



**OLD MASTERS  
EVENING SALE**

*London · 8 July 2021*

**CHRISTIE'S**







# OLD MASTERS EVENING SALE 8 July 2021

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PARIS

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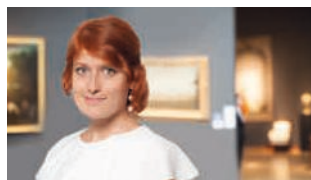
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

\*1

## FOLLOWER OF HIERONYMOUS BOSCH

### *Temptation of Saint Anthony*

oil on panel  
19% x 24% in. (49.8 x 62 cm.)

£70,000-100,000  
US\$100,000-140,000  
€82,000-120,000

#### PROVENANCE:

In the family of the present owner since the 17th century.

One of the most innovative and original painters of his time, Hieronymous Bosch's work had a significant and lasting impact on the visual arts throughout the sixteenth century. Through their intensely imagined scenes of demonic temptation and tumult, the master's work pioneered a significant new visual and iconographic language, which was quickly taken up by painters working across the Netherlands in the decades after his death. The *Temptation of Saint Anthony* was a popular Boschian subject and at least six treatments of the subject by the master, or his workshop, survive: the left wing of the *Hermit Saints Triptych* (c. 1495-1505; Venice, Gallerie dell'Accademia); a fragmentary panel of c. 1500-1510 (Kansas City, Nelson-Atkins Museum of Art); the famed *Triptych of the Temptation of Saint Anthony* (c. 1500-1510; Lisbon, Museu Nacional de Arte Antigua); the left wing of the *Job Triptych* (c. 1510-1520; Bruges, Groeningemuseum, long-term loan from Hoeke, Sint-Jacob-de-Meerderekerk); and a small *Temptation*, with a debated attribution (Madrid, Museo Nacional del Prado).

The present panel appears to have been painted in Antwerp, where Bosch's influence was felt very strongly, in part due to the circulation of prints after his work. While evidently using Boschian ideas and figures, the picture bears a number of stylistic affinities with Antwerp 'Mannerism', a style which predominated in paintings produced in the city during the early-sixteenth century. The figures of Saint Anthony and the teeming demons and devils which populate the exaggerated rocky peaks of the land and townscape beyond are reminiscent of the work of Jan Wellens de Cock, who registered at the Antwerp Guild of St. Luke in 1506. The



Fig. 1 Jan Wellens de Cock, *The Temptation of Saint Anthony*, c. 1526, Legion of Honor, San Francisco

painter is documented working in Antwerp undertaking decorative works in the city's cathedral in the succeeding two years and later serving as co-dean of the Guild alongside Joos van Cleve. While no signed works by the artist are known to survive, his *oeuvre* was reconstructed by Friedländer on the basis of a panel depicting *Saint Christopher* (Private collection), which was copied in an engraving bearing the inscription 'Pictum/J. Cock', allowing for a tentative basis around which his opus could be grouped (M.J. Friedländer, *Early Netherlandish Painting*, Leiden, 1974, XI, p. 36). The painter is associated with a number of scenes of the *Temptation of Saint Anthony*, including a work highly comparable to the present painting, now in the Legion of Honor, San Francisco (fig. 1). Though the figure of Saint Anthony differs slightly in its treatment, elements like the landscape background, especially the church consumed by a blazing pillar of flame and the jagged, Patinir-esque rock forms, are very similar in each. Interestingly too, the panel has almost the exact same measurements as the present work. The most marked difference between the two works is the figure of the saint's female tempter, seen at the right of the Legion of Honor picture, born on top of a demonic form and adorned with an exotically gilded headdress and lavishly coloured gown. Her absence in the present picture is striking and unusual. However, on closer inspection it becomes evident that this temptress figure did in fact originally appear in this work, as the outline of her figure can just be made out at the right of the painting, in the dark area over the water, just in front of the gaping mouth of the fish. As in the Legion of Honor picture, she wore an elaborate headdress, still visible above the lacuna where her body should be, and similarly carried a jewelled vessel in her hand, though here her other hand was raised above it, rather than supporting its base. The reasons why the figure was painted out are not clear, though it appears to have been a later intervention, given the difference between the paint surface of the water beside it and that covering the woman.

One of the most unusual aspects of this *Temptation* is the large severed head above the figure of Saint Anthony. The blood flowing from the wound drips onto the branch of the tree, pooling there before the stream begins to fall downward, where it will eventually hit the open pages of the saint's prayer book. The size and prominence of the head is striking and suggests that it must have been intended to play a central role in the painting's iconography. It is possible that the head represents that of Saint John the Baptist, famously martyred by being beheaded at the request of King Herod's daughter, Salome. Both Saint Anthony Abbot and Saint John's legends contained key focuses on their resistance to the temptations or actions of alluring, lascivious women: in Saint Anthony's through the guise of a demonic temptress and for John the Baptist in the form of Salome. The severed head in this painting may be intended as a reference the perils of feminine temptation.



PROPERTY OF A LADY

2

SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

*Head study of a man*

oil on canvas  
23 x 14<sup>7</sup>/<sub>8</sub> in. (58.4 x 37.8 cm.)

£70,000-100,000

US\$100,000-140,000

€82,000-120,000

**PROVENANCE:**

Acquired by the late husband of the present owner before 1993.

Executed with tremendous freedom and brio, this hitherto unrecorded head study is a fine example of van Dyck's masterful *ad vivum* painting technique and ability to capture a likeness with speed and deft handling of the brush. Dr. Christopher Brown, to whom we are grateful, has confirmed the attribution after first-hand inspection and dates the work to the period after van Dyck moved his studio from Antwerp to Brussels in 1633/34, shortly before his departure for England in March of the following year. The picture can be compared with van Dyck's series of head studies associated with the celebrated

*Magistrates of Brussels* commission, painted in 1634 and destroyed during the French bombardment of Brussels in 1695: including the two sketches in the Ashmolean Museum, Oxford (see H. Vey, in S.J. Barnes *et. al.*, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, pp. 388-89, nos. III.196 and III.197); a further two in private collections (see S. Alsteens and A. Eaker, *Van Dyck: The Anatomy of Portraiture*, exhibition catalogue, The Frick Collection, New York, 2016, pp. 128-133, nos. 32 and 33); and one sold in these Rooms, 2 December 2014, lot 16 (£494,500). Like those head sketches, the present work would have been rapidly taken from life in the artist's studio with the intention of being employed later for a finished painting. While this picture cannot be connected with any surviving composition, all these head studies share the same unusual priming of the canvas - the application of a scumbled grey wash over a layer of red bole, which enabled the artist to achieve a remarkable tonal range with a limited palette and an economy of brushwork.



PROPERTY OF A PRIVATE COLLECTOR

3

SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

*Head study of a bearded old man*

oil on paper, mounted on board  
15½ x 11¼ in. (39.7 x 28.3 cm.)

£250,000-350,000

US\$360,000-500,000

€300,000-410,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 2 December 2008, lot 17, as 'After Rubens – a copy after a lost head study', when acquired by the present owner.

**LITERATURE:**

N. van Hout, *Corpus Rubenianum Ludwig Burchard*, Part XX, *Study Heads and Anatomical Studies*, London and Turnhout, 2020, I, pp. 191-92, no. 72; II, fig. 248.





Fig. 1 Sir Peter Paul Rubens, *The Adoration of the Shepherds*, Musée des Beaux-Arts de Marseille, Marseilles

This rapidly executed head study on paper has only recently been recognised as the missing *modello* by Rubens that he used as the prototype for a character who features in a number of his large scale biblical works in the years around 1617-1620. The proliferation of head studies painted by Rubens and his assistants and followers, has in the past caused a certain amount of attributional confusion, compounded by a lack of scholarly focus (Julius Held addressed a mere nineteen head studies in his catalogue of the *Oil Sketches of Peter Paul Rubens*, 1980). It is with Nico van Hout's much anticipated overview of the *Study Heads* for the Corpus Rubenianum, published in 2020, that this crucial aspect of Rubens's output has finally received the scholarly attention it deserves and been put in order. In so doing, van Hout has rehabilitated the present work, once thought to be a copy, to its rightful place as an autograph head study that played an active part in Rubens's working practice during one of the busiest phases of his career.

Rubens's prolific use of head studies for his larger multi-figural compositions is well documented. Spontaneous, rapidly painted studies from a model in the studio to record a particular face, often from a variety of angles – provided Rubens with an essential cast of real-life characters to draw from. These were never intended as finished paintings for display, but kept purely as working tools to add variety and a sense of human veracity to his history paintings. They were, as Nico van Hout puts it: 'a means, not an end in itself' (*op. cit.* I, p.17). Along with his compositional *modelli*, these head studies were amongst his most important possessions, which he relied on as part of his working procedure for his whole life.



Fig. 3 Sir Peter Paul Rubens, *Old man seated*, c. 1618-20, © Albertina, Vienna





Fig. 2 Sir Peter Paul Rubens, *Adoration of the Magi*, c. 1618-20, Musées Royaux des Beaux-Arts de Belgique, Brussels

With a furrowed brow and flowing white hair, the wise countenance of the model for this study must have made a striking impression on Rubens. The artist likely encountered him in the years around 1617 when he was preparing for a number of large scale biblical works. As van Hout has confirmed (*op. cit.*) the study served as the prototype for the old shepherd on the right of the woman kneeling before the Christ Child in *The Adoration of the Shepherds*, of circa 1617 (fig. 1; Marseille, Musée des Beaux-Arts); for one of the spectators leaning over the balustrade in the *Adoration of the Magi* of circa 1618-20 (fig. 2; Brussels, Musées Royaux des Beaux-Arts de Belgique); and in a lost compositional sketch for the *Seven Sages disputing over the Tripod*, circa 1616, now known from two copies (Philadelphia Museum of Art, and Rijswijk, Rijksdienst voor het Cultureel Erfgoed, Afdeling Kunstcollecties). Van Hout has also noted that the present work features in a pen and ink drawing by Rubens of *Eleven Head Studies*, the forehead and nose appearing in the top right corner of

the sheet (The Chatsworth Collection; see Van Hout, *op. cit.* fig. 420). A drawing by Paulus Pontius after the study was probably made in preparation for one of the engravings for the *Livre à dessiner* (Washington D.C, National Gallery of Art). Rubens also made a drawing of the same model, seated full-length, for the *Old man seated*, circa 1618-20, now in the Albertina, Vienna (fig. 3).

Many of Rubens's head studies were adapted immediately after his death to make them appear more like finished pictures than sketches, and thus more sellable. A good example is the *Man holding a bronze* (Christie's, 2 July 2013, lot 30; private collection), a head study that was transformed by Jan Boeckhorst. In this case, perhaps by virtue of it being painted on paper, the study has remained in its pure state, allowing for a raw appreciation of Rubens's extraordinary gift for painting from life.



PROPERTY OF A DUTCH NOBLE FAMILY

\*4

PIETER BRUEGHEL, THE YOUNGER  
(BRUSSELS 1564/65-1637/38 ANTWERP)

*Summer; Winter*

each signed 'P.BREVGHEL.' (lower right)

oil on panel

9 $\frac{1}{8}$  in. (24.5 cm.) diameter

a pair (2)

£600,000-800,000

US\$860,000-1,100,000

€700,000-930,000

**PROVENANCE:**

By descent in a Dutch Noble family for several generations.



Previously unpublished and unknown to scholars, this beautifully preserved pair of roundels constitute an exciting new addition to the corpus of paintings by Pieter Brueghel the Younger, particularly since both compositions are fundamentally unique. The *Peasant Dance* is a singular variation of a rare subject, known in six other autograph versions, two of which also adopt a circular format. The Winter landscape is completely without precedent. Both are carefully underdrawn and executed with a level of finesse associated with his very best work. The configuration of the signatures, where the artist spells his surname 'BREVGHEL', rather than 'BRVEGHEL' indicates a date after 1616 when he changed the spelling in an effort to distinguish himself from his father (see K. Ertz, *Brueghel-Brueghel: Une famille des peintres flamands vers 1600*, exhibition catalogue, Antwerp, 1998, p. 19).

The two paintings, which have remained within the collection of the same noble family for generations, may be read as representations of *Summer* and *Winter*, in which the artist uses a contemporary village setting to contrast the revelry of high summer with the harsher reality of a cold winter. In the first, Brueghel fills the composition with a delightful cast of vibrantly-attired figures in dynamic poses. The central figural groupings and many of the landscape elements, including the merry dancers who encircle the tree in the foreground and the combatants who fight with sabers in the distance, also appear in a larger panel in the Tiroler Landesmuseum Ferdinandeum, Innsbrück (27 x 37.5 cm.; see K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit*

*kritischem Oeuvrekatalog*, Lingen, 1988/2000, II, no. 1191). That painting is signed and dated '1634' and evokes Brueghel's *Maypole* composition through the inclusion of a crown, which is seen in the uppermost branches of the tree. Brueghel chose not to include the crown in the roundel, adding instead two attractive birds perched on neighbouring branches. Also seen in the Innsbrück panel is the couple with a wine jug, who stumbles towards the tree at left, although the meticulously rendered flock of birds on the ground nearby appears to be an invention for the present composition. Finally, the dancing couple and amorous figures at right in the Innsbrück panel are here replaced by a woman who comforts her companion, who is ill from too much revelry and drink.

Though Brueghel painted travellers walking through villages in the snow on many occasions, variants of the Winter roundel are harder to identify. A similar street is found in two panels in a Viennese and Parisian collection, respectively, both of which feature the same distinctive, triangularly-shaped house (see *ibid.*, nos. 662 and 663). This suggests that Brueghel may have relied on a drawing that was kept in his studio to create his setting. Notably, these other paintings portray warmer seasons, and the staffage is completely different, making this roundel the sole surviving example of this composition.

A similar pairing of *Summer* and *Winter* roundels, albeit on a smaller format, was sold at Christie's, New York, 9 January 1981, lots 18 and 19.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

5

## LUCAS CRANACH, THE YOUNGER

(WITTENBERG 1515-1586 WEIMAR)

### *Ill-Matched Lovers*

signed with the artist's device of a serpent with wings folded (centre left)  
oil on panel  
29 x 18<sup>7</sup>/<sub>8</sub> in. (73.7 x 48 cm.)  
with inventory number '37' (lower left)

£600,000-800,000

US\$860,000-1,100,000

€700,000-930,000

**PROVENANCE:**

In the family of the present owners since at least the mid-19th century.







This superb, unpublished panel is a work of Lucas Cranach the Younger's early maturity and a fine addition to the Cranach corpus. The *Ill-Matched Lovers*, pairing a grotesque older man with a knowing and beautiful younger woman, was a highly popular subject in the sixteenth century, and one frequently treated by Cranach the Elder and his workshop.

The theme, which has its roots in antiquity in the poetry of Plautus, enjoyed a great revival in Northern Europe during the fifteenth and sixteenth centuries, in both literature and the visual arts. Writers, such as Erasmus in his *In Praise of Folly* (1511), explored the idea that lascivious old age leads to foolishness, and that women can hold sway over men, causing them to lose their minds and their money, part of the topos of *Weibermacht*, or the power of women, that found particular resonance in the Northern Renaissance. The depiction of a mismatched couple was taken up and explored by printmakers and artists in Germany in the early 1500s, sometimes shown as a mild satire, sometimes as a strong indictment against involvement with women; in the case of the Cranach workshop, it was a subject taken up assiduously, with over forty examples of the composition produced from the 1520s onwards, responding no doubt to the demand for such images.

The composition of the present picture appears to be a unique invention. It relates most closely to the panel of 1531, given to the workshop of Cranach the Elder in Prague (Prague Castle, inv. no. HS 241), where the couple embrace in comparable fashion, with the woman's left arm draped over the man's shoulder as she turns back to look at the viewer. The elder Cranach treated the subject on several occasions: the two earliest examples of *circa* 1520-22 (both Budapest, Szépművészeti Múzeum) as well as the pictures in the Academy of Fine Arts, Vienna (1531; fig. 1), the Rudolfinum, Prague and the Germanisches Nationalmuseum, Nuremberg (both *circa* 1530). It is conceivable that he may have been influenced by a treatment of the subject in 1503 by his predecessor as painter to the Saxon court, Jacopo de' Barbari (Philadelphia, John G. Johnson collection, inv. no. 167).

We are grateful to Dr. Dieter Koepplin and Dr. Werner Schade for independently recognising the present picture as a highly original work by Lucas Cranach the Younger (on the basis of photographs, both private correspondence, July 2020). Both note the originality of this variation of the Cranach theme, with Dr. Schade considering it: 'ein gemälde von unvergleichlicher eigenart' ('a painting of incomparable uniqueness'), which Dr. Koepplin dates to *circa* 1540-45. Dr. Michael Hofbauer and Prof. Dr. Gunnar Heydenreich, to whom we are also grateful, believe it to have been painted in the workshop of Lucas Cranach the Elder, the former considering it an outstanding work datable to between 1535 and 1538 and the latter dating it to *circa* 1540. Dr. Schade notes a clear correspondence between the old man and figures produced by Lucas Cranach the Younger for a series of woodcuts for *Ringer kunst: Fünf und Achtzig Stücke* (*The Art of Wrestling: Eighty-Five Devices*), published in Wittenberg in 1539, as well as recognising him in the figure of one of the Apostles in *The Last Supper of circa* 1547-48 (Wittenberg, Evangelische Stadtkirche St. Marien), on which Cranach the Younger and Elder collaborated.



Fig. 1 Lucas Cranach, the Elder, *The Ill-Matched Lovers*, 1531, Academy of Fine Arts, Vienna

PROPERTY FROM AN IMPORTANT  
BRITISH PRIVATE COLLECTION  
(LOTS 6 AND 7)





6

## ADRIAEN VAN DE VELDE

(AMSTERDAM 1636-1672)

### *View from the Dunes out to Sea*

oil on panel  
11 x 15 in. (27.9 x 38.1 cm.)

£250,000-350,000  
US\$360,000-500,000  
€300,000-410,000

#### PROVENANCE:

Johan van Nispen (1700-1776); his sale, The Hague, 12 September 1768, lot 116 (165 florins).

(Probably) Pieter van den Santheuvel, Dordrecht, and by inheritance to his widow,

Maria Adriana Gevaerts; van den Santheuvel sale, Dordrecht, 23 July 1810, lot 58, as a 'superlative little painting [...] The masts, figures and staffage are incomparably well drawn and superbly painted' (200 florins to the following), with Nicolas François Beeckmans, Antwerp, from whom acquired for 800 florins before 15 September 1812 by the following,

Lucretia Johanna van Winter (1785-1845), Amsterdam, whose collection was merged into the Six van Hillegom-van Winter collection upon her marriage in 1822 to Hendrik Six van Hillegom (1790-1847), and by descent to their sons, Jan Pieter Six van Hillegom (1824-1899) and Pieter Hendrik Six van Vromade (1827-1905), and by descent; Frederik Muller & Cie., Amsterdam, 16 October 1928, lot 47, where described as signed (62,000 florins to Jan van Wisselingh on behalf of the following).

Anton Jurgens (1867-1945), London and Nijmegen.

Acquired shortly afterwards by Charles Peto Bennett (1856-1940) (m. Kristine Elisabeth 'Kiss' Gudde), and by descent to his son, Alfred Edwin Peto Bennett (1905-1996), and by descent to the present owners.

#### EXHIBITED:

Amsterdam, Stedelijk Museum, *Schilderijen en familieportretten van de heeren Jhr. P.H. Six van Vromade, Jhr. Dr. J. Six en Jhr. W. Six*, 1900, no. 149.

London, Royal Academy, *Exhibition of Dutch art, 1450-1900*, 4 January-9 March 1929, no. 274.

#### LITERATURE:

*Correspondentie over, en nota's van gekochte schilderijen door L.J. van Winter in de jaren 1809 tot 29 oktober 1821*, letter from N.F. Beeckmans to L.J. van Winter of 15 September 1812 confirming the dispatch of two paintings Lucretia had bought in Antwerp, unpublished manuscript, Six Archive Amsterdam.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French painters*, London, 1834, V, p. 211, no. 125, 'It is impossible to commend too highly this delightful product of the pencil. The approaching tide, the white breakers, the breezy freshness of the atmosphere, and the local truth of the site, are admirably depicted'.

E. Michel, 'Les Van de Velde', *Gazette des Beaux-Arts*, XXXVIII, 1888, p. 276.

F.C. Willis, *Die Niederlandische Marinemalerai*, Leipzig, 1911, p. XXII, illustrated.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1912, IV, pp. 562-3, no. 353, 'An astonishingly fresh picture, obviously painted from nature'.

K. Zoegel von Manteuffel, *Die Künstlerfamilie van de Velde*, Bielefeld and Leipzig, 1927, p. 70.

M.J. Schretlen, 'Willem en Adriaen van de Velde', *Maandblad voor Beeldende Kunsten*, II, 1934, p. 35.

W. Martin, *De Hollandsche schilderkunst in de zeventiende eeuw*, Amsterdam, 1936, II, p. 338.

W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1966, pp. 108-109, fig. 215.

R. Priem, 'The "Most Excellent Collection" of Lucretia Johanna van Winter: The Years 1809-22, with a Catalogue of the Works Purchased' and 'Catalogue of Old Master Paintings Acquired by Lucretia Johanna van Winter, 1809-22', *Simiolus: kunsthistorisch tijdschrift*, XXV, nos. 2/3, 1997, p. 158; and Appendix II, p. 212, no. 40, illustrated.

B. Cornelis, *Adriaen van de Velde: Dutch Master of Landscape*, exhibition catalogue, London, Dulwich Picture Gallery, 2016, p. 46, fig. 54, as 'Adriaen van de Velde (and Willem van de Velde the Younger?)'.





Fig. 1 Willem van de Velde II and Adriaen van de Velde, *Dunes*, Indianapolis Museum of Art

An acclaimed early work by an artist many regard as the most talented of the van de Velde dynasty, *View from the Dunes out to Sea* has been admired since the early-nineteenth century for its freshness and originality. First described in 1810 as: 'incomparably well drawn and superbly painted' (see provenance), the picture was acquired two years later by the pioneering Amsterdam collector Lucretia de Winter, who owned three other pictures by the artist (for Lucretia de Winter the collector please see the entry for the following lot). John Smith saw it in her collection before 1834, remarking that the picture: 'is impossible to commend too highly', while Cornelis Hofstede de Groot described it in 1912 as: 'an astonishingly fresh picture, obviously painted from nature' (both *op. cit.*). The picture had achieved quite a reputation by the time it was sold in the Six sale in Amsterdam in 1928, fetching one of the highest prices in the sale (Dfl. 62,000); incidentally, almost double the price fetched for the Frans van Mieris *Music Lesson* in this sale (following lot). It was exhibited in London at the Royal Academy the following year, but was never seen again in public until now, its re-emergence unfortunately coming a few years too late for the 2016/17 monographic exhibition that brought Adriaen de Velde's oeuvre sharply into focus.

Although the picture ostensibly disappeared from sight after 1929, Wolfgang Stechow addressed it in his seminal 1966 survey of Dutch landscape painting, providing an illuminating summary of its qualities: 'The



Fig. 2 Willem van de Velde II and Adriaen van de Velde, *Dunes*, Museum Boijmans van Beuningen, Rotterdam

panel is quite without parallel in Adriaen's work but its uniqueness can perhaps be explained by the assumption that it was painted directly from nature, as Hofstede de Groot suggested. Extraordinary in any case are the wonderful light effects with the long shadows; the breezy treatment of the water and sky; and the highly original composition, seen from above, with prominent figures walking down the hollow centre towards the sea, with dunes rising on both sides but remaining entirely below the horizon line, which is overlapped only slightly by the roof of a house on the left and the masts of some sailing boats otherwise completely hidden by the dunes' (*op. cit.*).

Adriaen van de Velde was described by his biographer Arnold Houbraken as a child prodigy. The son of the marine painter Willem van de Velde the Elder and younger brother to Willem the Younger, Adriaen started painting as a child: 'From an early age, through an inherited inclination, he was driven to the art of drawing and painting, and, still a schoolboy, sneakily managed to get hold of his brother Willem's drawing pens, brushes and paints, drawing and painting on everything he could find' (A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, Amsterdam, 1718-21, III, p. 90). Certainly by the time he painted the *Beach at Scheveningen*, the greatest of his beach scenes, in 1658, at the age of twenty two, he was fully evolved as a painter and operating at the height of his powers (Museumslandschaft Hessen Kassel, Gemäldegalerie Alte



Fig. 3 Willem van de Velde II and Adriaen van de Velde, *Dunes*, Museum Boijmans van Beuningen, Rotterdam

Meister). *View from the Dunes* must have been painted several years earlier, when van de Velde was still in his teens and painting with a certain amount of experimentation. The view straight out to sea (rather than along the beach) and the vertical accents of the masts appearing over the dunes, both highly original ideas, speak of an artist responding spontaneously to nature with a precocious mastery. Coupled with the unhesitating way in which the paint seems to have been applied, it is easy to understand why both Hofstede de Groot and Stechow regarded *View from the Dunes* as a *plein air* painting.

The picture is the stand-out example from a group of four early beach scenes, each of which have in the past sometimes been considered as fraternal collaborations between Adriaen and Willem, painted for the van de Velde studio (fig. 1; Indianapolis, Museum of Art; and figs. 2 and 3; Rotterdam, Museum Boijmans van Beuningen; see Cornelis, *op.cit.*). Old photographs show that this panel once bore the initials 'A.V.V.' (which Adriaen never used for his paintings), before they were removed in cleaning at some stage after 1929. The singular, instinctive vision of *View from the Dunes* has ruled out the notion of collaboration and also prompted a re-appraisal of the other three pictures, each of which should now be seen as the independent product of the young Adriaen van de Velde painting in *circa* 1655.

7

## FRANS VAN MIERIS, THE ELDER

(LEIDEN 1631-1685)

### *The Music Lesson*

oil on panel

12 x 9½ in. (30.5 x 24.2 cm.), with additions making the panel up from an arched top of 7⁄8 in. (2.3 cm.) to the vertical edges and 1½ in. (2.8 cm.) to the upper edge

£700,000-1,000,000

US\$1,000,000-1,400,000

€820,000-1,200,000

#### PROVENANCE:

G.C. Blanken, The Hague; (†), Frans Bosboom, The Hague, 4 June 1800, lot 125 (33 florins to Spruyt).

Bicker & Wijckersloot; Philippus van der Schley, *et al.*, Amsterdam, 19 July 1809, lot 35 (1,625 florins to T. Spaan on behalf of the following),

Pieter de Smeth van Alphen (1753-1809), Amsterdam; his sale (†), Philippus van der Schley, Amsterdam, 1 August 1810 (=1st day), lot 62 (1,320 florins to Jeronimo de Vries on behalf of the following),

Lucretia Johanna van Winter (1785-1845), Amsterdam, whose collection was merged into the Six van Hillegom-van Winter collection upon her marriage in 1822 to Hendrik Six van Hillegom (1790-1847), and by descent to their sons, Jan Pieter Six van Hillegom (1824-1899) and Pieter Hendrik Six van Vromade (1827-1905), and by descent; Frederik Muller & Cie., Amsterdam, 16 October 1928, lot 28 (36,000 florins to the following),

Anton Jurgens (1867-1945), London and Nijmegen.

Acquired shortly afterwards by Charles Peto Bennett (1856-1940) (m. Kristine Elisabeth 'Kiss' Gudde), and by descent to his son,

Alfred Edwin Peto Bennett (1905-1996), and by descent to the present owners.

#### EXHIBITED:

Amsterdam, Stedelijk Museum, *Schilderijen en familieportretten van de heeren Jhr. P.H. Six van Vromade, Jhr. Dr. J. Six en Jhr. W. Six*, 1900, no. 79.

London, Royal Academy, *Exhibition of Dutch Art, 1450-1900*, 4 January-9 March 1929, no. 196.

#### LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French painters*, London, 1829, I, p. 82, no. 83.

G. Lafenestre & E. Richtenberger, *La peinture en Europe: La Hollande*, Paris, c. 1900, p. 327.

*Catalogue des reproductions inaltérables au charbon faites d'après les peintures composant la Galerie 'Six' à Amsterdam*, Paris, 1902, p. 5.

A. von Wurzbach, *Niederländisches Künstler-Lexicon*, Vienna, 1910, II, p. 165.

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, Berlin, 1928, X, pp. 43-44, no. 68

D. Bax, *Hollandse en Vlaamse schilderkunst in Zuid-Afrika*, Amsterdam, 1952, p. 53.

E. Plietzsch, *Holländische und Flämische Maler des XVII. Jahrhundert*, Leipzig, 1960, p. 52.

J. Welu, *Vermeer and Cartography*, Ph.D. dissertation, 1975, p. 26, note 9.

O. Naumann, *Frans van Mieris (1635-1681) the Elder*, Doornspijk, 1981, I, pp. 17 and 59-60, fig. 65; II, pp. 31-32, no. 28, pl. 28.

R. Priem, 'The "Most Excellent Collection" of Lucretia Johanna van Winter: The Years 1809-22, with a Catalogue of the Works Purchased' and 'Catalogue of Old Master Paintings Acquired by Lucretia Johanna van Winter, 1809-22', *Simiolus: kunsthistorisch tijdschrift*, XXV, nos. 2-3, 1997, pp. 133-134; and Appendix II, p. 204, no. 20, illustrated.

Q. Buvelot, *et al.*, *Frans van Mieris 1635-1681*, exhibition catalogue, The Hague, 2005, p. 48, fig. 2.

L. Meerman, 'An unwritten chapter of Dutch collecting history: the painting collection of Pieter de Smeth van Alphen (1753-1809)', *Simiolus: kunsthistorisch tijdschrift*, XL, no. 1, 2018, p. 74, no. 62, illustrated.







The present lot showing the original, arched top format, excluding the artist's later additions



Fig.1 Frans van Mieris, *Teasing the pet*, 1660, Mauritshuis, The Hague © Bridgeman Images

This beautifully preserved painting has only recently reemerged from an English private collection, where it remained untraced for the better part of a century. Its reappearance provides striking confirmation of the glowing assessments of its nineteenth-century admirers, including the great English art historian John Smith, who knew the painting from the Six van Winter collection and proclaimed it: 'unusually rich, and brilliant in colour' (*op. cit.*). In similar vein, the anonymous cataloguer of the 1809 sale deemed it: 'een der beste van dezen voortreffelijken Meester gehouden worden' ('one of the best by this exquisite master').

An attractive young woman in a blue skirt and intricately patterned pale yellow bodice with a *mouche*, or beauty patch, on her forehead sits before an octagonal wooden table with a songbook in her hand. A white earthenware jug and glass flute with the remains of red wine rest atop the table. Behind, a smiling man with long brown hair and wispy moustache dressed in a brown cloak and feathered hat inclines his body forward as he rests a violin atop the table with one hand and gestures his bow with the other. The scene is staged before a plaster wall with an engraved map and arched doorway.

Such minutely rendered, intimately scaled scenes of everyday life proved enduringly popular among sophisticated collectors in the second half of the seventeenth century. To purloin the words of one commentator: 'this was an art that represented unexceptional events in an uncommonly imaginative way, subtly balancing the observed fact and the creative idea' (P.C. Sutton, 'Masters of Dutch Genre Painting', in *Masters of Seventeenth Century Dutch Genre Painting*, exhibition catalogue, Philadelphia, Berlin and London, 1984, p. XIV). This was especially true in Leiden, a university town where a painstakingly refined technique known as *fijnschilderen* ('fine painting') became the calling card for many of its painters. While its earliest exponent was Rembrandt's first pupil, Gerrit Dou, by the end of the 1650s the fleshy figures and minute brushwork of his precociously talented student, Frans van Mieris – whom Dou himself dubbed 'the prince of his pupils' – epitomised the genre. So prized were van Mieris'

works and so famous had the artist become that he not only had the ear (and pocketbook) of local collectors like the famous physician François de la Boe Sylvius (1614-1673) but foreign collectors as well: Archduke Leopold Wilhelm unsuccessfully tried to lure the artist to Vienna with promises of a substantial allowance, while Cosimo III de' Medici, Grand Duke of Tuscany, paid van Mieris a studio visit in 1669 and subsequently acquired five of his paintings.

In his 1981 *catalogue raisonné*, Otto Naumann proposed a date of *circa* 1657-1660 for the *Music Lesson*, noting that the couple's features were almost assuredly based on those of van Mieris and his wife, Cunera van der Cock, whom he had married in 1657 (*op. cit.*, I, p. 60). Having recently had the opportunity to study the painting at firsthand, Naumann now supports a date closer to 1660 (private correspondence, 25 April 2021). Indeed, the original arched panel is nearly identical in size to the artist's *Teasing the pet*, which measures 27.7 x 19.9 cm., is dated 1660 and likewise includes the artist and his wife as protagonists (fig. 1; The Hague, Mauritshuis). By depicting his own portrait in these paintings, van Mieris presented his patrons not only with specimens of his work but images of the famed artist who painted them. Nor was the clever allusion lost on his contemporaries. In 1717 Coenraad Baron Droste, the earliest recorded owner of *Teasing the pet*, rhetorically asked: 'Who else could better furnish his pictures with turkish carpet, variegated and velvet clothes, than the elder Mieris, who here represents himself, playing with a puppy on his wife's lap?' (translated in O. Naumann, *op. cit.*, II, p. 41).

Scholars have traditionally regarded van Mieris' *Oyster meal* of 1661 (fig. 2; The Hague, Mauritshuis) as the pendant to *Teasing the pet* because of their complementary subjects (see, for example, Naumann, *op. cit.*, I, pp. 60-61, 110). When viewed together, *Teasing the pet* might be regarded as an offer of seduction refused, while the *Oyster meal* could be interpreted as a proposal accepted (see O. Naumann in *Masters of Seventeenth-Century Dutch Genre Painting*, exhibition catalogue, Philadelphia, Berlin and London, 1984, no. 75, p. 258). However, the *Oyster meal* was painted

both a year after *Teasing the pet* and, at 20.8 cm. wide, it is nearly 1 cm. wider than the earlier painting. In its original arched format, the present painting is not only closer in scale to *Teasing the pet* but its composition, particularly the disposition of the figures, would appear to make a more successful pendant. Whether or not van Mieris initially conceived these two paintings as pendants, what is clear is that around 1660 the artist must have acquired from a panel maker a number of nearly identical panels with arched tops.

Like the *Oyster meal*, the theme of the *Music lesson* – and by extension music-making more generally – carried with it connotations of intimate affections between the participants. In the years immediately following the creation of van Mieris' painting, the subject would be treated by a variety of painters who specialised in high-life genre paintings, among them Caspar Netscher, Gerard ter Borch and Jan Steen. Van Mieris himself would return to the subject in a painting of 1672 (Dresden, Gemäldegalerie Alte Meister). Instruction in music and dance was a standard feature of an upper-class education in the seventeenth century. That the figures in van Mieris' painting belong to this segment of society is indicated not only by their engagement in music-making but through painted details, including the quality of their costly clothing and, notably, the woman's amply proportioned and highly visible *mouche*.

A few years before van Mieris set brush to panel, the English physician and natural philosopher John Bulwer (1606-1656) described how women took to such beauty patches in order: 'to set off their beauty, such as Venus had'. He continued – hardly able to suppress his scorn – by noting that: 'it is well if one patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes' (*Anthropometamorphosis: Man Transform'd, or the Artificial Changeling*, London, 1653, p. 167). The placement and shape carried further significance. A round or heart-shaped patch placed on the temple was perceived as more serious than one near the lip, which was known as a *coquette* and was viewed as flirtatious. The young woman has stopped



Fig. 2 Frans van Mieris, *The Oyster Meal*, Mauritshuis, The Hague





Fig. 3 Johannes Vermeer, *Officer and Laughing Girl*, The Frick Collection, New York

short of donning a *coquette*, but the 'harmony' of her relationship with her erstwhile instructor nevertheless skews in a carnal direction, a fact that is conveyed not only by the jug and nearly empty wine glass but by the man's bow, which suggestively inclines toward the woman's womb.

The map that features in the painting's background, identified 'PARYS' on the painted addition, further underscores the painting's amorous narrative. In the first quarter of the seventeenth century, a number of Dutch genre painters included maps in the backgrounds of their compositions. Generally, these sheets are too summarily indicated to allow for positive identification of their source material. They instead appear to function chiefly as decoration. By the second half of the seventeenth century, however, a younger generation of artists, among them Nicolaes Maes (1655), Johannes Vermeer (*circa* 1657; fig. 3), Michiel van Musscher (1666), Edwaert Collier (*circa* 1667), Jacob Ochtervelt (1669), began to render their maps in such vivid detail that they can be identified.

Van Mieris' *Music lesson* is one of the earliest paintings by a Leiden artist to feature an identifiable map on the back wall – Matthäus Merian the Elder's *Plan of Paris*, which was first published in 1615 (fig. 4). The choice to include a map of Paris was an exceptional one for a Dutch painter in the period. In an attempt to convey regional/national pride or worldliness, these artists almost invariably selected maps of Holland, the Seventeen Provinces, Europe or the world (see J. Welu, 'Vermeer: His Cartographic Sources', *The Art Bulletin*, LVII, 1975, pp. 539-541). What, then, did van Mieris intend to signal by including a map of Paris?

In the course of the seventeenth century, Paris had developed a reputation as a place of libertine morals, one that was encouraged and disseminated through contemporary French literature. In his 1715 travel guide *Le Voyageur fidèle, où le Guide de étrangers dans la ville de Paris qui enseigne tout ce qu'il y a de curieux à voir...et comment y trouver tout ce qu'on souhaite, tant pour les besoins de la vie, que pour autres choses* (*The Faithful Voyager, or a Guide for Foreigners that Explains Places of Interest in the City...and also How to Find Everything You Want There, the Necessities of Life, as Well as Other Things*), the otherwise unknown Louis Liger made clear that in Paris, and particularly the district known as the Marais, the visitor found not only life's necessities but, rather euphemistically, 'the other things that you want' as well. By Liger's time, Paris' status as the 'City of Love' (and lovers) had already been established as a literary trope

for some decades. In Pierre Corneille's *La Place royale* (printed 1637), Phylis, one of the play's main characters, claimed to have more than 2,000 suitors and, more to the point, pronounced fidelity a virtue with no place in the modern world. Lovers' Parisian trysts likewise form the principal plot lines of works like Antoine d'Ouville's *La Dame suivante* (*A Lady's Companion*; 1645), Jean Simonin's *L'Intrigue des carrosses à cinq sous* [*The Five-Penny Carriages Intrigue*; 1663], Noël de Hauteroche's *La Dame invisible* (*The Invisible Lady*; 1684) and, perhaps most notably, Théophile de Viau's *Le Parnasse satyrique* (1622), which included a sonnet celebrating sodomy and earned its author a death sentence *in absentia*. The sordid nature of Théophile's works proved enduringly popular. He was the most frequently republished author throughout the seventeenth century, with some five times as many new editions of his works appearing as those of the more classical poet François de Malherbe (for a fuller discussion of Paris in the seventeenth and early-eighteenth centuries, see J. DeJean, 'The Marais: "Paris" in the seventeenth century', in *The Cambridge Companion to the Literature of Paris*, A. Milne, ed., Cambridge, 2013, pp. 19-33; see, too, S. van Damme, 'Libertine Paris', in the same volume).

The map likewise provides important, and heretofore undocumented, evidence as to how and when the painting was altered to its current, rectangular format. While Otto Naumann believed: 'the panel was expanded into a rectangle at a later date' at the time of his *catalogue raisonné* (*op. cit.*, I, pp. 59-60), his assessment at the time was based solely on old photographs. He now is of the opinion that the additions were executed by van Mieris himself. As noted above, the inscription 'PARYS' exists on the painted addition. What is more, the hand responsible for the addition apparently was not only able to identify the city depicted but also recognised van Mieris' specific source, correctly adding the cartouche at lower left and the two coats-of-arms at upper left which likewise appear in Merian's map. It strains credulity to think a later seventeenth- or eighteenth-century hand would have been able to accurately identify and complete Merian's map, all-the-more when one considers that the map remained unidentified until James Welu first recognized it in 1977 (*op. cit.*).

Three further pieces of evidence provide more support for the suggestion that the addition is, in fact, van Mieris' own. First, the artist is known to have substantially altered at least four other works during the course of painting by adding pieces to his panels. Much like the present painting, his *Man with a pipe at a window* from 1658 (Sibiu, Brukenthal Museum) and *Old violinist* of 1660 (Rose-Marie and Eijk van Otterloo Collection) were initially conceived with an arched top and were later enlarged by the artist to their current formats. Similarly, the artist expanded *The doctor's visit* (1667; Los Angeles, J. Paul Getty Museum) from its original rectangular panel to an arched one by adding pieces along the upper and left edges, while he enlarged *The Death of Lucretia* (1679; New York, The Leiden Collection) by adding a substantial strip along the lower edge (for further information about these panels, see Q. Buvelot and O. Naumann, 'Format changes in paintings by Frans van Mieris the Elder', *The Burlington Magazine*, CL, 2008, pp. 102-104). Second, an early copy of the present painting, already rectangular in format and now in the Hunterian Art Gallery, Glasgow, may well be the work sold from the collection of Petronella de la Court on 21 October 1707 (see Naumann, *op. cit.*, II, p. 31, no. 28a, fig. C 28a). If correct, the sale of the Glasgow copy provides a *terminus ante quem* for the enlargement of the present panel. Third, recent dendrochronological examination of the original, arched panel and the rectangular addition undertaken by Dr. Ian Tyers confirms that both are made of Baltic oak, with the addition datable to *circa* 1620/30, when it would have been available for use by van Mieris himself. A copy of Dr. Tyers' report is available upon request.

#### A note on the provenance:

The *Music Lesson* was one of the last acquisitions made by the collector Pieter de Smedt, Baron of the Russian Empire, Lord of Alphen and Rietveld (1753-1809) in the year that he died. Made up predominantly of seventeenth-century Dutch paintings, his collection was one of the most important in Amsterdam and his posthumous sale in 1810, in



Fig. 4 Matthäus Merian the Elder, *Plan of Paris*, 1615 © Bridgeman Images

which, according to the catalogue: 'almost every work may be called a masterpiece', was a landmark auction described by R. Priem (*op. cit.*) as: 'the acme of the Dutch art market in the first decade of the nineteenth century'.

One of organisers of the sale was Jeronimo de Vries, the first director of the Rijksmuseum who was also active as an advisor and agent. He brought the sale to the attention of a young woman who was just starting to collect – Lucretia Johanna van Winter (1785-1854). Lucretia was the daughter of the immensely wealthy Amsterdam merchant Pieter van Winter Nicolaas Simonsz (1745-1807), who owned one of the most important private collections ever formed in the Netherlands. It numbered around 180 paintings, including such masterpieces as Rembrandt's *Portraits of Maerten Soolmans and Oopjen Coppit* (Amsterdam, Rijksmuseum; and Paris, Louvre); Jan Steen's *Girl eating oysters* (The Hague, Mauritshuis); and Vermeer's *Village street* (Amsterdam, Rijksmuseum), which, after his death, were divided between Lucretia and her sister, Ana Louisa Agatha, also known as Annewies (1793-1877). Upon her inheritance, Lucretia began buying pictures in her own right.

The Smedt van Alphen sale was the first auction in which Lucretia revealed her ambition as a serious collector. Correspondence between her and de Vries reveals that she left bids on nine pictures, acquiring everything she set her sights on, with the notable exception of Rembrandt's *Shipbuilder and his wife* (Royal Collection), which she underbid at 16,000 florins, after reducing her limit from 18,000. She got the van Mieris for 1,320 florins, along with seven other pictures for a combined total of 18,930 florins. These included Nicolaes Berchem's *A moor with a lady and parrot* (Hartford, CT, Wadsworth Athenaeum); Jan van Huysum's *Flower bouquet* (Los Angeles County Museum of Art, gift of Mr. and Mrs. Edward W. Carter); Adriaen van Ostade's *Fishwife* (Amsterdam, Rijksmuseum); Jan Steen's *Village wedding* (Rotterdam, Museum Boymans van Beuningen); and a *Drinker* by Willem van Mieris (Leiden, Stedelijk Museum de Lakenhal).

Lucretia went on to collect a total of 53 pictures in the years preceding her marriage in 1822, becoming one of the most important collectors of her day in Amsterdam and arguably the most distinguished female collector Holland has ever known. Her most important acquisition, Vermeer's *Milkmaid* (Amsterdam, Rijksmuseum), which she acquired for a pittance in 1813, remains one of the signal masterpieces of the Dutch Golden Age.

With her marriage in 1822 to Hendrick Six van Hillegom (1790-1847), her collection was added to that of her husband, more than doubling it in size. On their deaths (in 1845 and 1847, respectively), the collection was inherited by their two sons, Jan Pieter Six van Hillegom (1824-1899) and

Pieter Hendrik Six van Vromade (1827-1905), who both continued to live in their parental home at 509-511 Heeregracht for a number of years. The house and collection then passed to the former's son, Jan Six van Hillegom (1857-1926), and two years after his death, the *Music lesson* reappeared on the market at the famous 1928 Six sale in Amsterdam, which contained 56 paintings: 'the largest and best part of the Six collection' (*op. cit.*, p. 190), including virtually all of the remaining items from the former collections of Pieter and Lucretia de Winter.

There, the painting was acquired by the businessman Anton Jurgens (1867-1945), the grandson of Antoon Jurgens (1805-1880), who in 1867 founded the Dutch butter company Antoon Jurgens United. In 1927 the younger Jurgens succeeded in merging the family business with three others to form Margarine Unie. Three years later Margarine Unie merged, in turn, with Lever Brothers, thereby forming Unilever. Jurgens was a discriminating, visionary collector whose taste for the Leiden *fijnschilders* – he also owned Gerrit Dou's *Old painter in his studio* (sold Lempertz, Cologne, 12 May 2012, lot 1258 for €3,785,000) – was a generation or two ahead of his time.

We should like to thank Otto Naumann for his aid in the cataloguing of this lot.



Alexandre Jean Dubois-Drahonet, *Portrait of Lucretia Johanna van Winter*, 1825, Private Collection

## GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOORT 1652/3-1736 ROME)

### *View of Santa Maria della Salute, Venice, from the entrance of the Grand Canal*

signed and dated 'GASPARO VAN WITTEL ROMA 1714' (lower left, on the boat)  
oil on canvas  
21¾ x 42¾ in. (55.1 x 108.2 cm.)

£700,000-1,000,000

US\$1,000,000-1,400,000

€820,000-1,200,000

#### PROVENANCE:

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

#### EXHIBITED:

London, Harari & Johns Ltd., *Venice in Perspective: The first One Hundred Years of Venetian View Painting*, 1987, no. 4.

#### LITERATURE:

B. Aikema and B. Bakker, *Painters of Venice: The story of the Venetian veduta*, exhibition catalogue, Amsterdam, Rijksmuseum, 1990, p. 31, fig. 25.

G. Briganti, *Gaspar van Wittel*, nuova edizione a cura di Laura Laureati e Ludovica Trezzani, Milano, 1996, p. 248, no. 313, entry by Laura Laureati.

This fine canvas shows one of the most celebrated views in Venice. It is a work of the full maturity of the pioneering *vedutista*, Gaspare Vanvitelli, and remarkably has an unbroken provenance since its commission in 1714.

This view from the mouth of the Grand Canal shows from the left: the end bay of the Magazzini del Sale and the western-most bays of Baldassare Longhena's Patriarchal Seminary (1671), beside that architect's masterpiece, the church of Santa Maria della Salute (1631-1687); and beyond this the Abbey of San Gregorio, which was to be suppressed in 1775, the pinnacles of the late gothic façade of the church of which are seen from the back. Beyond the Grand Canal is lined with *palazzi*, punctuated by the Calle del Traghetto, the Rio del Fornace and the Campo San Lio; and further on are the great campanile of Santa Maria della Carità, which was to collapse in 1744, the church itself, now the seat of the Accademia, and the Palazzo Querini. The nearest building on the opposite, north or left, bank of the canal is the subsequently altered Palazzo Fini of about 1688, designed by Alessandro Tremignon; this is followed by the fifteenth-century Palazzo Pisani Gritti, now the Gritti Hotel, the lateral bays of which the artist concertinaed; and by the smaller *palazzi* Venier Contarini, Manin Contarini, Barbarigo and Minotto, beyond which is Jacopo Sansovino's spectacular Palazzo Corner della Ca' Grande, begun in 1533 but still unfinished in 1556.

Gaspare Vanvitelli, or Gaspare degli Occhiali, as he was also known in Italy where he is first recorded in 1675, born Gaspar Adriaansz. van Wittel in Amersfoort, was incontestably the most influential *vedutista* of his generation in Italy. Like many northern painters he settled in Rome, where he would be based until his death in 1736. Other northern artists had responded to classical buildings in Rome and to the light of the Roman Campagna, but none had been systematically interested in topography. While Claude's evocations of Italian landscape were informed by his close study of nature, Vanvitelli's views were developed from the accurate and often very detailed drawings he made on his Italian journeys. By the early 1690s, he had learnt how most effectively to use these, replicating successful compositions as specific patrons or the market at large determined. He clearly understood that his patrons wanted accurate records of the major cities and other sites they had visited, and honed his art to that end. His successful exploitation of the genre was evidently registered by artists in Venice and had a significant bearing there on the careers of Carlevarijs and Canaletto, and thus indirectly on those of Marieschi, Bellotto and Guardi. Panini in Rome was yet more directly indebted to Vanvitelli's example.











Fig. 1 Gaspar van Wittel, called Vanvitelli, *Santa Maria della Salute, Venice, from the entrance of the Grand Canal*, Biblioteca Nazionale, Rome © Bridgeman Images

It is thought that Vanvitelli travelled in northern Italy before 1690. The earliest of his extant dated pictures of Venice, a *View of the Molo from the Bacino* (Madrid, Prado; G. Briganti, ed., L. Laureati and L. Trezzani, *op. cit.*, 1996, no. 287) is of 1697. With the exception of single views of the Piazza San Marco and the Piazzetta, and three related pictures of the island church of San Michele and Murano (nos. 285-6 and 319-21 respectively), all of Vanvitelli's Venetian views were taken from viewpoints in the Bacino between the Molo, the Island of San Giorgio and the mouth of the Grand Canal. These include the eight recorded variants of the 1697 composition, five of which are not dated, while others are of 1706 and 1717.

Vanvitelli must have been particularly struck by Longhena's majestic and spectacularly placed church of Santa Maria della Salute, which is seen in almost half of his Venetian views. Three drawings in the Biblioteca Nazionale, Rome, demonstrate how closely he observed the building. This picture was directly based on the largest of these (fig. 1; no. D337), which measures 502 by 1185 millimetres, and cuts off the composition at the same points. The drawing was followed in this respect also in the larger picture in Palazzo Colonna (no. 310) and a smaller one with D. Heinemann in Munich in 1926 (no. 312), but marginally reduced on the right in the gouache at Holkham Hall, Norfolk (no. 311). The boat on the left that is so striking an element in the design of this picture, and the four gondolas drawn up below the church are also shown in the presentation drawing at Chatsworth (no. D112), which is part of a series, five of which are dated 1713, acquired by Richard Boyle, 3rd Earl of Burlington, who was in Rome in the autumn and winter of 1714-5.

Vanvitelli showed the Salute from a slightly different angle and a viewpoint roughly between the Molo and San Giorgio in his panoramic composition, showing the Bacino, with the Zattere and the Redentore on the extreme left and the Doge's Palace on the right, of which seven variants are known (nos. 298-303; and the example sold at Christie's, London, 15 December 2020, lot 39): of these, three (nos. 298-300) are of the same size as this view of the Salute. The artist painted five variations on the central section of the composition from the same viewpoint, with the Punta della Dogana and the church: four of these (nos. 304-7) were small in scale, while one in the Torlonia Collection, Rome (no. 308) is more substantial.

