux-Nancré
(1760-1863), small full-length, standing in front of a
balustrade, a landscape beyond*signed and dated 'Drölling. f. / 1797.' (lower left)
oil on canvas
38 x 30½ in. (96.5 x 77.5 cm.)
£40,000-60,000
US\$52,000-77,000
€47,000-70,000

PROPERTY FROM A PRIVATE COLLECTION - SELLING WITHOUT RESERVE

SAMUEL PALMER, R.W.S. (LONDON 1805-**1881 REDHILL, SURREY)***Eventide*signed 'Sam. Palmer' (lower left)
pencil and watercolour, heightened with touches of gum arabic and with scratching out,
on paper
8 x 16⅔ in. (20.4 x 43 cm.)
£25,000-35,000
US\$32,000-45,000
€30,000-41,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALEXANDRE-HYACINTHE DUNOUY**(PARIS 1757-1841 JOUY-EN-JOSAS)***The Strait of Messina, Sicily from the west, with a view
of the fortifications and port*signed 'Dunouy f.' (lower centre, on the rocks)
oil on canvas
38⅔ x 52½ in. (97.4 x 133.2 cm.)
£20,000-30,000
US\$26,000-38,000
€24,000-35,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale - Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the 'London Conditions of Sale Buying at Christie's' and 'Additional Conditions of Sale - Non-Fungible Tokens', the latter controls.

Unless we own a lot (a symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie's is concluding the contract for the sale of the lot on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie's.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold 'as is', in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) 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, but will confirm when you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale - Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the 'London Conditions of Sale Buying at Christie's' and 'Additional Conditions of Sale - Non-Fungible Tokens', the latter controls.

Unless we own a lot (a symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie's is concluding the contract for the sale of the lot on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie's.

(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. 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:

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

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 B(1)(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-terrorist 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 Lloyds.

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 E(3)(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit 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.

7 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 lots 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 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 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.

For lots purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the hammer price and buyer's premium (exclusive of any applicable VAT). Christie's will collect the Indian Equalisation Levy Tax from you, where 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 lots with the symbol ♦ next to the lot number. If 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 ♦.

4 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his 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.

5 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 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 lots 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 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.

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 lots with the symbol ♦ next to the lot number. If 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 ♦.

4 BIDDING ON BEHALF OF THE

costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any lot within thirty days following the auction we can, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com.

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to 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 ✕ 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.

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 ✕ 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 catalogue unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

VAT SYMBOLS AND EXPLANATION

Important Notice

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

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 buyer's premium but will not be shown separately on our invoice.
+	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • 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 buyer's premium 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 buyer's premium.
† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
† (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amount or Import VAT will be refunded where the total refund is under £100.
3. 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.
4. Private buyers who choose to export their purchased lots from the UK carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
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. To receive a refund of VAT amounts or Import VAT (as applicable) a non-UK buyer must:

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.
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.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7389 1611.

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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.

Δ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ♦ 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 CONSIGNING FOR AUCTION

A 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 **A** 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 **◦**.

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.

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

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

As a leader in the art market,

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



DRIVING AMBITIOUS CORPORATE CLIMATE ACTION



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

The Exceptional Sale

London | 2 July 2024

VIEWING

28 June–2 July 2024
8 King Street
London SW1Y 6QT

PROPERTY FROM THE COLLECTION OF CECIL AND HILDA LEWIS
CAST FROM A MODEL BY GIAMBOLOGNA (1529-1608),
ATTRIBUTED TO GIANFRANCESCO SUSINI (1585-1653),
AFTER 1624
Nessus and Deianira
bronze, with extensive traces of a reddish gold lacquer; on an associated rectangular ebonised wood base
17 in. (43.2 cm.) high; 23 in. (58.4 cm.) high, overall

Scarlett Walsh
Associate Specialist, European Sculpture
swalsh@christies.com
+44 207 389 2333

£800,000 – 1,200,000

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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