#### **A note on the provenance:**

That this picture is close in date to the Chatsworth drawing is confirmed by its provenance. It was very probably purchased, as part of a larger

order, by John Astley (d. 1718), a younger son of Sir Jacob Astley, 1st Bt., of Melton Constable, Norfolk. He was in Padua on 30 January 1716, and is likely to have been the Astley whose presence in Rome on 24 November 1714, and on 20 July and 12 October, is mentioned in the correspondence of William Kent (C. Blackett-Ord, 'Letters from William Kent to Burrell Massingberd from the Continent, 1712-1719', *The Walpole Society*, LXIII, 2001, pp. 87, 89 and 90). In Rome earlier in 1714 Kent had met Astley's Norfolk neighbour, Thomas Coke, later 1st Earl of Leicester, whose estate at Holkham was less than ten miles from Melton Constable. Kent quickly won Coke's friendship, accompanying him on a tour of northern Italy in June, returning by November to Rome, where Burlington - who was to become his most influential patron - had arrived on his first visit at the end of September. Coke, in addition to drawings, acquired three pictures from Vanvitelli - views of the Piazza San Pietro and of the Colosseum, Rome and of Vaprio d'Adda (nos. 108, 56 and 326), respectively dated 1715, 1716 and 1717; and one of the Castel Sant' Angelo *en suite* by Hendrick Frans van Lint (exhibited London, Jocelyn Feilding, *Italian Views from a Private Room in Holkham*, 1977, no. 1; wrongly attributed by A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint*, Rome, 1987, no. 331, to Giacomo van Lint, who did not reach Rome until 1723), which are identical in size with this canvas; and the two others by Vanvitelli, *Rome, the Tiber with San Giovanni dei Fiorentini* and *the Castel Sant'Angelo* and *Naples, the Darsena with the Castel Nuovo*, both signed, the latter in Greek, which Astley obtained with a matching *View of the Forum, Rome from the foot of the Capitol*, which is signed and dated 1715 by van Lint. That the two commissions were closely linked is further suggested by the fact that, in addition to his three larger canvases by the artist, Coke acquired a small reduction of his view of the Darsena (no. 352), dated 1711, and a gouache of 1722 showing the full composition (no. 359), which, like that related to this view of Santa Maria della Salute, is a component of a group of four in the medium.

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



## BERNARDO BELLOTTO

(VENICE 1721-1780 WARSAW)

*View of Verona with the Ponte delle Navi*

oil on canvas  
52½ x 92½ in. (133.3 x 234.8 cm.)  
painted in 1745-47

£12,000,000-18,000,000  
US\$18,000,000-26,000,000  
€14,000,000-21,000,000

**PROVENANCE:**

Anonymous sale 'lately consigned from abroad'; Christie's, 30 March [=2nd day] 1771, lot 55, as 'Canaletti', 'its companion [lot 54; A large and most capital picture, being a remarkable view of the city of Verona, on the banks of the Adige. This picture is finely coloured, the perspective, its light and shadow fine and uncommonly high finish'd; 250 guineas to Grey] exhibiting another view of the same city, equally fine, clear and transparent', the measurements recorded as 53 by 90 inches (250 guineas to 'Fleming', ie. the following). Gilbert Fane Fleming (1724-1776), Marylebone; Christie's, London, 22 May 1777, as 'Canaletti. A view of the city of Verona, esteemed the *chef d'œuvre* of the master' (205 guineas to 'Ld Cadogan', i.e. the following). Charles Sloane Cadogan, 3rd Baron, from 1800 1st Earl, Cadogan (1728-1807), and presumably by inheritance to his son, Charles Henry Sloane, 2nd Earl Cadogan (1749-1832). (Probably) acquired by the Hon. George James Welbore Agar Ellis, from 1831 1st Baron Dover (1797-1833), Dover House, Whitehall, and by inheritance through his widow, Lady Georgina Dover (1804-1860), by whom lent to the British Institution in 1838, and apparently their daughter-in-law, Eliza Horatia Frederica (1833-1896), widow of Henry George, 2nd Baron Dover and 3rd Viscount Clifden (1825-1866), in whose name lent to the Royal Academy in 1877, to their son, Henry George, 4th Viscount Clifden (1863-1895); his sale (+), Robinson & Foster, London, 25 May [=5th day] 1895, lot 784, as 'Canaletto' (2,000 guineas to Agnew's for the following). Walter Hays Burns (1838-1897), North Mymms Park, Hertfordshire, and by inheritance at North Mymms through his son, Walter Spencer Morgan Burns (1872-1929), to the latter's son, Major-General Sir George Burns, K.C.V.O., G.B., D.S.O., O.B.E., M.C. (1911-1997); Christie's, London, 26 November 1971, lot 30 (£300,000), when acquired by the present owner.

**EXHIBITED:**

London, British Institution, *Pictures of the Italian, Spanish, Flemish, Dutch and French Masters*, June 1838, no. 141, as 'Canaletto, *Bridge at Verona*' (lent by Lady Dover).  
London, Royal Academy, *The Winter Exhibition*, 1877, no. 239, as 'Canaletto, *Bridge at Verona*' (lent by Viscountess Clifden).  
London, The Magnasco Society, at Agnew's, *Loan Exhibition of Pictures of the XVII & XVIII Centuries*, October 1926, no. 17.  
Edinburgh, National Gallery of Scotland, on long-term loan, 1973-2021.

**LITERATURE:**

M. Chamot, 'Baroque Paintings', *Country Life*, LX, 6 November 1926, p. 708.  
A. Oswald, 'North Mymms Park, II', *Country Life*, LXXV, 20 January 1934, pp. 70-1, fig. 13.  
S. Kozakiewicz, in *Bernardo Bellotto 1720-1780, Paintings and Drawings from the National Museum of Warsaw*, exhibition catalogue, London, Whitechapel Art Gallery, Liverpool, York and Rotterdam (catalogue in Dutch), 1957, p. 25, under no. 32.  
W. Schumann and S. Kozakiewicz, in *Bernardo Bellotto, genannt Canaletto in Dresden und Warschau*, exhibition catalogue, Dresden, 1963, respectively under nos. 3 and 71.  
W. Schumann and S. Kozakiewicz, *Drezno i Warszawa w twórczości Bernarda Bellotta Canaletta*, exhibition catalogue, Warsaw, Muzeum Narodowe, 1964, p. 58, under nos. 3 and 71.  
W. Schumann and S. Kozakiewicz, *Bernardo Bellotto genannt Canaletto*, exhibition catalogue, Vienna, 1965, pp. 15 and 47, under no. 8.  
S. Kozakiewicz, in *Europäische Veduten des Bernardo Bellotto genannt Canaletto*, exhibition catalogue, Essen, Villa Hügel, 1966, pp. 19 and 99, under no. 65.  
W.S. Lewis, ed., *The Yale Edition of Horace Walpole's Correspondence*, London and New Haven, 1967, pp. 298-9, note 10.  
S. Kozakiewicz, *Bernardo Bellotto, genannt Canaletto*, Recklinghausen, 1972, I, p. 45; II, pp. 80-3, no. 101, illustrated; English edition, translated by M. Whittall, *Bernardo Bellotto*, London, 1972, I, p. 44; II, pp. 80-1, no. 101.  
E. Camesasca, *L'opera completa del Bellotto*, Milan, 1974, p. 95, no. 67.  
D. Sutton, in *Souvenirs of the Grand Tour: A Loan Exhibition from National Trust Collections in Aid of the Trust's Conservation Fund*, exhibition catalogue, London, Wildenstein, 1982, p. 22, under no. 6.  
St. J. Gore, in *The Treasure Houses of Britain; Five Hundred Years of Private Patronage and Art Collecting*, exhibition catalogue, Washington, National Gallery of Art, 1985, p. 273, under no. 193, as 'a strikingly original composition'.  
S. Marinelli, *Bernardo Bellotto: Verona e le città europee*, Milan, 1990, pp. 124-9.  
G. Marini, in *Art in the Eighteenth Century: The Glory of Venice*, exhibition catalogue, London, Royal Academy, and Washington, National Gallery of Art, 1994, p. 429, under no. 255.  
A. Laing, *In Trust for the Nation: Paintings from National Trust Houses*, London, 1995, pp. 86-87, under no. 30, fig. 13.  
E.P. Bowron and G.J.M. Weber, in *Bernardo Bellotto 1722-1780*, exhibition catalogue, Venice, Museo Correr and Houston, Museum of Fine Arts, 2001, p. 142, under no. 37; English edition, *Bernardo Bellotto and the Capitals of Europe*, p. 144, under no. 38.  
K. Zateski, in *Bernardo Bellotto genannt Canaletto, Europäische Veduten*, exhibition catalogue, Vienna, Kunsthistorisches Museum, 2005, pp. 219-20, under no. 56, fig. 56.1.  
A. Henning, *Gemäldegalerie Alte Meister Dresden: Die Ausgestellten Werke*, Cologne, 2005, I, p. 55.  
B.A. Kowalczyk, in *Bellotto and Canaletto, Wonder and Light*, exhibition catalogue, Milan, Gallerie d'Italia, 2016, p. 168, under no. 54.  
B.A. Kowalczyk, in *Bernardo Bellotto 1740, Viaggio in Toscana*, exhibition catalogue, Lucca, Fondazione Ragghianti, 2019, p. 113.









This justly-celebrated picture and its erstwhile companion, *Verona from the Ponte Nuova looking upstream with the Castel San Pietro* (Powis Castle, the National Trust), are the supreme masterpieces of Bellotto's early career. The two are Bellotto's ultimate expressions of the clear light of his native Veneto, and the *Ponte delle Navi* is more arresting in design than any of his earlier works, and perhaps than any of those that were to follow. Before leaving Italy, Bellotto made slightly simplified replicas of both pictures. He took these to Dresden where they set the course of his subsequent development in Europe.

#### The subject:

The view is from the southernmost house on the narrow spit of land, the Isolo, separating the river Adige, on the right, from the Acqua Morta, filled in in 1882, which originally had been the main branch of the river on the left. The stone-faced Ponte Navi, or delle Navi, with its brick defensive gatehouse crowned by Ghibelline battlements was the southernmost of the medieval bridges of Verona. Despite the evident strength of the beak below the tower and the ramp from the Isolo which must have helped to protect the structure when the river was in flood, this was unable to withstand the inundations of 2 September 1757 (when the arches at either side of the tower were washed away and the tower itself hung precariously eleven degrees from the vertical) and 1882. Its replacement of 1893 was destroyed in the Second World War, after which the existing bridge was built. On the right, above the southernmost house on what is now the Lungadige Bartolomeo Rubele (commemorating the hero who saved a mother and child stranded under the tower in 1757), is the brick apse and *campanile* of the great medieval

church of San Fermo Maggiore. To the left of this, above the sunlit span of the bridge, are the houses lining the Via Dogana, and above those are the slender *campanile* of San Fermo Minore, a shorter spire, a stretch of the battlemented medieval city wall and a small domed belfry. On the left the easternmost arch of the bridge crosses the Acqua Morta to the Via San Paolo, the entrance to which is cast in deep shadow. The eye is drawn down the predecessor of the Lungadige Porta Vittoria along the left bank of the Adige. Beyond the prominent white building, the Dogana, on the corner of Via San Paolo is Palazzo Pompei, a masterpiece of 1530 by the great Veronese architect Michele Sanmicheli: the artist simplified the detail of both. Further away, after a group of floating wooden mills, is the now-demolished church of Santa Maria delle Grazie, or della Vittoria Nuova, a Gerolamini monastery built between 1487 and 1512, suppressed in 1806 and destroyed by bombing in 1945. Beyond this is a further stretch of the medieval city wall, with its substantial tower guarding the river bank. The Adige flows onwards to the plain.

Both the Verona views are bathed in late afternoon light, but for this picture the artist deliberately selected the very brief period when the sun has already caught the north side of the bridge and its tower but not the north front of the house at the corner of the Via San Pietro. The distant trees in this picture and those in the small gardens by the Adige in that at Powis tell us that Bellotto observed the city in the summer. Sunlight and shadow combine both to animate the composition and it define its sense of space. The Powis picture (Kozakiewicz, *op. cit.*, no. 98) is perhaps less inventive in its exploitation of sunlight. The view is taken from the Ponte Nuova, north of the Ponte delle Navi, with the buildings on the west bank of the river on the left, opposite the those





on the Isola, with the Castel San Pietro ahead; the floating wooden mills on the river and the distant ridge protected by the city wall are already in shadow. In his other views of Verona, the appreciably smaller pair of the Castelvecchio with the Ponte Scaligero (Kozakiewicz, nos. 94 and 96), Bellotto chose intersecting viewpoints, as Canaletto often did with his pairs. In the case of this picture and that at Powis the viewpoints are back to back. As a result, although afternoon light was selected for obvious compositional reasons in both, the pictures formed a perfect visual pair, that at Powis lit from the left, the *Ponte delle Navi* from the right.

This picture allowed Bellotto to express his instinctive gift for narrative in a way that the Powis composition did not. A social panorama unfolds: below the viewer, in the shadow cast by the building from which Bellotto surveyed the scene, a mason chisels at one of the blocks of stone that have been unloaded; men are in the larger of the two boats by the landing place and another, smaller, is being drawn up beside this; to the right three men are underway in a boat with a cargo of bales and a barrel. The river must from time immemorial have been a key artery of trade in the city, on the left, under the arch across the Aqua Morta, a vessel passes with a cargo of hides. On the ramp a couple of Franciscans address two identically dressed men and a priest is about to pass an elegant couple, the man politely half a pace behind his companion in her crinoline. There are loungers on the bridge, across which a carter with a load of hay drives his pair of oxen towards the Via San Paolo, while to the right of the guard tower a coachman whips on the horses drawing the carriage of an unseen officer or official, which is preceded by a running footman in livery of blue and white, and a cavalry escort crosses to the heart of the city.

Bellotto reveals himself as an equally acute observer of the passage of time on buildings: plants are weakening the parapets and beaks of the bridge; paint has fallen away to reveal the brick of the small structure projecting above the central arch of the bridge, while there is a disturbing crack in the wall behind this which has allowed part of the mortar to decay and ivy climbs up the side wall; all but one of the machicolations of the tower are eroded and, to the left of the central machicolation, water has run down the brick and discoloured this, as it has done from the ends of the windowsills, while a number of the angle blocks have fallen away; a section of ashlar facing has failed above the right-hand arch of the bridge itself to reveal the brick beneath. Characteristically, Bellotto tells us that it had been necessary to stabilise the arch and two of the others with irregularly-placed metal clamps. The physical condition of the bridge that Bellotto describes with such precision helps to explain why the flood of 1757, some twelve years after the picture was painted, was to be so destructive. Throughout, Bellotto's attention to detail is unyielding. His handling varies as appropriate: areas of render are handled with a creamy fluency; while elsewhere, as for example in the façade of Palazzo Pompei, he matches the precision of the finest of Canaletto's work.

When he painted his replica of the picture, now at Dresden, Bellotto eliminated a number of the figures, notably the cavalry escort and the ox-cart on the bridge, and simplified some of the topographical detail: the timbers in the river to the right of the water mills are omitted, as is the small boat near these; and fewer of the gaps where corner stones and bricks have fallen from the tower are shown.



The present lot

#### The place of the picture in Bellotto's oeuvre:

It is generally accepted that this picture and the pendant (fig. 1) were painted about 1745-7 and certainly before Bellotto left Italy for Dresden in the spring of 1747. Still only in his mid-twenties, he had already roughly a decade's artistic experience. Even before his enrolment in the *Fraglia*—the Venetian guild for painters—in 1738 he was supplying spirited versions of pictures by his mother's brother, Antonio Canal, Canaletto, to whom he owed his training. Mostly larger than the prototypes, these are chromatically vibrant and were evidently executed at pace, becoming increasingly more confident. Visits to Florence, Lucca and Rome in 1740 offered new visual challenges to which the young Bellotto rose with dazzling brilliance, although for the compositions of some of his Roman views he depended on drawings made in 1719-20 by his uncle. With such works as his large *Santa Maria d'Aracoeli* and *the Campidoglio* (Petworth House, National Trust, the Egremont Collection) and a pair of upright Roman views formerly at Ockham, Bellotto came of age as Canaletto's most accomplished rival as *vedutista*. Bellotto had previously visited Dolo on the Brenta but it was only from about 1744 that he ventured further west, to Verona, to the western frontier of the Venetian republic at Canonica opposite Vaprio on the Adda, to Gazzada, to Milan and in 1745 to Turin. The fall of light had evidently intrigued the artist from the teenage years when he recapitulated his uncle's compositions with precocious energy. This animates his views of Rome and the magical pictures of Gazzada and Vaprio. But Bellotto had never had the occasion, or perhaps the courage, to express this as dramatically as in this picture and its companion. In Bowron's words: 'these lyrical views achieve with their varied effects of light and crystalline atmosphere' what Kozakiewicz had in 1972 termed: 'the perfect harmony in a panoramic view of a city that was his goal'.

The pair of views of the Castelvecchio and the Ponte Scaligero once in the possession of Prince Alexei Orlov (Kozakiewicz, nos. 94 and 96) were presumably the first of Bellotto's pictures of Verona. One of these

corresponds with a characteristically efficient drawing now at Darmstadt (Kozakiewicz, no. 95). The drawing was no doubt made at the same time as that, also at Darmstadt, to which the Powis picture was directly related (Kozakiewicz, no. 100, for the inscription on which see below). The drawing corresponding with this picture is in the National Museum at Warsaw (fig. 2; Kozakiewicz, no. 103): it has presumably been trimmed on the right as the *campanile* of San Fermo Maggiore is cut. There are autograph annotations on the drawing, pencil lines which Kozakiewicz considered to establish that the design was transferred and scaled up. The three drawings are strictly linear and offer no hint whatever of the fall of light. These may as the inscription on that relating to the Powis picture states have been made as records of the pictures, which had evidently been based on studies made on the spot, almost certainly with the assistance of an optical device, a *camera oscura*, an extant example of which in the Museo Correr, Venice, is said to have belonged to Canaletto. Bellotto's original drawings may have been destroyed during the bombardment of Dresden in 1760.

A further drawing of rather different character was presumably made by Bellotto at the time he was working on the canvas in Venice in the winter of 1745-6 or that of 1746-7. Identified by K.T. Parker (*The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, Oxford and London, 1948, no. 120, pl. 46) as a 'Veduta Ideata with Reminiscences of Chioggia', this shows a variant of the Ponte delle Navi, but evidently of Roman rather than medieval date, with the beak below the tower, now shorn of machicolations, and behind it the left bank of the Adige, from the Via San Paolo to the city wall, beyond which the river has given way to the open sea, with sailing vessels in the distance. The buildings are lit in the same way as in the picture. The drawing was evidently intended as a work of art in its own right and obtained as such by Canaletto's key patron and agent, the merchant Joseph Smith (c.



Fig. 1 Bernardo Bellotto, *Verona from the Ponte Nuova looking upstream with the Castel San Pietro*, Powis Castle, National Trust

1674-1770), who in 1744 had been appointed Consul in Venice. The fact that there was a market for a drawing of the kind suggests the impact this view of the *Ponte delle Navi* may have had on those who saw it in Bellotto's workshop.

What immediately distinguished this picture and that at Powis from any earlier works by Bellotto is their scale. The most ambitious of the Roman views, that at Petworth and the *Piazza Navona* (Kozakiewicz, no. 79), both measure roughly 87 by 148.5 centimetres (34 by 58½ inches) and the Turin pair of 1745 (Kozakiewicz, nos. 92 and 93) 127 by 164 centimetres (50 by 64½ inches), as against 132.5 by 231 centimetres (52¼ by 91 inches). Bellotto clearly intended both canvases to be *tours de force*. After completing these he made full size versions (Dresden, Gemäldegalerie, inv. nos. 604-5; Kozakiewicz, nos. 99 and 102), which in 1747 or the following year were acquired by Augustus III, King of Poland and Elector of Saxony, who secured his services in the summer of 1747. The Dresden versions only differ from the prototypes in minor respects, the addition or subtraction of a boat and modifications to the figural groups. The impact these made at the Saxon court is clearly shown by the way that their format and scale set the pattern for the prodigious sequence of views of Dresden and Königstein Bellotto was to paint for the King-Elector, of which replicas were commissioned for the latter's minister, Count Brühl, and thus for Bellotto's subsequent pictures of Vienna, Munich and Warsaw, topographical masterpieces through the medium of which we still see the capitals of many of the most sophisticated rulers of northern Europe. Bellotto's unprecedented pair of views of Verona were thus the catalysts for his subsequent career, and are the works upon which his claim to be regarded, with his uncle and Guardi, as one of the great triumvirate of outstanding view painters of the eighteenth century must be based.

Bellotto was known as 'Canaletto' in the northern European countries in which he worked, and is still known thus there to this day, which must explain the attribution of the *Ponte delle Navi* to 'Canaletti', which was maintained until at least 1895. The correct attribution seems first to have been made in the Magnasco Society exhibition catalogue and was, by implication, endorsed by Chamot in her review. Arthur Oswald, best known for his many articles in *Country Life*, wrote about the picture with particular perception in the second of his articles about North Myms in 1934.



Fig. 2 Bernardo Bellotto, *View of Verona with the Ponte delle Navi*, National Museum, Warsaw



## A note on the provenance:

While the evidence of the Windsor drawing suggests that Consul Smith may have been aware of the picture, it is not clear who, if anyone, commissioned this and its pendant. However, the inscription on the drawing at Darmstadt related to the pendant indicates that it was intended for England, where Bellotto's uncle settled in 1746: 'copia del quadro dela Vista stando sun il ponte novo verso il castelo di Verona a Verona di Bernard. Belotto de:tto il Canaletto per ingiltera'. Because of the War of Austrian Succession there were fewer Englishmen on the Grand Tour and Canaletto himself went in search of patrons in 1746 to London, where he at times was reduced to painting large canvases as speculations. Bellotto may have taken the same course. But it seems likely that he had sold both this picture and the pendant by the winter of 1746-7, as otherwise there would have been little point in his preparing the autograph replicas which he took to Dresden. That the Powis picture was known in England is proved by William Marlow's full-scale copy of this, now in the Courtauld Institute Galleries (Lee of Fareham Collection), which was owned by Robert and James Adam, and included in their substantial sale at Christie's, 26 February 1773, lot 21, as 'after Canaletti'. Many of the works in the sale were evidently executed for the brothers in Italy, which Robert left in 1757, but where James remained until 1763. Marlow, however, did not exhibit until 1762 and only went to Italy in 1765, 'by the advice' of Elizabeth, Duchess of Northumberland, who with her husband, Hugh Smithson Percy, 1st Duke of Northumberland, was a serial patron of Adam. It thus seems not unlikely that the Powis picture was copied in London for the Adam brothers.

As yet it seems not to have been established who was the owner of the substantial collection of pictures sold by James Christie on 28 and 30 May 1771 for a total of £3,472 9s. Whether the pictures had been 'consigned from abroad' as Christie stated, or had been imported by a collector or agent with rather widely ranging tastes over a longer period cannot be ascertained. However, because exceptionally the catalogue records measurements, a few other works in the sale can readily be identified, most relevantly the large Marieschi of the *Courtyard of the Doges' Palace* formerly in the Palmer Morewood collection at Alfreton Hall (Osterley Park, the National Trust; R. Toledano, *Michele Marieschi, L'opera completa*, Milan, 1988, no. V.4.I) at 130 guineas (28 May, lot 60). James Christie himself attached most significance to the six cartoons by Giovanni Francesco Romanelli from the Barberini collection now in the Norton Simon Museum, Pasadena (30 May, lot 62 [misprinted as 26]), 700 guineas, which were evidently acquired by the Scottish banker, Alexander Fordyce, who as a result of trying to short shares in the East India Company had accumulated debts of some £200,000 by 1772. The cartoons were included in his sale at Langford's, 7 July 1774, as lot 59, in which by coincidence there was 'A view in Verona' given to 'Canaletti' (lot 50), which is perhaps to be identified with the partly fanciful view of the Ponte Scaligero at Philadelphia (Kozakiewicz, no. 97). The sale of the two Verona views evidently attracted some notice: Horace Walpole, writing to Sir Horace Mann, the ambassador at Florence, on 26 April 1771, passed on a rumour that the pictures were 'copies by Marlow, a disciple of [Samuel] Scott', whom he claimed to be 'better painters than the Venetian'. The rumour was no doubt circulated by someone who was aware of Marlow's picture, but perhaps unaware that the 'Canaletti' in question was the nephew of the artist whose work was more familiar to a London audience. Significantly, Walpole did not identify the vendor.

Northern pictures outnumbered those by Italian artists in the 1771 catalogue. Although Fleming is identified as the buyer of this picture, few details of buyers are recorded, but Robert, 1st Lord Clive, for whom the companion Bellotto was evidently purchased by Grey, also obtained a small *Madonna and Child* given to Titian. The Powis picture is recorded in 1771 in his London mansion, No. 45 Berkeley Square, which had been redecorated by Sir William Chambers in 1763-7.

Gilbert Fane Fleming (1724-1776), who bought this picture in the 1771 sale, was the son and heir of Gilbert Fane (d. 1762), successively Lt. Governor of St. Kitts and of the Leeward Islands; he married Lady Camilla Bennet, daughter of Charles, 2nd Earl of Tankerville. Between 1769 and 1776, Fleming purchased 37 lots in picture sales at Christie's, representing a high

proportion of the 48 included in his posthumous sale held by James Christie in 1776. His daughter, Caroline Alicia married Sir John Brisco, 1st Bt. in 1776 and it has been suggested that Fleming commissioned the commanding whole length of her of that year by Gainsborough (Kenwood, the Iveagh Bequest).

Charles, 3rd Lord Cadogan, the buyer in the 1776 Fleming sale, was also a purchaser at Christie's, where his first recorded acquisition was a Cuypp in 1772. His uncle, John, 1st Lord and 1st Earl Cadogan had formed a significant collection that was sold after his death in 1726, and his mother's Sloane inheritance made it possible for him to follow his uncle's example. In 1783, Cadogan sold Caversham Park, the mansion built for his uncle to an officer who had served in India, Major Charles Marsac (1736-1820). As was not unusual at the time, the contents of the house were sold with this. In Phillips's catalogue of the sale at Caversham on 28 October 1826, the pictures there are stated to have been collected by both Cadogan and Marsac. Cadogan himself subsequently sold twelve lots of pictures at Christie's on 22 March 1793. He seems to have been interested in *vedute* and probably acquired the four works given to Canaletto that were to be owned by his descendants: these included the *Campo Santa Maria Formosa*, which is among the most ambitious of Bellotto's Venetian views (W.G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford, 1962 and subsequent editions, no. 279), as well no doubt as the 'gallery picture' catalogued as by 'Canaletti' and described as a 'VENETIAN CARNIVAL, with numerous Boats, Figures and masked Characters' in the catalogue of the Caversham sale (lot 349), in which there were also works given to Marieschi and Zuccarelli as well as Italian views by Wilson.

It seems probable that the *Ponte delle Navi* was bought privately by George James Welbore Ellis, 1st Lord Dover, who had a significant place in the early-nineteenth century appreciation of Venetian views. Travelling in Italy in September 1828 with his wife, born Lady Georgiana Howard, who had been brought up at Castle Howard with its room of Venetian views ordered by her great-great-grandfather, Charles, 3rd Earl of Carlisle, Welbore Ellis purchased a large number of small pictures by Guardi, as well as a pair of Canalettos. One of these was presumably the view of the Doge's Palace lent by Lady Dover to the British Institution in 1858 (no. 104), but it seems highly unlikely that the *Ponte delle Navi* was purchased by Welbore Ellis in Italy, as was suggested tentatively in 1971. Welbore Ellis's interest in the artist led him to buy the portrait of Canaletto now at Anglesey Abbey (the National Trust, the Fairhaven Collection) after a sale at Christie's on 8 May 1830 (lot 51, 8 gns. to Segurier). Welbore Ellis was elevated as Baron Dover in 1831 and shortly thereafter purchased Melbourne House, Whitehall, which was renamed Dover House, and his collection was placed there. The Guardi's he acquired were dispersed in a number of sales for Dover's descendants.

Walter Hays Burns 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 No. 69 Brook Street, now the Saville Club, which he had remodelled extensively. Nine years later he acquired North Mymms Park in Hertfordshire, conveniently close to London. This was and remains a distinguished late Elizabethan house. 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. No doubt encouraged by the example of her brother, Henry Pierpont Morgan—the greatest American collector of his generation—the Burns formed a significant collection of both pictures and furnishings expressly for the house: this view of Verona, bought as by Canaletto, was the most spectacular of their acquisitions, bought to complement a distinguished group of earlier Italian pictures by such artists as Bernardo Daddi, Jacopo Bellini and Bernardo Strozzi. It was placed in the Jacobean Room, where it was complemented by a large view of Venice optimistically attributed to Bonington (Oswald, *op. cit.*, fig. 14).

Since its then record-smashing sale in 1971, the *Ponte delle Navi* has been on long-term loan to the National Gallery of Scotland.

The compiler is indebted to Charles Beddington for his assistance.



PROPERTY OF A LADY

10

FRANCESCO TIRONI

(VENICE C. 1745-1797)

*The Grand Canal with the Rialto Bridge from the South; Saint Mark's Square with the Basilica and the Campanile*

oil on canvas

26 x 41¼ in. (66 x 104.8 cm.)

in late-18th century English reeded frames

a pair (2)

£120,000-180,000

US\$180,000-260,000

€140,000-210,000

**PROVENANCE:**

with Thomas Agnew & Sons, London, by 1913.

Agnes Beryl, Viscountess Cowdray (d. 1948) and by inheritance to the present owner.



Francesco Tironi, who may have come from the Friuli north of Venice, was until recently a relatively overlooked artist. Apart from the fact that he was dead by 1806, we know nothing about his life. He may perhaps have been a pupil or assistant of Canaletto, and was unquestionably influenced by his example. As the tonality of this pair of canvases of two of the great set pieces of Venice demonstrates, Tironi was clearly aware of the work of Guardi. He shows the Piazza from a point somewhat to the south of those favoured by Guardi, thus including more of the Procuratie Vecchie on the left than either Guardi or Canaletto had done; while the viewpoint of the Rialto is further back than that of Guardi's several views of this with the Riva del Vin. No documented pictures by Tironi are known and thus his activity as a *vedutista* was initially deduced on the basis of his

drawings, of which six are in the Albertina at Vienna, related to the series of *Ventiquattro Prospettive delle Isole della Laguna* engraved by Antonio Sandi and published by Furlanetti in or after 1779. Early works by Guardi were claimed for Tironi by Herman Voss in 1928, but his contribution as a painter has to be judged on the basis of a handful of pictures signed with his initials 'FT'. An outstanding example is the *San Cristoforo, San Michele and Murano from the Sacca della Misericordia* at Karlsruhe (Staatliche Kunsthalle), which Charles Beddington convincingly dates to about 1775 (see the exhibition catalogue, *Venice, Canaletto and his Rivals*, London, National Gallery and Washington, National Gallery of Art, 2010, no. 51). Five other pictures are mentioned in his catalogue entry for the picture by Beddington, who recognised that this hitherto unstudied pair is also by the artist.

11

SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

*Portrait of Elizabeth Blake, Lady Wallscourt (1805-1877),  
three-quarter-length, playing a guitar*

oil on canvas  
36 x 28 in. (91.4 x 71.2 cm.)

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

**PROVENANCE:**

Apparently given by the artist to the sitter's parents, Mr and Mrs William Lock, and by descent to the sitter's son, Erroll Augustus Blake, 4th Baron Wallscourt (1841-1918), with Charles J. Wertheimer (1842-1911), London. Isaac 'Jack' Joel (1862-1940), Childwickbury, St Albans, and by descent to his son, Harry 'Jim' Joel (1894-1992); Christie's, London, 23 June 1978, lot 137. Anonymous sale; Christie's, London, 18 April 1986, lot 131, when acquired.

**EXHIBITED:**

London, Royal Academy, 1826, no. 65.  
London, Royal Academy, *Sir Thomas Lawrence, P.R.A.*, 1961-62, no. 42.

**LITERATURE:**

*The Bijou: Annual of Literature and the Arts Illustrated*, 1829, frontispiece, illustrated.  
D.E. Williams, *The life and correspondence of Sir Thomas Lawrence, Kt.*, London, 1831, I, p. 467; II, p. 429.  
Lord R. Sutherland Gower, *Sir Thomas Lawrence P.R.A., with a catalogue of the artist's exhibited and engraved works*, London, 1900, p. 164.  
Sir W. Armstrong, *Lawrence*, London, 1913, p. 167.  
Vittoria, Duchess of Sermoneta, *The Locks of Norbury; the story of a remarkable family in the XVIIIth and XIXth centuries*, London, 1940, pp. 319-321.  
K.J. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 61, pl. 97.  
K.J. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, 1964, p. 191.  
K.J. Garlick, 'Lawrence's Portraits of the Locks, the Angersteins and the Boucherettes', *Burlington Magazine*, CX, no. 789, December 1968, p. 673, illustrated, no. 34.  
K.J. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford, 1989, p. 277, no. 794, pl. 82.

**ENGRAVED:**

W. Ensom, 1829.  
G.H. Phillips, 1839.





‘We see her in the full radiance of the famous Locke beauty, with large eyes, wild curls and parted lips, singing as she plays the guitar, a full white muslin fichu framing her pretty shoulders.’

- The Duchess of Sermoneta, 1940

Painted in 1825, this highly engaging portrait of the young Lady Wallscourt – a rare example of the artist showing a sitter singing and playing an instrument - was executed when Lawrence was at the height of his powers and had firmly secured his position as the pre-eminent portraitist of his generation. In a letter to his sister, dated 12 May 1825, following the opening of the annual Royal Academy exhibition, Lawrence declared: ‘I have never painted better’ (Williams, *op. cit.*, II, pp. 368-9). Indeed, Lawrence’s portraits from that year, including those of the *Duchesse de Berry* (Musée National du Château de Versailles et de Trianon), *Princess Sophia* (Royal Collection) and *Charles William Lambton, The Red Boy* (private collection), can be counted among the artist’s outstanding masterpieces from his illustrious career. Lawrence himself asked in March 1826 for the loan of the picture ‘for such an Engraving to be made of it as that of Lady Selina Mead’ (Sermoneta, *op. cit.*, p. 320).



Fig. 1 Sir Thomas Lawrence, P.R.A., *Portrait of William Lock*, Museum of Fine Arts, Boston

Born in 1806, Elizabeth was the daughter of William Lock (1767-1847) of Norbury Park, Surrey, and Elizabeth Jennings. On 23 September 1822, she married Joseph Henry Blake, 3rd Baron Wallscourt (1797-1849), son of Colonel Henry James Blake and Anne French. Her husband, who succeeded as 3rd Baron Wallscourt of Ardfry, County Galway on 11 October 1816, was a pioneering socialist, but also a man of erratic temperament and their turbulent marriage ended in separation. His obituary, published in the nationalist periodical *The Irishman*, described him as: ‘a kind landlord, a sincere philanthropist, and a true patriot’ (J. Cunningham, ‘Lord Wallscourt of Ardfry (1797-1849): An Early Irish Socialist’, *Journal of the Galway Archaeological and Historical Society*, 2005, LVII, p. 90). However, in her book *The Locks of Norbury*, the Duchess of Sermoneta provided a contrasting picture (*op. cit.*), describing him as: ‘... A man of exceptional strength, and a well-known boxer, he would get half-crazed at times and very violent. He liked walking about the house with no clothes on, and, at his wife’s suggestion, carried a cowbell in his hand when in this state of nudity, so that maidservants had warning of his approach and could scamper away’. Something of Lady Wallscourt’s character can be sensed from her letters. Lawrence was clearly aware of her father’s keen interest in opera and she herself sang, writing to her mother in 1826 about the visit to Ardfry of an American who was ‘a *fanatic per la musica*’: ‘We have been singing *incessantly* all day and all night: I am nearly dead.’ (Sermoneta, *op. cit.*, p. 324).

The Lock family were one of Lawrence’s most important and enduring patrons, providing the artist with three generations of sitters, portraits of whom would span his whole career. Along with his friend John Julius Angerstein, the financier whose collection of Old Masters formed the core of the National Gallery, William Lock (1732-1810), the sitter’s grand-father, himself a connoisseur and art critic, was Lawrence’s most important patron and supporter from the artist’s early years in London. In 1790, the twenty-one year old Lawrence painted the remarkable unfinished portrait of Lock (fig. 1; Boston, Museum of Fine Arts), a virtuosic performance with the brush, thought to have been executed in a single sitting and displaying the young artist’s precocious ability to capture a likeness at speed. Elizabeth’s father, William, himself a keen patron of the arts and an aspiring painter, sat to Lawrence for a portrait that was exhibited at the Royal Academy in 1791 (untraced) and, later, for the profile study drawing preserved in the Yale Center for British Art, New Haven (1800). Lawrence also painted Elizabeth’s mother for the full-length portrait (later cut down) exhibited at the Academy in 1799, and her brother William in 1814 (both whereabouts unknown). Finally, a year before Lawrence’s death in 1830, he executed a superb portrait on panel of Elizabeth’s grandmother, *Mrs William Lock of Norbury*, now in the Nelson Atkins Museum of Art, Kansas City, Missouri.



PROPERTY OF THE EARL OF PORTSMOUTH

12

JOSEPH WRIGHT OF DERBY, A.R.A.

(DERBY 1734-1797)

*Vesuvius in eruption, viewed from Posillipo*

signed and dated 'IW. P.' 1789 [?]' (lower right)

oil on canvas

40% x 50½ in. (103.8 x 128.4 cm.)

£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

**PROVENANCE:**

Acquired from the artist by Edward Mundy (1750-1822), *circa* 1789, and by descent at Markeaton Hall, Derby, and elsewhere, through Major Peter Miller Mundy, until sold to the present owner through Agnew's, London, in 1992.

**EXHIBITED:**

Winchester, Winchester College; Southampton, Southampton Art Gallery, *Pictures from Hampshire Houses*, 2 July-17 August 1955, no. 80.

London, Tate Gallery; and Liverpool, Walker Art Gallery, *Joseph Wright of Derby, 1734-1797*, 11 April-21 June 1958, no. 20.

London, Tate Gallery, *The Romantic Movement*, 10 July-27 September 1959, no. 379.

**LITERATURE:**

*Wright's Account Book*, unpublished manuscript, Derby Public Library, as 'A distant view of Vesuvius from the shore of Posillipo bigger than 1/2 length. to Mr Edward Mundy', among pictures of the late 1780s.

W. Bemrose, *The Life and Works of Joseph Wright A.R.A., commonly called 'Wright of Derby'*, London, 1885, p. 123.

B. Nicolson, *Joseph Wright of Derby, Painter of Light*, London and New York, 1968, I, pp. 78-79, 84, 88, 92, 97, 254, 283, no. 267, fig. 99, appendix B, no. 30; II, pl. 291.



Farleigh House, Farleigh Wallop, Hampshire, the seat of the Earl of Portsmouth  
© Farleigh House LLP







'Volcanoes, Wright shows, are many things – primordial events, firework displays, historical landmarks, foci of religious ritual – complex cultural landscapes with many layers of meanings' (S. Daniels, *British Artists: Joseph Wright*, London, 2002, p. 65).

It was during his visit to Naples between October and November 1774 that Wright witnessed the volcanic activity of Mount Vesuvius, which he later described in a letter to his brother as: 'the most wonderful sight in nature' (letter dated 11 November 1774). With his scientific and industrial knowledge, and his supreme skill at depicting dramatic light effects, Wright was uniquely qualified to capture what he had witnessed. Indeed, the majestic mountain would become one of Wright's most enduring subjects: he executed over thirty views of the volcano, from different viewpoints and distances over the next two decades. While his early works tended to focus on the physical manifestations of volcanic activity, the channels of molten lava and billowing smoke, observed at close quarters, his later paintings became increasingly reflective and picturesque, culminating in this painting, which Nicolson considered Wright's most lyrical rendition of the subject (*op. cit.*, p. 79). This painting is in excellent state, having remained in the same Derbyshire family for over two hundred years, and it is one of only two large scale views of Vesuvius to remain in private hands.

Wright set sail for Italy in November 1773 with his pregnant wife Hannah, his pupil Richard Hurlston, and the artist John Downman, and for the last part of his journey was joined by the architect James Paine junior. The party reached Nice in December and went on to Genoa and Leghorn, before travelling to Rome in February 1774, where Wright met George Romney, Ozias Humphry and Jacob More. It was Wright's visit to Naples from Rome, between October and November 1774, however, that had arguably the greatest impact on the artist during his Italian sojourn. In his later pairing of a painting of Vesuvius with a view of the Girandola fireworks in Rome, Wright declared that: 'the one is the greatest effect of Nature ... the other of Art'. He left Rome in June 1775, journeying via Florence, Bologna, Venice, Parma and Turin, before finally arriving back in Derby in September that year.

Very few of Wright's Italian subjects were actually painted in Italy. Most of his paintings were worked up when he returned to England from drawings or gouache sketches he made on the spot, and later developed from a variety of other visual and literary sources, for exhibition and sale. Wright's Italian sketches of Vesuvius can be divided into two groups: studies of the mountain done for their own sake with no composition in mind and studies for paintings. His *en plein air* sketches vary in execution, from a rapidly worked gouache of the exploding lava to a meticulously detailed pencil study of the volcano's surface structure (figs. 1 and 2; both Derby Museum and Art Gallery; Nicolson, plates 163 and 164 respectively). Only one compositional drawing is known, which shows Vesuvius from the Mole looking out towards Portici (Derby Museum and Art Gallery; Nicolson, *op. cit.*, I, p. 78, fig. 95). The same view is repeated, only further south-westwards towards Posillipo, in a small painting (16 ¾ x 28 in.; Sanderson collection; Nicolson, plate 167), which was done as a pair to a *Firework Display at the Castel Saint'Angelo* now in the Birmingham City Art Gallery (Nicolson, plate 166), and was therefore probably executed on his return to Rome. A painting of larger dimensions (40 x 50 in.; Aberystwyth, University College of Wales; Nicolson, plate 169), which shows the same angle as the compositional sketch and Sanderson picture, but is taken from Portici, was dated by Nicolson to either late on the Italian trip or soon after Wright's return to England 'while the force of the mountain was still upon him' (Nicolson, *op. cit.*, I, p. 78), while Judy Egerton believed it must have been painted while Wright was still in Italy (*Joseph Wright of Derby*, exhibition catalogue, London, Paris, New York, 1990, p. 110). A monumental canvas focussing on the summit of Vesuvius (47 ½ x 67 in.; Derby Museum and Art Gallery; Nicolson, plate 168) may also have been executed while Wright was still in Italy.

Following his return to England, Wright's paintings of Vesuvius became increasingly evocative, slowly distancing the viewer from the central motif. During the 1770s, Wright introduced a narrative element into two of his paintings of the volcano: the first incorporating the procession of the relic of the head of San Gennaro in the middle ground (Moscow, Pushkin Museum; Nicolson, plate 214); and the second a group of figures carrying a corpse (London, Tate Britain; J. Egerton, *op. cit.*, p. 168, no. 102), which Duncan Bull suggested may represent the death of Pliny the Elder, who was killed in the 79AD eruption of Vesuvius, although Egerton pointed out that the figures appear to be in contemporary rather than classical dress (*ibid.*). Nicolson dated the present painting and a smaller canvas formerly in the collection of George Anson (25 x 33 in.; Nicolson, plate 294) to the late 1780s, commenting: 'in the last of all...Wright has retreated almost as far as the Capo di Posillipo, so that Vesuvius is reduced to a low hillock in the distance, lost in a pink haze...in the end he allows distance to add enchantment to the view, and all that remains of the awfulness of the spectacle is an exquisite reverie of pink and green' (Nicolson, *op. cit.*, I, p. 78).

A third of the sky in this painting is dramatically lit up pink by the volcano's activity in the right distance, which is then reflected in the still waters below. The smoke billowing from Vesuvius mingles with the clouds above, absorbing the warm glow from the molten lava, which is picked out in impastoed highlights on the mountainside. The warmth of these pink hues and the molten lava is contrasted with the cool light of the moon appearing from behind the clouds on the left of the composition. Wright was expert at depicting different light sources within a single picture, having experimented with the contrasting effects of the cool light of the moon and the warm light of a heated element in his paintings of *Blacksmith Shops* and *Iron Forges* of the early 1770s. Nocturnal views of Vesuvius offered further opportunity to explore the dramatic potential of such scenes. Wright also employed his signature technique of scratching into the wet paint to indicate the gentle ripples in the water near the shore in this painting.

While no full eruption of Vesuvius is recorded during Wright's time in Naples the connoisseur Sir William Hamilton, who was then British Ambassador to the Court of Naples, did report that since 1767: 'Vesuvius has never been free from smoke, nor ever many months without throwing up red-hot SCORIA ... usually follow'd by a current of liquid Lava'; and that: 'at Naples, when lava appears, and not till then, it is styled an eruption' (Hamilton, *Campi Phlegraei, Observations of the Volcanoes of the Two Sicilies*, 1779, Supplement, p. 2; and Hamilton, *Observations on Mount Vesuvius*, 1772, p. 20). Wright thus may have



Fig. 1 Joseph Wright of Derby, A.R.A., *Vesuvius in Eruption*, gouache on paper, 1774, Derby Art Gallery





Fig. 2 Joseph Wright of Derby, A.R.A., *Study of the Terrain near Vesuvius*, pencil on paper, 1774, Derby Art Gallery

seen lava pouring down the mountain, but he cannot have witnessed the white-hot jet of molten liquid hurled upwards from the heart of the volcano that he depicted in the painting now in Aberystwyth (cited above). These images must rather have relied on the powers of his imagination, as well as on paintings by other artists working in Naples, notably Pierre-Jacques Voltaire, who after working in Claude-Joseph Vernet's studio in Rome had settled in Naples and by 1771 had established himself as a specialist in volcanic eruptions. Wright must also have been familiar with the images of volcanoes which Hamilton commissioned from Pietro Fabris to illustrate his *Campi Phlegraei*.

Although Vesuvius had been a popular subject in art since the middle of the eighteenth century, Nicolson emphasised that Wright: 'came to it fresh from the wild Derbyshire hills, and imposed his own wild vision upon it', since: 'He alone of all visitors to Naples had witnessed and recorded blast furnaces in operation, had watched scientific experiments conducted by the light of the moon' (*op. cit.*, p. 78). Indeed, Wright had lamented the absence of his friend John Whitehurst, clockmaker, geologist and fellow member of the Lunar Society (who was studying the formation of rock by volcanic action), in a letter to his brother: 'I wished for his company when on Mount Vesuvius, his thoughts would have center'd in the bowels of the mountain, mine skimmed over the surface only' (11 November 1774). However, as Stephen Daniels pointed out, while some of Wright's images of Vesuvius sought to convey an impression of the volcano's inner power, geology was only one of a number of concerns which informed his views of the volcano and its surrounds, and in the end 'Pictorial effect was primary' (*op. cit.*, pp. 64-5), as exemplified in the beautifully balanced composition of this painting.

The Mundys, who owned the picture for over two hundred years, were one of the most important families in Derbyshire. Earlier in his career, between 1762 and 1763, Wright had been commissioned to paint portraits of some of the members of the Markheaton Hunt (Nicolson, plates 34-38). This painting of Vesuvius was commissioned by Edward Mundy, the son of Gilbert Mundy and his wife Ellen. Edward married Hester, daughter and heiress of Colonel Humphrey Miller, who had inherited an estate at Shipley through her mother Hester Leche. Their son, Edward Miller Mundy of Shipley Hall, was a Member of Parliament for Derby between 1784 and 1822. Edward Mundy may have been introduced to Wright through the literary and artistic circle that gravitated around Erasmus Darwin in Lichfield. He also owned a view of Cicero's Villa and two views of Dovedale by Wright.



PROPERTY FROM A PRIVATE COLLECTION

13

SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

*Portrait of Richard Meade, 3rd Earl of Clanwilliam (1795-1879),  
half-length, in a black cloak with red collar*

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

**PROVENANCE:**

By descent in the sitter's family to the present owner.

Unknown to scholars of the artist's work and, until now, never shown in public, this very fine portrait of Richard Meade, 3rd Earl of Clanwilliam, a close friend of the artist's, was almost certainly painted in 1819 during Lawrence's six-month stay in Vienna, where he had travelled to execute a number of the celebrated full-length portraits to commemorate the allied victors over Napoleon. Commissioned by the Prince Regent, later King George IV, these works secured Lawrence's fame throughout Europe and his reputation as the finest portraitist of his generation. During this short stay in the Austrian capital, Lawrence also painted Richard's younger sister Lady Selina Meade (fig. 1; Christie's, London, 6 December 2018, lot 36), a work that received great acclaim when exhibited at the Royal Academy in 1820, the year the artist was elected as its President.

Richard Meade cut a dashing figure in early nineteenth-century Europe. He was the only son of Richard Meade, 2nd Earl of Clanwilliam (1766-1805), and his wife Caroline, Countess von Thun (1769-1800), daughter of Count Franz Josef Anton von Thun und Hohenstein. Richard's maternal grandmother, Maria Wilhelmine, presided over a celebrated salon in Vienna and was an important patron of both Mozart and Beethoven. Richard's parents had settled in the Austrian capital by 1796 following the 2nd Earl's estrangement from his father, precipitated by a series of quarrels over the latter's colossal debts and his own marriage to a penniless Roman Catholic. After the 2nd Earl's death in 1811, following an infection contracted when manuring a flowerbed, Richard was sent to England to be educated while his two sisters, Caroline and Selina, remained in Vienna to be raised by their aunt Christina, Princess Lichnowsky. There they lived in a highly cultured and musical household where the young Beethoven regularly performed at the Lichnowsky's Friday concerts. Caroline married Count Paul Szechenyi, Chamberlain to the Emperor, while her younger sister Selina married General Count Karl Johann Nepomuk Gabriel Clam-Martinic, A.D.C. to the Emperor.







Fig. 1 Sir Thomas Lawrence, P.R.A., *Portrait of Lady Selina Meade*, 1819, Private collection © Christie's



Fig. 2 Sir Thomas Lawrence, P.R.A., *Portrait of Robert Stewart, Lord Castlereagh*, 1810, National Portrait Gallery, London © Bridgeman Images

Clanwilliam eventually joined the diplomatic service and attended the Congress of Vienna in 1814 attached to Lord Castlereagh's suite before serving as his private secretary from 1817 to 1819. Following Castlereagh's death in 1822, he became Under-Secretary of State for Foreign Affairs and was appointed Envoy to Berlin from 1823-27. He married the protestant Lady Elizabeth Herbert (1809-1858), fourth daughter of the 11th Earl of Pembroke by his second wife Catherine Woronzow, daughter of Count Semyon Romanovich Woronzow, Russian Ambassador to the British Court between 1785 and 1800, and in 1802. Both he, Elizabeth's grandfather, and her uncle Field Marshal Prince Michael Woronzow, a commander of the Russian cavalry against Napoleon and later Governor-General of the Caucasus, sat to Lawrence for their portraits, the latter for the striking half-length, painted in 1821 and now in the Hermitage, St. Petersburg.

In his 1848 memoirs, the French writer, politician and diplomat François-René de Chateaubriand wrote of Clanwilliam that: 'at the head of the younger [London dandies of the 1820s]... Lord Clanwilliam was prominent, the son, it was said, of the duc de Richelieu'. How much credence can be attached to this contemporary London gossip concerning the sitter's birth is unclear. However, Clanwilliam was evidently on intimate terms with Armand-Emmanuel du Plessis, duc de Richelieu (1766-1822), a Major General in the Russian Imperial Army and twice Prime Minister of France. In a letter to Lawrence, dated 28 May 1822 (RA; LAW/4/26/2), eleven days after Richelieu's death, Clanwilliam states that he intends to pay for the replica of the duc's portrait, a work that Lawrence had painted for Richelieu's sisters and is now in the Musée des Beaux-Arts, Besançon.

It was presumably through Castlereagh (fig. 2), Britain's leading negotiator at the Congress of Vienna, and his half-brother, Charles William Stewart, 3rd Marquess of Londonderry, that Lawrence met Clanwilliam and in turn his sister, whose portrait was later described as a 'cadeau' from the artist (Letter from The Earl of Clanwilliam to Lawrence, 15 September 1823, RA; LAW 4/ 161). The correspondence between the sitter and artist

attest to their lasting intimacy. In a letter dated June 1824, in which he discusses the portrait of Richelieu, Clanwilliam expresses his hopes to visit Lawrence soon to gossip about '100 little things' (RA; LAW/4/230/2). Clanwilliam would later serve as a pallbearer at Lawrence's funeral on 21 January 1830, an occasion of national mourning recorded by Turner in a watercolour preserved at Tate Britain, London.

The portraits of Richard and his sister were painted at a decisive moment when Lawrence was emerging as the unrivalled star of European portraiture in the first half of the nineteenth-century. Indeed, it was in 1819 that he executed two of the full-lengths, which were to form part of the series later hung in the Waterloo Chamber at Windsor Castle, that are considered the crowning achievement of his glittering career: the portrait of *Pope Pius VII* (which marks a unique instance of a British artist being commissioned to paint a Pope for a Protestant monarch); and that of his private secretary and personal adviser *Ercole, Cardinal Consalvi* (both Royal Collection).

Interestingly, this portrait is not mentioned in Lawrence's letter to Joseph Farington, sent from Rome on 19th May 1819, in which he lists the works executed (including both an oil and drawing of Selina) during his time in Vienna. However, in a letter to Lawrence, dated 25 December 1819, from Elizabeth, Duchess of Devonshire (1758-1824), she describes seeing the artist's: 'drawing of Lord Clanwilliam at Lady Mansfield's, it is framed and looks extremely well and is very like' (RA; LAW/3/78). This is very probably the work recorded by Garlick in 1964 as then in the collection of Count Clam-Martinić and 'inscribed, but not in Lawrence's hand, Earl of Clanwilliam 1819' ('A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, 1964, pp. 222). Clanwilliam sat again to the artist for the full-length exhibited at the Royal Academy in 1824 (private collection; see K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, p. 169, no. 189).

14

ANGELICA KAUFFMAN, R.A.

(CHUR, GRAUBÜNDEN 1741-1807 ROME)

*Group portrait of Lady Elizabeth Smith-Stanley, Countess of Derby (1753-1797), with her infant son Edward, later 13th Earl of Derby (1775-1851), and her half-sister, Lady Augusta Campbell (1760-1831) playing the harp*

oil on canvas, unlined  
50½ x 40 in. (127.3 x 101.6 cm.)

£500,000-800,000

US\$710,000-1,100,000

€580,000-930,000

**PROVENANCE:**

(Possibly) Elizabeth Hamilton Campbell, Duchess of Argyll and 1st Baroness Hamilton (1733-1790), mother of the sitters, and by inheritance to her husband, John Campbell, 5th Duke of Argyll (1723-1806), and by inheritance to his niece, Louisa Campbell Johnston (1766-1852), wife of Sir Alexander Johnston of Carnsalloch (1775-1849), and by descent to the following, Mrs Campbell Johnston, London; Christie's, London, 16 March 1956, lot 90, when acquired by the following, with W. Sabin, London. Anonymous sale [The property of a Gentleman]; Christie's, London, 18 June 1976, lot 96, when acquired.

**LITERATURE:**

Lady V. Manners and Dr G.C. Williamson, *Angelica Kauffmann, R.A., Her Life and Her Works*, New York, 1900, p. 193.  
To be included in the forthcoming *catalogue raisonné* of Kauffman's paintings being prepared by Dr. Bettina Baumgärtel.





Fig. 1 Angelica Kauffman, R.A., *Edward Smith Stanley, 12th Earl of Derby and Elizabeth, Countess of Derby with their son*, Metropolitan Museum of Art, New York



Fig. 2 Angelica Kauffman, R.A., *Theresa Robinson Parker in Turkish dress contemplating a bust of Minerva*, Private collection

This elegant portrait of Lady Elizabeth Smith-Stanley with her son Edward and half-sister, Lady Augusta Campbell is situated in an almost unprecedented framework of elite female engagement with the arts, in which artist, adult sitters and patron are all women.

It is very likely that this portrait group was commissioned by the sitters' mother, the famous Irish beauty Elizabeth Gunning, who married first James Hamilton, 6th Duke of Hamilton and later John Campbell, 5th Duke of Argyll. The importance of female patronage in Kauffmann's career cannot be overstated. It was at the instigation of Bridget, Lady Wentworth, wife of the British consul in Venice that the artist established herself in London in 1766. The following year she was commissioned to paint an allegorical portrait of *Queen Charlotte Raising the Genius of Fine Arts*, with the young Prince George in the role of the Arts. This royal benefaction was the keystone of her success in England and helped to spread her fame throughout Europe. Crucially, Kauffmann's paintings were accepted by the establishment on the same terms as those produced by the best male portraitists of the day. Sir Joshua Reynolds was himself a great supporter of Kauffmann and instrumental in her becoming one of only two female founding members of the Royal Academy, that male dominated bastion of the arts.

The Hamilton-Campbell sisters lived very much in the public eye. Lady Elizabeth, eldest daughter of the 6th Duke of Hamilton, met Edward

Smith-Stanley in 1773 during her first London season and there followed a whirlwind courtship. Their lavish engagement party was described by Horace Walpole: '[Stanley] gives her a most splendid entertainment tomorrow ... and calls it a *fete champêtre*. It will cost five thousand pounds. Everybody is to go in masquerade, but not in mask. He has bought all the orange trees round London, and the haycocks I suppose are to be made of straw-coloured satin' (cited in *Horace Walpole's Correspondence*, New Haven and London, 1967, XXIV, p. 14). Kauffmann also painted a portrait of the couple with their son Edward in *circa* 1776 that is now in the Metropolitan Museum (fig. 1).

Despite the romance of these early days, the marriage was an abject failure. Four years after their wedding, rumours began to spread that Lady Elizabeth was conducting an affair with John Sackville, 3rd Duke of Dorset, a notorious womaniser, and by the end of 1778 the Countess was living separately from her husband. Surprisingly, Stanley refused to divorce his wife and denied her access to her children. With the possibility of becoming the next Duchess of Dorset lost to her, Elizabeth's social standing was ruined. She left London and lived on the Continent until 1783, during which time her estranged husband started a high-profile affair with the actress Elizabeth Farren. The Earl's fall from grace allowed Elizabeth to return to London, but her health declined and she died of tuberculosis in 1797.



Educated at Eton College and Trinity College, Cambridge, Edward, who appears as an infant in this painting, was appointed a Deputy Lieutenant of Lancashire in 1796 and in the same year was elected as a Member of Parliament for Preston. He held this seat until 1812 before representing Lancashire, until 1831. He was commissioned Colonel of the 1st Royal Lancashire Supplementary Militia in 1797, a position he finally resigned in 1847. He succeeded his father as 13th Earl of Derby in 1834 and withdrew from politics, instead concentrating on his natural history collection at Knowsley Hall, near Liverpool. He was President of the Linnean Society between 1828 and 1833, and a patron of Edward Lear.

Elizabeth's half-sister, Lady Augusta Campbell, was the first child of her mother's second marriage. She too had a tumultuous romantic history. Having been connected in society gossip with the Prince of Wales in the early 1780s, she later eloped with Brigadier-General Henry Mordaunt Clavering, an infamous gambler, only to leave him shortly after the birth of their son.

Kauffmann has chosen to present the sisters using two distinct cultural influences. Elizabeth's costume comes from the orientalisising trend *turquerie* – the fashion for imitating aspects of Turkish culture seen in dress, painting, music and décor. She is shown wearing a *gömlek*, a simple dress of gauzy white silk, edged with satin or lace closed with jewellery, over which she has a stylised *entari*, a loose, short-sleeved robe edged in rich gold brocade. Though the artist had not travelled in Turkey, sources such as Lady Mary Wortley Montagu's letters from the Ottoman court provided the detail necessary to paint what was then viewed as ethnographically accurate dress. This is a rare example of Kauffmann using an outdoor setting for a portrait inspired by Levantine sources, which usually confined the sitter to an indoor setting more in keeping with the private realm of the seraglio.

In contrast, Lady Augusta is dressed in pseudo-classical robes and stands before the Medici Vase. Sculpted in Athens in the first century AD, this appeared in the Villa Medici inventory of 1598 and became one of the most famous and widely copied antiquities, appearing in many of Kauffmann's most successful portraits. Though the combination of the antique and orientalist sources may seem unusual to the modern viewer, it must be remembered that in the eighteenth century Turkey was viewed as the country in which the antique tradition had continued intact; therefore the synthesis of the two was a natural artistic choice, seen in other portraits such as her 1773 depiction of *Theresa Robinson Parker in Turkish dress contemplating a bust of Minerva* (fig. 2; private collection).

Importantly in the context of the present painting, Lady Augusta was a highly artistic woman, about whom the *London Magazine* wrote that: 'a wish to attain every polite accomplishment commends her attention to music and drawing, in which she excels' (June 1782, p. 259). Given that she is shown playing the harp, it is possible that she is meant to be understood allegorically in this context as Terpsichore, the muse of music, to whom the young Edward offers flowers in homage. Throughout Kauffmann's *oeuvre*, the desire to promote an image of female creativity in this way can be found, presenting her sitters as more than just society women. Interestingly, the figure of Augusta has traditionally been identified as a self-portrait of the artist, who was herself also a gifted singer, but a contemporary print after the portrait identifies the sitter clearly as Elizabeth's sister.

We would like to thank Dr. Bettina Baumgärtel and Wendy Wassing Roworth for their help in cataloguing this painting.



PROPERTY FROM THE HOUGHTON HALL COLLECTION

■15

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

(BIRMINGHAM 1833-1898 LONDON)

*The Prince entering the Briar Wood*

inscribed in an old hand 'The Knights in "The Briar Rose". early design painted in 1869'  
(on a label attached to the stretcher)

oil on canvas

42 x 72¼ in. (107 x 183 cm.)

£2,000,000-3,000,000

US\$2,900,000-4,300,000

€2,400,000-3,500,000

**PROVENANCE:**

The artist's studio sale (†); Christie's, London, 16 July 1898, lot 77 (126 gns to Agnew).  
T.H. Ward.

John Wynford Philipps, 1st Viscount St. David's (1860-1938); Christie's,  
London, 16 July 1926, lot 65 (58 gns to Sampson) as 'A Knight in armour,  
holding a shield, with three companions asleep among the briar roses.'  
with Agnew's, London.

Private Collection, Switzerland.

Anonymous sale; Christie's, London, 27 November 1987, lot 143.

with The Maas Gallery, London, 1990.

Private Collection, Japan.

Anonymous sale; Christie's, London, 13 June 2001, lot 11, when purchased by  
The Cholmondeley Chattels Trust.

**EXHIBITED:**

Stuttgart, Staatsgalerie, *Edward Burne-Jones - The Earthly Paradise Das  
irdische Paradies*, 24 October 2009 - 7 February 2010, no. 115.

Norwich, Sainsbury Centre for Visual Arts, *Masterpieces: Art and East Anglia*,  
14 September 2013 - 24 February 2014, no. 170.

Houston, Museum of Fine Arts; San Francisco, Legion of Honor of the Fine  
Arts Museums of San Francisco; and Nashville, Frist Center for Visual Arts,  
*Houghton Hall: Portrait of an English Country House*, 22 June 2014 - 10 May  
2015, unnumbered

**LITERATURE:**

Unpublished letter from Gerald Agnew to Mrs Henry H. Rockwell, dated 14  
December 1937 (Box 16, Bancroft Papers, Delaware Art Museum, Wilmington).

J. Hartnoll, C. Newall and J. Christian, *The Reproductive Engravings after Sir  
Edward Coley Burne-Jones*, London, 1988, p. 42.

C. Conrad (ed.), *Edward Burne-Jones: The Earthly Paradise*, Ostfildern, 2009,  
pp. 139-140, 222, cat. no. 115, illustrated.

I. Collins (ed.), *Masterpieces: Art and East Anglia*, University of East Anglia,  
2013, pp. 170-171, illustrated.

A. Smith (ed.), *Edward Burne-Jones*, London, 2018, p. 177.









Fig. 1 *The Legend of Briar Rose* installed in the saloon at Buscot Park, 2018, The Faringdon Collection Trust

This important canvas encapsulates the chivalric ideal that was central to the best Pre-Raphaelite art, and set the tone for much of the Victorian age. Begun in 1869 it is the first idea for a subject that would preoccupy Burne-Jones for the next twenty years and result in, arguably, his greatest triumph: the *Briar Rose Series*. Shown to universal acclaim at Agnew's in 1890, and thereafter in Liverpool and then at Toynbee Hall in Whitechapel, the set of four pictures attracted adulation from young and old at all levels of society. Its retelling of the story of Sleeping Beauty, with its themes of awakening and the redemptive power of love, resonated then and inspires now. While the finished series is at Buscot Park, Oxfordshire, (fig. 1, The Faringdon Collection Trust), all the numerous related canvases that were essentially preliminary versions to this climactic masterpiece are now are in museums. This is the only Briar Rose subject remaining in private hands.

The Sleeping Beauty was well-known to 19th century audiences. First told by Charles Perrault in his *Contes du Temps Passé* in the 17th century, it had been revived by the brothers Grimm and then by Tennyson in his poem *The Day Dream*. It was first treated by Burne-Jones in a series of tile designs for Morris, Marshall, Faulkner & Co in 1864. These were intended for the watercolourist Myles Birket Foster's house, The Hill, at Witley in Surrey and were executed by Lucy Faulkner, sister of Charles, of the eponymous firm. A set can now be seen in the Victoria and Albert Museum, London.

It was Burne-Jones's greatest patron, William Graham, the Liberal MP for Glasgow and importer of Graham's port, who suggested that the theme might make a good subject for a series of pictures. Demonstrating the close relationship in his work of both the decorative and fine arts, Burne-Jones reduced the nine designs from the tile series to a set of four: *The Prince Entering the Briar Wood*, *The Council Chamber*, *The Garden Court*, and *The Rose Bower* – in which the Sleeping Beauty lies. Notably, *The Prince entering the Briar Wood* is the only composition where the figures bear some relation to the tile series: the other scenes were embarked on anew. Graham's influence pervades the picture as he developed an interest in early Italian art. By the 1850s, thanks to the pioneering spirit of its Director, Sir Charles Eastlake, works by Botticelli, Bellini and Mantegna had started to enter

the National Gallery. Graham began to collect examples when they became available and frequently lent them to Burne-Jones to live with for a few weeks, to encourage and emulate. The result of such generosity manifested itself in pictures such as *Green Summer* (1868, private collection) which Burne-Jones painted for Graham. By turns enigmatic and elegiac it is painted in the spirit of Giorgione, an artist Graham particularly loved. Burne-Jones would have seen Giorgione's work at first hand on two visits to Italy in 1859 and 1863, undertaken in the company of Ruskin who hoped to direct the course of his art. The richly coloured tonality, achieved through the extensive use of glazes, partially rubbed to achieve a *sfumato* effect, can be seen both in *Green Summer* and the present canvas, which was begun the following year. The execution of the figures initially in monochrome owes much to Tintoretto who built up his compositions in layers of paint, a practice Burne-Jones admired, often with frequent re-working. The texture of the finished canvases were consequently the result of a rich process of accretion. As he wrote: 'I love my pictures as a goldsmith does his jewels. I should like every inch of surface to be so fine that if all but a scrap from one of them were buried or lost, the man who found it might say whatever this may have represented, it is a work of art, beautiful in surface and quality of colour.' (F. De Lisle, *Burne-Jones*, London, 1904, pp. 170-1.)

If Burne-Jones was devoted to the Venetian works he had seen (the Carpaccios in the Scuola di San Giorgio degli Schiavoni particularly impressed him with the power of their simple narrative, sustained through a sequence of subjects), a counterweighting influence begins to appear at this date from the art of Florence. The figures of the two recumbent knights in the centre of the composition emulate the poses of *Venus and Mars* by Botticelli (fig. 2, National Gallery, London), that he would have seen in the South Kensington museums (now the V & A) where they were lent, along with 87 other works, in 1869, the date of this picture's execution, by Alexander Barker. Barker had acquired a substantial collection of Italian masters in the 1860s which were sold at Christie's following his death in 1874. Another Botticelli, *Primavera*, (Uffizi, Florence), most probably inspired Burne-Jones to paint the sprays of briar roses, as a homage to its rich carpet of *millefiori* and arc of blossom above.



Fig. 2 Sandro Botticelli, *Venus and Mars*, c. 1485, National Gallery, London

Briar roses were to become something of a *leitmotif* in Burne-Jones's work. Their arabesques provide a sense of rhythm and forward movement to the narrative, and a decorative foil to the figures. They can be seen in arguably the artist's best known work in recent times, *Love Among the Ruins*, a watercolour shown at the Dudley Gallery shortly after this canvas was executed, in 1873. Sold at Christie's, London, on 11 July 2013, lot 3, (£14.8 million), the picture depicts two lovers embracing in a hostile and desolate world. The picture held deep personal significance for the artist as the features of the female protagonist are those of Maria Zambaco, successively the artist's model, pupil, lover and muse. They met in 1866 after Maria's separation from her husband in Paris: her mother, sister of the immensely wealthy patron Alexander Ionides, wanted Burne-Jones to paint her likeness to launch her into London society. The contrast of Maria's warm, exuberant Mediterranean sensuality to his wife Georgie's strict Methodist decorum proved overwhelming for the artist, and their affair came to a head in 1869. Burne-Jones felt unable to leave his wife and family and elope to a Greek island as the lovers had planned, and Maria subsequently attempted suicide by drowning. Shattered, Burne-Jones worked listlessly throughout the year, starting canvases but then abandoning them. This was consistent with his working practice throughout his life, but was exacerbated during this crisis. Although the canvas was begun in 1869, it was worked on further after the exhibition of the finished series in 1890. This accounts for its unfinished state in parts, although to what extent the artist intended a degree of completion is a moot point: the spectral passages contribute to the dream-like, otherworldly atmosphere he was at pains to create. 'I mean by a picture a beautiful romantic dream of something that never was, never will be – in a light better than any light that ever shone – in a land no one can define or remember, only desire' he wrote. (Burne-Jones quoted in C. Wood, *The Pre-Raphaelites*, London, 1981, p. 119).

Burne-Jones would have no doubt identified with the Prince however: battling his way through thorns, and succeeding where others had failed, in order to find beauty and true love. In common with many other artists of the period he wanted the viewer to project their own interpretations on to the series: 'I want it to stop with the princess asleep and to tell no more, to leave all the afterwards to the invention and imagination of people, and tell them no more'. (Burne-Jones quoted in F. MacCarthy, *The*

*Last Pre-Raphaelite: Sir Edward Burne-Jones and the Victorian Imagination*, Harvard, 2012, p. 403). For William Morris however, the briar roses clearly represented 'the tangle of the world's wrong and right'. The critic Robert de la Sizeranne saw in the Briar Wood the moral that 'the most righteous cause, the truest ideas, the most necessary reforms, cannot rise triumphant, however bravely we may fight for them, before the time fixed by the mysterious decree of the Higher Powers ... The strongest and the wisest fail. They exhaust themselves with battling against the ignorance and meanness of their generation, which hem in and hamper them like the branches of the briar rose; and at last they fall asleep in the thorny thicket, like the five knights who were as valiant as their successor, but who came before their time'. (R. de la Sizeranne, 'In Memoriam, Sir Edward Burne-Jones: A Tribute from France', *Magazine of Art*, 1898, p. 516.)

After starting this canvas, Burne-Jones embarked on a number of other versions before completing the Buscot series. The complex genesis of the final version was thoroughly explored by John Christian in the catalogue entry when this picture most recently appeared at auction (Christie's, London, 13 June 2001, lot 11). In summary, these versions can be listed as follows. In 1871 Burne-Jones painted two subjects relating to the series: *The Sleeping Beauty* (Manchester City Art Gallery), and *Study for The Sleeping Knights in 'The Briar Rose'* (Walker Art Gallery, Liverpool). This latter picture shows Michelangelesque contortion in the figures of the recumbent knights and is the result of further study in Italy that year. He also embarked on what was intended to be four canvases (but eventually ended as a series of three, lacking *The Garden Court*), now collectively known as the small *Briar Rose Series* (Museo de Arte de Ponce, Puerto Rico). These were completed for William Graham in 1873. Immediately, Burne-Jones embarked on another, larger series as they are mentioned in his work record for 1874-5. It is probable that at this date he envisaged the series for four sides of a room (as encountered in the Venetian scuole he so admired). They do not appear again in his work records until 1884 when the series was offered to Graham. Graham, however, at this date was a dying man, and not only were the walls of his houses full, but canvases were stacked on the floor, and propped on chairs and tables. To accommodate them would have been impossible. Nevertheless, Graham offered to negotiate their sale to Agnew's for £15,000, then a colossal sum which would have secured, as his patron intended, Burne-Jones's



Fig. 3 Houghton Hall, Norfolk © Neil Holmes/Bridgeman Images

financial security. Burne-Jones worked on *The Prince entering the Briar Wood* throughout 1884-5 revising the composition substantially not only in terms of the disposition of the figures, but also in terms of its colouring. By the middle of 1885 however, Burne-Jones had decided to abandon the three remaining canvases in the series to begin afresh. These were finally completed in 1890, and it is this set, the heavily reworked Prince, and the three new canvases, that comprise the finished series. These were bought by Alexander Henderson, later first Lord Faringdon, and were installed, with additional canvases of briar roses, in the Saloon of Buscot Park, Henderson's newly acquired seat in Oxfordshire. They remain there to this day, although they were recently shown in the Burne-Jones exhibition in 2018-9 at Tate Britain.

Subsequently, the three discarded canvases were reworked and sold through Agnew's. *The Council Chamber* was sold in 1892 to the American collector Samuel Bancroft and is now in the Delaware Art Museum, Wilmington. *The Garden Court* was sold in 1893 to Lord Wharcliffe, a patron of Burne-Jones's brother-in-law, Sir Edward Poynter, and the owner of Burne-Jones's *King Cophetua and the Beggar Maid* (1884, Tate Britain). It is now in Bristol Art Gallery. *The Rose Bower* was completed in 1894 and 1895 and entered the renowned collection of George McCulloch who also owned the second, oil version of *Love Among the Ruins* (1894, Whitwick Manor, National Trust Collections). This picture is now in the Municipal Gallery of Modern Art, Dublin.

This canvas was probably reworked in the 1890s, but remained in Burne-Jones's studio until after his death. Thereafter it appeared on the first day of the artist's studio sale held at Christie's in 1898 and was bought

by Agnew's. Little is known of its first owner, T.H. Ward, but its medieval, romantic spirit would have appealed strongly to its second owner, the politician John Philipps who was ennobled as the first Viscount St David's. He bought Roch Castle near Haverfordwest in 1900, and subsequently restored it. He parted with the picture in 1926. It has subsequently entered a number of distinguished collections, and latterly has hung in the picture gallery at Houghton Hall, Norfolk (fig. 3 & 4).

There it was placed below Charles Errard's painting of *Tancred and Erminia*. Tancred was a Christian knight whose wounds were bound by the hair of the Saracen princess Erminia. His recumbent form is echoed in the figure of the first sleeping knight the prince encounters. Both were purchased by the 7th Marquess of Cholmondeley whose intention was to revive the picture gallery, and echo the collections of his distinguished forebears. Houghton was built by Sir Robert Walpole, de facto first Prime Minister of Great Britain, whose staggering collection of pictures was posthumously sold to Catherine the Great of Russia where they now form the basis of the Hermitage Museum. In a memorable exhibition, and a triumph of diplomacy, these were rehung temporarily at Houghton in 2013. The picture gallery also contains works from the collection of Horace Walpole of Strawberry Hill, and from Sybil, Marchioness of Cholmondeley who did so much to revive the house during her long custodianship throughout the 20th century. Many of the contents now at Houghton come from the collection of her brother, Sir Philip Sassoon, a notable connoisseur of both the fine and the decorative arts. The collections at Houghton continue to evolve, and the house is now famed for its collection of contemporary sculpture which embellishes the park. Burne-Jones's quest for 'truth and beauty' continues.





Fig. 4 Picture Gallery at Houghton Hall  
©Will Pryce / Country Life Picture Library

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*16

## PANCRAZIO IOVETTI, CALLED PANCRAZIO DI ANTONELLO DA CALVI

(CALVI C. 1445-1513 ?)

### *The Prophet Jeremiah*

inscribed : ECCE . VIRGH / . CHONCIPIET : (centre, on the banderole);  
' GEREMIA . PROFETA' (upper centre, on the halo)  
on goldground panel  
19¾ in. (50 cm.) diameter

£40,000-60,000

US\$57,000-85,000

€47,000-69,000

#### PROVENANCE:

with Kleinberger Galleries, New York, by 1924.  
Leo Nardus, Suresnes (Paris) and New York, by 1928.  
Private collection, France.  
George Agis; Galerie Fischer, Lucerne, 16-22 June 1959, lot 1845, as 'Benozzo Gozzoli.'  
Private Collection, Italy, by the 1970s.  
Art market, Turin, by 2006.  
with Moretti Fine Art, February 2015, where acquired by the present owner.

#### LITERATURE:

B. Berenson, 'Quadri senza casa. Il Quattrocento fiorentino, III', *Dedalo*, 1932, pp. 841-842 and 848.  
B. Berenson, *Homeless Paintings of the Renaissance*, London, 1969, pp. 194-195, fig. 358c.  
Sandro Santolini, *I pittori del sacro: P. e Rinaldo Iacovetti da Calvi: una famiglia di pittori Umbri tra XV e XVI secolo*, Arrone, 2001, p. 49.

Pancrazio Iovetti's *Prophet Jeremiah* was first published in 1932 by Bernard Berenson who united it with another bust roundel depicting the *Prophet Daniel* (present location unknown), and with two rectangular, full-length panels of *Saint John the Baptist* and *Saint James*, last recorded in the Salocchi collection, Florence around 1960 (*op. cit.*). Berenson gave the four panels to Pancrazio, but referred to him as 'Panciatico di Antonello da Calvi', Antonello being the artist's father and Calvi being his hometown. The misnomer 'Panciatico' appears to have originated from the misreading of a document, dated 30 November 1477, pertaining to the *Mystic Marriage of Saint Catherine* altarpiece painted for the church of Santa Maria della Verità, Viterbo, now in the town's Museo Civico (S. Santolini, *I pittori del sacro: P. e Rinaldo Iacovetti da Calvi: una famiglia di pittori Umbri tra XV e XVI secolo*, Arrone, 2001, p. 49). Pancrazio had become a pupil of the Florentine painter Benozzo Gozzoli when the latter was working in Umbria. Berenson dated the four panels to 1471, a moment in which, he noted, Pancrazio was much closer in style to Benozzo. He also indicated the curious detail of Jeremiah's prophecy, *Ecce Virgo concipiet et (Ecce virgo concipiet et pariet filium et vocabitur nomen eius Emmanuel.* 'Behold, a virgin shall conceive and bear a son, and shall call his name Immanuel'; VII.14), words which in fact belonged to Isaiah, rather

than to Jeremiah. Everett Fahy considered the *Prophet Jeremiah* to be by Benozzo Gozzoli himself, classifying it as such in his archive and noting that the attribution had been endorsed by Andrea De Marchi in correspondence from 2006 (Fondazione Federico Zeri fototeca, Università di Bologna, no. 107192). The *Prophet Daniel* does not appear in Fahy's records and the two full-length panels are included under 'Florence, 1450-1500: Unknown Saints'. While Zeri's opinion on the attribution of the present prophet is not cited in the archive, the three other panels do appear, each with an attribution to Domenico di Zanobi, formerly known as the Master of the Johnson Nativity (*ibid.*, nos. 13487, 13488 and 13490). More recently, however, Carl Strehlke restored the *Saint Jeremiah* to Pancrazio Iovetti (private communication with the owner). Christopher Daly notes a marked similarity between the four panels published by Berenson and a newly discovered fresco in Santa Maria Novella, Florence, comparing the fresco's Saint Roch with the two Salocchi saints (private communication, dated 20 May 2021). He believes the fresco is likely to be by the same hand, a painter he has named the Master of Santa Maria Novella, to whom he has also given the *Bishop Saint* and *Saint Jerome* pair, which sold at Cambi, Genoa, 30 May 2018, lot 193.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*17

## GREGORIO DI CECCO

(SIENA 1390/95-1424)

*Madonna and Child enthroned with Saints Andrew, Peter, James the Great, and Paul; Blessing Redeemer above*

on goldground panel, shaped top  
23¼ x 9¾ in. (59 x 24.8 cm.)

£180,000-250,000

US\$260,000-360,000

€210,000-290,000

### PROVENANCE:

with Moretti Fine Art, London, until September 2012.

This *Madonna and Child enthroned with Saints* was originally the central panel of a portable triptych. Triptychs of this type and size were typically used for private devotion and meditation, and could be folded shut when not in use. Laurence B. Kanter proposes that this panel may have been flanked by two wings of corresponding dimensions now in the Salini collection at the Castello di Gallico, near Asciano (private communication with the owner, 2020). The Salini wings were attributed to Gregorio di Cecco by Miklós Boskovitz and later published by Andrea De Marchi who gave them to an anonymous Umbrian hand (A. De Marchi, *La collezione Salini...*, L. Bellosi, ed., Florence, 2009, I, pp. 256-259, no. 32). The wings depict Saints Anthony Abbot, John the Baptist, Francis, and Jerome, and have since been regilt and therefore cannot be compared with the present central panel on the basis of punch tooling. Carl Brandon Strehlke has noted stylistic parallels between this triptych and another, now dispersed, the central panel of which is in the Liechtenstein Collection, Vienna, and the side panels in the Museo di Capodimonte, Naples.

Here the enthroned Madonna holds the Christ Child in her lap and is flanked by four onlooking saints with their distinctive attributes: Peter with the keys of the Church, Paul with the sword by which he was beheaded, James the Great with a pilgrim's staff, and Andrew with a fish. The perspectival drawing of the tiled floor and base of the throne, as well as on the reverse of the panel, demonstrates the artist experimenting with illusionistic space and depth.

Gregorio di Cecco was registered with the Sienese Painters' Guild by 1418 and his only surviving signed altarpiece is now in the Museo dell'Opera, Siena. He was greatly influenced by Taddeo di Bartolo, with whom he collaborated and co-signed an altarpiece for the Marescotti chapel of the church of Sant'Agostino, Siena in 1420. Later, in 1422, he became Taddeo's adopted son and heir.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*18

ANTONIO VIVARINI

(VENICE 1440-C. 1476)

*Saint Peter Martyr at prayer*

on goldground panel  
25<sup>7</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>4</sub> in. (65.7 x 47.6 cm.)

£500,000-700,000

US\$710,000-990,000

€580,000-810,000

**PROVENANCE:**

Private collection, Italy, from whom acquired by the following,  
with Moretti Fine Art, Florence, where acquired by the present owner in 2014.

**EXHIBITED:**

Paris, Musée Jacquemart-André, *La Collection Alana: Chefs-d'oeuvre de la  
peinture italienne*, 13 September 2019-20 January 2020, no. 36.

**LITERATURE:**

G. Pudelko, 'Ein Petrus-Martyr-Altar des Antonio Vivarini', *Pantheon*, IX,  
September 1937, pp. 283-285.  
L. Coletti, *Pittura veneta del Quattrocento*, Novara, 1953, p. XXIX, fig. 52.  
R. Pallucchini, *I Vivarini*, Venice, 1962, pp. 27 and 98.  
F. Zeri and G. Gardner, *Italian Paintings: A Catalogue of the Collection of The  
Metropolitan Museum of Art. IV, North Italian School*, New York, 1971,  
pp. 89-90, referring to F. Mason Perkins' unpublished opinion.  
P. Humfrey, 'A New Panel by Antonio Vivarini from the "St. Peter Martyr"  
Polyptych', *Venezia Cinquecento*, XXIV, 2014, pp. 5-15.









Present lot in its frame

This fine panel illustrates a scene from the legend of the Dominican monk, Saint Peter Martyr, born in Verona around 1205 and renowned for his preaching against heresy. Shown here at prayer in the church of Sant'Eustorgio, Milan, which would later be the site of his shrine, it represents one of the vast number of miracles accredited to him during his lifetime. Seeking consolation as he kneels in front of the image of Christ and asks: 'what have I done to deserve to undergo such great sorrow?' The Crucifix before him replied: 'Fra Pietro, what did I do, that I had to endure the punishment of the cross? But have confidence, for I am with you, and you will come to me with a crown of honour and glory'. Comforted and reassured, the episode formed a key element in the construction of the cult of Peter Martyr, a saint who so closely identified with Christ. Less than a year after his martyrdom in 1252, he was canonised by Pope Innocent IV.

The panel formed part of a dismantled polyptych, whose story has been carefully pieced together over the decades. The existence of such a complex, which must have been quite spectacular, was first deduced by Georg Pudelko in 1937 (*op. cit.*), when he identified four panels that formed part of the same series, in the Gemäldegalerie, Berlin, the Art Institute of Chicago and the Metropolitan Museum of Art, New York; a further three were later discovered in private collections. It is likely that the panels – perhaps originally numbering twelve or sixteen in total – would have been placed around the base of a statue of the saint, possibly arranged in columns of two or three, forming a dossal in an altar dedicated to the

saint. This type of arrangement was popular in the fifteenth century, frequently used by Dominican friars to promote the lives of saints. Pudelko suggested that this altar could have originally been commissioned for the church of Santi Giovanni e Paolo in Venice, a theory supported by documentary evidence that has subsequently come to light: an inventory of 1733 of the property of the confraternities of Saints Vincent, Peter Martyr and Catherine of Siena lists thirteen pictures depicting miracles of Saint Vincent. It is plausible, though, that the inventory incorrectly identified the saint depicted, and that these panels instead can be associated with the group to which the present lot belongs.

Antonio Vivarini was a key exponent of late Gothic style in the fifteenth century and the leading artist in a family dynasty whose roots were in the island of Murano, in the Venetian lagoon. His first documented work dates from 1440, a polyptych now in the Euphrasian Basilica, Poreč, after which he began to collaborate with his brother-in-law Giovanni d'Alemagna, starting with the altarpiece of *Saint Jerome* made for Santo Stefano, Venice (now Vienna, Kunsthistorisches Museum). They enjoyed notable success, receiving numerous significant commissions throughout the following decade and continuing to work together until Giovanni's death in 1450, when they were engaged on the fresco decoration for the Ovetari chapel in the Eremitani church, Padua. Antonio would go on to work in conjunction with his brother Bartolomeo, continuing the success of the workshop into the 1460s.

19

## JOOS VAN CLEVE

(KLEEF 1485-1540 ANTWERP)

### *Portrait of a bearded man, bust-length*

oil on panel  
20 x 19 in. (50.8 x 48.3 cm.)

£300,000-500,000  
US\$430,000-710,000  
€350,000-580,000

#### PROVENANCE:

Sarah Churchill, Duchess of Marlborough (1660-1744), Wimbledon Manor, and by descent with the house to her grandson, The Hon. John Spencer (1708-1746), and by descent to his son, John Spencer, 1st Viscount Spencer, and later 1st Earl Spencer (1734-1783), Wimbledon Manor until at least 1751 and later Althorp, and by descent to the following, Edward John Spencer, 8th Earl Spencer (1924-1992) until at least 1976. Acquired by the present owner in circa 1980.

#### EXHIBITED:

Manchester, Art Treasures Exhibition Hall, *The Art Treasures of Great Britain*, 5 May-18 October 1857, no. 511.  
London, Royal Academy, *Old Masters and deceased Masters of the British School: A Special Collection of Works by Holbein and his School*, 5 January-13 March 1880, no. 160, as 'Portrait of the Artist'.  
London, The Burlington Fine Arts Club, *Exhibition of pictures by Masters of the Netherlandish and allied schools of XV and early XVI centuries*, 1892, no. 57, as 'His own Portrait'.  
London, Grafton Galleries, *Exhibition of Old Masters in aid of the National art-collections fund*, 4 October-28 December 1911, no. 89, as 'Portrait of the Painter'.  
London, Royal Academy, *Flemish Art, 1300-1700*, 1953-54, no. 263, as 'Portrait of G.B. Grimaldi of Genoa'.

#### LITERATURE:

*Catalogue of the Pictures at Althorp made in November 1802*, manuscript, listed in the Picture Gallery, as 'Sir A Mor' (see K. Garlick, *op. cit.*, p. 122).  
T.F. Dibdin, *Aedes Althorpianae: Or An Account of the Mansion, Books, and Pictures, at Althorp; The Residence of George John Earl Spencer*, London, 1822, p. 246, as 'A Man of Letters, by Sir Anthony Mor', illustrated.  
Dr. Waagen, *Treasures of Art in Great Britain: Being an account of the Chief Collections of Paintings, Drawings, Sculptures and Illuminated MSS.*, London, 1854, III, pp. 456-457, as 'Joos van Cleve, His own Portrait'.  
*Catalogue of the Pictures at Althorp House, in the county of Northampton*, privately printed, 1851, p. 65, no. 268, as 'Himself, Joos van Cleve'.  
C. Justi, 'Der Fall Cleve', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, XVI, 1895, pp. 15-16, illustrated.  
H. Walpole, 'Journals of Visits to Country Seats, etc.', *The Walpole Society*, XVI, 1928, p. 14, as 'called Holbein's, and may be so, it is good'.  
M.J. Friedländer, *Die Altniederländische Malerei*, Leiden, 1934, IX, p. 142, no. 105, as 'Joos van Cleve', and dated to circa 1540.  
M.J. Friedländer, *Early Netherlandish Painting*, New York and Washington, 1972, IXa, p. 70, no. 105, pl. 112.  
K.J. Garlick, 'Catalogue of the Pictures at Althorp', *The Walpole Society*, XLV, 1976, pp. 13 and 122, no. 95, as 'Attributed to Joos van Cleve'.  
J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, 2004, p. 190, no. 115.

#### ENGRAVED:

C.E. Hess.





This fine portrait, which was formerly attributed to both Hans Holbein and Antonis Mor, is a late work by Joos van Cleve, one of the foremost Netherlandish painters of his generation. Dendrochronological testing of the Baltic oak panel has established a usage date between 1522 and 1556, and Till-Holger Borchert, to whom we are grateful, has proposed on stylistic grounds that the portrait was painted in the 1530s. The painting has distinguished provenance, having descended in the Churchill and Spencer family for over two hundred and fifty years, and has never before appeared at auction.

Van Cleve registered as a master painter at the Guild of Saint Luke in Antwerp in 1511 and later served as co-dean in 1519, 1520 and 1525, marking the beginning of a distinguished career in that city, producing large-scale triptychs, small devotional panels as well as numerous portraits, both devotional and secular. His abundant skill in this area saw him garnering commissions from across Europe. Between 1528/9 and 1535, no mention of the painter is known in Antwerp and it is typically assumed, following the assertion of the historian Francesco Guicciardini (1483-1540), that he was for some part of this period called to the court of François I of France to paint the king (Philadelphia, Museum of Art), and his queen, Eleanor of Austria (Royal Collection, Hampton Court). He also painted a portrait of Henry VIII in around 1535 (Royal Collection).

Van Cleve appears to have been especially active as a portraitist during the final decade of his life, with over twenty portraits attributed to him by Friedländer during this period. In many ways, the present picture is typical of van Cleve's late portrait style. The sitter is presented at bust-length, set against a green background. The portrait is painted with characteristically delicate modelling in the skin tones, using smoothly worked transitions between shade and light. The picture too shows van Cleve's enduring interest in the pose and position of hands in his portraits. He almost invariably included the hands of his sitters in his works throughout his career, and in his late portraits used and experimented with increasingly more dynamic and interesting ways of depicting them, exploiting a much greater variety of poses and incorporating often striking uses of foreshortening. A cleaning of the portrait in 1935 revealed that the sitter originally held a book between his hands, which seems to have been painted out at an early stage since early copies of the picture also do not include this detail. While the style of van Cleve's portrait retains much which is familiar from the painter's earlier work, the picture also shows an increasing awareness of the work of his contemporaries. The active position of the hands, for example, is suggestive here of the work of Antwerp painters like Maarten van Heemskerck and Jan Cornelisz. Vermeyen.

Throughout the nineteenth century, this portrait was regularly recorded and described as a self-portrait of the artist, until Justi questioned the identification in 1895 (*op. cit.*). This assertion appears to have been based on the shared characteristics of the sitter with the presumed portrait of the artist in the Royal Collection. This likeness has long been identified as a self-portrait of van Cleve since it served as the basis for an engraving titled 'IVSTO CLIVENSI ANVERPIAN PICTORI' ('Joos van Cleve, painter of Antwerp') published in 1572 as part of Dominicus Lampsonius' *Pictorum aliquot celebrium Germaniae inferioris effigies*, a series of twenty-three prints depicting famous painters from the Low Countries (fig. 1). The similarities between the Royal Collection picture and the present work, however, seem to be fairly superficial, both depicting men in sombre black dress and full beards, rather than being of the same sitter and it is therefore unlikely that the present work does indeed depict van Cleve himself.

The sitter has also been identified as a portrait of 'G.B. Grimaldi' (Royal Academy, 1953-4). This appears to have been based on the survival of a later version of the picture, formerly in the collection of Pyotr Semyonov-Tyan-Shansky (1827-1914) and now in Hermitage Museum, St Petersburg,



Fig. 1 Attributed to Jan Wierix, Joos van Cleve in D. Lampsonius, *Pictorum aliquot Germaniae Inferioris Effigies*, 1572 © Bridgeman Images

which includes a coat-of-arms and an inscription giving the sitter's name 'I.B-DE-GRIMALDI / GENEVOIS' and age. The arms and inscription on the Hermitage picture seem certainly a later addition and therefore should not necessarily denote a true identification. It is also not clear whether any members of the Grimaldi family were in Antwerp during the period this portrait was painted who might fit the apparent age of the sitter.

#### A note on the provenance:

The portrait was first recorded by Horace Walpole in 1751 at Wimbledon Manor where it was attributed to Holbein. The Manor had been purchased in 1723 by Sarah Churchill, Duchess of Marlborough (1660-1744), following the death of her husband the year before. A keen collector and patron of the arts, the Duchess of Marlborough amassed a large collection of important paintings, distinct from those of her husband, John Churchill, 1st Duke of Marlborough (1650-1722). Not holding her grandson, Charles Spencer, 5th Earl of Sunderland (1706-1759), in high esteem, upon her death in 1744 she bequeathed the majority of her personal property to his younger brother, the Honourable John Spencer (1708-1746), heir to Althorp, whose son John (1734-1783) became 1st Earl Spencer in 1765. These properties included the duchess' picture collections from Marlborough House in London, the Lodge in Windsor Great Park, Holywell House in St Albans and Wimbledon Park, where this portrait was kept. It is not clear when this portrait was taken to Althorp, though this had presumably happened before 1785, when a fire destroyed much of Wimbledon Manor. By 1802, the portrait was in the Picture Gallery at Althorp, where it was attributed to 'Sir A Mor' (Garlick, *op. cit.*, p. 122).

PROPERTY OF A GENTLEMAN

20

## JAN SANDERS VAN HEMESSEN

(HEMIKSEM C. 1500-1556/1557 ANTWERP)

*Portrait of a gentleman, traditionally identified as Nathaniel Balmes, three-quarter-length, in a fur-trimmed gown and black hat, holding a pair of gloves*

signed and dated 'IOANNES · DE · HE · · / MESSEN · PINGERBAT / 1543' (upper right); and inscribed 'ÆTATIS · SVÆ 37' (upper left)  
oil on panel  
42 $\frac{3}{8}$  x 28 $\frac{1}{8}$  in. (107.5 x 71.4 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

### PROVENANCE:

(Probably) Nathaniel Balmes (b. 1505), Balmes House, London, and by descent.

Acquired with Balmes House, in 1634, by Sir William Whitmore of Apley (1573-1648), and by descent.

Acquired with Balmes House, in *circa* 1687, by Richard De Beauvoir of Guernsey (d.1708), and by descent to his son,

Osmond de Beauvoir (1680-1757), and by descent to his son,

Reverend Peter de Beauvoir (d. 1821), and by inheritance to his first cousin once-removed,

Richard Benyon de Beauvoir (1769-1854), Englefield House, Berkshire, and by inheritance to his nephew,

Richard (Fellows) Benyon (1811-1897), by whom gifted to his daughter and her husband on their wedding in 1894,

Edith Gertrude Benyon (1863-1953) and Alfred Hoare (1861-1930), Chelsworth Hall, Suffolk, and by descent on his death to their son,

Major Eustace Benyon Hoare (1899-1961), and by inheritance to his second wife,

Elsbeth Hoare, née Weir (1912-1988), and by inheritance to her step-son,

Samuel Julian Hoare (1930-2002), and by descent to the present owner.

### LITERATURE:

W. Robinson, *The History and Antiquities of Hackney*, London, 1842, I, p.154.

B. Wallen, 'The portraits of Jan Sanders van Hemessen', *Oud Holland*, LXXXVI, 1971, pp. 74 and 83-84, fig. 10.

B. Wallen, *Jan van Hemessen. An Antwerp painter between Reform and Counter-Reform*, Ann Arbor, 1983, pp. 104-105, 302 and 367, no. 28, fig. 114, note 29.



ÆTATIS SVÆ 47

IOHANNES DE' MEDICI  
PRINCEPS





This little known portrait occupies an epicentral place in the portrait *oeuvre* of an artist now acknowledged as the most innovative and talented figure active in Antwerp between the death of Quentin Massys in 1530 and the advent of Pieter Bruegel the Elder in the 1550s. While Hemessen is renowned primarily as a history and genre painter, his importance and influence as a portraitist has only recently begun to be properly understood through a small number of exceptional extant works, two of which have appeared at auction in the last few years – the *Portrait of a Man*, formerly in the collections of the Earls of Warwick (Sotheby's, London, 9 July 2014, lot 41, £1,762,000; private collection); and the masterpiece *Double Portrait*, from the collection of the artist Frank Stella (Christie's, New York, 1 May 2019, lot 7, \$10,036,000; Phoebus Foundation). Burr Wallen (*op. cit.*, 1971) was the first scholar to encounter the present portrait, which is signed and dated 1543, recognising the significant part it played in the development of formal, or what he terms 'severe', portraiture in Flanders in the 1540s. Although the paint surface shows a degree of abrasion in the green background and dark costume, the portrait itself is well preserved, eloquently demonstrating Hemessen's ability to incisively capture likeness and to provide his sitters with an innate sense of authority and formal grace. This is the first time in the picture's history it has appeared on the art market.

The sitter is shown dressed in a voluminous over gown, trimmed with fur, with large hanging sleeves. Below is a doublet of black figured silk, with round, dark russet sleeves. The short, filled collar of his white shirt is just visible at the sitter's neck. On his head, the sitter wears a flat-brimmed hat, with the ear flaps worn down. This type of head-ware and the sombre, formal nature of his dress was one typically associated with the legal profession in the early to mid-sixteenth century, and may thus, perhaps, hint at the sitter's occupation, though such articles of dress were by no means exclusive. In his left hand, the sitter holds a pair of grey gloves, an indicator of a certain amount of high status and wealth.

As a member of the so-called Romanist school, Hemessen had travelled to Italy in the early 1520s, a period which had a marked effect on his manner and style of painting. The Warwick portrait, likewise dated to the early 1540s, adopts a distinctly Italianate manner, drawing closely on the work of Bronzino. For the present work, Wallen suggests Hemessen was looking more to Raphael, both in terms of the suggestive modelling of the face and the overall effect: 'Hemessen appears to have made a conscious effort to emulate the fundamentals of Raphael's portraiture, and in so doing he has developed his innate feeling for psychological subtlety' (*op. cit.*, 1971, p. 84). This new interest in Raphael may, as Wallen believes, have been mediated through the work of Michiel Coxie who had returned to the Netherlands from Rome in 1539.

At the same time, the portrait reveals Hemessen's immersion in the traditions of Netherlandish portraiture as seen in the beautiful observation of the sitter's face where elements like the bags under his eyes and his eyelashes are rendered in minute detail. Wallen expounds: 'The modelling displays technical virtuosity and refinement in the controlled shadowy

intonations, which build up a remarkable impression of flesh and bone in the thin, sinewy hands and spare, compact features' (*ibid.*). The format of the portrait, however, is unusual within the earlier context of Netherlandish painting, depicting the sitter at three-quarter-length. Such a formula had found increasing favour with Venetian portraitists during the 1540s and 1550s, and had increasingly become popular with cosmopolitan patrons in the north of Europe, beginning to be employed in the same period by painters working in Antwerp and Bruges, like Hemessen and Pieter Pourbus (*ibid.*, p. 83).

The format of the panel adds to the portrait's sense of formality, giving an air of authority to the sitter who, while of a slender frame, is given weight by his voluminous over-gown, which fills the composition, even extending beyond the edges of the panel. While Hemessen evidently employed a number of Italian and Netherlandish precedents in formulating his work, the sitter's direct gaze, looking straight out toward the viewer, and upright bearing here can themselves be seen to anticipate the work of painters working in the Netherlands during the succeeding decades. Perhaps most notably, the format and pose of the present portrait can be seen to anticipate the work of Antonis Mor, who worked extensively for the Habsburg court during the last quarter of the sixteenth century. Mor certainly was aware of Hemessen's work, having been a member of the Antwerp painter's guild between 1547-1548, the period during which Hemessen had served as dean, and works like the present portrait suggest the manifest artistic influence the older painter seems to have had.

The portrait has traditionally been identified as a portrait of Nathaniel Balmes (or Baulmes), having had an historic association with Balmes House in east London. The house, according to tradition, had been built in the early-sixteenth century by two brothers, Iberian merchants residing in London. The ring, displayed prominently on the sitter's open right hand is inscribed with the initials 'N.B.', lending further support to the association with Balmes. From the fifteenth century, a community of Spanish and Portuguese merchants had been flourishing in northern Europe, especially in Bruges and Antwerp. Many of these merchants, making large amounts of money from trade, were also keen patrons of the arts. Members of the 'Spanish Nation' in Bruges, for example, commissioned paintings from leading painters like Hans Memling, such as the triptych commissioned by Francisco (?) de Rojas (from which only the left donor wing survives), as well as stained glass, textiles and other luxury goods. These mercantile and artistic connections were strengthened in 1519 with the coronation of Charles V as Holy Roman Emperor, who had also reigned as King of Spain since 1516. The powerful Habsburg court, now essentially united across these two polities, provided further impetus for economic growth and patronage of the arts. Leading artists of the day, like Hemessen in Antwerp, were able to profit from these strengthened ties, as their bases of patronage opened and expanded. The Nathaniel Balmes of whom the portrait was commonly believed to be, may well have been one of this group, and could easily have been established in Antwerp, where he could have commissioned his likeness, before moving to London.



# PROPERTY OF THE HEIRS OF JACOB LIERENS

Jacob Lierens (5 February 1877-30 May 1949) was a Jewish businessman and art collector in pre-war Amsterdam. A partner in the company L. Lierens & Co at Prinsengracht 353-355, a scrap metal and textiles concern. Jacob married Henriëtte Johanna Benavente (20 July 1877-10 June 1956) in 1895. The couple had four daughters: Elisabeth (16 February 1900-30 May 1930), Rebecca Bosboom (15 January 1902-21 March 1996), Branca Roselaar (8 October 1905-30 September 1942) and Esther Jessurun Cardozo (3 July 1907-28 November 1971).

Jacob Lierens made his fortune during the 1910s and 1920s, making his mark as an art collector as early as 1919, when a news article noted his "very exquisite collection". The Lierens collection included Old Master and Dutch Nineteenth Century genre paintings, as well as Chinese and Dutch porcelain. While no inventory remains, publications such as the catalogue of his estate sale at Frederick Muller & Cie in Amsterdam on 18 and 24 October 1949, illustrate the quality and diversity of the collection.

Lierens was a frequent buyer at the auction house Frederik Muller auction house and this is indeed where he acquired the two paintings offered by Christie's today in 1921 - the de Heem in April and the Hals and van Delen in May. Correspondence and annotated sale catalogues from the 1920s indicate that he was sometimes advised by Jonas Alexander van Bever, notably on the de Heem acquisition. In September 1921, the Lierens family moved to the Villa Johanna at 196 Amsteldijk, Amsterdam.

Following the Nazi occupation of the Netherlands in May 1940, Lierens sought to keep his art collection safe but L. Lierens & Co was 'aryanised' in March 1941 and the family's home and belongings were confiscated in March 1942. The family moved to a modest residence still in Amsterdam.

In 1943, Lierens and his wife were imprisoned for a time in the Westerbork transit camp, from where many were deported to concentration and extermination camps in Eastern Europe. The Lierens were able to secure their release against a cash payment in August of that year. The family went into hiding, surviving thanks to the sale of some of their possessions.

Lierens and his wife survived the war, as did their daughter Esther and her family, who also were in hiding, and their daughter Rebecca and her family, who had fled to New York in 1939. Johanna joined them there following Jacob's death in 1949. Their daughter Branca Roselaar-Lierens and her

husband Emanuel Roselaar (29 March 1895-30 September 1942) perished in Auschwitz.

The two paintings – Banquet Scene with Musicians and Shuffle Board Players in an Interior by Dirk Francois Hals (the younger brother of Frans Hals) and Dirck van Delen and Still Life with Glass, Glass Stand and Musical Instruments by Jan Davidsz de Heem – were included in the forced sale of the Lierens' collection at Frederick Muller & Cie. in Amsterdam on 14 October 1941.

The buyer at the sale was Hans Posse, head of the Linz Special Commission which acquired art on behalf of Adolf Hitler for the "Führermuseum" he planned to build in Linz. Recovered at the end of the war by the Allies' Monuments, Fine Arts and Archives Section or "Monuments Men", both paintings were returned to the Netherlands. The paintings were subsequently placed by the Dutch government on long-term loans to the Hals Museum in Haarlem and the Centraal Museum in Utrecht.

In 2019, the present-day Restitution Committee in the Netherlands, set up with the re-emergence of interest in Holocaust-era assets following the Washington Conference of 1998, recommended the restitution of these two paintings to Jacob and Johanna's heirs.

In loving memory of her grandfather Jacob Lierens, his granddaughter Elisabeth (born 1934) explains: "Staying in his home was like being in a palace. Thanks to my grandfather we could go into hiding during the war. We hid in a small apartment belonging to Mrs. Rika Verweij who had been the nanny of my mother Esther. We remained in the hiding place from mid-1942 until the end of the war. My grandfather succeeded in hiding some of his valuable possessions. To cover the expenses of the hiding place and provide food for himself and the family, he had to sell many of his valuables. After the war, my parents were penniless. They wanted to leave The Netherlands and to immigrate to Curaçao (Dutch Caribbean). Thanks to my grandfather, we could start a new life over there as he paid for the expenses".

Christie's is privileged to offer these paintings for sale on behalf of the heirs.



Villa Johanna © Beeldbank Stadsarchief Amsterdam

■\*21

## JAN DAVIDSZ. DE HEEM

(UTRECHT 1606-1684 ANTWERP)

*A banquet still life*

signed 'J.D. de Heem' (lower centre, on the sheet of music)  
oil on canvas  
54¾ x 45¼ in. (139.2 x 115.1 cm.)

£3,000,000-5,000,000

US\$4,300,000-7,100,000

€3,500,000-5,800,000

**PROVENANCE:**

(Possibly) Clemens August of Bavaria (1700-1761), Archbishop Elector of Cologne, Bishop of Paderborn, Hildesheim and Osnabrück, before at least 1761; his sale (?), Bonn, 22 May 1764 (=8th day), lot 67, 'Un grand Tableau à Fruits de quatre pieds six pouces de hauteur & trois pieds neuf pouces de largeur, peint par Jean de Heen' (54 x 45 in.) (54.30 Rt to the following), Simon Mordechai Baruch (1716-1802), Bad Mergentheim and Bonn.  
Anonymous sale; Christian Benjamin Rauschner, Frankfurt, 1765, lot 250, 'Auf Leinwand, Hoch 4 Schuh 6 Zoll, breit 3 Schuh 9 Zoll, Ein Stück mit Früchten. Auf Tuch gemahlt. C'est un tableau avec des fruits. Peint sur de la toile' (54 x 45 in.).  
Charles Searle Hayne (1833-1903), London; his sale (?), Christie's, London, 16 April 1904, lot 105 (600 gns. to Schaeffer).  
Henri James Simon (1851-1932), Berlin, by 1906.  
Mrs. U.M. Kneppelhout-Van Braam, Oosterbeek / Mr. Egbert de Langen, Amsterdam / Mr. Count Bottaro Costa, The Hague; Frederik Muller & Cie., Amsterdam, 16 December 1919, lot 29 (8,500 guilders).  
Anonymous sale; Frederik Muller & Cie., Amsterdam, 12 April 1921, lot 4a (acquired by Jonas Alexander van Bever, Amsterdam, on behalf of the following).  
Jacob Lierens (1877-1949); his sale, Frederik Muller & Cie., Amsterdam, 14 October 1941 (=1st day), lot 311 (NLG 34,000).  
Acquired for the "Sonderauftrag Linz" via Hans Posse, 22 October 1941 (for FL. 37,700.- or 30,000 RM) (Linz No. 2044).  
Recovered by the Monuments, Fine Arts and Archives Section, transferred to the Munich Central Collecting Point (MCCP No. 4973), 19 July 1945.  
Transferred to Amsterdam from the above, 8 July 1946.  
Stichting Nederlands Kunstbezit, The Netherlands, 1946, inv. no. 1010, and placed under the custody of the following,  
Dienst voor's Rijks Verspreide Kunstvoorwerpen, Rijksdienst voor het Cultureel Erfgoed, inv. no. NK 2711.  
On long-term loan from the above to the Centraal Museum, Utrecht, 1948-2019, inv. no. 10231.  
Restituted to the heirs of Jacob Lierens, 2019.

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Utrecht, Jaarbeurs, *Musement*, 19 June-13 July 1969.  
Leiden, Museum De Lakenhal; and Groninger Museum, *Een stukje stillegend goet*, 1985-6, no. VI-27.  
Delft, Stedelijk Museum Het Prinsenhof; Fort Worth, Kimbell Art Museum; and Cambridge, Harvard University, *A Prosperous Past, The Sumptuous Still Life in the Netherlands 1600-1700*, 1988-9, no. 38.  
Utrecht, Centraal Museum; and Braunschweig, Herzog Anton Ulrich-Museum, *Jan Davidsz de Heem en zijn kring*, 16 February-7 July 1991, no. 8.  
Madrid, Banco Bilbao Vizcaya, *La pintura holandesa del siglo de ora: la escuela de Utrecht*, October 1992-February 1993, no. 33.

Boston, Museum of Fine Arts; and Toledo, The Toledo Museum of Art, *The Age of Rubens*, 22 September 1993-24 April 1994, no. 112.  
Nagasaki, Huis ten Bosch, *Masters of Utrecht: 17-19th century paintings from the collection of Centraal Museum Utrecht*, 1994-5, no. 20.  
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**LITERATURE:**

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E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Brussels, 1956, pp. 103, 171 and 174 (as two different paintings).  
A.P. de Mirimonde, 'Joris et Jan van Son dans les Musées de province', in *La Revue des Arts*, X, 1960, pp. 7-18.  
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Fig. 1 Johannes Lutma, Salt-Cellar, 1639, Rijksmuseum, Amsterdam

- F.G. Meijer, 'Book review of O. ter Kuile, Rijksdienst Beeldende Kunst. The Netherlands Office for Fine Arts The Hague. Catalogue of Paintings by Artists Born before 1870. Volume VI. Seventeenth-century North Netherlandish Still Lives', in *Oud Holland*, C, 1986, pp. 204-206.
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Fig. 2 Jan Davidsz. de Heem, *A banquet still life*, Private collection © Christie's

Ever since its re-emergence at Christie's in 1904, this painting has widely been acknowledged as one of Jan Davidsz. de Heem's finest and most important still-lives. Preserved in remarkable condition, it offers a dazzling display of the artist's technical virtuosity on a grand scale. On long term loan at the Centraal Museum in Utrecht since 1948, the picture has subsequently appeared in no fewer than twelve international exhibitions, making it one of the most widely admired and extensively published Dutch still-lives in the modern era.

It is here offered for sale for the first time in eighty years, further to its restitution in 2019 to the heirs of its last rightful owner - Jacob Lierens, a Jewish businessman and art collector in Amsterdam, who sold the picture at auction in 1941 before his company was 'Aryanised' by the Nazis and he and his wife were interned at Westerbork. The picture was acquired at the sale by Hans Posse for the projected 'Führermuseum' at Linz before being returned to the Netherlands after the war.

A heavily-laden banquet table is displayed before a terrace, bordered by the ruined column of a portico supported by a low wall, over which the leafy tendrils of vines encroach upon the table. Overhead, a dark blue tasseled curtain is drawn up to reveal a wall and an expansive sky, which de Heem included in several of his larger still-lives, with similar or more extensive vistas. From the upper left, a radiant light illuminates each individual object and texture, casting shadows on the wall. A profusion of rare and costly treasures spills over the table draped with an opulently fringed green velvet cloth and white napkin. To the left stands an ornate silver gilt goblet and cover, possibly from Nuremberg of the early-seventeenth century (see S. Segal, *A Prosperous Past*, *op. cit.*, p. 149). De Heem may have relied on earlier studies for this detail, since one very comparable object appears in his monumental canvas of 1643. To its right stands a *façon de Venise* glass of white wine, beside which is a tall flute of red wine and a jewel casket covered in shimmering blue silk, with keys in the lock. On top of this is placed a towering *bekerschroef* (goblet holder) holding a *berkemeier* (goblet) filled with white wine,

featuring the motif of a putto seated astride a dolphin. Reminiscent of one portrayed in his *Banquet Still Life with a Lobster* of 1642, it appears to have been modelled on designs of two similar pairs of salts made by the Amsterdam silversmith Johannes Lutma, dated to 1639 (fig. 1; Amsterdam, Rijksmuseum). A small dance master's violin and bow, called a kit or *pochette*, is propped against the blue casket, near which is a pepper pot, a knife with a chequered handle and a nautilus shell – the same as that in his flower *vanitas* in the Gemäldegalerie Alte Meister, Dresden.

The luxuriousness of the composition arises not merely from the costly treasures depicted but also from the grand format and elaborate depiction of surfaces and textures: de Heem adjusts his technique to render the hard sheen of the gilt silver, the lustre of the nautilus shell and the coarseness of the lemon peel, all intended to heighten a connoisseur's appreciation of the objects. Combining varying gradations of detail, de Heem employs both quick, broad brushstrokes with minutely observed ones, building harmonious yet subtle combinations of contrasting colours and textures. The intricate play of light and shadow is not only used on glass and metal, but also on the different materials like the velvet green fabric, the golden shimmers of its embroidery and fringe, the folds of the crumpled red pillow and the multicolour-striped stool. The foliage shows the profound effect that the flower paintings of Daniel Seghers had on de Heem, enriching his design with tender, thread-like stems of twigs and fruit, such as the graceful leaves of the orange, beside which the loose ends of the lute's strings curl like calligraphy, mimicking the artist's signature on the paper below. The seemingly casual arrangement of luxurious objects on this ambitious scale lends the picture a pervading sense of effortless grandeur, reminiscent of the series of four monumental canvases de Heem painted in Antwerp in the early 1640's, a notable example of which was recently on the market (fig. 2; Christie's, London, 15 December 2020, lot 10, £5,766,000). It has been suggested, for example by Marjorie Wiseman (*op. cit.*), that this picture must date from the same Antwerp period, although Meijer has now shown conclusively that it was painted in the





Fig. 3 Jan Davidsz. de Heem, *Still life of fruit and other objects on a stone ledge*, c. 1670, Private collection © Christie's

mid-1660s when de Heem had settled back in Utrecht (*op. cit.*, 2016). Meijer observes parallels with works like his *Still life on a stone ledge in front of a niche* (Oslo, Nasjonalgalleriet) and *Still life of fruit and other objects on a stone ledge of circa 1670* (fig. 3; Christie's, London, 9 July 2015, lot 44). He also points out that the brilliant handling of light was a particular characteristic of de Heem's still-lives of the 1660s (*ibid.*, p. 215). The convincing suggestion of depth and reflection in the glasses, Meijer notes, was also developed early in this decade: 'with what appears to be a transparent copper green on hues of grey and white' (*ibid.*, p. 211). This period in Utrecht marked a moment of transition in de Heem's *oeuvre*, moving away from the more painterly and baroque Flemish style of Antwerp to a smoother and more polished technique with more exhaustive attention to detail.

With a picture as rich and impactful as this, it is quite possible that it may have incorporated a deeper meaning for the contemporary viewer. Sam Segal has proposed that this painting (like other similar works by the artist) should be interpreted as an allegory of the choice between good and evil (*op. cit.* 1991, pp. 140-141): with ripe fruit, luxury objects and music representing the temptation of transitory worldly pleasures; while the wine and bread are symbols of the Eucharist, the goldfinch represents the soul, the caterpillar and butterfly represent the resurrection, and the detail of the broken and cracked pillar intimates that not even hard stone can withstand the ravages of time. Wiseman argues that de Heem's message was less overtly religious and more about moderation, picking up on very specific allusions the artist sometimes made to temperance and vanity with the aid of inscriptions, such as in a work dated 1651 (Meijer, *op. cit.*, 2016, no. A 133), inscribed 'Niet hoe veel [maer hoe Eel]' ('Not how much but how noble'), alluding to the importance of quality over quantity. Meijer further postulates that the single orange resting on the pillow in the foreground may also have referred to the young Prince William of Orange, later William III (1650-1702), reflecting the Orangist sympathies of the Protestant circles in which de Heem had moved in Utrecht (*op. cit.*, 2016, p. 212).



■▲\*22

## DIRCK HALS

(HAARLEM 1591-1656) AND

## DIRCK VAN DELEN

(HEUSDEN 1604/5-1671 ARNEMUIDEN)

*A merry company in a palatial interior, with musicians and tric-trac players*

signed and dated 'D. van Delen / fecit / 1628' (centre, cartouche above the doorway)

oil on panel

36½ x 61¼ in. (92.5 x 157 cm.)

£600,000-1,000,000

US\$860,000-1,400,000

€700,000-1,200,000

### PROVENANCE:

Anonymous sale; Frederik Muller & Cie, Amsterdam, 24 May 1921, lot 10, as 'Attributed to van Delen' (NLG 3,800), illustrated.  
Jacob Lierens (1877-1949), possibly acquired at the above; his sale, Frederik Muller & Cie, Amsterdam, 14 October 1941, lot 301, as 'Attributed to van Delen', (NLG 9,020), illustrated, where acquired by the following, with D. A. Hoogendijk, Amsterdam, from whom acquired on 20 October 1941 for NLG 13,020 by the following, with Kunsthandel P. de Boer, Amsterdam.  
Acquired for the "Sonderauftrag Linz" via Hans Posse from the above, November 1941, as 'Attributed to D. Hals & D. v. Deelen' (for Fl. 33, 000 or RM 25,000) (Linz No. 2052).  
Recovered by the Monuments, Fine Arts and Archives Section, transferred to the Munich Central Collecting Point (MCCP No. 8761), 11 October 1945.  
Transferred to Amsterdam from the above, 8 July 1946.  
Stichting Nederlands Kunstbezit, The Netherlands, 1946, inv. no. 1023, and placed under the custody of the following,  
Dienst voor's Rijks Verspreide Kunstvoorwerpen, Rijksdienst voor het Cultureel Erfgoed, inv. no. NK 2584.  
On long-term loan from the above to the Frans Hals Museum, Haarlem, 1948-2019, inv. no. 674.  
Restituted to the heirs of Jacob Lierens, 2019.

### EXHIBITED:

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E. Kolfin, *The Young Gentry at Play: Northern Netherlandish Scenes of Merry Companies, 1610-1645*, Leiden, 2005, pp. 108, 128-9, fig. 92.  
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Fig. 1 Dirck Hals and Dirck van Delen, *A Merry Company in a Palatial Interior*, 1628, Private collection © Christie's

This large and ambitiously conceived merry company is one of the greatest successes of the artistic partnership between Dirck Hals and Dirck van Delen. Combining the innovative wit of Hals' crowded figure groups and van Delen's splendid imaginary interiors, it embodies the most highly regarded traits of the genre that emerged in the Dutch Republic in the second decade of the seventeenth century.

On long-term loan at the Frans Hals Museum in Haarlem since 1948, it is here offered for sale for the first time in eighty years, further to its restitution in 2019 to the heirs of its last rightful owner - Jacob Lierens. A Jewish businessman and art collector in Amsterdam, Lierens sold the picture at auction in 1941 before his company was 'Aryanised' by the Nazis and he and his wife were interned at Westerbork. The picture was acquired at the sale by Hans Posse for the projected 'Führermuseum' at Linz before being returned to the Netherlands after the war.

In a palatial Renaissance-style interior, young gentry are at play. Across Hals' entanglement of figures, elegant society feast, converse, play tric-trac and court to the accompaniment of music, while children and dogs play nearby. Although only here signed by Dirck van Delen, who painted the setting, this picture is the largest of three similar large-scale panel paintings on which Hals and van Delen collaborated in 1628. The second, sold at Christie's, New York, 29 January 1998, lot 17 (\$1,047,500) (fig. 1) includes different architecture by van Delen and is of slightly smaller dimensions (77 x 135.5 cm.), yet repeats virtually to

a man the present figure group by Hals, who alone signed and dated the work 'DHALS / AN / 1628'. The serving boy departing through the doorway in the present work is also replaced with a seated couple, seen through a vaulted colonnade on an open portico added on the right (see P.C. Sutton, *op. cit.*, p. 205). A third collaboration from this year, of the same dimensions as the painting sold at Christie's New York in 1998, is in the Gemäldegalerie der Akademie der bildenden Künste, Vienna (inv. no. 684), also signed and dated 'DHals AN 1628'. Further examples of their collaborations exist, such as two paintings dated 1629, one in the National Gallery of Ireland, Dublin - which includes variations of the figure of the woman standing in the doorway and the seated violin player in this picture - and a work formerly in the collection of Sir Cecil Newman, Burloes Hall, Royston. None, however, are painted on as grand a scale as the present painting.

The working methods of Hals and van Delen's collaborations was explored by Renate Trnek (*op. cit.*, pp. 169-70) through a close examination of infrared reflectograms of the present picture and that in Vienna. Starting with the architecture, van Delen first drew out the perspective on the panel's ground, leaving a reserve for Hals' figures in white underpaint, which is visible in their contours. Yet while the relationship between the figures and the architecture in the Christie's New York picture was fully resolved before execution, in the present work, Hals was evidently still experimenting with the balance of the composition as he worked. Most notably, the seated dog in the middle





Fig. 2 Dirck Hals, *Seated pipe smoker and studies of two legs*, c. 1622-27, Rijksmuseum, Amsterdam

foreground was seemingly added only after the tablecloth and tiles had been blocked in, painted thinly on top with the trenchant freedom of his sketches, as if it had been sketched from life. A pentiment in the dog's muzzle, which was originally painted lower, also attests to this fluency, suggesting that of the two versions of this figure group from 1628, the present painting may have been conceived first.

Hals is known to have worked from a repertoire of preparatory figure drawings and oil sketches on paper, the latter a rare practice for a Dutch painter. The violinist on the right, for example, was originally conceived in a sketch of a seated pipe smoker (fig. 2; Amsterdam, Rijksmuseum, inv. no. 1965:180), who can also be found in his *Merry Companies* in the Legion of Honor, Fine Arts Museums of San Francisco (inv. no. 1957.160) and the Gemäldegalerie, Berlin (inv. no. 816A). In the present picture and the Christie's New York painting, Hals substituted the pipe for a violin and omitted the man's beard, replacing the boots with ones already devised in individual leg studies on the same sheet. The woman standing in the doorway with her arm akimbo, who also featured in the *Dublin* picture, originated in a sketch in which her head was turned to look out at the viewer (fig. 3; see Schatborn, *op. cit.*). The seated tric-trac player at the far left and a variant of his standing companion equally reappeared in several of Hals' other works, including a guardroom scene dated 1628, formerly with P. de Boer (see Sutton, *op. cit.*, p. 149, fig. 3). Hals also evidently made studies on which he based his still life details, with the chair with a silver ewer, basin and flask at the right of this composition recurring in





Fig. 3 Dirck Hals, *Standing Woman*, Private collection

the left of the San Francisco painting. Van Delen's architectural paintings were meanwhile inspired in part by the pattern books of Hans and Paul Vredeman de Vries (see, for example, *Scenographiae sive Perspectivae*, 1560), as well as Sebastiano Serlio's *D'Architettura et Prospetiva* (1619), although direct quotations from these sources are exceptional (for a discussion of the above, see T.T. Blade, *The Paintings of Dirck van Delen*, Ph.D. dissertation, University of Minnesota, Ann Arbor, 1976, pp. 21-70).

While such repetitions of figures were used to satisfy the high demand for Hals' Merry Company scenes, they also carried mildly moralising messages and were paradigmatic of the Dutch mentality of the seventeenth century, which revelled in prosperity yet was anxious about the moral consequences of wealth. Rather than communicating an obvious narrative, these fancily attired youths pose in attitudes of merriment, swagger and romance with humorous and clever efficacy, pressing on us their enjoyment of wine, music and those notorious aphrodisiacs, oysters. In the figure of the stout, goateed tavern master holding a large pie at the very centre of the company, one can see the influence of Willem Buytewech and Dirck's elder brother, Frans Hals, whose merry and intoxicated figure of Hans Worst from his *Merrymakers at Shrovetide* (dated to circa 1616-17; New York, Metropolitan Museum of Art, inv. no. 14.40.605) was seemingly an inspiration. Merry Companies such as this allowed artists to represent the latest fashions and modes of courtship and conversation, while forcing the viewer to assess the propriety of each scene for themselves.



PROPERTY FROM A BELGIAN PRIVATE COLLECTION

\*23

PIETER CLAESZ

(BERCHEM 1597/1598-1660/1661 HAARLEM)

*Ontbijt of silver and glassware on a draped table, with vines, fruits and baked goods*

signed with artist's monogram and dated 'PC 163[9]' (lower left)

oil on canvas

33 $\frac{3}{8}$  x 45 $\frac{1}{8}$  in. (86 x 116.5 cm.)

£120,000-180,000

US\$180,000-260,000

€140,000-210,000

**PROVENANCE:**

Anonymous sale [B.A. Baron van Verschuer and others]; Frederik Muller & Cie, Amsterdam, 26 November 1901, lot 372, illustrated, incorrectly catalogued as on panel.

Anonymous sale; Mak van Waay, Amsterdam, 26 October 1954 (=1st day), lot 5, illustrated, where acquired by the following,

H.A.A. de Vos, Amsterdam.

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 12 May 1975, lot 302.

Anonymous sale; Palais d'Orsay, Paris, 4 November 1978, lot 11.

**LITERATURE:**

N. Vroom, *A Modest Message as intimated by the painters of the 'Monochrome Banketje'*, Schiedam, 1980, I, p. 186, fig. 254; II, p. 86, no. 425, as 'A. Kraen' and either dated '1635' or '1639'.

M. Brunner-Bulst, *Pieter Claesz: der Hauptmeister des Haarlemer stillebens im 17. Jahrhundert*, *Kritischer Oeuvrekatalog*, Lingen, 2004, p. 255, no. 90.

Pieter Claesz was widely recognised as one of the preeminent still life artists of his generation. The Dutch art historian Abraham Bredius described his paintings as being: 'distinguished by their beautifully luminous colours, the large amount of light, and the excellent painting, especially of metal objects; [they] are among the best still lifes of the seventeenth century' (A. Bredius, 'Der wahre Name des Meisters PC', *Zeitschrift für bildende Kunst*, XVIII, 1883, p. 167). Dated '163[9]', this painting was executed at a transitional period in the artist's stylistic development. Where his paintings of the 1630s were marked by a sober monochrome palette, those of the 1640s displayed a baroque theatricality, influenced by the sumptuous banquet scenes of Jan de Heem's first Antwerp period. Claesz was especially gifted when it came to capturing the glint of light on metal, as evidenced by the subtle highlights and clever reflections in the gilt cup and silver ewer in this painting; it was in these passages that his painterly bravura was most appreciable. Indeed, at the end of the decade Constantin Huygens included his name in the list of painters who would contribute to the Oranjezaal in Huis ten Bosch Palace, working under Jacob van Campen, where Huygens contracted him to paint the gold and silver objects. It is likely that the gilded covered cup used in the present composition was a studio prop, as it can be found in several other paintings from the period, such as the *Tabletop still life with pie* of 1637 in the Museum Briner und Kern, Winterthur. In the present picture, Claesz balanced the volume of the metal and glass elements with the colours of the fruit and foods on the table, to create a sense of harmonious luxury.



## JAN LIEVENS

(LEIDEN 1607-1674 AMSTERDAM)

*Head of a bearded man*oil on panel  
22 $\frac{5}{8}$  x 17 $\frac{7}{8}$  in. (57.5 x 45.5 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

**PROVENANCE:**

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

A work of brooding intensity, this newly discovered picture by Jan Lievens was painted during his most creative, early phase in Leiden. The picture has been in the same private collection since at least the nineteenth century, where it has always been known as a Rembrandt. Early Lievens paintings have often been confused with those by Rembrandt. The two artists were exact contemporaries and famously worked alongside each other in Leiden in the second half of the 1620s, in a burst of activity that revolutionised painting in seventeenth century Holland. Often using the same models, they painted in a similar way, introducing dramatic lighting and applying paint wet on wet with extraordinary dexterity and control, occasionally, as in this case, using the reverse end of the brush to carve out lines and highlights in the undried paint. While Rembrandt was traditionally assumed to have played the lead role in this relationship, because of the mythical status he went on to achieve, it is now argued that the more experienced Jan Lievens was actually the driving force and dominant personality at this decisive moment (E. Van de Wetering, *The Mystery of the Young Rembrandt*, exhibition catalogue, Amsterdam, 2001, pp. 39 and 51).

A child prodigy, Lievens returned to his native Leiden in 1619, having completed his training with Pieter Lastman in Amsterdam, and immediately started to produce independent works of remarkable quality. Jan Jansz. Orlers, Mayor of Leiden and an early biographer of the artist, noted: 'His consummate skills astounded the numerous connoisseurs of art who found it hard to believe that a mere stripling of twelve or scarcely any older could produce such works' (cited in A.J. Wheelock, *Jan Lievens: A Dutch Master Rediscovered*, Washington, 2008, p. 288). Lievens and Rembrandt, who had also studied under Lastman in Amsterdam, began to collaborate in 1625, possibly even sharing a studio.

The present work is dateable to 1631, at the very end of this Leiden period, the same year that Rembrandt departed for Amsterdam. It is a mesmerising example of the type of *ad vivum* head study developed and popularised by the two artists. Not portraits *per se*, but character studies or *tronies* as they became known, which gave the artists the freedom to focus, not on achieving a likeness, but purely on rendering the character and emotion of their subjects. Here Lievens examines the wisdom of old age through a detailed depiction of the physical state of an old bearded man, painted with unhesitating verve. His prime interest, like Rembrandt's, is in describing the truth of the human condition, devoid of grandiosity and pretension. As Constantijn Huygens, writing in 1629, claimed: 'In painting the human countenance, he [Lievens] wreaks miracles' (cited in E. van de Wetering, *op. cit.*, p. 398). Huygens praised these *tronies* as: 'works of inestimable value and unrivalled artistry', and with the help of his promotion, they found their way into some of the most prominent collections of the day, including those of the Stadtholder Prince Frederik Hendrik, his treasurer, Thomas Brouart, the artist Jacob de Gheyn III, and the Amsterdam tax collector Nicolaas Sohier. A version of the present work was sold at Sotheby's, New York, 20 January 2015, lot 55, as 'Attributed to Jan Lievens' (see B. Schnackenburg, *Jan Lievens – Friend and Rival of the young Rembrandt*, Petersburg, 2016, no. 193).

We are grateful to Lloyd de Witt and Bernard Schnackenburg for independently confirming the attribution to Jan Lievens on the basis of photographs. The former will be including the work in his forthcoming catalogue raisonné. A dendrochronological report and infra-red reflectogram are both available on request.



PROPERTY FROM LOWOOD HOUSE

25

FERDINAND BOL

(DORDRECHT 1616-1680 AMSTERDAM)

*Portrait of a lady at a casement*

signed and dated 'F Bol 1652.' (upper right)

oil on canvas

43½ x 35 in. (109.6 x 88.9 cm.)

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

**PROVENANCE:**

Corneille-Louis Reynders, Brussels (d. 1821); his sale (\*), Nieuwenhuys, Brussels, 6 August 1821, lot 14 (250 florins to the following), with Guillaume Verbelen, Brussels.  
Sir Charles Bagot (1781-1843); Christie's, London, 18 June 1836, lot 10 (47 gns. to the following),  
James Ewing (1775-1853), Strathleven House, Dunbartonshire, and by descent until 1924, when it entered the collection of Lowood House, Melrose, Roxburghshire, Scotland, and by inheritance to the present owner.

**EXHIBITED:**

London, British Institution, *The Works of Ancient Masters: The Property of His Most Gracious Majesty William The Fourth, The Most Noble the Marquess of Westminster, and the Right Honourable Sir Charles Bagot, G.C.B.*, 1834, as 'F. Bol, Portrait of a Dutch lady'.

**LITERATURE:**

R.N. James, *Painters and their works: A dictionary of great artists who are not now alive*, London, 1896, I, p. 100.  
H. Gerson, *Meisterwerke der holländischen Historienmalerei des 17. Jahrhunderts*, Essen, 1969, p. 70.  
A. Blankert, *Ferdinand Bol: 1616-1680. Een leerling van Rembrandt*, PhD dissertation, Utrecht, 1976, p. 256, no. A 149, as 'Attributed to Nicolaes Maes'.  
A. Blankert, *Ferdinand Bol, Rembrandt's Pupil*, Doornspijk, 1982, pp. 64, 66, 146 and 159-160, no. 150, pl. 161.  
W. Sumowski, *Gemälde Der Rembrandt-Schüler*, Landau, 1983, I, pp. 312 and 409, no. 170.  
R. Ekkart, 'Govert Flinck and Ferdiand Bol: The Portraits', *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, exhibition catalogue, Amsterdam, Rembrandt House Museum, 2017, pp. 154 and 251.





Fig. 1 Rembrandt, *Girl in a Picture Frame*, The Royal Castle, Warsaw



Fig. 2 Ferdinand Bol, *Portrait of a gentleman*, Museum of Fine Arts, Leipzig

Renowned as one of Rembrandt's most talented protégés, Ferdinand Bol transformed the landscape of portrait painting in Amsterdam in the mid-seventeenth century, emerging as one of the leading portraitists of the Dutch Golden Age.

By the date of this picture in 1652, Bol was at his peak and in great demand with Amsterdam's wealthy clientele. Portraits of figures behind *trompe l'oeil* windowsills became one of his specialities, defying the obsequiousness demanded of traditional portraiture to represent his patrons with greater artistic freedom. He developed a style that was both meticulous and at ease, breaking away from the Rembrandtesque manner that dominated his early work.

Bol left Rembrandt's studio in around 1640 to begin his independent career in Amsterdam, but not before sharing in his master's newly found fascination with *trompe l'oeil* devices. Rembrandt's early *trompe l'oeils* clearly had a long-lasting impact on Bol, such as his *Portraits of Agatha Bas and Nicolaes van Bambeeck* of 1641 (London, Royal Collection; and Brussels, Koninklijk Musea voor Schone Künsten, respectively), and *Girl in a Picture Frame* of the same year (fig. 1; Warsaw, Royal Castle).

Painted over a decade later, the present painting still shows echoes of their influence in the illusory wooden frame over which the windowsill and

pillow extend; in the gesture of the sitter's fan as it projects beyond the pictorial plane; and in her direct gaze as she looks out towards an implied beholder. Each element is illuminated with a radiant light from the upper left, casting shadows to suggest the behaviour of light. The large stone niche in which the sitter is staged both extends and recedes outside of the picture plane, crossing the boundary between representation and reality to create a glimpse of the original setting in which the picture may have once hung.

Painted as a marriage portrait, this picture became separated from its pendant, now the Museum of Fine Arts in Leipzig (fig. 2), before 1836, at which time their relationship fell into obscurity, only to be re-established by Albert Blankert in his 1982 *catalogue raisonné* on the artist's works (*op. cit.*). While the identities of the sitters are not known, their lavish attire and marked self-assurance suggest that they were of high social standing, whose manners evidently veered towards the unconventional. With a frontal pose, this sitter does not dutifully turn towards the pendant of her husband, as one would expect from marital portraits of the period. Yet through their complementing projections beyond the illusory frames that surround them, husband and wife are connected in a dialogue, evoking the domestic setting that they would have once shared.

Further property from Lowood House will be offered by Lyon & Turnbull.







## FRANZ KOENIGS: A PASSION FOR COLLECTING

Over the course of his life, Franz Koenigs (1881-1941) formed one of the greatest and most diverse art collections of the twentieth century.

Born in 1881 into a prominent Cologne family of bankers and textile merchants, Koenigs had a natural flair for business. Yet, his true passion lay in art and an inherent love of collecting. Art had always been a central feature in the life of Franz Koenigs: his uncle Felix Koenigs (1846-1900), was a well-known collector in Berlin, close to artists such as Max Klinger and Wilhelm Leibl, and his sister was taught by Lovis Corinth. His mother Anna Bunge, was a keen art connoisseur. His wife Anna, whom he married in 1914, was the daughter of the prominent German painter, Count Leopold von Kalckreuth, who made several portraits of his son-in-law, and she was also an amateur artist herself. She inherited Old Master prints and drawings collected by her family, and supported her husband in forming his collection.

Koenigs made one of his first acquisitions at the age of seventeen when visiting Paris with his uncle Felix. In 1903-1904, he returned to Paris to live and work there as part of his professional education. This period marked the beginning of a lifelong interest in the work of French artists, particularly Toulouse-Lautrec, whose entire graphic oeuvre he would amass – a remarkable achievement and a reflection of the deep love he held for the artist. Koenigs's time in Paris was crucial to developing his taste, as his acquisition of work by Toulouse-Lautrec, as well as by Cézanne and Degas demonstrates.

Following an education and early career that took him across Europe and beyond, he started his banking business in Amsterdam in 1920 with his two cousins, Rhodius. Two years later he and his family settled permanently in Haarlem, in the Netherlands. In these years, in which his business flourished, Koenigs's acquisitive strategy as a collector took on a greater importance and larger scale. With great flair and enthusiasm, and willing to make rapid decisions, he was considered one of the most active buyers of Old Master drawings in the years between the two World Wars, often paying vast sums for exceptional works. Through his own family and that of his wife, Koenigs had access to the highest circles of society, especially the German nobility. This helped him to acquire major works of art privately, including the large drawings collection of Grand Duke Karl-Alexander von Sachsen-Weimar in 1923, containing 505 drawings by Fra Bartolommeo. Not necessarily concentrating on famous names, he acquired what struck him in a broad sense, while he particularly seems to have enjoyed artists' preliminary studies. Koenigs bought



Franz Koenigs in front of his house at the Florapark, Haarlem, 1929. Photographer unknown.

from dealers, and, often through agents, at some of the most famous auctions of the era, such as Emile Wauters, Campe, Bellingham Smith, Bateson, Russel, d'Hendecourt, Marius Paulme, Rodrigues, Straus-Negbaur and Czczowicka.

Adopting a highly selective, multi-disciplinary approach to collecting, by 1935 Koenigs had acquired over 2,500 drawings by artists as diverse as Dürer, Grünewald, Tintoretto, Rubens, Rembrandt, Watteau, Millet, Degas, Manet, and Cézanne. Alongside these, he also possessed a great number of museum-quality oil paintings, including a celebrated group by Rubens, and four works by Hieronymus Bosch, and a wide-ranging collection of applied art.

Such was the renown of his collection that Koenigs welcomed a constant stream of visitors to his home. Amateurs, art historians, and even royalty came to marvel at the array of works he owned. Koenigs's generosity enabled a number of art historical publications, and he regularly loaned works of art to exhibitions in Holland and Germany, such as the Museum Boymans in Rotterdam. The famed Dutch art historian and collector, Frits Lugt, who wrote extensively on Koenigs in his seminal work, *Les marques de collection de dessins et d'estampes* (under no. 1023a), noted that Koenigs's eye was essentially instinctive.

The international economic depression since 1929 and the rise of Hitler and the National Socialists combined to cause a dramatic reversal in Koenigs' fortunes. In order to fulfil his obligations Koenigs couldn't help but sell a substantial part of his collection. The major part of his collection at the time was on long term loan to the Museum Boymans in Rotterdam. The Rotterdam shipping magnate D.G. van Beuningen acquired part of this collection on 9 April 1940, days before the Nazi invasion of The Netherlands. This part is held by Museum Boymans van Beuningen.

Koenigs, who adopted Dutch nationality in 1939, strived to keep his collection in one piece and preferably in the Netherlands. He was happy with Museum Boymans to be the guardian of his collection. The selling and fracturing of what now is defined as his first collection saddened him deeply. However, notwithstanding the tragic developments preceding the war, Koenigs managed to retain a number of Old Master drawings, and also held on to his more modern works. With prescience, he deposited as much as possible of what remained of his collection that might have been classed as 'Entartete Kunst' in safe-keeping in the Stedelijk Museum, Amsterdam. Meanwhile, his collection of prints, including his cherished works by Toulouse-Lautrec, remained in his house in Haarlem. In addition to this, he continued collecting avidly, forming the so-called 'Second Collection'. The bulk of this group survived the war. His flat in Berlin was discovered miraculously intact at the end of the war, with part of the collection within it, meaning that a number of important Koenigs pictures in Germany remained in the family's possession.

Christie's is honoured to offer a selection of works from the Koenigs family collection across a number of sales in London and New York throughout 2021. From the wonderful oil *Wooded landscape near Deventer* by Meindert Hobbema, to an exquisite Cézanne watercolour, the collection presented for sale has its seminal moments in Henri Rousseau's *Sciérie aux environs de Paris*, a compelling oil portrait of the English-born café-concert star May Milton by Toulouse-Lautrec, as well as a group of his prints, including *La grande loge*, one of the artist's lithographic masterpieces, and a rare early Limoges enamel processional Cross.

Such diverse works epitomise the expansive range of Koenigs's taste as well as his innate eye for quality: from Old Master drawings, to Impressionist painting and applied arts, Koenigs continues to be remembered for his extraordinary eye, his passionate pursuit of works of the highest quality a fundamental part of his long lasting legacy as a collector.



Franz and Anna Koenigs – von Kalckreuth in their house, Am Lützowufer, Berlin, 1916.  
Photographer unknown.

PROPERTY OF HEIRS OF FRANZ KOENIGS (LOTS 26-33)

26

JAN JOSEFSZ. VAN GOYEN

(LEIDEN 1596-1656 THE HAGUE)

*An extensive landscape with a cottage and travellers on an open road*

signed and dated 'I V GOIEN/ 1628' (centre right, on the cottage)  
oil on panel  
14¾ x 25½ in. (37.5 x 64.5 cm.)

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

**PROVENANCE:**

Michael Foley, Oakendean House, Melrose; Christie's, London, 1 April 1960, lot 135 (1,500 gns.), where acquired, and by descent to the present owners.

The late 1620s were the years in which Jan van Goyen found his stride as a visionary landscape painter. From around 1626, his art changed, going well beyond the example of Esaias van de Velde (1587-1630), who had such a strong influence on his early output. In line with Salomon van Ruysdael in Haarlem, van Goyen pioneered a more truthful, specifically Dutch style of painting, using native subject matter and a more natural, limited palette.



Fig. 1 Jan van Goyen, *Landscape with a cottage* © The Trustees of the British Museum

Dating from 1628, the Koenigs painting is an excellent early example of this 'tonal' phase, in which the flat, windswept plain of the Dutch landscape is rendered against a cloud filled sky. Van Goyen creates the impression of depth and distance with the sweeping diagonal of the path running around the ramshackle farmstead that anchors the composition.

The artist was a prolific draughtsman, taking sketchbooks into the field to find motifs and develop compositions which he could work up into paintings. A preparatory drawing for the Koenigs picture is preserved in a sketchbook in the British Museum, an album containing 182 drawings made in the countryside around Haarlem in the years around 1627-1635, providing further evidence of the realism that van Goyen was trying to introduce into his paintings at this time (fig. 1; inv. no. 1946,0713.1076.92).

Hans-Ulrich Beck inspected the present work with the father of the present owners in the 1990's and confirmed the attribution.



27

JACOB ISAACSZ. VAN RUISDAEL

(HAARLEM 1628/29-1682 AMSTERDAM)

*Winter landscape with travellers on a frozen river  
passing a broken bridge*

signed with monogram 'JvR' (lower right)  
oil on canvas  
14½ x 12½ in. (35.8 x 32 cm.)

£250,000-350,000

US\$360,000-500,000

€300,000-410,000

**PROVENANCE:**

Ludvig Henrik Carl Herman, Count of Holstein-Holsteinborg (1815-1892), Holsteinborg, Sjælland, Denmark.  
with Kleykamp, The Hague, 1927.  
Anonymous sale; Frederik Muller & Cie., Amsterdam, 20 June 1928, lot 50.  
with J. Goudstikker, Amsterdam, 1928.  
with J. Goudstikker, Amsterdam, 1932, from whom acquired in 1939 through Nicolaas Beets by the following,  
Franz Wilhelm Koenigs (1881-1941), Haarlem, and by descent to the present owners.

**EXHIBITED:**

Copenhagen, Kunstverein, *Kunstforeningen: Kobenhavn*, October 1891, no. 193.  
Amsterdam, Rijksmuseum, *Catalogus van de tentoonstelling van oude kunst door de Vereeniging van Handelaaren in Oude Kust in Nederland*, 1929, no. 122.  
Amsterdam, Goudstikker, *Winterlandschappen in de zeventiende eeuw*, October-November 1932, no. 75.

**LITERATURE:**

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1912, IV, p. 309, no. 996.  
J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, no. 613.  
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings, and Etchings*, New Haven and London, 2001, p. 475, no. 675, illustrated, and p. 471, under no. 668, with incorrect details for post 1945 provenance.

This depiction of a frozen, desolate landscape under a menacing sky is one of the most richly atmospheric winter scenes in Jacob van Ruisdael's oeuvre. Jacob van Ruisdael's winter landscapes occupy a distinctive position in his oeuvre. With only around thirty such paintings known, they are also among the rarest of all his subjects. Though none of Ruisdael's winter landscapes is dated, it is generally believed he only began to paint such scenes following his move to Amsterdam in 1655. The thriving metropolis, which must have presented a sharp contrast to the long-term industrial decline of his native Haarlem, unleashed a wellspring of creativity in the young artist that saw him expand his repertoire of landscape genres and motifs. Each of Ruisdael's winter landscapes appears to have been conceived as a stand-alone image rather than forming part of a series of the Four Seasons or the Twelve Months.

Ruisdael's winter landscapes tend to favour small, vertically oriented canvases. Their small-scale format imbued these works with a degree of intimacy that sets them apart from much of Ruisdael's production. Seymour Slive has suggested the present painting dates to the 1660s on account of the striking contrast between the bright white snow and the ominous, cloud-filled sky as well as the painting's open, atmospheric spatial effects, both seemingly hallmarks of his approach to winter landscapes in the period (*loc. cit.*). A comparable tendency can be seen in Ruisdael's *Winter landscape with a town and a house partially supported by a masonry bridge* (Jacob Slive, *op.cit.*, p. 471, no. 668, private collection). The similarities in scale between these two paintings led both Cornelis Hofstede de Groot (*loc. cit.*) and Jakob Rosenberg (*loc. cit.*) to suggest the two paintings were pendants. However, Slive has more recently rejected this notion on account of the differences in their spatial compositions and the scale of their figures.





28

## MEINDERT HOBBEEMA

(AMSTERDAM 1638-1709)

### *A wooded river landscape with a punt, Deventer in the distance*

signed 'M HOBBEEMA' (lower centre)

oil on panel

12¼ x 15¼ in. (31.2 x 38.7 cm.)

£500,000-800,000

US\$720,000-1,100,000

€590,000-930,000

#### PROVENANCE:

Hendrik Muilman, Baanderheer van Haamstede (1743-1812); (†) his sale, Schley, Yver, Roos and de Vries, Amsterdam, 12 April 1813 (=1st day), lot 63 (640 florins to the following),  
Thomas Theodore Cremer (1743-1815), Rotterdam; (†) his sale, Nozeman, Van der Looy, W. van Leen, and W.A. Netscher, at his residence, Wijnhaven, 16 April 1816 (=1st day), lot 35, as 'a fine specimen of this master in his best manner' (1,300 florins to van Os).  
Eppo Jurjans (b. 1775), Amsterdam; Schley, Roos and de Vries, Amsterdam, 28 August 1817, lot 24, as 'alles meesterlijk schoon, zoo van kleur als van behandeling' (everything masterfully clean, in colour as in treatment) (1,610 florins to the following),  
with Jeronimo de Vries (1776-1853), Amsterdam.  
Jan Ancher (1773-1846), Amsterdam; (†) his sale, de Vries, Brondgeest and Roos, Amsterdam, 6 April 1847, lot 26, as 'onder de edelste beste en helderste stukken van dezen hoggeroemden kunstenaar' (among the noblest, best and brightest pieces of this highly acclaimed artist) (3,415 florins to the following),  
with Albertus Brondgeest (1786-1849), Amsterdam, from whom probably acquired in 1847 by the following,  
with John Chaplin (b. 1788), London, from whom acquired in the same year by the following,  
Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, and by inheritance to his nephew,  
Thomas George Baring, 1st Earl of Northbrook (1826-1904), London and Stratton Park, and by descent to his son,  
Francis George Baring, 2nd Earl of Northbrook (1850-1929), London and Stratton Park, and probably by inheritance to his second wife,  
Florence Anita Baring, Countess Northbrook (1860-1946), by whom sold in circa 1930.  
Dr Cornelis Johannes Karel van Aalst (1866-1939), Hoevelaken, and by descent to the following,  
Dr Nicolaas Johannes van Aalst (1891-1965); Christie's, London, 1 April 1960, lot 24 (140 gns.), where acquired, and by descent to the present owners.

#### EXHIBITED:

New York, Masterpieces of Art Building, *The World's Fair*, 1939, no. 192.  
San Francisco, CA, The California Palace of the Legion of Honor, *Seven Centuries of Painting: a loan exhibition of Old and Modern Masters*, 29 December 1939-28 January 1940, no. L-65.  
Springfield, The Museum of Fine Arts; St Louis, Minneapolis; Los Angeles; Newark; and Toledo, on travelling loan, 1940.  
Detroit, Detroit Institute of Arts, on long term loan, 1940-1960.

#### LITERATURE:

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters*, London, 1835, VI, p. 126, no. 40.  
G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 187.  
J.A. Crowe, *Handbook of painting. The German, Flemish, and Dutch schools. Based on the Handbook of Kugler. Remodelled by the late Prof. Dr. Waagen*, London, 1874, II, p. 478.  
W.H. James Weale and J.P. Richter, *A descriptive catalogue of the collection of pictures belonging to the Earl of Northbrook*, London, 1889, p. 49, no. 62.  
C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1912, IV, p. 437, no. 260.  
G. Brouhiet, *Meindert Hobbema (1638-1709)*, Paris, 1938, pp. 330 and 438, no. 456, illustrated.  
J.W. von Moltke and W.R. Valentiner, *Dutch and Flemish Old Masters in the Collection of Dr C.J.K. van Aalst, Huis-te-Hoevelaken*, 1939, p. 162, pl. XXXVIII.



Though undated, this harmonious, understated landscape divided by a river with a view of the tower of the Lebuinuskerk in Deventer visible in the background likely belongs to Meindert Hobbema's best and most fruitful period of activity between 1662 and 1668. At this time, horizontal scenes of woods, often with houses, water mills and sandy roads, constituted the artist's preferred motif. When compared with his earliest paintings produced under the direct influence of his master, Jacob van Ruisdael, Hobbema's production from about 1662 on displays a preference for a brighter palette and a greater sense of spatial freedom, often by employing a shaded foreground that contrasts with a brightly lit background. His handling of paint, particularly evident here in the freely rendered foliage, also became more fluid.

Documentary evidence provides additional support for a dating in the years shortly before 1665. In 1661 Hobbema travelled with Ruisdael by way of the Veluwe to Germany, stopping in Deventer and Ootmarsum in the province of Overijssel along the way. The lasting impressions of his travels can be seen in Hobbema's works from this period. A number of paintings include depictions of actual mills on the estate of Singraven near Denekamp along the German border, including a painting of this subject datable to *circa* 1665-70 in the National Gallery, London. Several others, including the *Landscape near Deventer* (The Hague, Mauritshuis), which is datable to *circa* 1662-63, include the recognizable towers of the city's Bergkerk. Hobbema must have recorded his impressions of the city in drawings like the rare surviving sheet showing the apse of the Bergkerk and a watermill in Deventer, now in the Petit Palais, Paris. These travels continued to be a source of inspiration for Hobbema many years after he returned to Amsterdam, for among his rare late works is the *Landscape with a view of the Bergkerk, Deventer* of 1680 (Duke of Sutherland, on loan to the National Galleries of Scotland, Edinburgh).

The success of the present composition is indicated not only by its illustrious provenance – among others, the painting was part of the famed collections of the bankers Hendrik Muilman and Thomas Baring – but the number of copies made after it. A reasonably good early copy is today in the John G. Johnson Collection at the Philadelphia Museum of Art, while Georges Broulhiet published a signed work, formerly with Douwes in Amsterdam, as a replica of the present painting (*op. cit.*, p. 438, no. 458). Broulhiet's illustration of the latter painting suggests it is, in fact, a closely related variant that includes two fishermen along the edge of the water and different structures in the background. That composition was engraved by Karl Wilhelm Wiesbrood for the three-volume *Galerie des peintres flamands hollandais et allemands* from the collection of Jean-Baptiste Pierre Lebrun (1792-96). Cornelis Hofstede de Groot mentions an additional painting, possibly identical with one of the versions above, sold from the collection of Professor A.W. Freund in Amsterdam on 20 February 1906, as well as a copy in watercolour by Gerardus Johannes Verburgh while the painting was in the collection of Thomas Theodore Cremer in Rotterdam (*loc. cit.*).





29

ADRIAEN JANSZ. VAN OSTADE

(HAARLEM 1610-1685)

*A kitchen interior with a mother and child*

the coat-of-arms of the Van Doerne family on the woven cushion (centre)  
oil on panel  
12% x 9% in. (31.5 x 25 cm.)

£200,000-300,000

US\$290,000-430,000

€240,000-350,000

**PROVENANCE:**

Dr Leon Lilienfeld (1869-1938), Vienna and Milan, by 1917, and by inheritance to his wife,  
Mrs Antonie Lilienfeld-Schulz (1876-1972), Winchester MA; (†) her sale,  
Sotheby Parke-Bernet, New York, 17 May 1972 (=1st day), lot 14.  
with Brod Gallery, London, by 1975, where acquired, and by descent to the  
present owners.

**LITERATURE:**

G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn Dr. Leon Lilienfeld in Wien*, Vienna, 1917, pp. 24 and 55, no. 50, as 'ein kleines Meisterwerk, das einem malerisch empfindenden Auge in der Tat mehr bietet als manche figurenreiche Komposition' ('a small masterpiece that indeed offers more to the painterly eye than many figurative compositions').

Ostade was one of the foremost genre painters of seventeenth-century Holland, recorded as having started his career as a pupil of Frans Hals in Haarlem, concurrently with Adriaen Brouwer. Following Brouwer's influence, Ostade had initially adopted a satirical, almost caricatured, manner in his painting, but from the 1640s onwards he began to endow his low-life protagonists with increasing degrees of restraint and dignity, his palette becoming richer and his detail stronger.

This charming, diminutively scaled domestic interior scene belongs to a homogenous group of roughly half a dozen still life paintings which are either seen from the interior of a rustic cottage or a courtyard, often with one or two figures in the background. The extreme rarity of these works within Ostade's *oeuvre* is confirmed by the fact that only two such works were known to John Smith at the time of his publication on the artist (J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1829, I, p. 153, nos. 167-168). Nearly a century later, Cornelis Hofstede de Groot added a further two, both on a somewhat larger scale, one of which is today in the Kunstmuseum, Basel (C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1910, III, pp. 423-425, nos. 916-919). In 1956, J.W. von Moltke identified a fifth example, then in the collection of Mrs J. Tresfon in Cape Province (J.W. von Moltke, 'Courtyard with Still-Life by A. van Ostade', *Oud-Holland*, LXXI, 1956, pp. 244-245, fig. 1; sold Christie's, London, 9 April 1990, lot 5).

Like the majority of works in this group, the present painting is neither signed nor dated – only the example formerly in the collection of Michel van Gelder at Zeerabbe Castle in Uccle bears a signature (C. Hofstede

de Groot, *op. cit.*, p. 424, no. 917). On account of the repetition of several elements in multiple paintings and the similarity of handling and light, von Moltke rightly suggested that the paintings were all likely produced around the same time. He further believed them to be late works datable to the 1670s on account of perceived similarities between the handling of the foliage and the inclusion of a nearly identical pump and broom in Ostade's 1671 etching of a cobbler and a man smoking (Hollstein 27; J.W. von Moltke, *loc. cit.*). However, a somewhat earlier dating to the late 1650s, a period in which Ostade's work becomes increasingly detailed and his handling more refined, seems more likely.

This revised dating may have further implications for our understanding of the painting. Jan van Helmont, to whom we are grateful, has recently identified the coat-of-arms on the woven cushion in the painting's foreground as belonging to the Van Doerne family (private correspondence, 10 May 2021). The family had its origins in Deurne in North Brabant, where in the late Middle Ages they were given a 'heerlijkheid', or lordship, by the Duke of Brabant. By the early seventeenth century, the family's power and influence had begun to wane. Following the death of Jan van Doerne in 1606, the family's manor and castles passed to the van Wittenhorst family through marriage. In 1653 they lost their lordship and, four years later, the rights to the Blokhuis in Liessel as well. Adriaen van Ostade's father Jan Hendricx Ostade was a weaver from the hamlet of Ostade near Eindhoven in Brabant, very close to Deurne. The families may have been connected in some way, possibly the cushion was a family heirloom from that period.

We are grateful to Jan van Helmont for his assistance cataloguing this lot.



30

## JACOB ISAACSZ. VAN RUISDAEL

(HAARLEM 1628/29-1682 AMSTERDAM)

### *The tower of Kostverloren on the river Amstel*

signed with monogram 'JVR' (lower right)

oil on canvas

18 $\frac{3}{4}$  x 23 $\frac{1}{8}$  in. (46.7 x 58.5 cm.)

£500,000-800,000

US\$720,000-1,100,000

€590,000-930,000

#### PROVENANCE:

(Probably) with Alexandre Joseph Paillet (1743-1814), Paris; his sale, Hôtel d'Aligre, Paris, 15 December 1777, lot 337, where described as amongst the 'meilleurs ouvrage de ce Maître' (350 livres to de Roy, Brussels).

Charles-Ferdinand de Bourbon, duc de Berry (1778-1820), Elysée Palace, Paris, and by inheritance to his wife,

Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870); their private selling exhibition, under the direction of the Louis Charles Bonaventure Pierre, comte de Mesnard (1769-1842); Christie's, London, April-June 1834, lot 67 (120 gns. to George Stone).

(Probably) with William Buchanan (1777-1864); Christie's, London, 24 May 1845, lot 59a (120 gns. to the following),

with Christian Johannes Nieuwenhuys (1799-1883), London.

Eva Sardinia Borthwick-Norton (1891-1988), Purbrook; Christie's, London, 15 May 1953, lot 84 (3,045 gns. to the following),

with Edward Speelman, London, from whom acquired by the following, Harold Samuel, Baron Samuel of Wych Cross (1912-1987); Christie's, London, 1 April 1960, lot 73 (80 gns.), where acquired, and by descent to the present owners.

#### LITERATURE:

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, VI, pp. 80-81, no. 256.

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1912, p. 38, no. 101.

C. van Hasselt, *Dessins de paysagistes hollandais du XVII<sup>e</sup> siècle de la collection particulière conservée à l'Institut néerlandais de Paris*, exhibition catalogue, Brussel, Bibliothèque Albert, 1968, p. 129, under no. 126, note 11.

I.Q. van Regteren Altena and P.W. Ward-Jackson, *Drawings from the Teyler Museum, Haarlem*, exhibition catalogue, London, Victoria and Albert Museum, 1970, p. 34, under no. 42.

C. van Hasselt, *Rembrandt and his Century: Dutch Drawings from the Seventeenth Century from the Collection of Frits Lugt*, exhibition catalogue, New York, Pierpont Morgan Library, 1977, p. 143, under no. 97, note 18.

B. Haak, 'Het Huis Kostverloren aan de Amstel, Jacob van Ruisdael 1628/29-1682', *Vereniging Rembrandt Nationaal Fonds Kunstbehoud*, The Hague, 1981, p. 93, note 4.

S. Slive, 'The Manor Kostverloren: Vicissitudes of a Seventeenth Century Dutch Landscape Motif', *Papers in Art History from the Pennsylvania State University*, III, 1988, pp. 137-138, illustrated.

E.J. Walford, *Jacob van Ruisdael and the Perception of Landscape*, New Haven and London, 1991, p. 122.

A.I. Davis, *Jan van Kessel (1641-1680)*, Doornspijk, 1992, p. 145, under no. 40.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings, and Etchings*, New Haven and London, 2001, pp. 100-101 and 538, no. 74, illustrated.







Fig. 1 Jacob van Ruisdael, *The tower of Kostverloren on the river Amstel*, Teylers Museum, Haarlem © Teylers Museum

Described by John Smith as ‘an excellent work by the master,’ this unprepossessing masterpiece by the greatest of all Dutch landscape painters is appearing on the market for the first time in more than half a century. Its subject, the manor Kostverloren, was built around 1500 along the Amstel River, roughly five kilometres south of Amsterdam. Though known variously as Amstelhof, Brillenburg and, later, Ruijschenstein, by 1525 it increasingly came to be described simply as Kostverloren (‘lost expenses’ or ‘money pit’) on account of the costs associated with maintaining its foundations on marshy land. Around 1650 the original structure fell victim to a fire, which gutted the house, sparing only its stepped gable tower. In 1658, the executors of the estate of Simon de Rijck, who had recently purchased the ruins, petitioned the trustees to have the ruined house demolished, its tower restored and a new house rebuilt on a lower foundation so that it could be leased and therefore generate revenue for the estate. According to a surviving bill, this work was swiftly undertaken between 10 May and 30 November of that year. The house was abandoned, its tower demolished by 1730, and finally bought for scrap in 1822 (for a full discussion of the manor’s history, see I.H. van Eeghen, ‘Rembrandt aan de Amstel’, in *Rembrandt aan de Amstel*, Amsterdam, 1969). Though virtually nothing of its structure remains today, at the end of the twentieth century plans were drawn up to reconstruct the house, but these ultimately never came to fruition (see M. van Meite, ‘Huis Kostverloren herrijst’, *Ons Amsterdam*, XLVII, 1995, pp. 108-111).

The site proved to be a magnetic one for a number of artists – Ruisdael, Hobbema, Jan van Kessel and Rembrandt, among others, all captured its picturesque ruins in drawing or paint in the years after 1650, while in the early decades of the seventeenth century its structure featured

prominently in print series by Claes Jansz. Visscher and Simon Frisius dedicated to famous sites in and around Amsterdam. The manor’s popularity was no doubt due in part to its being a notable landmark for travellers, whether journeying by boat or along the road that tracked the bank of the Amstel. No neighbouring structure so prominently stood out against the flat Dutch landscape until the end of the seventeenth century. It similarly took on an almost heroic aura in arcadian poems like Hendrick Laurensz. Spiegel’s *Hart-spiegel* (1614), which accorded it the same vaunted status as sites from classical antiquity.

The present painting is based on a drawing, now in the Teylers Museum and one of the artist’s few surviving fully realized studies for a painting (fig. 1), which Ruisdael must have made in the late spring or early summer of 1658, shortly after the old structure was demolished and before its reconstruction. According to Seymour Slive, the painting is datable to the same year or shortly thereafter (Slive, *op. cit.*, 2001). The site evidently held particular appeal for Ruisdael, who subsequently returned to it in at least two further paintings: one showing the early stages of the rebuilding process (Amsterdam Historical Museum); and another the premises shortly after reconstruction (present location unknown). A further drawing, presumably depicting the house shortly after reconstruction, is today in the Fondation Custodia, Paris. The ruin’s continued popularity as a subject for artists – tellingly, one of van Kessel’s paintings is dated 1664, some fifteen years after it burned – suggests that, much like depictions of the Oude Stadhuis in Amsterdam (burned 1652), the Mariakerk in Utrecht (partially destroyed in 1576) and the Huis ter Kleef in Haarlem (destroyed 1573), its dignified *dishabille* enjoyed a mythic status in the contemporary Dutch imagination.



31

ATTRIBUTED TO JAN BREUGHEL, THE ELDER  
(BRUSSELS 1568-1625 ANTWERP)

*A landing stage near a village with shipping and figures*

signed and dated 'BRVEGHEL 160[0?]' (lower right)  
oil on copper  
10¼ x 14¼ in. (26 x 36 cm.)

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

**PROVENANCE:**

Hjelmar collection, Stockholm, before 1937.  
Einar Gustaf Samuel Perman (1893-1976), Stockholm.  
with P. de Boer, Amsterdam, 1963, where acquired, and by descent to the present owners.

**EXHIBITED:**

Laren, Singer Museum, *Modernen van Toen 1570-1630: Vlaamse schilderkunst en haar invloed*, 15 June-1 September 1963, no. 34.

**LITERATURE:**

F. Klauner, 'Zur Landschaft Jan Brueghels d. Ä.', *Nationalmusei Årsbok*, Stockholm, 1949-50, pp. 14-16, fig. 7.  
K. Ertz, *Jan Brueghel der Ältere (1568-1625): die Gemälde: mit kritischem Oeuvrekatalog*, Cologne, 1979, pp. 184, 186, and 568-569, no. 68, fig. 213.  
J.A. Welu, *The Collector's Cabinet: Flemish Paintings from new England Collections*, exhibition catalogue, Amherst, Worcester Art Museum, 1983, pp. 32 and 34-35, under no. 7, fig. 7c.  
K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625): kritischer Katalog der Gemälde*, Lingen, 2008, I, pp. 254-256, no. 112, illustrated.

First published in 1949, when owned by the Swedish collector Einar Perman, this lively river scene is situated in Jan Brueghel the Elder's *oeuvre* at a moment of evolution for the river landscape in the years around 1600. At this point, his construction of depth no longer relied on the specific delineation of area; instead his deft handling of colour unified foreground and background, drawing in the viewer's gaze through his increasingly animated compositions.

The elevated view-point of this riverscape was inherited from the *Weltlandschaft* tradition that grew from the work of earlier artists, such as Joachim Patinir, and was taken up by the artist's father, Pieter Bruegel the Elder. Though the works of these fifteenth-century artists often included religious or historical staffage, Jan Brueghel's world is that of the everyday. On the shore fishermen offer their catch for sale, sacks are unloaded from the boats and a group of peasants can be seen dancing outside an inn, while a soberly dressed preacher addresses a small crowd beneath the trees. Brueghel's staffage stems from the newly popular category of genre painting, which became increasingly prevalent as the century progressed. With their flashes of yellow and red, they act as a counterpoint to the subtle modulation of the waters from the green-brown of the foreground to the ethereal pallor of the horizon. This interweaving of influences was an important development in landscape painting that would be highly influential to later artists, such as Rubens.

Brueghel is known to have re-used certain stock motifs in his work and in this example the central grouping of four boats recurs in his *Port Scene in Venice*, again of *circa* 1600 (Private collection, USA). There are several differences in the figures within these, for instance the reclined figure in white seen here on the back right boat is more prominently placed in the Venetian scene at front right. In the same vein, the packed rowing boat at lower right corresponds exactly with an ink and wash drawing in the Rijksmuseum (inv. no. RP-T-1919-34.). A copy of the Koenigs picture, attributed to the artist's workshop, is in the collection of the Alte Pinakothek in Munich (inv. no. 1898).

Klaus Ertz has always published the Koenigs picture as autograph, describing it as 'ausgesprochen eigenwillig' ('markedly original'), though not without a hint of reservation about the attribution (K. Ertz, *loc. cit.*, 1979, p. 184), which is reflected in the present cataloguing. This may be due to some disfiguring restoration - for instance in the sky, landscape and masts of the foreground boats - which is affecting the overall effect of the whole. The signature has been tested scientifically and has proven to be original with the picture.



32

## GIOVANNI DOMENICO TIEPOLO

(VENICE 1727-1804)

### *The Madonna and Child with the Infant St John the Baptist*

oil on canvas  
34 $\frac{7}{8}$  x 27 $\frac{1}{2}$  in. (88.5 x 70 cm.)

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

#### PROVENANCE:

(Possibly) Wittelsbach collection, Starnberg Castle, until transferred to the Bavarian State, by circa 1803.

Museumsverein für das Würmgaumuseum, later Starnberger Museumsverein, Starnberg, by circa 1914, from whom taken on commission 18 August 1938 by the following,

with Julius Böhler, Munich, by whom sold on 14 July 1950 to the following, with Paul Cassirer, Amsterdam, 1950, where acquired, and by descent to the present owners.

Intimate in scale and freely painted, this canvas forms part of a group of compositions that Giandomenico Tiepolo painted in his early maturity during the 1760s and '70s. He was trained by his father, Giambattista, and acted as his key assistant during his formative years, playing a significant role in the highly successful Tiepolo workshop in Venice. A highly talented draughtsman, Giandomenico developed into an outstanding artist in his own right.

It is possible that this *Madonna and Child with the Infant Saint John the Baptist* was painted in Spain, where Giandomenico was working with his father between 1762 and 1770. The latter had been summoned to Madrid by King Charles III to paint the throne room ceiling frescoes in the Palacio Real, and then stayed to complete, among other works, the extraordinary seven altarpieces for the Franciscan church of San Pascual in Aranjuez (of which four survive intact, now in the Museo del Prado, Madrid). Giambattista died in March 1770, just before the installation of

the pictures, when Giandomenico returned to Venice, where he was to continue the tradition of monumental Venetian painting, executing the *Glorification of the Giustiniani Family* on the ceiling of the Sala del Maggior Consiglio in the Doge's Palace (now lost). Giandomenico executed several other canvases showing the Madonna and Child on a similar scale to the present painting. Mariuz lists five (A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, figs. 292-296), although none that include the young Saint John, and he compares the representations of the Child in these pictures to the putti in Giandomenico's large altarpiece *Three Angels appearing to Abraham* (Venice, Gallerie dell'Accademia). There has been debate over the attribution of some of the compositions in this group, with Giambattista's authorship favoured in some instances. The attribution to Giandomenico of the present canvas was first proposed in 2000 by George Knox, and was later endorsed by Keith Christiansen, on the basis of digital images.



33

## LIMOGES, CIRCA 1230-1250

*Processional Cross*

gilt-copper and polychrome enamel; the obverse with an applied figure of Christ Crucified, the terminals each with an applied standing saint; the reverse with a central mandorla of Christ in Majesty, the terminals with symbols of the Four Evangelists; minor losses and minor elements of the enamel later; the cross reduced along its vertical axis  
16 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (43 x 35 cm.), 20 $\frac{1}{2}$  in. (52 cm.) high, overall

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

**COMPARATIVE LITERATURE:**

- E. Rupin, *L'Oeuvre de Limoges*, Paris, 1890.  
P. Clemen, *Die Kunstdenkmäler der Rheinprovinz*, XV, part II, Dusseldorf, 1936, p. 281, fig. 186.  
P. Thoby, *Les croix Limousines de la fin du XIIe siècle au début du XIVe siècle*, Paris, 1953, pp. 45-48.  
V. K. Ostoia, *The Middle Ages: Treasures from the Cloisters and the Metropolitan Museum of Art*, Los Angeles, 1969, no. 61, pp. 134-135 and 257.  
M.-M. Gauthier, *Émaux du moyen âge occidental*, Fribourg, 1972.  
M.-M. Gauthier, *Émaux Meriodonaux: Catalogue International de L'Oeuvre de Limoges:1. L'Epoque Romane*, Paris, 1987.  
B. Drake Boehm and E. Taburet-Delahaye eds., *Enamels of Limoges 1100-1350*, Paris and New York, 1995.  
C. Simonetta, *Smalti di Limoges del XIII secolo: Collezione del Museo civico d'arte antica di Torino*, Turin, 2014.

This previously unpublished processional cross from the collection of Franz Koenigs is thought to have been acquired in the 1920s or 1930s. It is an intricate and large-scale survival of the types of enamelwork created in Limoges, France, in the medieval period. Its polychromatic decoration was created using the *champlevé* technique, which literally translates to 'raised fields' referring to the process in which areas of a copper plate were dug out and filled with powdered glass to create colourful patterns. Once fired, the enamel became a durable substance and suited for use in the decoration of frequently handled liturgical objects such as book covers, reliquaries, pyxes and candlesticks. The materials were cheaper than gold and precious stones but created a similarly jewel-like effect suited to objects with a sacred function. Thanks to the durability of the material, many examples survive although it is rare to find an object of this scale still in private hands.

In the twelfth and early thirteenth centuries Limoges was the most important, and sought after, centre for *champlevé* enamels and home to a flourishing network of metalworkers to support the widespread demand. The pieces created there, with their predominately blue palette, became popular among the English and French elite, in particular the Plantagenet monarchs such as Henry II and his wife Eleanor of Aquitaine. They were often given as diplomatic gifts throughout Europe and taken by Crusaders to the Holy Land. There is also reference to what may be Limoges work in China, perhaps taken by Franciscan monks in the 13th and 14th centuries (see Boehm and Taburet-Delahaye *op. cit.* p. 46). Although predominantly for religious purposes some domestic items such as belt buckles survive demonstrating that the craze for Limoges extended into all areas of daily life for the medieval elite.

A cross such as this is likely to have been used in procession during the liturgy, hence the care shown to the decoration on both sides. The inclusion of gilt bronze figures on top of the enamel to the front were intended to be visible to those meditating on the piece from afar. The narrative of the cross conveys the story of Christ's suffering and sacrifice on behalf of mankind. He is shown on the front at the Crucifixion, and the four figures at the end of each terminal represent some of those present at the event, with the Virgin and Saint John shown on the left and right terminals. Above Christ's head the hand of God can be seen represented in gold pointing down from the clouds to indicate the Saviour. When viewed from the reverse the tale of sacrifice turns to one of ultimate redemption with Christ in Majesty shown in the centre seated on a heavenly throne and making the sign of blessing with Alpha and Omega symbols above his shoulders. Surrounding him on the terminals are three winged animals and a man, signifying the four Evangelists.

The present lot is closely connected to a larger group of Limoges crosses discussed by Thoby (*loc. cit.*) which all follow the same broader iconographic layout with Christ Crucified in relief against an enameled background to the front and in Majesty surrounded by symbols of the Evangelists on the reverse. The closest comparison from the group is the cross now housed in the Metropolitan Museum, New York also dated to 1230-1250 (accession no. 17.190.332, see Ostoia *loc. cit.*) which similarly features a gilt figure of Christ shown crowned and affixed to a green enameled cross decorated with an undulating gold line. Rock crystal cabochons, included on the front four arms of the Metropolitan cross, are likely to have also originally been part of the design of the present lot and the piece was subsequently shortened after their removal. The cabochons may have also been in front of holy relics as is the case with several other examples, most commonly parts of the 'True Cross'.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*34

## MASTER OF THE STERBINI DIPTYCH

(SECOND QUARTER 14TH CENTURY)

### *The Madonna and Child*

on goldground panel  
18¾ x 13.1/5 in. (47.5 x 34.2 cm.)

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

#### PROVENANCE:

with Wildenstein & Co., as 'Pietro Lorenzetti.'  
with Matthiessen, London, before 1949.  
Sir Kenneth Clark, later 1st Baron Clark of Saltwood (1903-1983), by 1960,  
as 'Vitale da Bologna'; (†), Sotheby's, London, 6 July 1988, lot 3, as 'School of  
Veneto, c. 1340'.  
Anonymous sale [Property from an English Collection]; Christie's, London, 7  
December 2006, lot 43, when acquired by the present owner.

#### EXHIBITED:

London, Royal Academy, *Italian Art and Britain*, 1960, no. 271, as 'Vitale da  
Bologna.'

#### LITERATURE:

E.B. Garrison, *Italian Romanesque Panel Paintings. An illustrated index*,  
Florence, 1949, p. 58, no. 92, as 'Adriatic, group C, probably Venetian, second  
quarter of 14th Century.'  
D.C. Schorr, *The Christ Child in Devotional Images during the XIV Century*, New  
York, 1954, p. 103-4, as 'Venetian School, circa 1335.'  
A. Jääskinen, *The icon of the Virgin of Konevitsa*, Helsinki, 1971, pp. 149-175.  
M.S. Frinta, 'Searching for an Adriatic Painting Workshop with Byzantine  
Connections', *Zograf*, XVIII, 1987, pp. 12-21.  
F. Zeri, *La Collezione Federico Mason Perkins*, Turin, 1988, p. 82, under no. 27.  
L.B. Kanter and P. Palladino, in *The Treasury of Saint Francis of Assisi*, Milan,  
1999, pp. 86-88.  
M. Bacci, 'Some Thoughts on Greco-Venetian Artistic Interactions in the  
Fourteenth and Early-Fifteenth Centuries', in *Wonderful Things: Byzantium  
Through Its Art: Papers from the Forty-Second Spring Symposium of Byzantine  
Studies*, A. Eastmond and L. James eds., London, 2009/13, pp. 203-227.  
M. Bacci, 'Veneto-Byzantine "hybrids": towards a reassessment', *Studies in  
Iconography*, XXXV, 2014, pp. 73-106.  
R. Cornudella, 'The Master of Baltimore and the origin of Italianism in Catalan  
Painting of the Fourteenth Century', *The Journal of the Walters Art Museum*,  
LXXII, 2014, pp. 10-11, fig. 3.  
M. Bacci, 'Un ibrido di successo: il "dittico Sterbini", la Madonna 'dal risvolto  
bianco' e la Vergine Konevskaja', in *Survival, Revivals, Rinascenze: Studi in onore  
di Serena Romano*, N. Bock, I. Foletti, and M. Tomasi eds., Rome, 2017,  
pp. 469-483.  
M. Bacci, 'On the Prehistory of Cretan Icon Painting', *Frankokratia*, Leiden,  
2020, p. 17, fig. 2A.

This refined panel forms part of a small group of works given to the  
Master of the Sterbini Diptych, a hand named after the work formerly  
owned by Giulio Sterbini (now Rome, Palazzo Venezia), whose collection  
was significant in both its scope and quality (see D. Farabulini, *La  
pittura antica e moderna e la galleria del Cav. Giulio Sterbini*, Rome,  
1874). Probably a Greek master who worked in Venice and the south of  
Italy, he was active in the second and third quarters of the fourteenth  
century and was originally identified by Edward Garrison, who grouped  
four pictures, including this *Madonna and Child*, under 'Adriatic School:  
Group C' (*op. cit.*), reflecting the Adriatic influence that distinguished  
them from other Venetian panels of the time. The body of work was later  
expanded to include a triptych in the Museo Regionale, Messina, whose  
central *Madonna and Child* is close in composition to the present lot. In  
particular, the delicate handling of the folds here reveals an artist who  
managed to skilfully combine local Venetian *duecento* tradition with a  
marked Byzantine technique. Other proposals have been put forward as  
to the master's origins: Miklós Boskovits (in a private communication at  
the time of the 2006 sale) suggested he may have been from Liguria and  
subsequently settled in the Veneto.

The panel was formerly owned by Kenneth Clark, Lord Clark of Saltwood,  
one of the leading figures in the British art world in the twentieth century.  
At the age of only thirty-one he was appointed Director of the National  
Gallery, London (1934-45), and also Surveyor of the King's Pictures  
(1934-44). He was a distinguished patron of the arts as well as an author,  
impresario and broadcaster. The landmark television series *Civilisation*,  
written and presented by Clark himself, in 1969, was one of the most  
influential arts programmes ever aired. He was also a collector in his own  
right, acquiring, mostly during the 1920s and '30s: 'examples of almost  
every kind of artefact and almost every epoch' (K. Clark, 'Upper Terrace  
House: An Attempt to Keep Alive a Tradition in English Art', *House and  
Garden*, II, no. 4, 1947, p. 27); and he noted that there were two kinds of  
collector: 'those who aim at completing a series, and those who long to  
possess things that have bewitched them' (K. Clark, *Another Part of the  
Wood: A Self-Portrait*, London, 1974, p. 193).



PROPERTY OF A PRIVATE COLLECTOR

\*35

## BONINO DA CAMPIONE

(ACTIVE IN ITALY C. 1350 - C.1390), CIRCA 1360

### *Madonna and Child Enthroned*

marble group; the Madonna holding a book and the Christ Child reading; the reverse unfinished  
28¾ in. (73 cm.) high, 17½ in. (44.5 cm.) wide, 6¼ in. (16 cm.) deep

£200,000-300,000

US\$290,000-430,000

€240,000-350,000

#### PROVENANCE:

with Galleria Scardeoni, Lugano, circa 1990.

Purchased from the above by the father of the present owner and by descent.

#### LITERATURE:

M. T. Fiorio, 'Uno scultore campionesa a Porta Nuova', in E. A. Arslan and R. La Guardia, eds., *La Porta Nuova delle mura medievali di Milano*, Milan, 1991, p. 127, fig. 87.

L. Bellingeri, 'Cremona e il gotico 'perduto'. 1. Il caso di Sant' Agostino', in *Prospettiva*, No. 83/84 (Jul.-Oct. 1996), pp. 143-158.

A. Darr, P. Barnett and A. Boström, *Catalogue of Italian Sculpture in the Detroit Institute of Arts, Detroit*, 2002, pp. 68-69, no. 39.

#### COMPARATIVE LITERATURE:

D. Schorr, *The Christ Child in Devotional Images in Italy during the Fourteenth Century*, New York, 1954, pp. 22, 189, 208.

Bonino da Campione was the best known of a school of 14th century sculptors all originating from Campione d'Italia, an Italian enclave in Switzerland. He may have been influenced by the Pisan born sculptor Giovanni di Balduccio (c.1290 – after 1339) whose facial types and softly flowing drapery find echoes in Bonino's work.

Bonino's oeuvre is constructed around at least three signed works and several others which are plausibly attributed to him on stylistic grounds. Among the signed commissions are the wall monument to Folchino de' Schizzi (circa 1357, Cremona Cathedral), the monument to Cansignorio della Scala (1374, at Santa Maria Antica, Verona) and the equestrian monument to Bernabo Visconti (1363, now Castello Sforzesco, Milan). All three monuments include reliefs which display close stylistic similarities to the present marble group.

Among the closest known works to the present marble is a group of the Madonna and Child in the Detroit Institute of Arts (inv. 24.110, see Darr, et al, *loc. cit.*). That group is given to Bonino on the basis of comparisons to known works, particularly the central element of the Schizzi monument which also depicts the Madonna and Child. The similarities between the Detroit marble and the present example are extremely strong, and justify the attribution to Bonino in the present case. Both exhibit the same tender interaction between mother and son, the same 'Pisanesque' facial features of the Madonna, as well as identical crowns, soft hanging folds of drapery and throne with tassled cushion. The greatest difference is compositionally in that the present marble depicts the more unusual subject of the Christ Child reading on his mother's lap. Although extremely rare until the baroque era, examples in paintings are noted by Schorr to exist in Italy in the 14th century (*loc. cit.*).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*36

TADDEO GADDI

(FLORENCE C. 1320-1366)

*Saint Matthew; Pinnacle to the San Giovanni  
Fuorcivitas Polyptych*

on goldground panel, shaped top  
24 x 9½ in. (60.9 x 24.1 cm.)

£700,000-1,000,000

US\$1,000,000-1,400,000

€820,000-1,200,000

**PROVENANCE:**

Commissioned as part of a polyptych for the church of San Giovanni Fuorcivitas, Pistoia.  
Willard B. Golovin (1882-1974), New York, by 1949, and by inheritance;  
Sotheby's, New York, 23 January 2003, lot 61, when acquired by the present owner.

**LITERATURE:**

J. Crowe and G. Cavalcaselle, *A New History of Painting in Italy: From the second to the sixteenth century*, London, 1864, I, p. 366.  
A. Chiappelli, 'Di una tavola dipinta da Taddeo Gaddi e di altre antiche pitture nella chiesa di San Giovanni Fuorcivitas in Pistoia', *Bullettino Storico Pistoiese*, II, 1900, pp. 1-6.  
R. Offner, *A Critical and Historical Corpus of Florentine Painting*, Section IV, I, *Andrea di Cione*, New York, 1962, p. V, no. 16.  
K. Steinweg, 'Zwei Predellen Tafeln des Taddeo Gaddi', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XI, 1963, pp. 194-200.  
M. Cämmerer-George, *Die Rahmung der Toskanischen Altarbilder im Trecento*, Strasbourg, 1966, pp. 113-116.  
P.P. Donati, *Taddeo Gaddi*, Florence, 1966, pp. 28 and 38.  
M. Chiarini, *Dipinti Restaurati della Diocesi di Pistoia*, Florence, 1968, pp. 3-8.  
L. Contini, in M. Chiarini, *Dipinti restaurati della diocesi di Pistoia*, Pistoia, 1968, p. 7.  
R. Offner, *A Critical and Historical Corpus of Florentine Painting. A Legacy of Attributions*, H.B.J. Maginnis, ed., New York, 1981, p. 70.  
F. Zeri and M. Natale, *Dipinti toscani e oggetti d'arte dalla collezione Vittorio Cini*, Vicenza, 1984, p. 7.  
A. Ladis, *Taddeo Gaddi: critical reappraisal and catalogue raisonné*, Columbia and London, 1982, pp. 5, 159-161 and 166, nos. 19, 13, illustrated in colour.  
E.S. Skaug, *Punch marks from Giotto to Fra Angelico: Attribution, Chronology and Workshop Relationship in Tuscan Panel Painting with Particular Consideration to Florence 1330-1340*, Oslo, 1994, I, p. 93, punch chart 5.2.  
M.J. Frinta, *Punched Decoration On Late Medieval Panel Painting and Miniature Painting*, Prague, 1998, I, pp. 131 and 517.  
S. Chiodo, 'Una tavola ritrovata e qualche proposta per Taddeo Gaddi', *Arte Cristiana*, LXXXIX, 2001, pp. 249 and 252.  
A. Labriola, in *The Alana Collection, Newark, Delaware, USA: Italian Paintings from the 13th to 15th Century*, M. Boskovits, ed., Florence, 2009, I, pp. 199-204, no. 35.









Fig. 1 Taddeo Gaddi, *Virgin and Child with Saints*, the principal panels of the polyptych in the Chiesa di San Giovanni Fuorcivitas, Pistoia © Bridgeman Images

Taddeo Gaddi's *The Evangelist Matthew* originally formed part of the uppermost register of a polyptych, commissioned for the high altar of the church of San Giovanni Fuorcivitas, Pistoia. Shortly after 1348, the Pistoian church's *operaii* made their first payment for the altar to the Florentine painter, Alesso d'Andrea, but the artist disappeared from all records shortly thereafter, presumably having been claimed by the Black Death (A. Labriola, *op. cit.*, p. 200). Seeking a new artist, the church drew up a list of the foremost painters in all of Florence and Siena. First among those listed was Taddeo Gaddi who was swiftly engaged to execute the ambitious commission (A. Chiappelli, 'Di una tavola dipinta da Taddeo Gaddi...', *Bullettino storico pistoiese*, II, 1990, pp.1-6; U. Procacci, 'Buonaccorso di Cino...', *Giotto e il suo tempo*, Florence, 1971, pp. 360-366; A. Ladis, *op. cit.*, p. 257). Payments to Gaddi are recorded until 1353, by which time it seems likely the altarpiece had been completed and installed.

Gaddi depicted Saint Matthew seated on a modest wooden stool, dressed in a shimmering, golden tunic and purple mantle which falls heavily over his knees, folding over at the shoulder to reveal a crimson lining and fine, golden trim. Before him kneels his attribute, the angel, upon whose outstretched wings rests the open book in which the saint writes. In his right hand he holds a pen and in his left a scraper for scratching errors from the parchment. Though his hands are poised as if mid-sentence, the saint looks up from his writing, presumably toward the Madonna and Christ Child in the central panel. The figure is set neatly within a trefoil arch, with a band of six-petaled rosettes on a granulated gold ground and rows of tiny round punches along its interior border. The shoulders of the panel, along with its pointed Gothic gable, are decorated with rows of small roundels with a circular punch in the centre and with delicate leaves, scrolling on a granulated ground. Erling S. Skaug notes that decoration of this kind on granulated ground is characteristic of works from Gaddi's full maturity (*op. cit.*).

Modified from Alesso d'Andrea's initial designs, Taddeo Gaddi's finished altarpiece comprised a central *Madonna and Child enthroned with cherubim*, flanked at left by *Saint James the Greater* (patron of Pistoia) and *Saint John the Evangelist* (the church's eponymous saint) and at right by *Saints Peter and John the Baptist*. Atop the principal panels were two upper registers: above the central *Madonna* (which stands head and shoulders above the lateral panels) is an *Annunciation* which was in turn

surmounted by a *Crucifixion*; immediately above the four lateral saints were double busts of the *Apostles* which in turn were surmounted by pinnacles depicting the four *Evangelists*. A *predella* made up of five panels then ran the length of the altarpiece beneath. The principal panels and their first upper register today remain *in situ* in the church of San Giovanni Fuorcivitas (fig. 1), but *predella* and the uppermost gables—the present *Evangelist Matthew* included—were removed at some point and separated from the rest of the complex. The direction of the present subject's gaze suggests the *Evangelist Matthew* pinnacle would have surmounted the leftmost panel, sitting atop the image of *Saint John the Evangelist*.

Richard Offner offered a first attempt at reconstructing the original altarpiece in 1921, identifying the *Evangelist John*, at that time in the Philip J. Gentner collection, Worcester, MA and now in an Italian private collection, as one of the missing pinnacles and dating the complex as a whole to 1350 (R. Offner, 'Un San Giovanni Evangelista nella collezione Gentner', *L'Arte*, XXIV, 1921, pp. 118-122). The *Evangelist John* mirrors this *Evangelist Matthew* in composition, with the saint similarly using the outstretched wings of his attribute, in this case an eagle, as a lectern, and looking inward and down at the same angle, but facing left. The Saint John would in that case have surmounted the rightmost panel, sitting above the image of *Saint John the Baptist*. Unlike the present panel, however, the *Evangelist John* is missing its original gabled framing element with its beautiful punch work. In 1962, Offner reunited the present

*Evangelist Matthew*, then in the Golovin collection, New York, with the rest of the altarpiece and proposed that the central pinnacle might have been a *God the Father* or a *Trinity* (*op. cit.*). In 1964, Klara Steinweg then proposed that two panels in the Fondazione Cini collection, Venice, representing *Saint John the Evangelist and the poisoned chalice* and *Saint John the Evangelist taken up into heaven*, may have formed the rightmost panels of the *predella* (*op. cit.*). While Andrew Ladis questioned the relationship of the Cini panels to the Pistoia polyptych, Offner and Steinweg's partial reconstruction has been accepted by most scholars, Pier Paolo Donati, Monika Cämmerer-George, Alessandro Conti, Federico Zeri, Mauro Natale and Sonia Chiodo among them (*op. cit.*). Returning to the polyptych's reconstruction in 2001 (*op. cit.*), Chiodo identified a *Crucifixion* in a private collection as the missing pinnacle to the central panel of the complex. The gables depicting the *Evangelists Mark and Luke* and the three panels of the *predella* remain unaccounted for and have yet to be identified.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*37

## OLIVUCCIO DI CICCARELLO DA CAMERINO

(ACTIVE IN ANCONA 1388-1439)

### *The Beheading of the Saint John the Baptist*

on goldground panel  
12 $\frac{3}{8}$  x 15 $\frac{1}{2}$  in. (31.5 x 39.5 cm.)

£150,000-200,000

US\$220,000-280,000

€180,000-230,000

#### PROVENANCE:

(Possibly) Chiesa della Misericordia, Ancona, circa 1400.  
(Probably) Gaetano Ciccarini, from whom acquired by the following,  
(Probably) Museo Cristiano Vaticano, Rome, in 1837, along with six other panels depicting the *Acts of Mercy* (Pinacoteca Vaticana inv. nos. 40196-40201).  
George Allen, New York, by 1952, and Philadelphia, by 1963.  
with Galerie G. Sarti, Paris, 2000, where acquired by the present owner in 2006.

#### EXHIBITED:

Paris, Galerie G. Sarti, *Primitifs et Manieristes italien (1370-1570)*, 2000.  
Camerino, Convento San Domenico, *Il Quattrocento a Camerino: Luce e prospettiva nel cuore della Marca*, 19 July-17 November 2002, no. 10.

#### LITERATURE:

M. Boskovits, 'Osservazioni sulla pittura Tardogotica nelle Marche', *Rapporti artistici fra le Marche e l'Umbria. Convegno interregionale di studio (Fabriano-Gubbio, 8-9 giugno 1974)*, Perugia, 1977, pp. 38-39, fig. 19; 2nd ed., 1994, pp. 267-268, fig. 183, as 'Carlo da Camerino.'  
F. Zeri, 'Carlo da Camerino', in *Dizionario biografico degli italiani*, Rome, XX, 1977, p. 270, as 'Carlo da Camerino.'  
P. Zampetti, *Pittura nelle Marche: Dalle origini al primo Rinascimento*, Florence, 1998, I, p. 225, as 'Carlo da Camerino.'  
M. Polverari, 'Carlo da Camerino tardogotico', *Carlo da Camerino*, Ancona, 1989, p. 45, fig. 22, as 'Carlo da Camerino.'  
M. Polverari, *La Circoncisione: Una tavola attribuita a Carlo da Camerino*, Ancona, 1989, p. 12, as 'Carlo da Camerino.'

F. Rossi, *Catalogo della Pinacoteca Vaticana: Il Trecento. Umbria-Marche, Italia del Nord, con un'appendice sui toscani*, Vatican City, 1994, III, p. 80, as 'Carlo da Camerino.'

A. Marchi, *Fioritura tardogotica nelle Marche*, Milan, 1998, p. 126, as 'Carlo da Camerino.'

S. Padovani, 'Il Museo Diocesano di Ancona', *Arte Cristiana*, LXXXVII, 1999, pp. 399-400, as 'Carlo da Camerino.'

A. De Marchi, in *Primitifs et Manieristes italien (1370-1570)*, exhibition catalogue, Paris, 2000, pp. 40-51, no. 5, as 'Carlo da Camerino.'

A. Marchi, in *Il potere, le arti, la guerra: lo splendore dei Malatesta*, A. Donati, ed., Milan, 2001, p. 176, as 'Carlo da Camerino.'

A. Marchi, 'Viatico per la pittura camerte', *Il Quattrocento a Camerino: Luce e prospettiva nel cuore della Marca*, Milan, 2002, p. 160, no. 10, illustrated.

A. Marchi, 'Olivuccio di Ciccarello', *Pittori a Camerino nel Quattrocento*, Milan, 2002, pp. 101-157, pp. 121-122, 140 and 142-143, no. 14, figs. 14 and 19.

A. Marchi, 'Carlo da Camerino: Alcune nuove acquisizioni tra Ancona e Fermo', *I Da Varano e le arti*, I, 2003, pp. 217-242.

A. Di Lorenzo, 'La Croce astile di Bernardo Daddi del Museo Poldi Pezzoli', *L'Arte francescana: Tra Montefeltro e Papato 1234-1528, Croce di Bernardo Daddi del Museo Poldi Pezzoli, ricerche e conservazione*, Milan, 2005, pp. 20-21, fig. 10.

M. Mazzalupi, in *Arte francescana: Tra Montefeltro e Papato 1234-1528*, Milan, 2007, p. 174.

M. Minardi, 'Lorenzo Salimbeni a Gubbio e un cantiere di Ottaviano Nelli', *Paragone*, LVIII, no. 72, 2007, pp. 3-31.

F. Pasut, in *The Alana Collection: Italian Paintings from the 13th to the 15th Centuries*, M. Boskovits, ed., Florence, 2009, I, pp. 152-157, no. 27, fig. 27.





Fig. 1 Olivuccio di Ciccarello, *Burying the Dead*, from *The Acts of Mercy*, Pinacoteca Vaticana, Rome

Sophisticated chromatic modulations, strong, dark outlines and marked *chiaroscuro* effects characterise Olivuccio's paintings. What sets him apart from his contemporaries though is his distinct narrative style and almost obsessively observed realism, used to quite brutal effect in the present panel. Saint John is depicted not at the moment before or after the beheading but midway through the act. The executioner's knuckles are whitened as he grips the saint's hair and his mouth partly open with the effort of landing the second blow. Saint John's eyes are already lifeless, his bound wrists wrench his shoulders back, his body twisted at an unnatural angle and blood streams from the initial wound. Every detail is meticulously observed, right down to the grille of the cell from which he has been dragged, just visible within the prison building. Andrea De Marchi aptly describes it as a 'cinematic still of brutal intensity, devastating in the dance-like rhythm of its actors' (A. De Marchi, 2002, *op. cit.*).

Olivuccio di Ciccarello was first documented in 1390 in Ancona, having established a flourishing workshop. Studies on the painter had been consistently confused during the course of the twentieth century. Initially referred to as the 'Master of Ancona' by Osvald Sirén in 1933, Olivuccio was then mistakenly identified as 'Carlo de Camerino', an artist invented in 1935 by Cesare Brandi following the misinterpretation of an abraded signature on a *Crucifix* in the church of San Michele Arcangelo, Macerata



Fig. 2 Reconstruction of the original dossal as proposed by Andrea De Marchi

Feltria (O. Sirén, *Italienska Tavor...*, Stockholm, 1933, p. 23; C. Brandi, in *Mostra della pittura riminese del Trecento*, Rimini, 1935, p. 136). The oeuvre of Carlo de Camerino was further expanded by Federico Zeri and Miklòs Boskovits though, unsurprisingly, archival research proved fruitless and no documentary evidence citing the artist could be found. The reverse was true of Olivuccio who, according to documents brought to light by Antonio Gianandrea, was active in Ancona, although no surviving painting was ascribed to him (A. Gianandrea, *Di O. di Ciccarello, pittore marchigiano del secolo XV*, Jesi, 1890). By 2002, Alessandro Marchi had correctly deciphered the problematic signature as in fact reading, *Al/ legutiu[s] (?) qu[ond]ja[m] de Ci/carelu de Camerino pi[n]xit* (*op. cit.*). Thus paintings by the mythical Carlo de Camerino were finally correctly reassigned to Olivuccio di Ciccarello.

Olivuccio's *Beheading of the Baptist* was first published by Boskovits in 1977 (*op. cit.*) who dated it no earlier than 1400 and gave it to Carlo de Camerino, an attribution later endorsed by Zeri, Pietro Zampetti and Michele Polverari (*op. cit.*). In 1994, Francesco Rossi noted the painting's stylistic affinity with six panels in the Pinacoteca Vaticana, Rome depicting the *Acts of Mercy* (fig. 1; *op. cit.*). Marchi further explored the *Beheading's* relationship with the Vatican panels in 1998, citing the similarity between the present Salome figure at left with a handmaiden at right side of the Vatican's *Feeding of the Hungry* (*op. cit.*) and suggesting the panels would

probably have flanked a *Madonna of Mercy*. Andrea De Marchi, meanwhile, went a step further, suggesting the *Beheading of the Baptist* belonged to the same dossal as the Vatican works, likely from the church of the Misericordia, Ancona (*op. cit.*). De Marchi proposed a reconstruction of the dossal, later built on by Marchi who suggested that the *Madonna and Child Enthroned with a donor* (formerly in the Lorenzelli collection, Bergamo and now on loan to the Pinacoteca Vaticana) may have formed the dossal's central panel (fig. 2). Marchi proposed a date for the dossal shortly after the reconstruction of Ancona's church of the Misericordia in 1399-1404 (see F. Pasut, *op. cit.*, p. 155-156, for proposals on the dossal's original location). Marchi's archival research also revealed the likelihood that the *Beheading of the Baptist* had itself temporarily entered the Vatican collection in 1837, at the same time the *Acts of Mercy* were acquired from Gaetano Ciccarini (A. Marchi, *op. cit.*, 2002). Francesca Pasut more recently questioned whether the *Acts of Mercy* would have been combined with a violent *Beheading* in the same complex (a point De Marchi himself confessed to be unusual) and proposed instead that the Vatican panels would have flanked a *Madonna of Mercy with a sainted knight* now in the Museo Diocesano, Ancona (*op. cit.*). She proposed that the present *Beheading* belonged to a separate complex or perhaps formed one half of a portable diptych 'such as those that were customarily shown to condemned prisoners just before they mounted the scaffold' (*ibid.*, p. 156).

■38

## BONIFACIO DE' PITATI, CALLED BONIFACIO VERONESE

(VERONA 1487-1553 VENICE)

### *Adoration of the Shepherds*

oil on canvas  
61 x 78½ in. (154.9 x 198.4 cm.)

£200,000-300,000

US\$290,000-430,000

€240,000-350,000

#### PROVENANCE:

Palazzo Bagadoni.  
Sir William Lowther, 2nd Bt., and 2nd Viscount Lowther, later 1st Earl of Lonsdale (1757-1844), Lowther Castle, acquired in the 18th Century, and by descent to the following,  
Lancelot Lowther, 6th Earl of Lonsdale (1867-1953), Lowther Castle.  
Surgeon-Captain William G. Thwaytes (d. 1965), Holesfoot Estate, Cumbria.  
Anonymous sale [Property of a Gentleman]; Christie's, London, 27 November 1970, lot 84.

#### LITERATURE:

S. Simonetti, 'Profilo de Bonifacio de' Pitati', *Saggi e Memorie di storia dell'arte*, 1986, XV, p. 129, no. A253, under 'Opere Attribuite'.

Painted on a grand scale, this canvas is a fine work of Bonifacio Veronese's early maturity. Close in style and date to the *Adoration of the Magi* of 1529-30 for the Palazzo dei Camerlenghi, it shows a great richness of incident and attention to detail, with the rustic pipes hanging from the belt of the shepherd in red, the child feeding the dog and the servant leading the animals to the stable behind the Madonna. The picture provides one of the earliest illustrations of Bonifacio's interest in central Italian art with the borrowing of the two foremost shepherds from the figures of Peter and Andrew in Raphael's cartoon of the *Miraculous Draught of Fishes* of 1516 (London, Victoria and Albert Museum). Although he could have known this composition by way of Ugo da Carpi's chiaroscuro woodcut of *circa* 1518, the fact that he shows the figures in the same sense as in Raphael's original, and not in the reverse sense adopted by Ugo, suggests that he may also have known the cartoon in the form of a drawing. Bonifacio's composition in turn clearly served as an important inspiration for the series of *Adoration of the Shepherds* dating from the early 1540s by his pupil Jacopo Bassano (notably that of 1546 in the Royal Collection, Hampton Court), and perhaps in part also for Jacopo's *Miraculous Draught of Fishes* of 1545 (Washington, National Gallery of Art), which repeats the central figure who advances with outstretched arms.

The picture appeared as 'Venetian School, 16th century' in the renowned sale of the property of the Earls of Lonsdale at Lowther Castle, Westmoreland, in 1947 (1st Day, 29 April, lot 1721), where it was bought by the Surgeon Captain W. G. Thwaytes, Penrith. It was subsequently presented for sale with the correct attribution to Bonifacio at Christie's, London in 1970. The sale catalogue gives the provenance as 'Palazzo Bagadoni' (without any place name and possibly with a mistaken spelling, but perhaps referring to a Palazzo Bragadin in Venice), and states that it was 'acquired by the 1st Earl in the 18th century'. This presumably refers to James Lowther, 1st Earl (1736-1802), a notable collector; although the possibility cannot be excluded that it was acquired instead by his cousin and heir William Lowther, 1st Earl of the second creation (1757-1844), following the building of the present Castle (completed in 1814), or by the 2nd Earl (1787-1872), another prolific collector. Although the painting was listed under doubtful attributions by Simonetti on the basis of an old photograph (*op. cit.*), its recent re-emergence shows it to be of exceptional quality.

We are grateful to Peter Humfrey for confirming the attribution after first hand inspection, and for his kind assistance with this entry. The picture will be included in his forthcoming catalogue raisonné on the artist.



## ATTRIBUTED TO WILLEM DANIELSZ VAN TETRODE

(?DELFT C. 1525 - 1580), CIRCA 1558-1560

### *The Weary Hercules*

bronze figure; resting on his club draped with a lion pelt, and holding the apples of the Hesperides behind his back; on an integrally cast naturalistic base

15 1/8 in. (38.3 cm.) high

£150,000-250,000

US\$220,000-360,000

€180,000-290,000

#### COMPARATIVE LITERATURE:

F. Haskell and N. Penny, *Taste and the Antique – The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, pp. 229-232, no. 46.

J. Nijstad, 'Willem Danielsz. van Tetrode', in *Nederlands(ch) kunsthistorisch jaarboek*, 37 (1986), pp. 259-278.

A. M. Massinelli ed., *Bronzetti anticaglie dalla Guardaroba di Cosimo I*, exhibition catalogue, Florence, 1991.

F. Scholten, *Willem van Tetrode, Sculptor (c. 1525-1580) Guglielmo Fiammingo Scultore*, exhibition catalogue, Amsterdam, 2003.

The present bronze figure is based on the antique marble known as the *Farnese Hercules* (see Haskell and Penny, *loc. cit.*) although it represents an interpretation of the latter as opposed to being a direct copy. Here, the hero rests on his club and the pelt of the Nemean lion – a reference to the first of his Twelve Labours – and holds the golden apples of the garden of the Hesperides behind his back in a reference to the Eleventh Labour which he accomplished by slaying the serpent Ladon, who guarded the tree.

The bronze has recently been attributed to the sculptor Willem Danielsz van Tetrode by Emile van Binnebeke, who was a major contributor to the Tetrode exhibition held in Amsterdam and New York in 2003. A native of the Netherlands, Tetrode travelled to Italy where he studied first in Florence before continuing to Rome in 1552, where he entered the workshop of the sculptor Guglielmo della Porta. Della Porta's studio was one of the most important in Rome at the time, and specialised in the restoration of the many antiquities that were being excavated in and around the city. Among the antiquities, della Porta was responsible for the re-construction of the *Farnese Hercules* and, as a result, Tetrode would have had unprecedented access to it. As has been noted by Frits Scholten, there is considerable evidence that Tetrode had access to several of the *Farnese* antiquities, and was clearly influenced by them (Scholten, *op. cit.*, p. 20).

In 1559 Tetrode had his first independent commission, from Gianfrancesco Orsini, Count of Pitigliano. It was to involve a cabinet adorned with 20 bronze figures of antique subjects including a set of busts of Roman emperors and two mirror-image figures of Hercules based on the *Farnese* model (today housed in the Uffizi, Florence). As with the present lot, they are an interpretation of the antique source and not a direct copy, with slimmer body proportions and the elimination of the lion skin and rocky outcrop supporting the club.

Although more roughly cast than the Pitigliano bronzes, the present lot nevertheless shares a number of common characteristics. First it must be noted that Tetrode seemed to have been fascinated by Hercules as a subject, as he returned to it, either as a single figure or as part of a multi-figure group, on numerous occasions. Furthermore, one sees the interest in the exaggerated musculature that was to be a hallmark of his Hercules figures later in his career, and one also sees the development of a distinctive facial type, with its strong brow, slightly bulging eyes and prominent nose. It is van Binnebeke's assertion, that the present lot must represent an early example of Tetrode interpreting the antiquities that he had been studying. The bronze most likely dates from the years 1558-1560, when Tetrode was already working for Orsini, but before 1560 when Cosimo I de' Medici took possession of the town of Pitigliano.





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## GIROLAMO FRANCESCO MARIA MAZZOLA, IL PARMIGIANINO

(PARMA 1503-1540 CASALMAGGIORE)

### *Saturn and Philyra*

oil on panel  
29¾ x 25½ in. (75.6 x 64.1 cm.)

£400,000-600,000

US\$570,000-850,000

€470,000-690,000

#### PROVENANCE:

Cav. Francesco Baiardo (1486-1561), Parmigianino's friend and patron, Parma, until 1561, listed in his estate inventory, as '20. Un' quadro d'una donna ignuda ch'incorona un Cavallo con'un puttino appresso bozzata di colore finito alto o 20 larga o 12 di mano del Parmesanino'.

Sir Joshua Reynolds, P.R.A. (1723-1792), London, until 1791, and by inheritance to his niece,

Mary Palmer (c. 1721-1790), later wife of Murrough O'Brien, 5th Earl of Inchiquin; Christie's, London, 11-14 March 1795, lot 32, as 'Parmegiano ... VENUS CROWNING PEGASUS', where acquired by the following, John Julius Angerstein (1735-1823).

William Lock, of Norbury Park (1732-1810); Sotheby's, London, 4 May 1821, lot 441, as 'Venus with Cupid decorating Pegasus', where acquired by Greave, or Woodburn.

Ramsay Richard Reinagle, R.A. (1775-1862), London; his sale, Foster, London, 29 June 1832, lot 208, as 'Parmegiano ... Flora decking with garlands the celestial horse Pegasus, which seems to bend and glory in the goddess' caresses'.

Anonymous sale; Foster, London, 9-14 May 1833, lot 103, as 'Parmegiano ... Flora decking Pegasus with a Chaplet of Flowers, attended by a Cupid'.

Anonymous sale; Christie's, London, 3 March 1838, lot 151, as 'Parmegiano ... Venus Crowning Pegasus, attended by Cupid' (5 gns. to Coode).

H. Perry, Greystone, Oxted, Surrey; his sale, Christie's, London, July 24, 1933, lot 137, as 'Bronzino ... Athena and Pegasus' (Howard).

Anonymous sale; Sotheby Parke Bernet, New York, 11 April 1991, lot 126, as 'Italian Follower of Girolamo Francesco Maria Mazzola, called Il Parmigianino ... A Mythological Subject, Possibly Venus Crowning Pegasus', with Stanley Moss, Riverdale-on-Hudson, New York, 1991-2006.

with Salander-O'Reilly Galleries, New York, from whom acquired by the present owner.

#### EXHIBITED:

London, No. 28 Haymarket, *Collection of Sir Joshua Reynolds*, 1791, no. 25, in the Great Room, as 'Parmigiano'.

Athens, National Gallery of Greece, *El Greco in Italy and Italian Art*, 18 September-31 December 1995, no. 2.

Casalmaggiore, Centro culturale Santa Chiara, *Parmigianino e la pratica dell'alchimia*, 9 February-15 May 2003, no. II.14

Ottawa, National Gallery of Art; and New York, The Frick Collection, *A Beautiful and Gracious Manner: The Art of Parmigianino*, 3 October 2003-18 April 2004, no. 81.

Rome, Scuderie del Quirinale, *Correggio e Parmigianino: Arte a Parma del Cinquecento*, 12 March-26 June 2016, no. 57.

#### LITERATURE:

S.J. Freedberg, 'Il Parmigianino', in V. Fortunati, ed., *La pittura in Emilia e in Romagna. Il Cinquecento*, Milan, 1995-1996, II, p. 87.

D. Ekserdjian, *Correggio*, New Haven and London, 1997, pp. 265, fig. 270.

S. Béguin, 'Mysterious Parmigianino', in *Parmigianino: The Drawings*, Turin, 2000, pp. 17-18.

M. Clayton, in *Correggio and Parmigianino: Master Draughtsman of the Renaissance*, exhibition catalogue, London and New York, 2000-2001, p.176, fig. 43.

M.C. Chiusa, *Parmigianino*, Milan, 2001, pp.35, 37, 183-85 and 217, fig. 20.

M. Vaccaro, *Parmigianino: The Paintings*, Turin, 2002, pp. 182-83, no. 35, pl. LVII.

E. Fadda, with introduction by M. di Giampaolo, *Parmigianino: Catalogo complete dei dipinti*, Santarcangelo di Romagna, 2003, no. 4<sup>o</sup>.

D. Ekserdjian, in S. Ferino-Pagden, et al., *Parmigianino e la pratica dell'alchimia*, exhibition catalogue, Cinisello Balsamo, Milan, 2003, pp. 110-112, no. II.14.

V. Sgarbi, *Parmigianino*, Geneva and Milan, 2003, pp. 93 and 211, no. 58, illustrated; small format edition, pp. 71 and 73.

D. Franklin, *The Art of Parmigianino*, New Haven and London, 2003, pp. 255-261, no. 81, pl. 81.

M. Vaccaro, 'Parmigianino, Ottawa and New York', *The Burlington Magazine*, CXLVI, April 2004, p. 284.

C. Eisler, 'The Art of Parmigianino by David G. Franklin, David Ekserdjian', *Renaissance Quarterly*, LVII, no. 4, Winter 2004, p. 1390.

C. Scott Littleton, *Gods, Goddesses, and Mythology*, New York, 2005, XI, p. 339.

A. Gnann, *Parmigianino; Die Zeichnungen*, Petersberg, 2007, I, pp. 278-282, fig. 114; II, pp. 493-94.

A. Ng, *The Poetry of Parmigianino's Schiava Turca*, New York, 2014, pp. 32-35, illustrated.

D. Ekserdjian, *Correggio e Parmigianino: Arte a Parma del Cinquecento*, exhibition catalogue, Rome, 2016, fig. 57, pp. 210-11.

D. Ekserdjian, *Parmigianino*, New Haven and London, 2006, pp. 101-103, fig. 99.





*Saturn and Philyra* is a relatively recent addition to the corpus of autograph paintings by the great Mannerist master Parmigianino. A phenomenally precocious talent, the Parma-born Giorlamo Francesco Maria Mazzola had an incalculable impact on Italian art during his brief, two-decade long career. Equally adept at creating mythological paintings, such as the present work, religious altarpieces, such as his *Madonna of the Long Neck* (Florence, Galleria degli Uffizi), small-scale devotional panels and psychologically-penetrating portraits, the young artist was celebrated for his beautiful and graceful style, which was inspired by Michelangelo, Raphael and Correggio.

Although the composition of Parmigianino's *Saturn and Philyra* had long been known from drawings, documentation and a print, the painting itself was not known until its rediscovery just over twenty years ago. Since then it has been exhibited, studied and hailed as: 'one of Parmigianino's most beautiful and enigmatic conceptions' (D. Franklin, *op. cit.*). The subject of the painting is not immediately obvious and is in fact quite arcane. Popham convincingly argued that it depicts Saturn, who transformed himself into a horse when discovered with the nymph Philyra. Although representations of Saturn as a horse do not typically show him winged, wings were otherwise a common attribute of Saturn in the Renaissance. The presence of Cupid and the fact that the female figure is nude tend to rule out alternative identifications of the subject, such as 'Pegasus with a Muse'. Parmigianino's likely source was the *Fabulae* by the Latin author Hyginus (Gaius Julius Hyginus, ca. 64 BC – 17 AD), but he clearly elaborated on the concise narrative given in the classical original: 'When Saturn was hunting Jove throughout the earth, assuming the form of a steed he lay with Philyra, daughter of Ocean. By him she bore Chiron the Centaur, who is said to have been the first to invent the art of healing. After Philyra saw that she had borne a strange species, she asked Jove to change her into another form, and she was transformed into the tree which is called the linden' (*Fabulae*, no. 138; translated by Mary Grant). Parmigianino's experimentation with and development of the composition can be followed through several drawings, as extensively discussed by Popham, Ekserdjian, Franklin, and, most recently, Gnann. The completed painting portrays the nude Philyra, frontally oriented, but turning in space, crowning Saturn with a ringlet of flowers as the winged Cupid, holding his quiver, twists in the foreground. In the 1561 inventory of Parmigianino's patron, Cav. Francesco Baiardo, the painting is described as a large finished oil sketch ('bozzata di colore finito'), a category of painting that the artist seems to have invented and exploited. From what can be determined, both from similar examples and technical analysis, the figures and landscape were fully realised, while the sky and foreground areas remained cursorily indicated.

Comparisons of the present painting with the dimensions given in the Baiardo inventory indicate that the painting has been slightly reduced vertically – approximately 5 5/8 inches (14.4 cm.), probably along the top. Although the lateral dimensions of the panel survive intact, it is evident that strips were added on both the left and right edges of the painting.

These, as well as the undifferentiated original sky, were repainted by a later hand. The traces of the pigments used in the overpaint (Prussian Blue as opposed to the original azurite), as well as the quality and technical facility of its execution, suggest that these alterations to the panel were carried out by Sir Joshua Reynolds, who owned the painting in the late-eighteenth century. Several such interventions by Reynolds on paintings in his collection are known. One can only assume that the motivation for altering the painting was to transform a finished oil sketch into a perhaps more saleable, polished easel picture. During conservation of the painting, it was decided to retain the lateral additions and the sky as part of the painting's history, while removing any later additions to the figures, foreground and landscape, which are from Parmigianino's hand alone.

An engraving of the composition by Bernard Lépicié is known. This work, published by Edmé Jaurat around 1722-24 is inscribed as after a work by Parmigianino, but according to Mariette, its source was actually a painting by the French painter Louis de Boullogne the Elder (1609-1674). This confusion led to the only doubts raised about the attribution of the present painting when Beguin (who had not seen our painting in person), followed by others, suggested that it was by Boullogne. However, as Vaccaro, Gnann and others have pointed out, there are minor but notable differences in the two compositions: the engraving shows Philyra draped rather than nude and without flowers in her hair, while her right hand is in a different orientation from that of Parmigianino's original. Furthermore, the feathers on Saturn's wing are rendered differently, as is Cupid, whose mouth and fatuous smile in the print are an invention not found in the painting. Vaccaro further states of the present painting: 'The handling of form –for example, the curvilinear marks that articulate Cupid's legs, or the delicate brushwork used to define the horse's head and mane— are entirely characteristic of Parmigianino'. It follows that Lépicié's engraving was likely after a lost copy of the Parmigianino by Louis de Boullogne, rather than from the original painting.

On the recto of the preparatory drawing now in Chatsworth (Popham 718), Parmigianino drew a study for the vaulting of Santa Maria della Steccata in Parma. This pairing suggests that this painting should be dated to the early 1530s, the years in which Parmigianino was occupied with the fresco decoration of that church. This theory has been advanced by David Ekserdjian, Sydney Freedberg, Maria Cristina Chiusa, David Franklin, Martin Clayton, Mary Vaccaro and Federico Zeri. Gnann in particular has drawn attention to the close analogies that *Saturn and Philyra* shares in technique, palette and style with Parmigianino's *Madonna dal Collo Lungo* (Florence, Uffizi), begun in 1534. In fact, a preliminary drawing for the Cupid in *Saturn and Philyra* (art market) also features a hand study for the figure of the Madonna in that celebrated painting.

The painting has distinguished British provenance, having been owned by the first President of the Royal Academy, Sir Joshua Reynolds, and the financier and philanthropist, John Julius Angerstein, whose collection of 38 paintings formed the nucleus of the National Gallery when it was founded in 1824.

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## ARTEMISIA GENTILESCHI

(ROME 1593-C. 1652 ?NAPLES)

### *Venus and Cupid*

oil on canvas  
45¼ x 63⅝ in. (114.9 x 161 cm.)

£600,000-1,200,000  
US\$860,000-1,700,000  
€700,000-1,400,000

#### PROVENANCE:

(Possibly) Cardinal Antonio Barberini (1607-1671), Palazzo alle Quattro Fontane, Rome, listed in the inventory of 1644, inv. no. 192, as 'Un quadro con una donna con un'amore senza cornice coperta con suo tafetta verse della Gentilesca'.

(Possibly) Matthew Prior (1664-1721), London, by 1718, listed in his inventory as 'Gentileschi, Artemisa Lomi or Orazio Lomide [...] Venus and Cupid Kissing. "Big as the life"' (see Literature, *The Art Bulletin*, 1945), from whom acquired by the following,

Edward Harley, 2nd Earl of Oxford and Mortimer (1689-1741), Welbeck Abbey, Nottinghamshire, and by inheritance to his widow, Lady Henrietta Cavendish Holles (1694-1755), by whom sold; The Collection of the Right Honourable Edward Earl of Oxford, Great Piazza, Covent Garden, London, 10 March 1742 (=3rd day), lot 14, as 'Venus and Cupid, Italian' (1 gns. 14 s. to Boden).

(Probably) Anonymous sale; Galerie Fischer, Lucerne, 25 May 1943 (=1st day), lot 1699, as 'Orazio Borgianni'.

Segesser von Brunegg family, Lucerne, by 1958.

Private collection, Switzerland, by 1959, and by descent to the present owner.

#### EXHIBITED:

Zurich, Helmhaus, *Die Frau als Künstlerin: Werke aus vier Jahrhunderten*, 2 July-31 August 1958, no. 22.

Bordeaux, Musée des Beaux-Arts, *La découverte de la lumière des Primitifs aux Impressionnistes*, 20 May-31 July 1959, no. 69.

Florence, Casa Buonarroti, *Artemisia*, 18 June-4 November 1991, no. 40, with a catalogue entry by Roberto Contini, as more closely matching the style of Francesco Guerrieri.

New York, The Metropolitan Museum of Art; Saint Louis, Missouri, The Saint Louis Art Museum, *Orazio and Artemisia Gentileschi: Father and Daughter*

*Painters in Baroque Italy*, 14 February-15 September 2002, with a catalogue entry by J.W. Mann, as bearing 'provocative affinities with Artemisia's work, and should it prove to be a product of her brush (I have not examined it firsthand), it most probably belongs to the last decade of her life'.

Tolmezzo, Udine, *Casa delle Esposizioni, Amanti: Passioni Umane E Divine*, 21 May-08 October 2017.

#### LITERATURE:

(Possibly) Listed in the inventory of Cardinal Antonio Barberini, Palazzo alle Quattro Fontane, Rome, April 1644, p. 18, inv. no. 192, listed in the 'Segue l'ultima Stanza de quadri', as 'Un quadro con una donna con un'amore senza cornice coperta con suo tafetta verse della Gentilesca'.

(Possibly) H. Bunker Wright and H.C. Montgomery, 'The Art Collection of a Virtuoso in Eighteenth-Century England', *The Art Bulletin*, XXVII, no. 3, September 1945, p. 199, no. 34, as in the collection of Matthew Prior, as 'Gentileschi, Artemisa Lomi or Orazio Lomide [...] Venus and Cupid Kissing. "Big as the life."'.

H. Voss, 'Venere e Amore di Artemisia Gentileschi', *Acropoli*, I, no. 2, 1960-61, pp. 79-82.

R. Ward Bissell, 'Artemisia Gentileschi: A New Documented Chronology', *The Art Bulletin*, L, 1968, p. 167, under 'Appendix II: Questionable and incorrect attributions' as 'by an artist of more academic inclination than Artemisia Gentileschi'.

E. Schleier, 'Caravaggio e i caravaggeschi nelle gallerie di Firenze', *Kunstchronik*, XXIV, 1971, p. 89.

M.A. Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art*, New York, 1975, p. 165.

M. Marini, 'Caravaggio e il naturalismo internazionale', *Storia dell'arte Italiana*, VI, no. 1, 1981, p. 370, as 'wrongly ascribed to Artemisia Gentileschi'.

M. Garrard, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, Princeton, 1989, pp. 105-6 and 274-76.

R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania, 1999, pp. 247-49, no. 31, under 'Autograph paintings [by Artemisia Gentileschi]'.

H. Langdon, 'Exhibition Reviews: Rome, New York and Saint Louis, Orazio and Artemisia Gentileschi', p. 320, under 'doubtful attributions'.

J.W. Mann, *Artemisia Gentileschi: Taking Stock*, Turnout, 2005, pp. 6-9, fig. 11.

J.E. Gedo, 'Annotations on Artemisia', in *The Psychoanalytic Review*, C, no. 5, October 2013, pp. 727-8, fig. 5.



The present lot including the later additions to the upper and right edges











Born in Rome, Artemisia Gentileschi, the eldest child of Orazio, became one of the great artists of the seventeenth century. Recognised in her lifetime for her abundant talent, her reputation, over the course of more recent decades, as one of the most expressive and powerful woman painters of any era has been consolidated.

She trained with her father, becoming his close assistant in her formative years. He soon recognised her outstanding promise, writing to the Grand Duchess of Tuscany, Maria Maddalena of Austria, in July 1612, that: 'having studied the profession of painting, after three years she had practised so much that I can now say that she has no peers, having created such works of art that perhaps even the most important masters of this profession cannot achieve...' ('havendola drizzata nella professione di pittura, in tre anni si è talmente appratricata, che posso ardire de dire che hoggi non ci sia pare a lei, havendo per sin adesso fatte opere, che forse principali mastri di questa professione non arrivano al suo sapere...'). This letter was written at the time of the notorious trial of Agostino Tassi for the rape of Artemisia the previous year, when she was seventeen. In November 1612, Tassi was convicted and banished from Rome for five years. To minimise the scandal which the trial had engendered, Orazio arranged for Artemisia to marry the Florentine painter, Pierantonio Stiattesi, just two days after the trial ended. Shortly thereafter, the couple moved to Florence, where they would live until 1620, and Artemisia would become an independent artist, enjoying prodigious professional success in the Tuscan capital, patronised by Grand Duke Cosimo II de' Medici and the Grand Duchess Cristina, in so doing becoming the first female painter to be accepted as a member of the Accademia del Disegno. Her subsequent career saw her then move back to Rome, travel to Venice and spend the final decades of her life in Naples, save for a stay in England. This itinerant path brought about stylistic changes along the way: she initially embraced Caravaggesque tendencies, having undoubtedly been witness to her father's great admiration for Caravaggio, an artist who had a profound and pivotal effect on the direction of Orazio's career, before adapting and developing her great sense of naturalism, as she responded to and absorbed diverse influences in different cities.

Artemisia's *oeuvre* is replete with compositions that show heroic female figures and her mastery of the nude resonates throughout her career. The role of her predecessor Lavinia Fontana in this regard has been seen as decisive, with her depictions of female nudes – notably Venus and Minerva – paving the way for Artemisia's extraordinarily expressive capabilities, one pioneer following another. No doubt this was also driven by a sensitivity towards, and a response to, the changing tastes of her patrons; she was 'uncommonly attuned to the prevailing tastes in the cities in which she worked' (K. Christiansen, 'Becoming Artemisia: Afterthoughts on the Gentileschi Exhibition', *Metropolitan Museum Journal*, XXXIX, 2004, p. 112). The superbly drawn figure of Venus in this painting shows a commanding understanding of the female form, with her wonderfully outstretched leg, in a pose that is at once provocative and restrained, statuesque yet true-to-life. In her physiognomy she closely recalls other nudes in Artemisia's corpus, such as the seated Bathsheba in *David and Bathsheba* (Ohio, Columbus Museum of Art) or the renowned Danaë (Saint Louis Museum of Art). More direct parallels can also of course be drawn with the *Venus and Cupid* (fig. 1; Virginia Museum of Fine Arts), especially in the wonderfully sculpted form

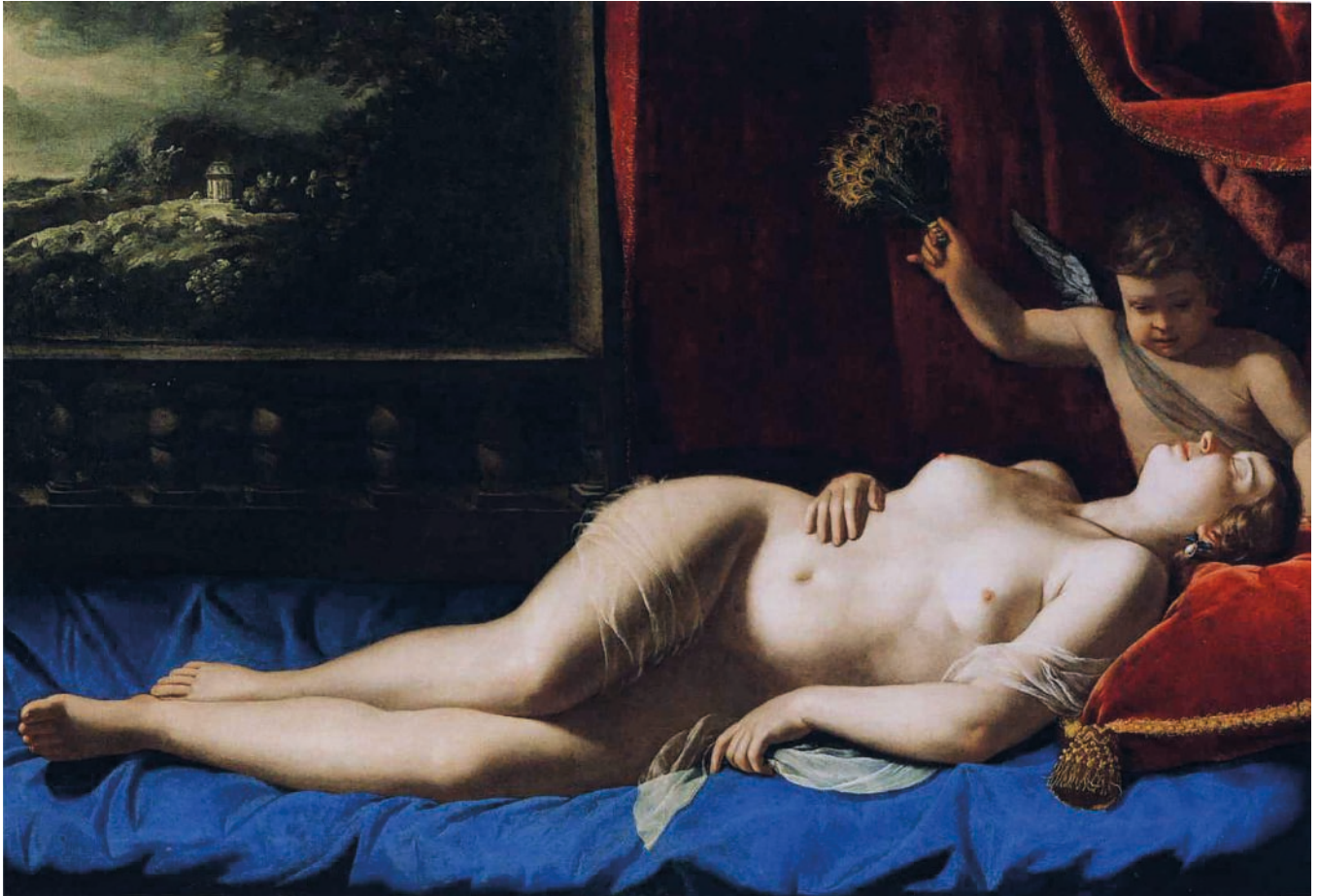


Fig. 1 Artemisia Gentileschi, *Venus and Cupid (Venus asleep)*, Virginia Museum of Fine Arts, Richmond

of the legs. The way in which the white sheets fold around the mattress recall the crisp draperies that are so characteristic of her father, not least in his great masterpiece *Danaë and the Shower of Gold* (Los Angeles, The J. Paul Getty Museum).

The picture's conservation history is worth noting. When it was first examined by Herman Voss he noticed that later overpaint, in the form of drapery, had been added to the shoulder, torso and leg of Venus; at his suggestion the then owner had the overpaint removed, to reveal the original composition beneath (see Voss, *op. cit.*). When the work was last seen in public in 2002, it had only been partially restored which made full consideration of its qualities more challenging; its recent conservation treatment has markedly improved its appearance.

There have been differing views on its dating. Bissell and Schleier (*op. cit.*) date it to the 1630s, whilst Keith Christiansen, to whom we are grateful, suggests an earlier dating of *circa* 1620, upon her return to Rome, reflecting the echoes of Florentine influence that feel present in the canvas.

Whilst the picture's early history and the circumstances of its commission are not certain, it is possible that it is the work by Artemisia listed in the 1644 inventory of Cardinal Antonio Barberini ('Un quadro con una donna con un'amore senza cornice coperta con suo tafetta verse della Gentilesca'). A nephew of Pope Urban VIII, his collection included great masterpieces of the time, including Caravaggio's *Cardsharps* and *The Lute Player*. The canvas then found its way to England, and was probably owned by the poet and satirist Matthew Prior before being acquired in the eighteenth century by his friend Edward Harley, 2nd Earl of Oxford and Mortimer. He was educated at Westminster School and Christ Church, Oxford, and was a Member of Parliament for Radnor and Cambridgeshire, before succeeding his father as 2nd Earl in May 1724. On marrying the heiress Henrietta Cavendish (1694-1755), only daughter of John Holles, 1st Duke of Newcastle upon Tyne, he inherited Wimpole Hall, Cambridgeshire, and later, in 1716, inherited Welbeck Abbey, Nottinghamshire from his mother-in-law, Duchess of Newcastle. He formed a very substantial collection of pictures as well as a celebrated library.

## GEORGES DE LA TOUR

(VIC-SUR-SEILLE 1593-1653 LUNÉVILLE)

### Saint Andrew

oil on canvas  
24½ x 19⅞ in. (62 x 50.5 cm.)

£4,000,000-6,000,000  
US\$5,700,000-8,500,000  
€4,700,000-7,000,000

#### PROVENANCE:

(Probably) Commissioned for a church or monastery in or around Lunéville, or Vic, and later sent to Paris, where retrieved in 1694 by François de Camps (1643-1723), Abbot of Signy, on behalf of the following, Jean-Baptiste Nualart (d. 1694), Canon of Albi Cathedral, by whom gifted to the following, Chapel of Saint John, Albi Cathedral, until *circa* 1795, or shortly thereafter. Private collection, near Albi, and by descent until 1991. Anonymous sale; Sotheby's, Monaco, 21 June 1991, lot 108, when acquired by the present owner.

#### EXHIBITED:

London, Walpole Gallery, *France in the Golden Age*, 26 June-31 July 1996, no. 1 (catalogue entry by M. Fagiolo dell'Arco).  
Paris, Grand Palais, *Georges de La Tour*, 3 October 1997-26 January 1998, no. 5.  
Houston, The Museum of Fine Arts, on long-term loan, 6 September 2000-October 2018.  
Tokyo, The National Museum of Western Art, *Georges de La Tour*, 8 March-29 May 2005, no. 2.  
Madrid, Museo del Prado, *Georges de La Tour, 1593-1652*, 23 February-12 June 2016, no. 3.

#### LITERATURE:

C. Le Goux de la Berchère, 'Procez verbal de la visite de l'église métropolitaine et du chapitre d'Alby', 8 March 1698, MS, Albi, *Archevêché d'Albi*, as 'treize tableaux représentant Nostre-Seigneur et les douze apôtres, dans les bordures dorées pour demeurer attachés fixés autour de ladite chapelle, où ils sont'.  
*Mémoire des effets concernant les Arts qui se trouvent dans le district d'Alby, département du Tarn, et qui méritent la plus grande considération, etc.*, 1795, MS, Paris, *Archives Nationales*, F 17A 1231, dossier 4, pièce 44, as 'Douze petits tableaux, grandeur de portraits, représentant les douze Apôtres, d'une touche forte et rembrunie comme celle de Michel-Ange de Caravage'.  
R. Huyghe, 'L'influence de La Tour. Une oeuvre perdue de Georges de la Tour', *L'Amour de L'Art*, 1946, p. 255-258.  
F.G. Pariset, *Georges de la Tour*, Paris, 1948, p. 399, note 89.  
P. Rosenberg and J. Thuillier, in *Georges de La Tour*, P. Landry, ed., exhibition

catalogue, Paris, 1972, pp. 127-128 and 239, under nos. 4 and 34-42.

J. Thuillier, *L'Opera Completa di Georges de La Tour*, Milan, 1973, p. 88, under no. 19, as 'St Bartholomew (?)' after a lost original.

B. Nicolson and C. Wright, *Georges de La Tour*, London, 1974, pp. 22 and 166, under no. 12, as 'St Bartholomew (?)' and 'original lost', dating to *circa* 1621-23.

B. Nicolson, *Caravaggism in Europe*, Turin, 1989, I, p. 133, as 'St Bartholomew (?)' and 'lost'.

M. Mojana, in *Georges de La Tour*, P. Rosenberg, ed., Paris, 1992, p. 20, no. 4, illustrated, as 'St Bartholomew'.

J. Thuillier, *Georges de La Tour*, Paris, 1992, pp. 46-48, 54 and 283-82, no. 6, illustrated in colour.

J.-C. Boyer, 'Les "Apôtres" de Georges de La Tour de Paris à Albi', in *Georges de La Tour, ou, La nuit traversée: Colloque organisé à Vic-sur-Seille, du 9 au 11 septembre 1993*, Metz, 1994, p. 59, as 'St. Bartholomew'.

J.-C. Le Floch, *Le Signe de contradiction: Essai sur Georges de La Tour et son œuvre*, Rennes, 1995, p. 128, under no. 11, as 'Saint Barthelemy (peut-être plutôt un Saint André)'.

J. Thuillier, *Saint Jean-Baptiste dans le désert: Georges de la Tour*, Metz, 1995, p. 15, illustrated.

P. Choné, *Georges de La Tour: Un peintre lorrain au XVIIe siècle*, Tournai, 1996, p. 130, illustrated.

P. Conisbee, 'An Introduction to the Life and Art of Georges de La Tour', in *Georges de La Tour and His World*, exhibition catalogue, Washington and Fort Worth, 1996, pp. 43 and 48, fig. 33.

L. Slatkes, 'Georges de La Tour and the Netherlandish Followers of Caravaggio', in *Georges de La Tour and His World*, exhibition catalogue, Washington and Fort Worth, 1996, p. 206.

D. Brême, *Georges de La Tour*, Paris, 1997, pp. 40-45, illustrated.

J.-P. Cuzin and D. Salmon, *Georges de La Tour: Histoire d'une redécouverte*, Paris, 1997, pp. 112-113, illustrated.

P. Rosenberg and B. Ferté, *La Tour*, Milan, 1998, p. 121, no. 13, illustrated, erroneously as in the collection of Heinz Kisters, Kreuzlingen.

J.-P. Mohen et al., *Les Apôtres de Georges de La Tour: réalités et virtualités*, exhibition catalogue, Albi, 2004, pp. 4, 10-11 and 61-62, illustrated.

V. Merlini, D. Salmon and D. Storti, eds., *Georges de La Tour in Milan: The Adoration of the Shepherds, Christ with Saint Joseph in the Carpenter's Shop*, exhibition catalogue, Milan, 2011, pp. 49 and 53, fig. 40a.





The present lot Georges de La Tour, *Saint Andrew*



Fig. 1 Georges de La Tour, *Saint James the Lesser*, Musée Toulouse-Lautrec, Albi



Fig. 2 Georges de La Tour, *Saint Jude Thaddeus*, Musée Toulouse-Lautrec, Albi

One of the last pictures by the artist remaining in private hands, this haunting image of Saint Andrew is an outstanding work by Georges de La Tour - the most important exponent of Caravaggism in seventeenth-century France, and one of the most enigmatic and elusive figures in the history of European painting. Painted in the early 1620s, the picture originally formed part of the famous series of Albi Apostles of which only six of the original thirteen canvases are known to survive today.

The son of a baker, La Tour was born in Vic-sur-Seille in Lorraine, the independent duchy on the frontier with Protestant Germany, and then at the forefront of the Catholic Reformation. Although scholars have been divided over whether he travelled to Italy early in his career, it is clear that he spent most of his life in Lorraine, where he formed an isolated and compelling artistic idiom. Highly successful during his lifetime, La Tour's reputation, like that of El Greco and Vermeer, slipped into oblivion during the following centuries with his works being attributed to painters such as the young Velázquez, Zurbarán and Ribera, before his artistic resurrection in 1915 driven by the German art historian, Herman Voss. Since the first monographic exhibition of his work, held in Paris in 1972, La Tour has been the subject of numerous publications and exhibitions. Following its rediscovery in 1991, this canvas, one of fewer than fifty pictures accepted as by La Tour, has played a central role in our understanding of his artistic development and the revival of his reputation.

Imbued with a disarming stillness, Saint Andrew, shown in front of the *crux decussata* on which he was crucified, stares in meditative silence at the open book before him. Unlike the five other surviving pictures from the artist's series of Apostles - many of which could be mistaken for dishevelled characters from the streets or fields of La Tour's world - there is no questioning the religious nature of this work. Here, parallel to the picture plane and standing directly before the viewer, the saint radiates an intensely spiritual solemnity. Allied with this uncompromisingly frontal disposition, the strong *chiaroscuro* employed in the folds of the saint's mantle, which in turn casts a deep shadow over his brown jerkin, endow the figure with a sculptural grandeur and monumentality.

Whilst La Tour's Saint Andrew exudes a spiritual profundity, his subject also retains the humanity that underscores all of the Albi Apostles. As Philip Conisbee has observed: '...in La Tour's interpretation they are not the remote, glorious saints criticized by the Protestant reformers in the

sixteenth century. Rather they are of their time and place, men of flesh and blood who still seem extraordinarily immediate and credible' (P. Conisbee, *op. cit.*, 1996, p. 48).

Despite its early date, there is already a sophistication in the treatment of this canvas: the artist masterfully layers glazes for the play of half-lights between highlights in the flesh tones and darkest shadows, while painting the Apostle's forehead and weathered hands with a remarkably instinctive wet-in-wet technique. Such virtuosic handling, combined with the simplified geometry of the composition, was central to La Tour's distinctive stylistic interpretation of tenebrism. The restrained tonality, a hallmark of the Albi Series, is interrupted only by the red of his mantle, the colour that would dominate La Tour's work throughout his career.

#### The Albi Apostles series:

This picture is one of a suite of thirteen canvases representing Christ and the twelve Apostles that are known as the 'Albi series' by virtue of their earliest known location in the city's Cathedral of Saint Cecilia. As with so much associated to this artist, the genesis of the Albi Apostles remains a mystery. There are no surviving documents connected to what surely must have constituted an important commission for the artist early in his career. Scholars have suggested that the series was likely to have been commissioned for a church or monastery in or around Lunéville or Vic-sur-Seille. However, it is equally possible that they were painted for a private patron, as was the case for the comparable and contemporary sets of *Christ and the Apostles* painted by Rubens for the Duke of Lerma in Spain (1610-12; Madrid, Prado), and those by his pupil van Dyck, executed in Antwerp from 1618-20.

The complete series is first recorded in 1698 in the sixth chapel of Saint John in the cathedral choir where they are described as: '*treize tableaux representant Notre-Seigneur et les douze apôtres, dans des bordures dorées pour demeurer attachées fixes autour de ladite chapelle où ils sont*' ('thirteen paintings that represent our Lord and the twelve Apostles, in gilded frames to remain fixed and unmoveable around the said chapel where they are'). An inscription on the tomb of Canon Jean-Baptiste Nualart, who was buried there in 1694, indicates that he had paid for the decoration of the chapel during his lifetime: '*vivens hanc capellam suis sumptibus ornavit*'. It has now been established that twelve of the pictures were sent from



Fig. 3 Georges de La Tour, *Saint Philip*, Chrysler Museum of Art, Norfolk Virginia



Fig. 4 Georges de La Tour, *Saint Thomas*, The National Museum of Western Art, Tokyo



Fig. 5 Georges de La Tour, *Saint James the Greater*, Private collection

Paris in 1694 by abbé François de Camps (1643-1723), with the remaining two arriving the following year. A renowned scholar and connoisseur, de Camps assembled an important collection of paintings in Paris, which was later absorbed by the dukes of Orléans. It remains unclear as to whether the Albi series formed part of de Camps's own collection, or whether he was acting solely as an intermediary on behalf of Nualart. In the catalogue to the 2016 Madrid exhibition, Jean-Claude Boyer notes that de Camps, then abbé of Signy, had been appointed a commendatory abbot of Champagne in 1693, the year before their arrival in Albi (*Georges de La Tour*, Madrid, 2016, p. 88). The abbey of Champagne was then in the grip of financial crisis. This has prompted de Boyer to speculate that the pictures were then the property of the abbey and that de Camps, in his new role as commendator, sold the pictures in order to relieve their financial burden (*ibid.*).

The series remained at Albi and was recorded in 1795 during the Revolution when included on a list of works in the cathedral to be saved, where they were described by ex-canon Jean-François Massol as worthy of: 'the greatest preservation'. Massol described the: 'strong and darkened touch', and astutely related them to the work of Caravaggio, then the subject of much renewed interest from painters such as Jacques-Louis David. This is the last document that refers to the pictures in Albi and no subsequent description of the cathedral mentions their presence there.

It was not until the 1972 Paris exhibition that it was finally established that only two of La Tour's original Albi Apostles – those of *Saint James the Lesser* and *Saint Jude* (figs. 1 & 2) - had remained together, by then forming part of an incomplete series in the Musée Toulouse-Lautrec (Albi). Pierre Rosenberg and Jacques Thuillier showed that the remaining eight Apostles and the canvas of Christ were faithful but later copies of La Tour's originals, most probably executed from the period of the Restoration and possibly commissioned to avoid risky or indeed expensive restoration. This conclusion, illustrated through a direct comparison between La Tour's *Saint Philip* (fig. 3; Norfolk, Virginia, Chrysler Museum), then in a Swiss private collection, with the corresponding saint from Albi, was confirmed by the subsequent succession of remarkable rediscoveries. Firstly the present picture, which appeared at auction in June 1991, with that of *Saint Thomas* (fig. 4; Tokyo, The National Museum of Western Art) being sold the following day. In 2005, the original of *Saint James the Greater* (fig. 5; private collection) was then rediscovered and sold at

auction in 2008. As with the Chrysler picture, copies of all three works are preserved in the Musée Toulouse-Lautrec. The two remaining Apostles, for which neither the originals nor the copies survive, are thought to be of Saint John and Saint Matthew or Saint Bartholomew.

#### Dating and Influences:

Although there has been considerable debate over the dating of the Albi series within La Tour's *oeuvre*, there is a consensus among scholars that they were painted at the beginning of his career. Jean-Pierre Cuzin and Jacques Thuillier both consider the series to be the first extant works by the artist with the former suggesting they date to either 1614-15 or to 1620-22, after he had moved to Lunéville. Benedict Nicolson and Christopher Wright dated them to the early 1620s (*Georges de La Tour*, London, 1974, p. 24). At the time of the 1996 exhibition *Georges de La Tour and His World*, Philip Conisbee dated the pictures to c.1624 (*op. cit.*). More recently, in the 2016 Madrid exhibition catalogue, Jean-Claude Boyer proposed a dating of 'between 1614/5 and the early 1620s' (*Georges de La Tour 1593-1652*, Madrid, 2016, p. 88).

While scholars of La Tour's work have universally agreed on the influence of Caravaggio, whose artistic language of tenebrism was coursing through European painting in the first decades of the seventeenth century, the subject of whether La Tour made a trip to Italy, possibly between 1613 and 1616, has ignited long-standing and energetic debate (for a full discussion see 'Celui qui croyait à Rome, celui qui n'y croyait pas', in *Georges de La Tour 1593-1652*, exhibition catalogue, 2016, pp. 63-69). Some, including Voss, Rosenberg and Thuillier, believe that such a trip is irrefutable and that it proved defining in terms of his artistic development, while others, such as Cuzin, Nicolson and Anthony Blunt, rejected this theory and point to the absence of documentary evidence. Nicolson and Wright suggested the influence of Hendrick ter Brugghen, while Leonard Slatkes (*op. cit.*) argued that La Tour must have encountered the work of Dirck van Baburen, with whom ter Brugghen shared a workshop in Utrecht and where they transmitted their interpretations of Caravaggio's style. Others still believe that the artist remained in his native Lorraine, where his style was informed by the work of Jacques Bellange and Jacques Callot - both of whom produced their own series of Apostles - and that of Jean Le Clerc. Le Clerc, who settled in Nancy in 1622, had studied in Rome with Carlo Saraceni when the Venetian was under the spell of Caravaggio's revolutionary style.

43

## BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE 1617-1682)

### *Archangel Raphael - a modello*

oil on canvas  
9 $\frac{3}{8}$  x 12 $\frac{1}{2}$  in. (23.8 x 32.8 cm.)

£60,000-100,000  
US\$86,000-140,000  
€70,000-120,000

#### PROVENANCE:

Acquired in Seville in 1829 by Lieutenant-General the Hon. John Meade, C.B., M.P. (1775-1849), Calle de la Libertad, Madrid; Christie's, London, 26 June 1847, lot 24, as 'Murillo' 'An angel with a fish' (2 gns. to the following). Sir William Eden, 4th and 6th Bt. (1803-1873), with his inscription 'Murillo, from General Meade's (late consul general at Madrid) collection, bought at Christie's about 1848' on the stretcher, and by descent to his great-grandson, John, Lord Eden of Winton (1925-2020).

#### LITERATURE:

I. Kent, 'The curious case of General Meade: His collection in Madrid and its dispersal', *Collecting Murillo in Britain and Ireland*, exhibition catalogue, London, Wallace Collection, pp. 136 and 145, illustrated p. 137.

This *modello*, so characteristic of Murillo in its apparently effortless fluency, is for the figure of the archangel in the *Archangel Raphael with Francisco Domonte in Prayer* of about 1680 formerly inset in a retable on the organ of the Convento de la Merced Calzada at Seville and now in the Pushkin Museum, Moscow (D. Angulo Iñiguez, *Murillo*, Madrid, 1981, II, no. 368; E. Valdivieso, *Murillo, Catálogo razonado de Pinturas*, Madrid, 2010, no. 358). What may be a *ricordo*, showing the archangel in a bright yellow robe, is published by Valdivieso (*op. cit.*, no. 357). Domonte, who had studied in the Casa Grande de la Merced in 1633, served as Vicar-General in Peru and was appointed titular Bishop of Arjona in 1680, dying shortly thereafter. The finished picture, appropriated during the French occupation and transferred to the Alcázar at Seville, was subsequently acquired by the duc de Leuchtenberg and then passed to the Hermitage, St. Petersburg, from which it was sent to Moscow.

General Meade was the third son of John Meade, who inherited his father's baronetcy at the age of thirty eight days and was successively elevated as Viscount Clanwilliam in 1766 and Earl of Clanwilliam in 1776. He joined the army in 1794, retiring as a colonel in 1815, and was Member of Parliament for County Down. He was appointed Consul in Madrid in 1816 and remained in his house in the city on his retirement in 1832. Meade accumulated what became one of the three most substantial collections in Madrid. He owned some 220 pictures by Spanish artists and evidently had a particular interest in Murillo, acquiring no fewer than 46 pictures given to him. He shared this interest with Sir William Eden, who met him in Madrid and in his diary for 16 July 1830 recorded: 'General Meade took me to see some beautiful Murillos in the academy'. Meade evidently allowed very limited access to his collection, which was dispersed in three ways: 54 pictures were sold in 1842 in a roundabout way to Angela Laporta, the mother of his illegitimate children; 70 pictures offered in 65 lots were sent from Madrid and sold at Christie's on 26 June 1847; and finally, posthumously, the remainder of the collection was sold in 397 lots for his son at Christie's, 6-8 March 1851 (for a full account see Kent, *op. cit.*, pp. 133-157).

Sir William Eden, 4th and 6th Bt. assembled a smaller but nonetheless very distinguished collection of Spanish pictures, largely it seems at sales in London. With Richard Ford and William Stirling, later Sir William Stirling-Maxwell, 9th Bt., he was one of the pioneering collectors of Spanish pictures in Britain.



Bartolomé Esteban Murillo, *Archangel Raphael with Francisco Domonte in Prayer*, Pushkin Museum, Moscow





PROPERTY OF A LADY

■\*44

## FRANCESCO SOLIMENA

(CANALE DI SERINO 1657-1747 BARRA DI NAPOLI)

### *Christ descending into Limbo*

oil on canvas  
50¼ x 39⅞ in. (127.6 x 101.4 cm.)

£120,000-180,000

US\$180,000-260,000

€140,000-210,000

#### PROVENANCE:

Collection Carignani, Naples.  
with Giacometti Old Masters, Rome and Naples, from whom acquired at Paris  
Tableau in 2015 by the present owner.

#### LITERATURE:

N. Spinosa, *Francesco Solimena (1657-1747) e le Arti a Napoli*, Rome, 2018, II,  
p. 401, no. 167.

In the early years of the eighteenth century, Francesco Solimena, at that time the unequalled leader of Neapolitan painting, was transitioning from a style firmly rooted in the Baroque towards a slightly more restrained academic approach. The present painting retains a dramatic handling of light and the artist's characteristic brownish shadows, whilst looking forward to the more studied compositions of his later works; the seemingly crowded scene is in fact carefully organised around the central figure of Christ. By these elements combined with Solimena's refined rendering of the figures, Spinosa dates the painting to *circa* 1710 (*op. cit.*).

The subject of the Descent into Limbo, also known as the Harrowing of Hell, is not directly drawn from any Biblical source but was immensely popular within the Church by the fifteenth century. It became an established part of Christian dogma that after His Crucifixion and before His Resurrection, Christ descended into Limbo, the realm on the edge of Hell, to free the souls of the righteous, including the Old Testament prophets and patriarchs who died unbaptised. The story was recounted in the apocryphal Gospel of Nicodemus, and later adapted in popular

devotional texts like Jacobus de Voragine's *Legenda aurea (The Golden Legend)*, which was widely disseminated in fifteenth and sixteenth-century Europe.

Nicola Spinosa posits that the subject, with its somewhat rarefied cast of figures taken directly from the Gospel of Nicodemus, would have been dictated not by the artist but by his as-yet unidentified patron, who may have commissioned the work for a private oratory or chapel. Unlike other depictions, the composition focuses on the figures present at the event as it was written by Nicodemus, rather than on Hell itself. To Christ's right is Mary Magdalene, and below her the so-called Penitent or Good Thief who was crucified beside Christ, named as Dismas by Nicodemus and described as accompanying Him on His descent. Dismas kneels before Christ, looking down at the cross upon which he himself was crucified, and to his right is King David with his harp, who died unbaptised and was therefore trapped in Limbo until Christ came to liberate him.



PROPERTY OF A NOBLE FAMILY

■\*45

## LORENZO PASINELLI

(BOLOGNA 1629-1700)

### *Saint Mary Magdalene in meditation with angels*

oil on canvas  
62 x 47¼ in. (157.5 x 120 cm.)

£150,000-250,000

US\$220,000-360,000

€180,000-290,000

#### PROVENANCE:

Count Frederick Christian von Lippe (1655-1728), either commissioned or acquired in 1685, Bückebug Castle, and by descent to the present owner.

#### LITERATURE:

G.P. Zanotti, *Nuovo fregio di gloria a Felsina sempre pittrice nella Vita di Lorenzo Pasinelli pittor bolognese*, Bologna, 1703, p. 56.

M. Oretti, *Notizie de' Professori del disegno cioè Pittori Scultori ed Architetti Bolognesi e de' Forestieri di sua Scuola raccolte ed in più tomi divise dà Marcello Oretti bolognese, 1770-1780*, unpublished manuscript, Bologna, Biblioteca Comunale dell'Archiginnasio, MS B 130, c. 18.

C. Baroncini, 'Ritrovate due opere di Lorenzo Pasinelli per il conte di Lippe: la Maddalena e il San Giovanni Battista predicante alle turbe', *Accad. Clem. Atti e Memorie*, no. 23, 1988, pp. 51-52.

C. Baroncini, *Lorenzo Pasinelli Pittore (1629-1700)*, Faenza, 1993, pp. 302-305, no. 62, pl. 46.

A. Brogi, 'Una piccola Pommersfelden? Dipinti italiani della collezione Schaumburg-Lippe', *Paragone*, LIII, January 2004, pp. 44 and 49, pl. 37.

Having descended in the same noble family for over three centuries, this sensitive and expressive portrayal of the Magdalene has remained at Bückebug Castle since it was commissioned in Rome in the mid-1680s. This is the first time it has ever been offered for sale.

What is known about Lorenzo's Pasinelli's life is due primarily to the biographical accounts kept by one of his students, Giampietro Zanotti (1674-1765). Zanotti recorded that his master completed two paintings for Count Frederick Christian von Lippe: the present work and a *Sermon of Saint John the Baptist* (Schaumburg-Lippe collection, Schloss Bückebug). A letter from the Count, dated 1686 and transcribed in full by Zanotti, urged Pasinelli to complete the *Sermon* as soon as possible, reminding him that he had already been in correspondence with other artists including Luca Giordano, and threatening the recall of his fee. The *Magdalene*, like the *Sermon of Saint John the Baptist*, was also probably commissioned directly by Lippe. According to Zanotti it was completed in 1687, however, an early inventory at Bückebug detailing the Count's acquisitions in Italy, lists the painting as having been bought in Rome in 1685. Baroncini (*op. cit.*) proposed that a preliminary order may have been placed with an agent or friend of Pasinelli's, or that Zanotti was simply misled by the artist's unreliable bookkeeping.

A native of Bologna, Pasinelli worked under Simone Cantarini, one of Guido Reni's most talented pupils. Cantarini had developed a more fluid,

free manner in his later career, and his light brushwork and cool, nuanced palette would go on to typify Pasinelli's own expressive style. After Cantarini's death in 1648, Pasinelli spent three years in the workshop of Flaminio Torri before setting out alone, establishing his own successful workshop as one of Bologna's leading masters. He subsequently worked in Mantua and Rome, and received prestigious international commissions from Leopold I, Holy Roman Emperor (1640-1705) and Hans-Adam I, Prince of Liechtenstein (1662-1712) among others.

The Magdalene in meditation evidently held a particular poignancy for the artist, as he returned to the subject many times throughout his career. He painted his model in varying attitudes and compositions, with or without a violin-playing angel and cherub heads, before a landscape background or a stone ledge. She contemplates a cross, or holds a skull or book, on occasion resting her head upon her hand, eyes closed in meditation. His depictions of the subject were in great demand, but of the five extant variants that include an angel and cherubim, the Bückebug painting is decidedly the most accomplished. Zanotti was unrestrained in his praise for it, highlighting his master's skills in the rendering of his subjects' hair. Intimate and contemplative, notwithstanding its scale, Pasinelli's free brushwork is particularly effective in the description of the Magdalene's sumptuous drapery folds, and alongside his moderated palette, is exemplary of his mature style.



PROPERTY OF A LADY

46

MICHAELINA WAUTIER

(MONS 1604-C. 1689 BRUSSELS)

*Head of a boy*

oil on canvas  
16 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in. (41.7 x 33.6 cm.)

£60,000-80,000

US\$86,000-110,000

€70,000-93,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 3 December 2008, lot 203, as 'Circle of the Le Nain Brothers' (£30,000), when acquired by the present owner.

An artist now feted as the outstanding female painter of the Flemish baroque, it is only in the last few years that Michaelina Wautier's *oeuvre* has received the attention it deserves. As recently as 2008, when this charming portrayal of a boy last appeared at auction, her artistic personality was little known and certainly under-appreciated. This picture can now be firmly rehabilitated into her *oeuvre* having been recognised by Katlijne van der Stighelen as a new discovery.

Michaelina made a speciality out of depicting children, with a naturalness and a sensibility that none of her male counterparts could match. Fresh-faced, with tumbling hair, the boy in this work evinces the immediacy and informality of a character study painted from life. He is shown bust-length, looking over his right shoulder, out of the corner of his eyes, as if reacting spontaneously to something out of the picture.

The premise for this kind of observational study may well have been initiated by Michaelina's contemporary Michiel Sweerts (1618-1664), who re-appeared in Brussels in *circa* 1655 after a ten year sojourn in Rome, bringing with him a host of new pictorial ideas. While there is no documentary evidence to shed light on the relationship between the two artists, the resonances found in their paintings of children in this period suggest they must have been familiar with each other's work. Sweert's *Portrait of a Boy* in the Fine Arts Museum, San Francisco, or another in a private collection, for example, both adopt the same tightly cropped composition and transitory pose as the present work (fig. 1; R. Kultzen, *Michiel Sweerts*, Doornspijk, 1996, nos. 96 and 94).

We are grateful to Katlijne van der Stighelen for confirming the attribution on the basis of photographs and tentatively suggesting a date in the mid-1650s.



Fig. 1 Michiel Sweerts, *Head of a boy*, Private collection © Christie's



PROPERTY OF THE DUKE OF GRAFTON

47

## SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

*Portrait of Thomas Wentworth, 1st Earl of Strafford (1593-1641),  
half-length, in armour*

oil on canvas

41¼ x 33½ in. (112.4 x 85.1 cm.)

inscribed 'Thomas Wentworth Comes Straffordiae & / Prorex Hyberniae / 163[7]' (upper left)

£3,000,000-5,000,000

US\$4,300,000-7,100,000

€3,500,000-5,800,000

### PROVENANCE:

King Charles I (1600-1649), by June 1640, his stamp on the reverse.  
(Very probably) Henry Bennet, 1st Earl of Arlington (1618-1685), and by descent through his daughter, Isabella, Duchess of Grafton (c.1668-1723), by whom held in trust for her son, Charles FitzRoy, 2nd Duke of Grafton (1683-1757), and by inheritance at Euston Hall, Suffolk to the present owner.

### EXHIBITED:

London, British Institution, *Pictures by Italian, Spanish, Flemish, Dutch, and French masters*, May 1836, no. 88.  
London, British Institution, *The Works of Sir Joshua Reynolds, together with a selection of pictures by ancient and deceased British masters*, June 1843, no. 120.  
London, The Grosvenor Gallery, *Exhibition of the Works of Sir Anthony van Dyck*, 1886-1887, no. 46.  
Norwich, Norwich Castle Museum, *Family and Friends: a Regional Survey of British Portraiture*, September 1992, no. 22.

### LITERATURE:

G. Vertue, 'Vertue Note Book: Volume I', *The Walpole Society*, XVIII, 1929-30, p. 70; 'Vertue Note Book: Volume III', *The Walpole Society*, XXII, 1933-34, p. 112; 'Vertue Note Book: Volume IV', *The Walpole Society*, XXIV, 1935-36, pp. 114-115.  
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 170, under no. 588.  
L. Cust, *Anthony Van Dyck: An historical study of his life and works*, London, 1900, p. 284.  
E. Larsen, *The paintings of Anthony van Dyck*, Freren, 1988, p. 508, no. A290.  
O. Millar, in S.J. Barnes, et al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 599, no. IV.217.  
J. Peill, *The English Country House*, London, 2013, pp. 105 and 116, illustrated.  
M. Hallett, *Reynolds: Portraiture in Action*, New Haven and London, 2014, p. 186.

### ENGRAVED:

Houbraken



The stamp of King Charles I on the reverse of the original canvas





Thomas Howard, Earl of Arundel  
1571-1633

London, 1649. Portrait of the Earl of Strafford by Anthony van Dyck. The Earl of Strafford is shown in full armor, holding a sword and a helmet. The painting is a masterpiece of 17th-century portraiture, capturing the subject's intense gaze and the intricate details of his armor.

- Sir Oliver Millar, 1986



Painted in 1639-40 for King Charles I, this commanding portrait of Thomas Wentworth, 1st Earl of Strafford is an outstanding masterpiece from van Dyck's crowning artistic period in England. It was almost certainly acquired by Henry Bennet, 1st Earl of Arlington in the seventeenth century and has remained in the collection of his descendants to the present day. Before Strafford's impeachment and subsequent execution on 12 May 1641, no individual occupied a more powerful position at Charles' court and, fittingly, no individual outside the king's immediate family sat to van Dyck on more occasions. The portraits of this dominant figure can be counted among the most ambitious of van Dyck's career and provided some of the defining images of this tumultuous period in British history. Painted shortly before van Dyck's premature death in 1641, this portrait represents the culmination of all that the artist had learnt from his master, Peter Paul Rubens, and from his Venetian predecessors, notably Titian. By developing his own distinctive style of portraiture van Dyck both revolutionised portraiture in Europe and left a legacy for future generations of artists from Gainsborough and Lawrence, to Sargent and Freud.

Thomas Wentworth, 1st Earl of Strafford, was one of the most significant figures of the political world in England prior to the outbreak of Civil War in 1642. As a key advisor to Charles I during the Personal Rule, the period the king ruled without Parliament between 1629 and 1640, his generally unpopular government of Ireland as Lord Lieutenant between 1633 and 1639, and later his leadership of a calamitous campaign against the rebelling Scots in 1639, contributed to the eventual eruption of Civil War in England. Through his portrait commissions to Charles I's 'principalle Paynter in Ordinarie', Wentworth was able to articulate and promote his central position at court.

### The sitter's biography

Wentworth's early political career was marked by his opposition to the zealous anti-Spanish faction at Court and in Parliament, led by George Villiers, 1st Duke of Buckingham (1592-1628), a key advisor to both James I (1566-1625) and Charles I (1600-1649). His unsympathetic attitude to Buckingham and his party prompted Wentworth's appointment as High Sheriff of Yorkshire in 1625, effectively excluding him from Parliament with duties which kept him in the North. By 1627, however, Wentworth had returned to London. On 22 July 1628, Wentworth was made Baron Wentworth and promised the presidency of the Council of the North (an administrative body responsible for improving governmental control and economic prosperity in Northern England), assuming the post later that year. With this appointment, Wentworth's Royalist leanings became more pronounced.

The growing rift between Charles I and Parliament had reached a crisis by 1629 and Wentworth was forced to choose between supporting the Crown or his fellow Parliamentarians. He sided with the Royalist faction, arguing that the old Constitution, which he saw as threatened by a Parliament that wanted supremacy over the king, must be maintained. From this moment, Wentworth became a key figure of Charles I's Personal Rule, leading the 'Thorough Party' alongside Archbishop William Laud (1573-1645) in the king's council. By November 1629, Wentworth was serving as a Privy Counsellor and the following January was appointed

Lord Lieutenant of Ireland, arriving in Dublin in July 1633. Here, Wentworth rapidly established himself as a powerful, authoritarian ruler and, according to the diplomat Sir Thomas Roe, did: 'great wonders and governs like a king, and hath taught that kingdom to show us an example of envy, by having parliaments and knowing wisely how to use them' (J. Bruce and W.D. Hamilton, eds., *Calendar of State Papers of the Reign of Charles I*, London, 1967, VII, p. xxxviii). As Lord Lieutenant, Wentworth undertook to break the dominant power of the English landowners in the country, transform Ireland's administration, establish a regularised system of legislation and promote trade. His handling of these matters proved widely unpopular, however, with many of his reforms viewed as serving English, rather than Irish, interests. Wentworth's institution of the Castle Chamber (equivalent to Westminster's Star Chamber, a judicial court composed of Privy Counsellors and common-law judges) became especially reviled for the ruthless and capricious manner in which cases were tried. Determined to impose English laws, customs and, crucially, religion on a resistant Ireland, Wentworth wrote in 1634: 'I see plainly ... that, so long as this kingdom continues popish, they are not a people for the Crown of England to be confident of' (cited in W. Knowler, ed., *The Earl of Strafforde's Letters and Dispatches*, London, 1739, I, p. 351).

Following Archbishop Laud's calamitous attempt to impose an episcopal system within the Church of Scotland in 1639, Wentworth was recalled to England. The following year, he was created Earl of Strafford and tasked with resolving the escalating Scottish crisis. His decision to wage war proved a decisive error. After eleven years of Personal Rule, Charles I had been forced to recall Parliament in an effort to raise funds for his campaigns against the Scots. The Commons, however, obstinately refused such demands and was again disbanded. Strafford's military campaigns proved equally ineffective, failing to prevent Scottish forces overrunning England's Northern counties. Unable to finance his troops or to pay off the Scots, Charles was forced to reinstate Parliament once more in November 1640. Attention soon concentrated on Strafford's part in these events and he was held up as a chief object of vilification across the kingdom. On 10 November, he travelled to London, intent on impeaching the king's most outspoken opponents in Parliament for treasonous correspondences with the Scots. Parliament, however, out-maneuvred him with John Pym (1584-1643), leader of the House of Commons, impeaching Strafford himself before he was able to take his seat in the Lords.

In March 1641, Strafford was tried. Accused of subverting the law, offering to bring an army from Ireland to subdue the king's opponents in England and of various administrative offences in the North and Ireland, he defended himself stoutly but his fate was sealed. Pym introduced a Bill of Attainder (a summary condemnation to death by special act of Parliament) on 13 April, which was soon passed through both Houses. The Bill was then handed to the king. Fearing any worsening of the already widespread national unrest and with Strafford's resignation of the king's promise for protection, Charles reluctantly gave his signature. On 12 May 1641, the Earl of Strafford was sent to the scaffold, maintaining even in his final speech his belief in: 'the joint and individual prosperity of the King and his people' (cited in C.V. Wedgwood, *Thomas Wentworth, 1st Earl of Strafford: A Revaluation*, London, 1961, p. 387). A year later, Civil War broke out across England.

### Van Dyck's portraits of the Earl of Strafford

Van Dyck painted five portraits of Wentworth during the latter's lifetime, all but one of which depicted the sitter in armour and holding a military commander's baton. The Grafton picture is the last of this martial series. The soldierly overtones of the majority of Wentworth's portraits by van Dyck can be regarded as part of the sitter's carefully articulated visual propaganda, deliberately using his portrait commissions to establish and fashion his public identity. Wentworth's self-fashioning was ably served by van Dyck. Wentworth's several commissions to the artist frequently relied on prototypes by Old Masters (O. Millar, *Van Dyck in England*, exhibition catalogue, London, 1982, p. 56). His full-length portrait in armour, the first painted by van Dyck between 1635 and 1636 (fig. 1; Private collection), for example, derived from Titian's *Portrait of Charles V with a dog*, which was then in the Royal Collection and displayed in the Bear Gallery at Whitehall Palace (now Madrid, Museo Nacional del Prado). Recording Wentworth's position as Lord Lieutenant of Ireland, the portrait creates an image which amply conveys a sense of considerable power, serving as a 'magnificent statement of authority' (O. Millar, *op. cit.*, 2004, p. 597). The sitter is shown in armour, holding a military baton, his hand resting on the head of a hound, whose counterpart in Titian's portrait had been identified by van der Doort as 'a bigge white irish dogge' (O. Millar, ed., 'Abraham van der Doort's Catalogue of the Collections of Charles I', *Walpole Society*, XLIII, 1970-72, p. 4). This identification seems clearly to have been appropriated in van Dyck's portrait as a means of subtly visualising Wentworth's rule over Ireland.

The second of van Dyck's likenesses of Wentworth (Petworth House, Sussex), depicting the sitter in three-quarter-length holding a commander's baton and gesturing to a military encampment beyond, was modelled in part on the principal figure in Titian's *Allocution of Alfonso d'Avalos*, which was at the time hanging in the First Privy Lodging Room at Whitehall (now Madrid, Museo Nacional del Prado). Van Dyck had begun the picture in the summer of 1636, when Wentworth briefly returned to England and sat to van Dyck at Eltham Palace. Two pictures were produced from this sitting, the second being an extended version of the first, painted for William Cavendish, Earl, and later 1st Duke, of Newcastle (1592-1676), a prominent Royalist who had been promoted Governor to Prince Charles in 1638 (Private collection, England). The Petworth portrait was intended for 'my Ladye of Carlile', Lucy Percy, Countess of Carlisle (1600-c. 1660). The presentation of his portrait to Lady Carlisle was reciprocated early the following year when she had her own portrait by van Dyck given to Wentworth (Private collection). The significance of this exchange is important in demonstrating the ways in which Strafford utilised his portraits as a means of assuring and displaying his political associations and allegiances. Lucy, Countess of Carlisle was a favourite of Queen Henrietta Maria and had been appointed Lady of the Bedchamber in 1626. A 'beautiful, intelligent and dangerous *politique*', she was a conspicuous figure at court and a valued ally of Strafford (O. Millar, *op. cit.*, 1986, p. 118). Rumoured to have been Wentworth's mistress, she fervently supported the Royalist cause during the Civil War, pawning jewellery to raise money for the war effort and helping to establish communication between Prince Charles, scattered bands of Royalist supporters and the Queen. The exchange of portraits by van Dyck between the Countess and Wentworth, at the height of their influence and power, demonstrates the importance attached to painted images, whose display served as a means to visually affirm political and social loyalties.



Fig. 1 Sir Anthony van Dyck, *Thomas Wentworth, 1st Earl of Strafford*, Private collection © Bridgeman Images

The present portrait of Wentworth can be dated to a few years after the Eltham sitting and was certainly based on a renewed *ad vivum* sitting between the Earl and van Dyck. This is most likely to have taken place in London between September 1639 and March 1640. George Vertue recorded an early-eighteenth century inscription (now lost and presumably added slightly later than the completion of the canvas) recording a date of 1637, which cannot record the date of execution, since Strafford was absent from the capital that year. The new sittings also provided the model for the celebrated portrait of Wentworth with his secretary Sir Philip Mainwaring, one of van Dyck's most significant and lauded English pictures, which became hugely influential to later painters (fig. 2; Private collection). That picture was based on Titian's portrait of Georges d'Armagnac with Guillaume Philandrier (Alnwick



Fig. 2 Sir Anthony van Dyck, *Thomas Wentworth, 1st Earl of Strafford, with his secretary Sir Philip Mainwaring*, Private collection

Castle), a work van Dyck would have seen when in the collection of the Earl of Northumberland, and which in turn was almost certainly influenced by Sebastiano del Piombo's *Cardinal Ferry Carondelet with his secretaries* (c. 1512; Madrid, Museo Nacional Thyssen-Bornemisza). Van Dyck may well have encountered Sebastiano's masterpiece when it was in the collection of the Earl and Countess of Arundel, key early patrons of the artist, after which the picture entered the collection of the Earl of Arlington, where it hung alongside the present portrait of Strafford.

As with Wentworth's other portraits, this picture is modelled closely on a painting in the Royal Collection. In this case, rather than relying on the example of Titian, van Dyck modelled his painting on the depiction of Saint William, painted in *circa* 1530-35 by the Ferrarese master Dosso

Dossi, which had been acquired by Charles I for the Royal Collection (Hampton Court, Royal Collection). Included in the inventory compiled in 1639 by Abraham van de Doort, this painting had been initially attributed to Michiel Coxcie and identified not as St William but as 'the Picture of Charles Ardox the last duke of Burgon [Burgundy]' (O. Millar, *op. cit.*, 1970-72, p. 20; the picture was later catalogued in the 1649-51 catalogue of the sale of the king's goods as by Sebastiano del Piombo, but the subject still identified as a portrait of Charles the Bold, Duke of Burgundy). The pose of Wentworth's portrait closely follows the depiction of the armoured saint, presenting the figure at bust-length, one arm leaning on a stone ledge, the other resting on a helmet. The martial aspect of Dosso's canvas, and the historical reputation of Charles the Bold's military prowess, perhaps provided the initial impetus for van Dyck's choice of model.



Fig. 3 Tim Watson examining the stamp of King Charles I as revealed when the old relining canvas was removed © Christie's

### Restoration

Recent restoration of the picture, carried out by Shepherd Conservation (London), has revealed the paint surface to be extremely well preserved, allowing for a full appreciation of van Dyck's celebrated *ad vivum* technique. In the 2004 catalogue of van Dyck's paintings, Sir Oliver Millar noted the: 'excellent quality throughout, particularly in the handling of the armour, and the head has considerable power', but suggested the canvas appeared to be 'fairly severely rubbed' (*op. cit.*). The recent cleaning has dispelled this last assessment by showing that those passages previously judged to be worn, no doubt on account of the layers of old discoloured varnish, are in fact the areas where van Dyck has employed the canvas ground, brilliantly combined with rapidly applied flashes of lead white, to create a sense of the three dimensional, solid form of the sitter's glistening armour. Moreover, the startling fluency and economy of brushwork in the Grafton portrait confirm that here, unlike many of his late works from this period, van Dyck refrained from delegating any element of the composition to an assistant.

It was during the picture's restoration that the remarkable discovery of the original collector's stamp of Charles I on the reverse of the original canvas was made following the removal (by Tim Watson) of the old relining canvas (fig. 3). This marking indicates that the portrait of Strafford was either commissioned by, or given to the king and was displayed with his extensive collections at a royal palace in London. It must thus have been among the last pictures to receive the stamp which King Charles I's Surveyor, van der Doort stamped on the reverse of pictures in the king's collection, before he committed suicide in June 1640. The picture presumably was acquired too late to be included in his great catalogue, and may well have been discarded when the earl was impeached in 1641. Had it been kept, the king might well have disposed of it in embarrassment after he realized how disloyal he himself had been to his most accomplished servant. In any case, it is not recorded in the Commonwealth sales of 1649-53.

*Worth Comes Strafordia  
Hybernia*



detail of the present lot during restoration with the old discoloured varnish partially removed from the sitter's face © Shepherd Conservation

## Royal Provenance

King Charles I was undoubtedly the greatest collector of pictures of his time in Europe, forming the most remarkable collection of masterpieces that has ever been assembled in this country, and one that ranked on equal terms with the collections formed over successive generations by the great royal houses of Europe. No visitor to any of the royal palaces from the mid-1630s could have been in any doubt as to Charles I's admiration for van Dyck, who returned to England in April 1632 and two months later was knighted and appointed 'principalle Paynter in Ordinarie to their Majesties'. The 'greate peece' of the king and queen with their two elder children for Whitehall (Royal Collection) and the double portrait, now at Kroměříž, must immediately have demonstrated his superiority as an artist to Daniel Mytens whom the king had previously employed. The sequence of portraits of the royal family that followed was of immense distinction. Van Dyck transformed a man who was less favoured by nature than his elder brother into an exemplar of the qualities of kingship in a way that no artist since Titian had achieved. From the equestrian portrait of 1633 for the Gallery at St. James's (Royal Collection), by way of the portrait of the king hunting of about 1636 (Paris, Louvre), to the second equestrian portrait intended for Hampton Court of 1636-7 (London, National Gallery) and the formal whole-length (Royal Collection), supplied, with five other family portraits and a pair of the queen's brother, the duc d'Orleans and his wife, for the Cross Gallery at Somerset House, the progression of van Dyck's portraits of King Charles still condition our vision of the Stuart monarchy and no doubt influenced the king's own sense of his role. But it was not merely as a court portraitist that van Dyck was admired by Charles I. For he acquired portraits of a very different kind, of the artist's mistress Margaret Lemon (Royal Collection), of the agent Nicholas Lanier (Madrid, Prado), of the musician Henri Liberti (private collection), and also commissioned, in 1638-9, the poetic *Cupid and Psyche* (Royal Collection). In all he owned about thirty pictures by the artist.



Fig. 4 Sebastiano del Piombo, *Cardinal Ferry Carondelet with his secretaries*, Museo Nacional Thyssen-Bornemisza, Madrid © Bridgeman Images



Sir Peter Lely and Studio, *Henry Bennet, 1st Earl of Arlington (detail)*, Euston Hall, Duke of Grafton

The king's ownership of this portrait, whether it was commissioned by Charles or a gift from Strafford, demonstrates the highly significant position the Earl came to possess in the Royal counsel. Painted as it was in late 1639 or early 1640, the portrait was made after Wentworth's return from Ireland when his influence at Court had reached its apogee. The strong military power of the pose, adapted from the presumed portrait of the famously warlike Duke of Burgundy, must have made a strong and imposing statement about Strafford's military prowess at the moment he was embarking on his campaigns in Scotland and the North of England. At the same time, it shows the culmination of his ascendancy at Court and the height of his favour with the king before his dramatic fall only a year later.

This royal provenance is all the more remarkable when one considers that, excluding portraits of the king himself and his immediate family, only three portraits of noble sitters can be definitively placed in the Royal Collection (this is excluding the posthumous portraits of James I and Prince Henry Frederick, which van Dyck painted in *circa* 1633). Of these, two depicted the children of the deceased Duke of Buckingham: a portrait of Lady Mary Villiers, Lady Herbert, later Duchess of Lennox and Richmond (either that now in the Timken Museum of Art, San Diego, or her portrait in the Royal Collection) and the *Double Portrait of George Villiers, 2nd Duke of Buckingham and his brother Lord Francis Villiers* (Royal Collection). These were hung together in the Gallery at St James's Palace. The other portrait by van Dyck depicting noble sitters which certainly belonged to the king was the double portrait of his nephews, Prince Charles Louis, Elector Palatine and Prince Rupert (Paris, Musée du Louvre), though this should perhaps more properly be included amongst the king's family portraits.

Given Strafford's reputation, there would have been little or no market for a portrait of him until after the Restoration in 1660. In the changed artistic atmosphere of the times, collecting was then once more in vogue. Strenuous efforts were made to recover pictures from his father's collection for King Charles II. Of his early ministers, Edward Hyde, 1st Earl of Clarendon, the architect of the Restoration who served as Chancellor from 1660 until 1667, formed an outstanding collection of portraits; while Henry Bennet, 1st Earl of Arlington, who also acquired portraits, was an altogether more discriminating buyer. He had travelled extensively on the





Euston Hall, Euston, Suffolk, the seat of the Duke of Grafton

continent during the interregnum, visiting France and Italy, before settling in Flanders and being sent as Charles II's envoy to Madrid in 1658.

Bennet was a more mercurial politician than Clarendon, serving the king as Keeper of the Privy Purse, as Secretary of State and as Lord Chamberlain until his death. At differing times he had varying degrees of influence on Charles II. The rewards of office, and perhaps the secret grant of 10,000 crowns paid by King Louis XIV to his wife in connection with the 'Secret' Treaty of Dover, enabled Arlington, as he became in 1666, to build Goring House in London and Euston Hall in Suffolk. John Evelyn documented his serious interest in pictures. On 19 August 1673 he 'dined with my L. Arlington, & then went with him to see some Pictures in Lond[on]' (*The Diary of John Evelyn*, E.S. de Beer, ed., Oxford, 1955, IV, p. 23). On 16 November 1676 he wrote:

My *sonn* & I dining at my *Lo: Chamberlaines*, he shewed us, amongst others that incomparable piece of *Raphaels* being a *Minister of state* dictating to *Guicciardine*, the earnestnesse of the Secretary looking up in expectation of what he was next to write, is so to the life, & so natural, as I esteeme it for one of the choicest [t] pieces of that admirable Artist: [Sebastiano del Piombo, *Cardinal Ferry Carondolet and his Secretary*; Madrid, Museo Thyssen]. There was another womans head of *Leonardo da Vinci*; a Madonna in a leaning posture [New York, Metropolitan Museum of Art]; the other an *Eunuch* singing [Henri Liberti]; but rare pieces indeede:

Evelyn later visited Arlington at Euston, recording the mural decoration there that had been Antonio Verrio's first English commission.

Arlington was closely involved with the 'management' of the king's mistresses and as early as 1662 sided with Barbara Villiers, then Countess of Castlemaine, but later Duchess of Cleveland, against Clarendon. His only daughter, Isabella, was married to Villiers' second son by the king, Henry FitzRoy, on 1 August 1672. On 16 August FitzRoy was created Earl of Euston and in 1685, after his father-in-law's death, was elevated as Duke of Grafton. He died in 1690.

On 5 June 1718 thirty-nine pictures were assigned by his widow Duchess, who had married Sir Thomas Hanmer, 4th Bt., in 1698, in trust for her

son, Charles, 2nd Duke of Grafton. All the pictures Evelyn had recorded at Goring House were included; and with the exception of portraits of the Duchess of Cleveland by Lely and Lord Euston by Kneller at the bottom of the list, which is not numbered, it seems likely that all the pictures in question had been acquired by Arlington and placed in Goring House rather than at Euston. Over half the pictures were by Italian artists. Thirteen were given specific attributions: the 'Raphael'; the 'picture of a man in the dark by Leonard di Vinci' which Evelyn had thought was of a woman; three Palmas; a 'Perino del Vaga'; a portrait by a Giorgionesque painter given to Beccafumi; a Tintoretto portrait; a devotional picture by the 'young Palma'; a *Noah* assigned to Camillo Procaccini; a version of Guercino's *Dido*; an Albano; and Carlo Dolci's *David with the Head of Goliath* (presumably the picture of the subject ordered by the diplomat Sir John Finch in 1670). In addition there were portraits of a doge and a procurator of S. Marco. There were two early-sixteenth-century portraits: one of 'Erasmus writing ... In little', the other 'A picture of a Man in little half length by Quentin [Massys]'. Of the three van Dycks, the Stafford [no. 8] was listed before the self-portrait [no. 10] and the picture of Liberti, recorded as 'A musician ..., a golden chain about him' [no. 13]. A three-quarter length of Arlington in black by Lely no doubt had a particular meaning for his daughter, as must the two miniatures on the list by Cooper, one of Arlington, the other of King Charles II. Arlington no doubt had himself commissioned the seapiece showing the vessel on which the king had escaped after the Battle of Worcester. Taken in conjunction with Evelyn's account, the 1718 document establishes that although Arlington's collection was small by comparison with the Duke of Buckingham's, he owned in the Sebastiano (fig. 4) one of the very greatest portraits of the High Renaissance, as well as three very different masterpieces by van Dyck. We do not know from whom the latter were obtained, but it is likely that a vendor of the Stafford would have had this relined, as otherwise Arlington would surely have considered that it should be returned to the Royal Collection: it was perhaps for a similar reason that the portrait of Lady Mary Villiers formerly in the Dartmouth collection (Millar, *op. cit.*, 2004, no. IV. 203) was lined, covering the CR stamp. It may not be coincidental that like the Grafton portrait of Stafford that picture was not listed by van der Doort or recorded in the inventories of the King's Goods of 1649-53.

## LUCAS VAN VALCKENBORCH

(MALINES C. 1535-1597 FRANKFURT) AND

## GEORG FLEGEL

(OLMÜTZ 1566-1638 FRANKFURT-AM-MAIN)

*Allegory of Autumn: A fruit and vegetable stall above the Weinmarkt in Frankfurt*

signed with initials and dated '1594 / L / VV' (centre right)

oil on canvas

66¾ x 93⅙ in. (169.6 x 236.6 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

**PROVENANCE:**

(Possibly) Archduke Ernst of Austria, Governor of the Netherlands (1553-1595), Brussels, as being one of the series listed in his inventory as 'Vier grosze Stuck auf Lainwath die vier anni temporibus' (see Seifertová, 1974, *op. cit.*).

with Galerie Stern, Düsseldorf, from whom acquired in 1931 by the following, Moritz Grüntal (1878-1956), Düsseldorf, from whom confiscated by the Nazi authorities in late 1936.

with Hans Bammann, Düsseldorf, from whom acquired in 1937 by the following,

Rheinisches Landesmuseum, Bonn (inv. no. 37.1.), from where restituted in 1950 to the following,

Moritz Grüntal (1878-1956), Vaduz.

H. Jochems, The Hague, by whom acquired in Zurich by 1962.

with Bode & Bode, The Hague, 1966.

with Johnny van Haeften, London, March 1996.

Roger Souvereyns (b. 1938); Christie's, London, 7 July 2000, lot 27, when acquired by the present owner.

**EXHIBITED:**

Düsseldorf, Galerie Stern, *Gemälde Alter Meister aus Rheinisch Westfälischem Besitz*, 24 February-31 March 1934, no. 80.

Brussels, Musées Royaux des Beaux-Arts, *Le Siècle de Brueghel: La peinture en Belgique au XVIe siècle*, 27 September-24 November 1963, no. 223.

Frankfurt am Main, Historisches Museum, *Georg Flegel, Stilleben*, 18 December 1993-13 February 1994, no. 3.

**LITERATURE:**

W.J. Müller, 'Der Maler Georg Flegel und die Anfänge des Stillebens', *Schriften des Historischen Museums Frankfurt am Main*, VIII, 1956, p. 88, pl. 4.

G.T. Faggin, 'Appunti, Estratto dalla Revista (Dirck de Vries)', *Paragone*, CLXV, September 1963, note 22.

A. Wied, 'Lucas van Valkenborch', *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, LXVII, 1971, pp. 119 and 204, no. 53, fig. 142.

H. Seifertová, 'Tempores anni Lucas van Valkenborch', *Umeni*, XXII, 1974, pp. 326-327, fig. 9.

K. Wettengl, *Die Mahlzeitenstilleben von Georg Flegel*, PhD Thesis, Osnabrück, 1983, pp. 20, 22 and 28, fig. 6.

S. Segal, 'Georg Flegel as flower painter', *Tableau*, VII, 1984, p. 85, note 9.

A. Wied, *Lucas und Marten van Valckenborch: das Gesamtwerk mit kritischem Oeuvrekatalog*, Luca, 1990, pp. 28, 35, 40 and 166, no. 65, illustrated.

H. Seifertová, 'Georg and his compositional peculiarities', *Bulletin of the National Gallery in Prague*, I, 1991, pp. 44-45.

D. Freedberg and J. de Vries, eds., *Art in History/History in Art: Studies in Seventeenth-Century Dutch Culture*, Santa Monica, 1991, p. 53.

E.A. Honig, *Painting and the Market in Early Modern Antwerp*, New Haven and London, 1998, pp. 136-7, pl. 14.







Fig. 1 Lucas van Valckenborch, *Allegory of summer*, 1592, Castle Castolovice, Castolovice, Czech Republic

Painted in Frankfurt in 1595, this is one of the best surviving examples of Lucas van Valckenborch's large-format market scenes, which became the mainstay of his artistic output in the last decade of his career. Boldly composed and executed on an impressive scale, it originally formed part of a set of *Four Seasons*, along with, according to Wied (*op. cit.*, 1990, pp. 35-6), the *Summer*, dated 1592, now in the collection of Leopold von Sternberg at Častolovice (fig. 1). The allegories of *Spring* and *Winter* from the series are both lost.

Wied agrees with Seifertová (*op. cit.*, 1974) that this series was most likely the one painted for Archduke Ernest of Austria. An inventory of 1595 lists among the Archduke's paintings 'Four large pieces on canvas of the four *anni temporibus* [seasons]' attributed to 'M. Lucas' (I. Raband, 'Collecting the Painted Netherlands: The Art Collection of Archduke Ernest of Austria in Brussels', *Collecting Nature*, A. Gáldy and S. Heudecker, eds., Cambridge, 2014, p. 122). The Archduke, in fact, owned more than one series of paintings depicting the *Months* or the *Seasons*, including the famed cycle of six pictures by Pieter Bruegel the Elder and a set of twelve by Abel Grimmer.

Luca van Valckenborch painted as many as four cycles of large scale allegorical representations of the *Seasons* between 1592 and 1597, revolutionising the tradition of market scene painting, which had been pioneered by Pieter Aertsen and Joachim Beuckelaer in the middle of the century. In their works, religious scenes were normally incorporated into the backgrounds as a means of providing moralizing gloss on the activity in the foreground. By contrast, Valckenborch's scenes are noteworthy for their synthesis of the foreground still-life elements and the background topographical landscape into a unified, wholly secular composition, with an emphasis on real-life commerce.

The contemporary setting for *Autumn* is the St Leonard's Quay in Frankfurt, which also features in the background of an allegory of *Winter*, from a different series, painted in the same year (private collection). Valckenborch moved to Frankfurt from Linz in 1593 bringing his assistant Georg Flegel with him. Muller, in 1956, was first to identify the prominent role played by Flegel in *Autumn*, whose technical prowess is on full display in the superbly executed still-life details.



PROPERTY FROM A  
FAMILY COLLECTION  
LOTS 49-55





PROPERTY FROM A FAMILY COLLECTION (LOTS 49-55)

49

BALTHASAR VAN DER AST  
(MIDDELBURG 1593/94-1657 DELFT)

*Fruit in a wan-li porcelain dish on a table;  
Flowers in a wicker basket on a table*

the first signed and dated 'B: vander. ast . 1625' (lower right);  
the second indistinctly signed and dated 'B. vander. ast 1625' (lower left)  
oil on panel

9 x 11½ in. (22.8 x 29.5 cm.)

inscribed with inventory numbers '153' and '152' respectively (on the reverse)  
a pair (2)

£300,000-500,000  
US\$430,000-710,000  
€350,000-580,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 6 July 1966, lot 78a, where acquired by the following,  
with Edward Speelman, London, from whom acquired.

Balthasar van der Ast was the pupil and brother-in-law of Ambrosius Bosschaert I, who is acknowledged as introducing the Flemish tradition of still-life painting into Dutch art after his arrival in Middelburg in *circa* 1585 to escape religious persecution in the Southern Netherlands. Having absorbed the influences of his master, van der Ast broadened his pictorial repertoire to incorporate a more diverse selection of objects in his paintings, including shells and different fruits, as exemplified in the present works. It is rare to find such ambitiously conceived still lifes on this intimate scale in van der Ast's *oeuvre* (other examples can be found in the Fitzwilliam Museum, Cambridge; and Utrecht Centraal Museum), and even rarer to find flower and fruit still lifes paired in this way.





The number of surviving fruit still lifes by Ambrosius Bosschaert is very small and few of them reach the standards he achieved in his flower pieces, whereas they form a vital component of van der Ast's work, who made them a speciality. Van der Ast experimented with combining flower and fruit still lifes in a single composition in the early 1620s, the earliest example being in the Rijksmuseum, Amsterdam. In the present paintings, which are both signed and dated to '1625', the subjects are presented as two distinct motifs.

In contrast to other still-life painters, including Georg Flegel and Osias Beert, who tended to display a number of different objects across the picture surface with equal emphasis on each, following Bosschaert's example, van der Ast would often allow a single dish or basket to dominate the scene. The wan-li dish laden with apples, pears and grapes, and the wicker basket overflowing with tulips, roses, lilies and other flowers in these two works help to anchor and add order to their respective compositions. In contrast to the

objects in the vessels, which are crammed in and piled on top of one another, the still life objects on the stone ledges are carefully positioned in relative isolation and can thus be observed as individual specimens. Shells feature prominently in both works: like tulips, exotic seashells were highly desirable items in seventeenth-century Holland and vast prices were paid by collectors for the best and rarest examples. The vogue for collecting shells, like tulip bulbs, was speculative and those who indulged were sometimes mocked as *schelpenzotten* (shell-fools). The satirist Roemer Visscher included a depiction of shells in his famous 1614 book of emblems *Sinnepoppen*, with the epigram: 'It is odd how a fool will spend his money'. As a consequence, shells in still-lives have traditionally been interpreted as symbols of vanity and the transience of earthly beauty and possessions. By extension, the butterflies may be read as symbols of rebirth and eternity.

Dr. Fred Meijer, to whom we are grateful, thinks that these still lifes probably originated as a pair.





PROPERTY FROM A FAMILY COLLECTION (LOTS 49-55)

50

MICHELE MARIESCHI

(VENICE 1710-1743)

*The Grand Canal, with the Palazzo dei Camerlenghi, Venice*

oil on canvas

21 $\frac{7}{8}$  x 33 $\frac{1}{2}$  in. (55.6 x 85.1 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

**PROVENANCE:**

with Frank Partridge & Sons, London, 1960s, where acquired.

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

This spirited view is taken from the turn of the Grand Canal just to the east of the Rialto Bridge, looking north-west. To the left of the composition is the renaissance Palazzo dei Camerlenghi, designed by Guglielmo dei Grigi, and to its right are the arcaded Fabbriche Vecchie by Antonio Abbondi, lo Scarpagnino, whose plans was realised between 1520 and 1522. Figures are seen animatedly working and interacting on the fondamenta, cast in the sunshine as goods are ferried ashore from the boats. On the right, half bathed in sunlight, is the side of the Palazzo Civran, whose façade was rebuilt in the early-eighteenth century, and is now the Guardia di Finanza. Further along beyond the Palazzo Civran is the Ca' da Mosto, which was then the Albergo del Leon Bianco where so many distinguished visitors stayed, and in the centre of the composition, in the distance, is the Palazzo Michiel Dalle Colonne; as the canal starts to turn out of view, the Ca' d'Oro, with its renowned Gothic architecture, can just be seen.

We are grateful to Charles Beddington for confirming the attribution to Marieschi on first-hand inspection of the picture. He notes that the figures may be by Francesco Simonini.



51

## BERNARDO BELLOTTO

(VENICE 1721-1780 WARSAW)

### *Capriccio with Roman monuments, including the Castel Sant'Angelo and Saint Peter's*

oil on canvas  
19½ x 29 in. (48.5 x 73.6 cm.)

£250,000-350,000

US\$360,000-500,000

€300,000-410,000

#### PROVENANCE:

(Possibly) by descent in the Towneley family to Alice Towneley, Lady O'Hagan (1846-1921), and by descent to her son, Maurice Towneley-O'Hagan, 3rd Baron O'Hagan (1882-1961), by whom sold to the following, J.M. Heinemann, New York, 1944. Anonymous sale; Charpentier, Paris, 24 March 1952, lot 19. with Frank Partridge & Sons, London, 1966, where acquired.

#### LITERATURE:

*World Collectors Annual*, IV, 1952, p. 20, no. 191a.  
W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, Oxford, 1962, II, p. 375, no. 407b, as 'Bellotto'.  
S. Kozakiewicz, *Bernardo Bellotto*, London, 1972, II, pp. 99 and 101, no. 130, illustrated.  
E. Camesasca, *L'opera completa del Bellotto*, Milan, 1974, pp. 123-124, no. 33A, illustrated.

This view, incorporating famous landmarks that the artist had sketched in Rome, was painted early in Bellotto's career, in a highly atmospheric style but with the light colouring and clear blue sky typical of the work of his energetic youth. Bellotto was startlingly precocious, painting works that aspired to Canaletto's and were sometimes confused with his even as a very young man. The third son of Fiorenza Domeninca (1700-1781), the sister of Canaletto, Bellotto was apprenticed to his uncle in the early months of 1736 when he was aged fifteen. Canaletto, at the height of his first fame, undoubtedly required assistance with his immense output. The apprenticeship lasted around two years, but even after that the relationship continued and Bellotto undertook his journey to Rome in late 1742 or early 1743 'per consiglio del Zio' ('by advice of the Uncle').

Bellotto's movements around the Italian peninsula during this early period in his career are little documented and much debated by scholars, although recent archival discoveries have shed some much-needed light on this area (B.A. Kowalczyk, 'Bellotto and Zanetti in Florence', *The Burlington Magazine*, January 2012, CLIV, no. 1306, pp. 24-31). Bellotto made an initial trip to various Italian cities in 1740 before returning to Venice, but two years later he was advised to travel to the Eternal City, where Canaletto had made numerous drawings of monuments on a trip in around 1720 that he continued to use throughout his career.



On 16 August 1743, Bellotto exhibited a view of Rome, *Santa Maria d'Aracoeli and the Campidoglio* (Petworth House, National Trust), in Venice on the feast of Saint Roch (*ibid.*, p. 30), providing a *terminus ante quem* for his Roman visit. Bellotto stayed long enough in Rome to draw most of the city's major landmarks. The most relevant view he painted, in reference to the present painting, was of *The Tiber with the Castel Sant'Angelo* (Detroit Institute of Art; C. Viglis, 'Bernardo Bellotto's Seven Large Views of Rome, c. 1743, *The Burlington Magazine*, February 2000, CXLII, no. 1163, p. 79, fig. 6), a site which presumably provided the initial idea for this capriccio, with the Castel Sant'Angelo framing the right side and the dome of Saint Peter's seen in the far distance. It is evident that Bellotto had a liberal approach to pictorial composition at this stage and a readiness to recycle motifs, as is shown in his *Capriccio with a Roman Triumphal arch* (Parma, Galleria Nazionale; S. Kozakiewicz, *op. cit.*, p. 96, no. 128) in which these two Roman landmarks are again reused for different pictorial effects.

Although it may seem as if Bellotto was painting a simplified and fanciful version of the Detroit picture from the south bank of the Tiber, the artist may also have taken inspiration from the setting of the Ponte Lucano, a Roman stone bridge to the east of the city. This view was recorded by Giovanni Battista Busiri in 1739 (A. Busiri Vici, *Giovanni Battista Busiri: Vedutista romana del '700*, Rome, 1966, p. 116, no. 161) and Bellotto appears to have used it as the basis of his composition, replacing the old Roman round tower with the Castel Sant'Angelo and including the dome of Saint Peter's in the background.

The present painting had been given to both Canaletto and Bellotto (Constable, *op. cit.*) before Constable and subsequently Kozakiewicz placed it firmly in Bellotto's *oeuvre*, whilst noting the uncharacteristic style of the figures (Kozakiewicz, *op. cit.*). These figures, finished with tiny strokes of the brush in exacting fashion, were painted by the Florentine artist Giuseppe Zocchi (1711/17-1767). They compare closely with Zocchi's staffage of a similar date, such as that in his *View of the Piazza della Santissima Annunziata, Florence* (sold Christie's, London, 4 December 2012, lot 54). This partnership between Bellotto and Zocchi, which is hardly surprising considering the important role Anton Maria Zanetti (1680-1767) played in promoting both artists simultaneously during these years, raises the question as to when and where the present *Capriccio* was painted. It is possible that Zocchi visited Venice after Bellotto's return to his native city, although whether this sojourn actually took place has been questioned (*ibid.*, p. 27), and it is more likely that the presence of Zocchi's hand points to Bellotto having made an undocumented stopover in Florence on his return from Rome to Venice. Evidence of such a trip has been cited (C. Beddington, *Bernardo Bellotto and his circle in Italy & a masterpiece by Francesco Guardi*, London, 2014, pp. 42-3), but we can now be fairly certain that this stopover took place after his visit to Rome and not before.

The assured handling and atmospheric effects of this capriccio show how far Bellotto had come in such a short period of time. The viscosity in the various layers of paint to show the fading of the walls suggests an even deeper fascination with the effects of light on the aged surfaces of buildings than Canaletto's and anticipates the effects he would go on to achieve in the celebrated masterpieces he undertook on a grander scale a few years later in Verona.

While there is no certain record of the picture at Towneley, the fact that this includes both ancient Roman buildings and Saint Peter's would unquestionably have appealed to Charles Towneley (1737-1805) of Towneley, a Roman Catholic whose celebrated collection of classical marbles was sold to the British Museum in 1810.

We would like to thank Charles Beddington for his assistance with this catalogue entry.







52

## MARCO RICCI

(BELLUNO 1676-1730)

*An Opera Rehearsal*

oil on canvas

18 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in. (48 x 57.1 cm.)

inscribed by Horace Walpole 'Bought at the sale of John Duke of Argyll in / March 1771. I believe it was not painted by / Hogarth as the Singers, of which the Woman in / black is Signora Margherita, were antecedent / in time to Hogarth's painting, as appears by the dresses, which are of the latter end of Queen Anne's reign / Hor Walpole. / It was certainly painted by / Sebastian Ricci, and the / landscape by Marco Ricci' (on a label on the reverse)

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

**PROVENANCE:**

Charles Stanhope [probably Charles Stanhope of Elvaston (1673-1760), elder brother of William Stanhope, 1st Earl of Harrington]; his sale (†), 3 June 1760, as 'Hogarth' (5 gns.).

John Campbell, 4th Duke of Argyll, KT (1693-1770); his sale (†), Langford & Son, London, 19 March 1771 (=1st day), where purchased by or on behalf of the following,

Horace Walpole, 4th Earl of Orford (1717-1797), Strawberry Hill, Twickenham (hung in the Great North Bedroom), by whom bequeathed with a life interest in the house to his cousin,

Anne Seymour Damer (1748-1828), and by inheritance to,

John James Waldegrave, 6th Earl Waldegrave (1785-1835), and by descent to his son,

George Edward Waldegrave, 7th Earl Waldegrave (1816-1846); Strawberry Hill Sale, on the premises, 13 April 1842 (=20th day), lot 115, as 'Sebastiano and Marco Ricci' (12 gns. to the following),

John Graham, Edmond Castle, Cumberland, and by descent in the family until 1987.

Anonymous sale; Sotheby's, London, 8 April 1987, lot 13 (£187,000).

with Colnaghi, London, 1987, from whom acquired by the following,

Private collection, Virginia; Sotheby's, London, 13 December 2001, lot 73 (£366,500), when acquired.

**EXHIBITED:**

London, Royal Academy, *Italian art in Britain*, 1960, no. 432, as 'Sebastiano Ricci'.

Paris, Petit Palais, *La Peinture Italienne au XVIIIème Siècle*, 1960-1, no. 366.

Stockholm, Nationalmuseum, *Konstens Venedig*, 1962-3, no. 28.

Bassano del Grappa, Palazzo Sturm, *Marco Ricci*, 1963, no. 28, (mistakenly reproducing the Knutsford version and a detail of the Knutsford version in the catalogue).

London, Royal Academy; and Washington, National Gallery of Art, *The Glory of Venice: Art in the Eighteenth Century*, 15 September 1994-23 April 1995, no. 26.

**LITERATURE:**

H. Walpole, *Anecdotes of Painting in England*, Twickenham, 1761-71, revised ed. R.N. Wornum, London, 1876, II, p. 629.

H. Walpole, *A Description of the Villa of Mr. Horace Walpole ... With An Inventory of The Furniture, Pictures, Curiosities*, Strawberry Hill, 1774, pp. 106-7.

H. Walpole, *A Description of the Villa of Mr. Horace Walpole ... With An Inventory of The Furniture, Pictures, Curiosities*, Strawberry Hill, 1784, p. 75, as 'by Sebastian Ricci, the landscape in it by Marco Ricci'.

*The Works of Horatio Walpole, Earl of Orford*, London, 1798, II, p. 498, as 'Sebastiano and Marco Ricci'.

G. Robins, *Catalogue of the Classic Contents of Strawberry Hill Collected by Horace Walpole*, sale catalogue, London, 1842, pp. XVII and 205-6, illustrated.

T. Borenius, 'Two Venetian pictures of Queen Anne's London', *Apollo*, I, 1926, pp. 208-9.

F.J.B. Watson, ed., *Eighteenth Century Venice*, exhibition catalogue, London, 1951, pp. 31-2, under no. 104.

*European Masters of the Eighteenth Century*, exhibition catalogue, Royal Academy, London, 1954, pp. 89-90, under no. 295.

A. Blunt and E. Croft-Murray, *Venetian Drawings of the XVII-XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1957, p. 143.

E.W. White, 'The rehearsal of an opera', *Theatre Notebook*, XLV, no. 3, Spring 1960, p. 81, pl. 5.

M. Levey, 'The eighteenth century Italian paintings exhibitions at Paris: some corrections and suggestions', *The Burlington Magazine*, CIII, no. 679, April 1961, p. 240, fig. 18.

J. Daniels, *Sebastiano Ricci*, Hove, 1976, pp. 61-2, no. 188, as 'Sebastiano Ricci'.

J. Daniels, *L'Opera Completa di Sebastiano Ricci*, Milan, 1976, no. 625, as 'Sebastiano Ricci'.

E. Martini, *La Pittura del Settecento Veneto*, Udine, 1982, p. 495, note 134.

R. Leppert, 'Imagery, musical confrontation and cultural difference in early 18th-century London', *Early Music*, XIV, no. 3, August 1986, p. 323, illustrated.

F. Vivian, ed., *The Consul Smith Collection*, Fort Worth, 1989, p. 20, illustrated.

F. Vivian, *Da Raffaello a Canaletto: La Collezione del Console Smith*, Milan, 1990, p. 22.

A. Scarpa Sonino, *Marco Ricci*, Milan, 1991, pp. 126-7, no. 53, figs. 63-64.

D. Succi and A. Delneri, eds., *Marco Ricci*, exhibition catalogue, Belluno, 1993, p. 102, illustrated.





This pioneering musical conversation-piece is a key work of the early maturity of Marco Ricci and a highly significant record of the musical world of London in the early-eighteenth century. It is of distinguished provenance.

Marco Ricci and his fellow artist, Giovanni Antonio Pellegrini, travelled from Venice to London in the suite of Charles Montagu, 4th Earl, and later 1st Duke of Manchester when he returned from his embassy to the Venetian Republic in October 1708. Manchester was both a patron of the visual arts and keenly interested in music. On 24 February 1708, he was sent a letter by his friend the architect Sir John Vanbrugh, asking him to find a male and a female singer to perform at the Queen's Theatre in the Haymarket. Vanbrugh, who designed the building which was begun in 1704, raised subscriptions from 29 others, twelve of whom like himself and Manchester belonged to the Kit-Cat Club. In 1706, he surrendered control to Owen Swiney, but by early 1708 had recovered this, which no doubt explains his request to Manchester. By then Vanbrugh was at work on Manchester's seat, Kimbolton Castle. During the Earl's absence in Venice in the summer of 1707 the south front of the house had collapsed. Vanbrugh and Lady Manchester took stock and communicated with her husband, and work on the former's highly innovative remodelling proceeded in earnest from the following summer: that he sought to give the place 'Something of the Castle Air' hints at the theatrical interests he and his patron shared.

Soon after their arrival in London, Ricci and Pellegrini undertook decorative work for Manchester's London house, Manchester House, Arlington Street, a commission that led to their employment at Vanbrugh's Castle Howard for Charles Howard, 3rd Earl of Carlisle, another member of the Kit-Cat Club. The two painters were also jointly employed by Vanbrugh at the Queen's Theatre, doing the scenes for the revival of Scarlatti's *Pirro e Demetrio*, arranged by Nicola Francesco Haym (1678-1729), which opened on 2 April 1709, and a revival of *Camilla* two days later. Ricci alone did the sets for Mancini's *L'Idaspe Fedele*, first performed on 6 March 1710. By 9 August of the following year, Ricci was back in Venice, only to return to London with his uncle Sebastiano Ricci in the spring of 1711, they finally returned to Italy together in 1715. It is in the context of Vanbrugh's speculation with the Queen's Theatre and the interest he, Manchester, Carlisle and other subscribers to the theatre had in promoting Italian opera that this very remarkable picture and the several variants of two related compositions by the artist should be seen.

As was recognised by both Jeffrey Daniels and Edward Croft-Murray respectively, this is the 'prime original' or 'key picture' in a group of ten interrelated works which White in his fundamental study of these persuasively divided into three types of which this was evidently the first. It very probably records a rehearsal for the *Pirro e Demetrio*, as the recorded movements of the key singers suggests. The alto castrato, Nicolò Grimaldi, Nicolini (1673-1732) who played Pyrrhus, stands, lavishly dressed, as if pausing in front of the harpsichord. He had arrived in London in 1708 and was to star in the title roles of Handel's *Rinaldo* and *Amadigi* in 1711 and 1715. To his left, leaning backwards, is the English singer, Catherine Tofts (c. 1685-1756), who played Climene. She would

leave for the continent in 1709 and subsequently marry Joseph Smith, merchant and subsequently Consul in Venice, connoisseur both of the fine arts and of music. Seated behind the harpsichord in white is the equally celebrated soprano, Margherita Francesca de L'Epine (c. 1683-1746), who had come to London in 1702 and was in huge demand as both singer and lover: she had the male role of Marius in the opera. Beside her, seated at the keyboard is Haym, whose role it was to coordinate the stars whose services Vanbrugh had secured. A successful musician, he was a distinguished numismatist and a discriminating collector of drawings. On the extreme left is Haym's erstwhile pupil, Joanna Maria Lindelheim (d. 1724), known as 'the Baroness', who sang with 'a fan before her face'. Opposite her, drinking from a cup, to the evident irritation of the man seated beside him, is the Zurich-born impresario Johann Jakob Heidegger (1666-1749) who was subsequently to have a long association with Handel. Flanking the warm Italian landscape on the wall, so characteristic of the artist's work, are two oval portraits. The young man on the left, looking to his right and thus out of the pictorial space, is Marco Ricci himself. The balancing portrait is of his uncle, Sebastiano Ricci, who was not to reach London until 1711. He too, perhaps for this reason, faces outwards.

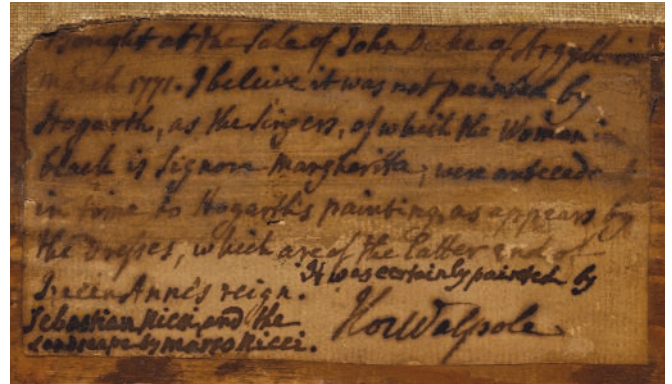
Ricci painted a smaller version of the design omitting 'the Baroness', in bodycolour on vellum, a medium in which he was so adept. This was in the Knutsford collection (A. Scarpa Sonnino, *op. cit.*, 1991, no. T 47, fig. 65). Ricci also evolved two related compositions, of each of which there are four versions or variants. In the first of these the harpsichord is turned and moved to the right: Nicolini and Tofts, the latter in white, stand beside this singing the duet 'Caro, caro' from *Pirro e Demetrio*. Behind the latter is de L'Epine engaging her future husband Dr. Pepusch, while Heidegger, is seated on the extreme right studying a score. Three of the versions show what is evidently the same room, with a coastal landscape by the artist flanked by a pair of oval flowerpieces (New Haven, Yale Center for British Art, and two sold at Sotheby's in 1970 and 1977; A. Scarpa Sonnino, nos. 0 69, 54 and 55, figs. 61, 60 and 62); while the fourth, presumably bought by Lord Carlisle, shows what is evidently a first floor room, with trees seen through an open sash window (*ibid.*, no. 0 15, fig. 59). The second group shows 'the Baroness' and Tofts rehearsing the duet 'Kindly Cupid exert thy power' in the same opera. These are set in a larger room. The widest version, measuring 53 by 102 centimetres (*ibid.*, no. 0 39, fig. 69) was in the Villa Tempi, Montemurlo. Smaller canvases are in the Yale Centre for British Art and recorded on the art market (*ibid.*, nos. 0 68, 67 and 56, figs. 71, 70 and 72). In the Villa Tempi and one of the smaller canvases (*ibid.*, no. 0 67) a landscape similar in character to that in the present picture is shown flanked by oval coastal scenes, while in the other two (*ibid.*, nos. 0 68 and 56) there is a single coastal landscape with a curtained doorway introduced on the right.

In this picture and the related canvases Marco Ricci created what was in effect a new genre of conversation piece some two decades before Hogarth painted his sequence of scenes from the *Beggar's Opera*, a copy of one of which Horace Walpole would place on the same wall as this work. Hogarth's pictures would in turn lie behind the theatrical conversation pieces of Zoffany.





After Paul Sandby, *Strawberry Hill, Twickenham, the seat of the Honourable Horace Walpole*  
© Bridgeman Images



Horace Walpole's original descriptive label on the reverse of the present painting

#### A note on the provenance:

The first recorded owner of this picture was Charles Stanhope, M.P. (1673-1760), of Elvaston Castle, Derbyshire, a lawyer who held the offices of Under-Secretary of State, Secretary to the Treasury and Treasurer of the Chamber in succession between 1714 and 1727, but is better remembered for his controversial role in the affairs of the South Sea Company. He owed these offices to the close friendship of his second cousin and exact contemporary, the statesman James, 1st Earl Stanhope (1673-1721), for whom he acted as secretary and confidant. Lord Stanhope was a kinsman of Vanbrugh and, like Carlisle, a fellow member of the Kit-Cat Club: two chimneypieces copied from ones designed for Hampton Court, Herefordshire by Vanbrugh were installed for him when he made alterations at Chevening in 1717-8. Charles Stanhope must thus have moved in the world of the Queen's Theatre and it is possible that he was the original owner of the picture, but it might alternatively have been inherited with Elvaston on the death in 1730 of his elder brother, William, whose marriage to the widow of Lord Stanhope's uncle, Charles, was childless.

After Stanhope's posthumous sale the picture was acquired by General John Campbell of Mamore (c. 1693-1770), who in 1761 succeeded as 4th Duke of Argyll. He was evidently a man of considerable taste, employing the Palladian architect Roger Morris to design his English house, Combe Bank, Sundridge, Kent in about 1725. In 1761, he inherited the historic family estate in Scotland, but not the remarkable collections of pictures and of architectural drawings and books formed respectively by his first cousins, the 2nd and 3rd Dukes. Both he and his son, however, became energetic collectors in their own right.

When the picture was offered in the 4th Duke's sale in 1771, it was acquired by Horace Walpole, to whom it must have appealed both as a work of art and as a historical record. He placed it prominently in the Great North Bedroom at Strawberry Hill, the gothic mansion built as much to house Walpole's collections and proclaim his role as a champion of scholarly taste as to serve as a personal residence. Walpole's label on the reverse reads:

'Bought at the Sale of John Duke of Argyll in March 1771. I believe that it was not painted by Hogarth, as the Singers, of which the Woman in black is Signora Margherita, were antecedent in time to Hogarth's painting, as appears by the Dresses, which are of the latter end of Queen Anne's reign. Hor Walpole'.

Walpole subsequently inserted a sentence before his signature: 'It was certainly painted by Sebastian Ricci, and the landscape by Marco Ricci'. This must have been added after the publication in 1774 of the *Description of Strawberry-Hill*, in which no artist is referred to, but fuller iconographic information is recorded: 'Rehearsal of an opera, with caricatures of the principal performers; Nicolini stands in front, Mrs. Toft is at the Harpsichord, Margarita is entering in black'. The significance subsequently attached to the picture at Strawberry Hill is suggested by the decision of the auctioneer, Robins, to include an engraving of it in the catalogue of the sale of the collection in 1842.



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## LOUIS LÉOPOLD BOILLY

(LA BASSÉE 1761-1845 PARIS)

### *La dentellière*

signed 'Boilly' (lower right)  
oil on canvas  
16 x 12¾ in. (40.6 x 32.4 cm.)

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

#### PROVENANCE:

François-Marc Perrier; his sale (†), Chariot, Paris, 14 February 1815, lot 72, sold with its pendant, a woman 'devant une table ronde, se dispose à déjeuner' (55 francs to the following),

with Alphonse Giroux (1776-1848), Paris, by whom sold without its pendant, Paris, 1816, no. 43.

(Possibly) Anonymous sale; Déodor, Paris, 16 May 1852, lot 34.

(Possibly) Monsieur Thalsheimer; his sale, Cournerie and Pillet, Paris, 29 December 1859, lot 98 (50 francs).

Monsieur Vidalenc, by 1898.

with Edwin Marriott Hodgkins (1887-1924), London, by 1913.

Comte Maurice Pillet-Will (1870-1952), by 1938.

#### EXHIBITED:

Paris, Galerie André Seligman, *Réhabilitation du sujet, Peintures des XVIIIe, XIXe, XXe siècles*, 1934, no. 5.

#### LITERATURE:

A. Giroux, *Expositions des tableaux anciens et modernes de M. Alphonse Giroux*, Paris, 1816, p. 12.

H. Harriette, *Louis Boilly, Peintre, Dessinateur et Lithographe (1716-1845)*, Paris, 1898, p. 97, no. 154, and possibly p. 97, no. 153, and p. 91, no. 101.

A. Graves, *A Century of Loan Exhibitions 1813-1912*, London, 1913, I, p. 72.

A. Mabile de Poncheville, *Boilly*, Paris, 1931, p. 15.

A. Seligman, 'Notice', *Réhabilitation du sujet, Peintures des XVIIIe, XIXe, XXe siècles*, exhibition catalogue, Paris, 1934, p. 26.

E. Bréton and P. Zuber, *Louis-Léopold Boilly: Le peintre de la société parisienne de Louis XVI à Louis-Philippe*, Paris, 2019, II, pp. 484 and 907, no. 126P, and possibly 2336 PM.

Entitled *La dentellière* (*The Lacemaker*), this painting is a fine example of the small genre pictures that Boilly produced from 1789-93. It exhibits the exquisite, almost miniaturist technique which gained the artist considerable success within the contemporary Parisian market and with collectors of subsequent generations. Boilly's highly polished, porcelain finish was derived from the artist's close study of the 'little Dutch masters' of the seventeenth century, notably Gerard ter Borch and Gabriel Metsu, whose work he collected, and the Leiden *fijnschilders* ('fine painters'), notably Gerrit Dou. In this immaculate painting, both the treatment of the lady's silk dress and the presence of the spaniel underneath her chair recall ter Borch's pictures, such as *The Letter* of circa 1661-2 (London, Royal Collection). Indeed, the subject-matter itself was one that his Dutch predecessors had frequently treated, notably Caspar Netscher's 1662 masterpiece *The Lacemaker* (London, Wallace Collection) and, most famously, Vermeer's picture of the same title, painted in circa 1669-70 (Paris, Louvre), the work considered by Renoir to be the most beautiful painting in the world. In these ravishing interior scenes, Boilly has updated the seventeenth-century Dutch genre picture for a late-eighteenth-century French audience. As with many of Boilly's pictures from this period, before the artist was denounced to the Committee of Public Safety for producing works openly contravening the morality of the new Republic, there is a thinly disguised sexual undercurrent: here the lady looks up from her lacemaking as a young boy enters the room bearing a *billet-doux*, which the viewer inevitably deduces is from her lover. These erotic undertones are also present in the dishevelled arrangement of the silks and ribbons by her feet, details that Boilly renders with consummate skill.





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## LOUIS LÉOPOLD BOILLY

(LA BASSÉE 1761-1845 PARIS)

### *Avant la toilette*

signed 'L. Boilly pinx.' (lower left, on the case)

oil on canvas

16½ x 13 in. (41 x 33 cm.)

£60,000-80,000

US\$86,000-110,000

€70,000-93,000

#### PROVENANCE:

(Possibly) Symphorien Boittelle (1813-1897), Paris; his sale, Pillet, Paris, 24 April 1866 (=1st day), lot 8 (1,450 francs to the following), Mme. A. Normand, until at least 1898.

#### LITERATURE:

P. Larousse, *Grand dictionnaire universel du XIXe siècle*, Paris, 1867, p. 877.

A. Dayot, 'L'exposition centennale des Beaux Arts au Champ-de-Mars', *Les Lettres et les arts, revue illustrée*, Paris, 1889, III, p. 108.

A. Dayot, *Un siècle d'art, notes sur la peinture française à l'Exposition centennale des beaux-arts. Suivies du catalogue complet des oeuvres exposées*, Paris, 1890, p. 9.

H. HARRISSE, *Louis Boilly, Peintre, Dessinateur et Lithographe*, Paris, 1898, p. 133, no. 538.

C. Blumenfeld, *Parfums d'interdit*, exhibition catalogue, Paris, 2018, p. 103, illustrated.

E. Bréton and P. Zuber, *Louis-Léopold Boilly: le peintre de la société parisienne de Louis XVI à Louis-Philippe*, Paris, 2019, II, p. 470, no. 79P.

In a fashionable Parisian interior a lady sits extravagantly *en déshabillé* while wistfully looking up at a portrait of a gentleman, presumably her lover. Dated to *circa* 1789-93 (Bréton and Zuber, *op. cit.*), this work is characteristic of the small, mildly risqué pictures Boilly produced during his early years in Paris that found considerable favour with contemporary collectors and reveal the artist's life-long fascination with 'the art of looking and the art of being looked at' (F. Whitlum-Cooper, *Boilly: Scenes of Parisian Life*, exhibition catalogue, London, 2019, p. 10). It was these pictures and others of a more licentious flavour that prompted his fellow artist, the Jacobin zealot Jean-Baptiste Wicar, to publicly denounce Boilly on 22 April 1794, for producing 'works of art of revolting obscenity for Republican morals ... that dirty the walls of the Republic'. This resulted in the artist's name appearing on the list of 'obscene works' that were presented to Robespierre's infamous 'Comité de Salut Publique', the portentous consequences of which were perhaps avoided through Boilly's expedient portrayal of the *Triumph of Marat* (Musée des Beaux-Arts, Lille), painted later that year.

This picture displays Boilly's remarkably controlled technique and ability to meticulously render different materials and objects, notably here in the sumptuous silks of the protagonist's dress, the blue ribbon tied to the guitar, and details such as the play of light on the glass bottles and gilding of the picture frame hanging above. Bréton and Zuber (*op. cit.*) note that the sculpture on the commode is probably a 1769 Sevres white *biscuit* model based on the ancient Roman marble of *Cupid and Psyche* in the Capitoline Museums, Rome. They suggest Boilly may have encountered the model at the atelier of Jean-Antoine Houdon (1741-1828), whose celebrated sculpture of *Le baiser donné* was influenced by the Sevres model, and who sat to Boilly for the 1804 picture *Jean Antoine Houdon sculpting the bust of Pierre Simon, Marquis de Laplace in the presence of his wife and daughters*, now in the Musée des Arts Décoratifs, Paris.



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JOHANN ZOFFANY, R.A.

(FRANKFURT 1733-1810 LONDON)

*Garrick with Burton and Palmer in 'The Alchymist'*

oil on canvas

41 $\frac{7}{8}$  x 40 $\frac{1}{8}$  in. (106.5 x 101.9 cm.)

£1,000,000-1,500,000

US\$1,500,000-2,100,000

€1,200,000-1,700,000

**PROVENANCE:**

Sir Joshua Reynolds, P.R.A. (1723-1792), offered the artist 100 gns. for the picture at the 1770 Royal Academy exhibition, but resigned his intended purchase to the following, Frederick Howard, 5th Earl of Carlisle (1748-1825), Castle Howard, and by descent to the following, Major George Howard, Baron Howard of Henderskelfe (1920-1984), Castle Howard, and by descent; Sotheby's, London, 29 November 2001, lot 11 (£861,500), when acquired.

**EXHIBITED:**

London, Royal Academy, 1770, no. 212.  
London, British Institution, 1814, no. 80.  
London, British Institution, 1840, no. 81.  
London, New Gallery, *Exhibition of the Royal House of Guelf*, 1891, no. 316.  
London, Grafton Gallery, *Exhibition of dramatic and musical art*, 1897, no. 97.  
London, Whitechapel Gallery, *Shakespeare and Theatrical Memorial*, 12 October-20 November 1910, no. 32.  
London, 45 Park Lane, *English Conversation Pieces*, March 1930, no. 1.  
Birmingham, Birmingham City Museum and Art Gallery; and Port Sunlight, Lady Lever Art Gallery, *Art and the Theatre*, 2 July-4 September 1949, no. 200.  
London, Morley Gallery, *Pictures from Castle Howard*, 1970, no. 36.  
London, National Portrait Gallery, *Johann Zoffany 1733-1810*, 14 January-27 March 1977, no. 59.  
York, York City Art Gallery, *Masterpieces from Yorkshire Houses*, 20 January-29 March 1994, no. 29.

**LITERATURE:**

J. Northcote, *The Life of Sir Joshua Reynolds*, London, 1818, II, p.178.  
*The Literary Gazette*, 8th July 1826.  
J.T. Smith, *Nollekens and his Times*, London, 1828, I, pp. 65-66.  
C.R. Leslie and T. Taylor, *Life and Times of Sir Joshua Reynolds*, London, 1865, I, p. 359.  
Lady Victoria Manners and G.C. Williamson, *John Zoffany, R.A.*, London, 1920, pp. 26-27 and 186.  
W.T. Whitley, *Artists and their Friends in England 1700-1799*, London, 1928, I, pp. 262-263.  
G.C. Williamson, *English Conversation Pieces of the 18th and Early 19th Centuries*, London, 1931, p. 22, pl. LXIV.  
M. Webster, 'The Eighteenth Century', *The Genius of British Painting*, D. Piper, ed., London, 1975, p. 191, illustrated.  
N. Penny, ed., *Reynolds*, exhibition catalogue, London, 1986, p. 341.  
M. Postle, ed., *Johann Zoffany RA: Society Observed*, exhibition catalogue, New Haven and London, 2011, pp. 54-55, fig. 48.  
M. Webster, *Johann Zoffany 1733-1810*, New Haven and London, 2011, pp. 206-210, figs. 169 and 170.

**ENGRAVED:**

J. Dixon, 1771.





Zoffany's witty and engaging painting of David Garrick in Ben Jonson's *The Alchemist* is widely regarded as one of his greatest theatre pictures, a genre pioneered by William Hogarth in the 1740s and one that Zoffany became the undisputed master of in the second half of the century. It immortalizes the most famous actor of the day in one of his most celebrated roles and showcases Zoffany's extraordinary talent for capturing the personalities and expressions of the different characters and their interaction on stage, as well as his supreme skill at rendering costume and still life details.

Born in Frankfurt, Zoffany spent time studying and working in Italy before travelling to England in 1760. He found employment initially painting clock-faces for the clockmaker Stephen Rimbault and then executing drapery for the portrait painter Benjamin Wilson. He was saved from this drudgery by David Garrick, who commissioned his first theatrical picture, *David Garrick in 'The Farmer's Return'* (New Haven, Yale Center for British Art), in 1762. This picture represented a new departure for the artist, who had specialised in mythological subjects before his arrival in London. Garrick's discovery of Zoffany (possibly recommended to him by Hogarth) transformed the artist's fortunes and also supplied the actor with the painter he had been looking for. As the most famous actor of the age, Garrick was acutely aware of the ephemeral nature of his achievements and found in Zoffany an artist who could immortalise his triumphs on stage with extraordinary vividness and precision. As an artist trained in Europe, Zoffany was familiar with the rules of history painting and the maxim that any history painting should be based on a few words or lines of text. In adapting himself to painting the London stage, Zoffany retained this crucial element of academic practice, as Hogarth had done before him. As Robin Simon observed, in the exhibition catalogue to the 2011 Zoffany exhibition at the Royal Academy: 'Zoffany's paintings borrow a kind of respectability from their reflection of this central tenet of academic practice, but at the same time they follow Hogarth's very British precedent of focusing on the particular likeness of the actors portrayed. They are history pictures of a kind, but they are also portraits' (R. Simon, 'Strong impressions of their art: Zoffany & the Theatre', in M. Postle, ed., *op. cit.*, 2011, p. 52).

David Garrick was not only an actor, but also a playwright, theatre manager and producer, who influenced nearly every aspect of theatrical practice in eighteenth-century Britain. When considering his legacy as

an actor, Peter Thomson declared: 'More than any other single actor, Garrick changed the acting style of the nation, above all because he engineered a shift in the expectations of audiences. In place of accuracy and control ... Garrick gave them energy and engagement' (P. Thomson, 'David Garrick', *Oxford Dictionary of National Biography online*). Garrick's celebrity status was a reflection of the central place held by the theatre in London society at this date: it was the most important shared cultural experience in the capital. Taking the season 1761-62, when Zoffany came onto the scene, there were around 533 theatrical performances given in London, an average of more than 10 a week. Most of these were held at one of the two 'patent theatres', Covent Garden and Drury Lane, which enjoyed a monopoly imposed by the Licensing Act of 1737. The fact that the government had moved to control the activity of theatres is itself indicative of their power and influence. In addition, unlike most other European courts (France in particular) the English royal family had no private theatre; King George III and Queen Charlotte, both keen on drama, therefore had to attend the public theatres in the centre of London, which lent the performances added glitz and glamour. There were also many more newspapers and journals in Britain than in any other country, and they were packed with critiques and gossip about the stage and its star performers.

*The Alchemist* provided Garrick with one of his most enduring parts, that of Abel Drugger: he first played the role at Drury Lane in 1743 and continued to play it on and off – in total eighty-five times – until 1776. The play recounts the cunning and deceitful antics of a servant named Face who has been left in charge of his master, Lovewell's London house in Blackfriars. Face teams up with Subtle, a phony alchemist, and his mistress, Doll Common to deceive naive visitors with their spurious alchemy. The callers include Sir Epicure Mammon, two Puritans from Amsterdam called Tribulation and Ananias, and the tobacconist Abel Drugger. The original play was written by Ben Jonson in 1610 as a satire on greed and its immense popularity at the time was credited with helping to rid London of alchemists. When Pepys saw it in 1661, he described it as 'a most incomparable play', and Coleridge later described it as having one of the three most perfect plots in all literature. Garrick reduced the original three thousand words by a third, omitting some of the more obscure references to alchemy. His immense success in the role was due to his masterly underplaying. His friend and biographer Thomas Davies wrote



that: 'the moment he came upon the stage, he discovered such awkward simplicity, and his looks so happily bespoke the ignorant, selfish and absurd tobacco-merchant, that it was a contest not easily to be decided, whether the host of laughter or applause were loudest. Through the whole part he strictly preserved the modesty of nature' (cited in Webster, *op. cit.*, p. 209).

The episode in the play that Zoffany has depicted here is from Act II, Scene 6, when Abel Drugger has requested a device for his shop sign and Subtle has proposed a bell, for Abel, and beside it a figure of Dr Dee, the astrologer, in a rug gown, making up Drug, and next to this a dog snarling 'Er', to make up Drugger. The German scientist and satirist Georg Christoph Lichtenberg, who saw Garrick perform the role in September 1775, described the effect Garrick added to this moment in the play: 'When the astrologer spells out from the stars the name of Abel Drugger, henceforth to be great, the poor gullible creature says with heart felt delight: 'That is my name'. Garrick makes him keep his joy to himself, for to blurt it out before everyone would be lacking in decency. So Garrick turns aside, hugging his delight to himself for a few moments, so that he actually gets those red rings round his eyes which often accompany great joy, at least, when violently suppressed, and says to himself: That is my name. The effect of this judicious restraint is indescribably, for one did not see him as a simpleton being gulled, but as a much more ridiculous creature, with an air of secret triumph, thinking himself the slyest of rogues' (*ibid.*).

Zoffany captured this subtlety brilliantly in this picture. Garrick is not placed centre-stage, but stands facing the wings, looking round towards the two central characters of Subtle on the left (played by Edmund Burton) in the black robes of a learned doctor and Face in the centre (played by John Palmer) in the flamboyant red uniform of a captain. Attention is drawn to Garrick as the principal subject of the painting by the broad shaft of light from the window on the left. All three actors are linked by their poses, gestures and expressions: Drugger smiles in self-congratulation believing himself to have the upper hand, while Face and Subtle smirk with enjoyment having successfully deceived another customer. All three actors are dressed in period costume, as became the custom from the mid-eighteenth century when acting in Jacobean plays: Drugger in Jacobean breeches and the dark stockings of a humble tradesman; Face in a white ruff, red doublet and breeches, and a red hat with black feather, with a sword at his waist; and Subtle in a black academic hat and black fur-trimmed gown over a black slashed doublet, with his spectacles, moneybag and a key hanging from a girdle at this waist. Two oil studies in the Ashmolean (fig. 1) show that Zoffany experimented with the positioning of Drugger: in one he has taken off his hat and is bending his knees in humble greeting to Subtle; in the other he digs in his pockets for the piece of gold to offer to Subtle.





Fig.1 Johann Zoffany, R.A., *Studies of Garrick as Abel Druggier in 'The Alchemist'*, Ashmolean Museum, University of Oxford

Zoffany has delighted in rendering the multitude of curious and wonderful objects that make up the carefully staged cabinet of curiosities on the draped table and ledge to the left – incorporating an armillary sphere, a dried fish surmounted by a large bat, jars containing a foetus and a lizard, a human skull, an hour glass and a flying fish – all designed to assure and impress prospective customers of Subtle's credentials as an alchemist.

Zoffany may already have begun this painting in December 1769, eager to produce an exceptional picture for the Royal Academy's next annual exhibition, now that he had been retrospectively elected a founding member of the Academy by King George III. When it was included in the Academy's second exhibition, in 1770, it was greeted with universal acclaim. Walpole wrote in his copy of the catalogue: 'This most excellent picture of Burton, J. Palmer and Garrick, as Abel Druggier, is one of the best pictures ever done by this Genius'. Garrick's friend Joseph Cradock considered it one of the best likenesses of the actor. Mary Webster describes its subsequent sale at the exhibition as: 'one of the most celebrated incidents in Zoffany's life' (*ibid.*). The incident was relayed by Mary Moser, a fellow Academician, in a letter to Fuseli, who was then in

Rome: 'and Zoffany superior to everybody, in a portrait of Garrick in the character of Abel Druggier, with two other characters, Subtle and Face ... Sir Joshua agreed to give an hundred guineas for the picture; Lord Carlisle half an hour after offered Reynolds twenty to part with it, which the Knight generously refused, resigned his intended purchase to the Lord, and the emolument to his brother artist' (*ibid.*, p. 210). A writer in the *London Chronicle* reported the same story, adding: 'This picture is so much esteemed that we hear Lord Ossory would have given fifty guineas more for it'. *The Alchemist* has remained among the most admired of Zoffany's theatrical pictures.

Frederick Howard, 5th Earl of Carlisle was an important patron and collector, whose collecting began when as a young man he visited Italy on the Grand Tour. He owned important works by Gainsborough and Reynolds, and became a director of the British Institution. In May 1796, he bought two further theatrical pictures by Zoffany from the dealer Michael Bryan – *Mr Foote in the character of Major Sturgeon, in 'The Mayor of Garratt'* and *Mr Foote and Mr Weston in the characters of the President and Dr Last in 'The Devil Upon Two Sticks'*.

PROPERTY OF A PRIVATE COLLECTOR

\*56

## ATTRIBUTED TO JEAN-BAPTISTE PIGALLE

(PARIS 1714 - 1785 PARIS), AFTER EDMÉ BOUCHARDON,  
CIRCA 1763

### *Louis XV on Horseback*

bronze; depicted wearing a laurel wreath and 'antique' armour, with a baton in his right hand and the reins in his left; on a rectangular bronze plinth  
26½ in. (66.5 cm.) high; 28 in. (71 cm.) high, overall; 24 in. (61 cm.) long

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

#### PROVENANCE:

Paris, Drouot, 10 December 1982, lot 56bis.

Paris, Drouot, Etude Couturier Nicolay, 6 December 1983, lot 45.

Galerie Charles Ratton and Guy Ladrière, Paris, 1997.

Sotheby's Paris, *Mélanges – Provenant des collections du comte et de la comtesse de Viel Castel*, Paris, 12 Sept. 2018, lot 121.

Purchased privately before the above auction by the present owner.

#### COMPARATIVE LITERATURE:

S. Hoog, *Musée National du château de Versailles, Les Sculptures, I – Le Musée*, Paris, 1993, p. 245.

A. McClellan, 'The Life and Death of a Royal Monument: Bouchardon's Louis XV', in *Oxford Art Journal*, Vol. 23, No. (2000), pp. 1-27.

G. Bresc-Bautier, G. Scherf and J. Draper eds., *Cast in Bronze - French Sculpture from Renaissance to Revolution*, exh. cat., Paris, 2009, pp. 434-435.

A.-L. Desmas, E. Kopp, G. Scherf and J. Trey, *Bouchardon: Royal Artist of the Enlightenment*, exh. cat., Paris, 2017, no. 271.

Edmé Bouchardon initially trained with his father Jean-Baptiste, also a sculptor, before travelling to Paris in 1721 to work with Guillaume Coustou the Elder. Within a year he had won the Prix de Rome and he travelled there in 1723 to study. He would remain for ten years, studying antiquities and developing a personal style that combined classicism with an increased attention to naturalism. He would eventually come to be considered by his contemporaries as the greatest sculptor and draughtsman of his generation in France.

On his return to Paris, Bouchardon was employed by the king with several commissions including groups for the Bassin de Neptune at Versailles. His most important surviving work was commissioned by the city of Paris in 1739 for a fountain on the rue de Grenelle which included allegorical figures of the city of Paris itself, the Seine and Marne rivers and the Four Seasons.

However his most important project, also commissioned by the aldermen of Paris, was for a bronze equestrian monument to Louis XV to be erected in the newly created Place Louis XV, now the Place de la Concorde. Bouchardon was to devote the remaining years of his life to the designing and creation of the bronze. Today there are over 255 preparatory drawings for the monument in the collection of the Louvre alone. Bouchardon depicted the king as a roman emperor in classical attire, and his horse is ultimately derived from the antique statue of Marcus Aurelius which he

had studied in Rome. Bouchardon's bronze was installed on a temporary pedestal in 1763, shortly after the artist's own death. Nine years later it was placed on a pedestal with figures and reliefs designed by Jean-Baptiste Pigalle.

The monument was considered to be a critical and popular success, and already in 1759 the city of Paris commissioned the sculptor Louis-Claude Vassé to cast seven bronze reductions. The recipients of these bronzes are all documented and included the king himself as well as Mme de Pompadour. The example given to the king is presumably the one listed in 1792 as being in the 'appartement du roi' at Versailles (see Hoog, *loc. cit.*). However, in 1763, Pigalle, who finished the pedestal for the original monument, was commissioned to create further reductions although it was specified that these should be two to three 'pouces' (5.4-8.1 cm) taller than the examples cast by Vassé. As noted by Scherf (Desmas et al, *loc. cit.*), the casts by Vassé depicted the king with a more youthful and luminous facial type whereas the bronzes by Pigalle - as with the present lot - portray him with stronger features in middle age. Sadly, during the French Revolution Bouchardon's equestrian masterpiece, like so much other royal imagery, did not last long and in 1792 it was destroyed by a mob, with only the king's right hand surviving (Musée Carnavalet, Paris). Today, it is recorded only in the artist's own drawings, some engravings and paintings, and bronze reductions including the present lot.



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## FÉLIX LECOMTE

(PARIS 1737 - 1817 PARIS), CIRCA 1780

*A gentleman, traditionally identified as the Baron d'Holbach*

marble bust; on a circular marble socle; the reverse signed 'FX. LECOMTE. FIT.'  
21½ in. (54.6 cm.) high; 24½ in. (62.3 cm.) high, overall

£60,000-100,000

US\$86,000-140,000

€70,000-120,000

### COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris, 1911, II, pp. 41-47.

S. Hoog, *Musée National du Château de Versailles: Les Sculptures: I - Le Musée*, Paris, 1993, pp. 262 and 275, nos. 1195 and 1265.

J.-R. Gaborit et al., *Sculpture Française II - Renaissance et Temps Modernes*, II, Paris, 1998, pp. 454-455.

J. Draper and G. Scherf, eds., *Playing with Fire: European Terracotta Models, 1740-1840*, Paris and New York, 2003, pp. 52-53, 144-145 and 305, nos. 20 and 61.

Born in Paris in 1737, Félix Lecomte learnt his craft under the direction of two of the most sought-after sculptors of eighteenth century France, Étienne Maurice Falconet and Louis-Claude Vassé. He was awarded the first prize for the prestigious Prix de Rome in 1758, later allowing him a scholarship to study at the French Academy in Rome. After returning to Paris, he was accepted into the Royal Academy of Painting and Sculpture in 1771 thanks to a mythological marble group depicting Oedipus and Phorbos, now housed in the Louvre (see Gaborit *op. cit.*, p. 454, RF4009). He later became a professor at the Academy in 1792. Although today, the sculptor is perhaps not as widely fêted as some of his Parisian contemporaries, Lecomte's extant body of work tells the tale of a talented and versatile artist, working mostly in marble and terracotta and gifted in subjects ranging from religious allegory to mythological scenes to portraits. Lecomte received commissions from many prominent society figures of the period, including Madame du Barry, the 'maîtresse-en-titre', or royal mistress, of Louis XV for whom he created reliefs to decorate the chateau at Louveciennes and for her stables at Versailles.

Portraiture was undoubtedly where Lecomte's greatest artistic prowess lay, and the surviving examples of works produced by him demonstrate the artist was in high demand by some of the most important and influential figures of his day. He was also often commissioned to sculpt commemorative portraits of scholars of the previous generation, including mathematician Jean le Rond d'Alembert, historian Charles Rollin and writer Fénelon. However, Lecomte's masterpiece and most celebrated work is his portrait of Marie Antoinette that he exhibited at the Salon of 1783. Depicted at twenty-eight years old, she had been Queen of France for nine years and is shown in the full regalia appropriate to her status. She is dressed in a garment adorned with fleur-de-lis motifs symbolising her

royalty and wearing an elaborate wig decorated with delicately rendered flowers held in place by a ribbon. Around her neck she wears a medallion bearing the profile of her husband Louis XVI. Lecomte's bust is said to have pleased the queen and achieved great acclaim upon its public debut. It is now housed at Versailles but inspired many copies after its creation and throughout the nineteenth century (see Hoog, *op. cit.*, no. 1195).

Comparison between Lecomte's Marie Antoinette and the present bust shows an artist gifted at imbuing the life and personality of a face in marble. The careful attention to the finer details of the costume is also notable in both pieces, particularly in their lace collars which have been meticulously pierced with minute holes to replicate the effect of the material as light falls onto the stone.

The sitter for the present lot has traditionally been referred to as the philosopher and Enlightenment figure Paul-Henri Thiry, Baron d'Holbach. It is recorded that Lecomte exhibited a plaster bust of him at the Salon of 1789 (see Lami, *op. cit.* p. 46). However, there is a second bust attributed to Lecomte and described as a portrait of the baron now in the Hermitage Museum rendered in terracotta that shows an older sitter in more sombre clothing (inventory no. H.CK-1295). It would have been unusual for the artist to have produced two different busts of the same sitter and unlikely also that the two busts are of the same person given their differing facial features. It is also unclear on what information the identification of the Hermitage bust has been based. Identification aside, the present lot is an enigmatic portrait, clearly of a gentleman of note, shown with his mouth slightly open as if speaking; if not the baron, it is probable that he was another writer or philosopher of the period.



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## JEAN-BAPTISTE CHARPENTIER THE ELDER

(PARIS 1728-1806)

*Portrait of Marie Thérèse Louise of Savoy, Princesse de Lamballe (1749-1792), seated full-length, in a lilac dress*

oil on canvas  
45¼ x 36¼ in. (115 x 92 cm.)

£150,000-250,000

US\$220,000-360,000

€180,000-290,000

### PROVENANCE:

(Possibly) Louis Besne Filleul (1732-1788) Superintendent of the Château de la Muette and his wife, Rosalie Bocquet Filleul (1753-1794), and by descent to their son, Edmond Filleul (1818-1901), Château de Chenevières, Montbouy, in an inventory of 1850, where identified as 'Mme de Lamballe', and by descent to his son, René Filleul (1848-1933), who married in 1879 Marie d'Arodes de Peyriague, and by descent in the family to, Peyriague Collection; Sotheby's, Monaco, 21 June 1991, lot 20. with Matthiesen Gallery, London, by 1991, from where acquired.

Marie Thérèse Louise of Savoy, the sitter in this painting, married Louis Alexandre de Bourbon-Penthièvre, Prince of Lamballe in 1767. The marriage had been suggested as a suitable match by Louis XV, as both bride and groom descended from side-lines of their respective royal families – she the great-granddaughter of Victor Amadeus II of Sardinia and his French mistress the comtesse de Verrue, and he the grandson of Louis XIV's legitimised son, Louis Alexandre de Bourbon, comte de Toulouse. Following the prince's premature death only a year later, Marie Thérèse continued living with her father-in-law, the duc de Penthièvre at Rambouillet who is likely to have commissioned this contemplative portrait of her from his *peintre ordinaire*, Jean-Baptiste Charpentier. It is possible that the building seen through the trees is meant to be the Château de Rambouillet, as one of the distinctive finials of the turrets can be glimpsed above the roof. Due to their extensive charitable acts on and around their estate the pair earned themselves the names 'King of the Poor' and the 'Angel of Penthièvre'.

Charpentier painted many portraits of the duc's family, including a double portrait of the duc and his daughter Louise-Marie de Bourbon, future duchesse d'Orléans, in which he is seated reading in the garden and she proffers a basket of cut flowers (fig. 1; Musée national du Château de Versailles). Both the present portrait and the Versailles double portrait are executed using conventions from the *tableaux de mode*, a style that developed in the 1720s with the work of artists such as Jean-François de Troy and which allowed for elements of genre painting to be incorporated into traditional portraiture. The sitters were shown performing everyday activities, such as reading or drinking hot chocolate, giving the works a more relaxed air. The inclusion of a rose in Marie Thérèse's right hand may have added an element of symbolism to the portrait. One of the most widely known poems in French culture was and is Ronsard's *Quand vous serez bien vieille* (When you are old), in which a gentleman speaks from beyond the grave to his living love. In the final line of this he guides her to:



Fig. 1 Jean-Baptiste Charpentier the Elder, *Louis-Jean-Marie de Bourbon, duc de Penthièvre, and his daughter, Louise-Adélaïde, Mademoiselle de Penthièvre, the future duchesse of Orléans, Château de Versailles*

*'Cueillez dès aujourd'hui les roses de la vie'* (Gather the roses of life today). To the noble eighteenth-century French viewer, holding the rose would thus have been understood as a sign that Marie Thérèse had chosen to go on living life to the full despite the sadness of her widowhood, which is denoted both by her veil and the dead rose at her feet. Given this, and the beautifully frothy *robe à la française* that she wears, it is likely that this portrait dates to *circa* 1769-70.

At this date, with the death of Maria Leszczyńska, it was suggested that the lovely young widow might marry Louis XV; however, this was a match that neither she nor her father-in-law desired. Instead, she went on to become one of the closest confidants of his daughter-in-law, Marie-Antoinette, who in 1775 appointed her to the position of *Surintendante de la Maison de la Reine*, the highest ranked lady-in-waiting to the Queen. Despite being later replaced as the Queen's favourite, Marie Thérèse remained unfailingly faithful to her mistress. Though she had been nursing her father-in-law at the outbreak of the Revolution in October 1789, she returned to be with the Court. The night of the Flight to Varennes in June 1791, Marie-Antoinette left a letter instructing Marie Thérèse to meet the Royal party in Brussels. After failure of this plan, Marie Thérèse, who had succeeded in reaching England and had taken up residence in Bath, decided that it was her duty to return to Paris. Finally, in August 1792 she was taken from the Tuileries and imprisoned. There followed the September Massacres, during which the mob stormed the prisons, set up a people's tribunal and summarily executed the prisoners. Due to her refusal to swear hatred to the king and queen in her trial, Marie Thérèse was led into the streets where she was killed by the mob. Her body was never found and there is no tomb to her name.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 58, 59, 60 & 61)

59

## GEORGE ROMNEY

(DALTON-IN-FURNESS 1734-1802 KENDAL)

*Group portrait of Dorothy Stables (1753-1832), with her daughters, Harriet (1774-1827) and Maria (1775-1821), in a wooded landscape*

oil on canvas  
50¼ x 42½ in. (127.6 x 108 cm.)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

### PROVENANCE:

Mrs Addison, by whom sold in 1890 to Mr. C. Davis, on behalf of the following, Baron Edouard Alphonse James de Rothschild (1868-1949), Paris, and by descent in the family to the following, Anonymous sale [The Property of a Trust]; Christie's, London, 15 November 1996, lot 29, with Sir Richard Osborn. Acquired by the present owner in 1996.

### EXHIBITED:

London, Royal Academy, *Old Masters, deceased masters of the British School, drawings & models by Alfred Stevens*, 6 January-15 March 1890, no. 154.

### LITERATURE:

J. Romney, *Memoirs of the Life and Works of George Romney*, London, 1830, p. 141.  
H.P. Horne, *An Illustrated Catalogue of Engraved Portraits and Fancy Subjects painted by Thomas Gainsborough, RA, Published between 1760 and 1820, and by George Romney, Published between 1770 and 1830 with the Variations of the State of the Plates*, London, 1891, p. 55.  
Lord R.S. Gower, *Romney and Lawrence*, London, 1882, p. 92.  
H. Gamlin, *George Romney and his Art*, London, 1894, pp. 98-99.  
Sir H. Maxwell, *George Romney*, London, 1902, p. 191, no. 373.  
G. Paston, *George Romney*, London, 1903, pp. 30 and 198, illustrated.  
T. Humphrey Ward and W. Roberts, *Romney: a biographical and critical essay, with a catalogue raisonné of his works*, London, 1904, I, p. 50; II, p. 148.  
A.B. Chamberlain, *George Romney*, London, 1910, pp. 95, 297, 306, 312, 339 and 380.  
M. Spielmann, *British Portrait Painters to the Opening of the Nineteenth Century*, London, 1910, II, pp. 7 and 12.  
D. Alexander, 'A Reluctant Communicator: George Romney and the Print Market', *Those Delightful Regions of Imagination: Essays on George Romney*, New Haven and London, 2002, pp. 257 and 275.  
A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, p. 545, no. 1222.

### ENGRAVED:

J.R. Smith, 1781.





This picture, for which sittings are recorded in February, March and April 1777, and March 1778, is one of the artist's most sensitive and enchanting portraits. Painted not long after his return from Italy, it shows all the sophistication of the period in which his artistic powers were at their peak, and his reputation as a portrait painter rivalled that of Reynolds and Gainsborough. The artist's most ambitious work, *The Children of The Earl of Gower*, painted for Granville, 2nd Earl of Gower (sold in these Rooms, 23 June 1972, as lot 109 for 140,000 guineas), and now at Abbot Hall, Kendal, was painted in the same year.

Dorothy Stables (née Papley) married John Stables, a director of the East India Company and later a member of the Supreme Council of Calcutta (1782-7), in January 1773. She is shown with two of her daughters, Harriet and Maria. Her husband returned from India after serving on the Supreme Council and from 1793 until his death in 1795 lived at Wonham House, Surrey, which he purchased from Lord Romney. Romney also painted a three-quarter-length portrait of John Stables (Kidson, *op. cit.*, p. 544, no. 1221), for which sittings are also recorded in 1777 (sold in these Rooms, 23 June 1972, as lot 107).

The early history of this picture is obscure, but by 1890 it was in the collection of 'Mrs Addison' who lent it to the Winter Exhibition at the Royal Academy in 1890. Sir George Scharf in his annotated copy of that exhibition, which includes his sketch of the picture, notes (on p. 32) the circumstances of the sale of the picture to Baron Edouard Alphonse de Rothschild which occurred shortly after the exhibition:

'... by Romney "Mrs Stables" no. 154 of the Burlington House 1890, Exhibition an early sending to Burlington House a Romney, proposed to name £500 as insurance upon it. Humprey Ward said he would give £2,000 for it Davis heard of this and said he would give £5,000 when young Agnew went to his father and asked him to allow him to offer £6,000. Davis the dealer then applied to the Lady [Mrs Addison] asking her to fix a price [that he was asking for a client in Paris] but to put it in writing. She might say [£]8000. The Lady's daughter whilst she was writing said make it £8500, which was done and the dealer made £1000 profit by it.'





■60

## SIR NATHANIEL DANCE

(LONDON 1735-1811 WINCHESTER)

*Portrait of Thomas Assheton-Smith (1752-1828), full-length, in a red jacket*

signed and dated 'NDance 1775' (upper left, on the base of the urn)

oil on canvas

90½ x 56¾ in. (230 x 143 cm.)

£200,000-300,000

US\$290,000-430,000

€240,000-350,000

### PROVENANCE:

Thomas Assheton-Smith (1752-1828), Vaynol, Caernarvonshire, and by descent in the family to the following,  
Sir Charles Michael Duff, 3rd Bt. (1907-1980); (\*) Sotheby's, London, 13 March 1985, lot 51.  
with Colnaghi, London, by 1986.  
Private collection, New York, by 1994.  
with Sir Richard Osborn.  
Acquired by the present owner in 1996.

### EXHIBITED:

London, Colnaghi, *The British Face: A View of Portraiture 1625-1850*,  
19 February-29 March 1986, no. 38.

### LITERATURE:

F. Davis, 'Talking about the Salerooms', *Country Life*, 25 April 1985, pp. 1116-7, fig. 5.  
B. Allen, 'Portraits at Colnaghi's London', *The Burlington Magazine*, CXXVIII, April 1986, pp. 305 and 307, fig. 57.

Painted in 1775, this beautifully preserved full-length portrait of Thomas Assheton Smith is an exceptionally fine example of Nathaniel Dance's mature work. The classical elegance of the composition and vibrant palette display the considerable influence of the great eighteenth-century portraitist Pompeo Batoni (1709-1787), with whom Dance had worked in Rome during his formative years in Italy.

After his return to London in 1765, Dance rapidly achieved fame as both a portrait and history painter. His reputation in the latter genre was secured with King George III's acquisition of his *Timon of Athens* in 1767 (Royal Collection). Dance was among the twenty-two artists who successfully petitioned the king in 1768 to establish a Royal Academy: in the first exhibition held the following year, the artist showed full-length portraits of *King George III* and *Queen Charlotte* (West Sussex, Uppark, National Trust); and in 1771 he exhibited a painting of *David Garrick as Richard III* (Stratford-on-Avon, Town Hall). At this point in his career, Dance evidently subscribed to the contemporary academic theory that placed historical painting first in the hierarchy of subject matter, but following the king's appointment of Benjamin West as his official history painter in 1772, Dance turned increasingly to portraiture. In 1776, the year after the present picture was executed, the artist was commissioned by

Sir Joseph Banks to paint the now celebrated portrait of *Captain Cook* (Greenwich, National Maritime Museum), for which Cook sat on 25 May of that year, shortly before his departure for the third and final voyage.

The sitter was the eldest son of Thomas Assheton of Ashley, Mobberley in Cheshire, and Mary Clayton, heiress of Brymbo Hall, Denbighshire. His father had added the surname Smith when he inherited the Vaenol and Tedworth estates in Gwynedd and Hampshire from his uncle William Smith. The sitter married Elizabeth, daughter of Watkin Wynn (1717-1774) of Foelas, Denbighshire, and the couple had eight children. Assheton Smith was a keen sportsman and became a prominent figure in the cricketing world following the establishment of the MCC in 1787; he took part in 45 major matches between 1786 and 1797. His second son, Thomas (1776-1858) was one of the outstanding amateur cricketers of the nineteenth century and a famous Master of foxhounds, with his contemporaries naming him 'the British Nimrod'. His third son, William saw action at the Battle of Trafalgar in 1805 as lieutenant of HMS *Temeraire*, the subject of Turner's 1838 masterpiece in the National Gallery, London. A portrait of the sitter, painted by William Beechey in 1826, is in the National Museum Cardiff, Wales.



Portrait of a man in 18th-century attire, wearing a red coat and holding a hat and a cane, standing in a landscape with a large tree and a stone structure.

■61

## GEORGE ROMNEY

(DALTON-IN-FURNESS 1734-1802 KENDAL)

*Portrait of Mrs Deborah Jemima Maxwell (1755-1789), full-length, in a pale pink dress with a blue sash and a yellow wrap, in a wooded landscape*

oil on canvas  
94 x 58¼ in. (238.8 x 148 cm.)

£150,000-250,000

US\$220,000-360,000

€180,000-290,000

### PROVENANCE:

Edward Brydges (1712-1780), the sitter's father, Wootton Court, Kent, and by descent in the family to, Colonel Thomas Barrett Brydges (1789-1834), Lee Priory, Kent; his sale (†), W. Sharp, on the premises, 26 August 1834 (=15th day), lot 1181, where acquired by Mr Branfill, on behalf of the following, Mrs Harrison Barham. Champion Russell, by 1884, and by descent until sold to the following, Charles J. Wertheimer, by 1904. Sir George Cooper, 1st. Bt. (1856-1940), by 1912, and by descent to his son, Sir George Cooper, 2nd. Bt. (1890-1961), and by descent [The Trustees of the Hursley Settlement]; Christie's, London, 16 July 1982, lot 77, where acquired by the following, with Oscar and Peter Johnson, London. with Nortman and Brod, London, by 1983. Lord and Lady White of Hull; Christie's, London, 11 July 1997, lot 12.

### EXHIBITED:

London, Royal Academy, *Old Masters, deceased masters of the British School & Paul Falconer Poole RA*, 7 January-15 March 1884, no. 197.  
Berlin, Königliche Akademie der Künste, *Ausstellung älterer englischer Kunst*, 26 January-23 February 1908, no. 95.  
Oxford, Ashmolean Museum, on loan 1941-1945.  
Osterley Park, on loan, until 1982.

### LITERATURE:

Sir H. Maxwell, *George Romney*, London, 1902, p. 184, no. 257.  
H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay With a Catalogue Raisonné of His Works*, London, 1904, I, p. 102; II, pp. 92 and 96, illustrated opposite p. 94.  
A.B. Chamberlain, *George Romney*, London, 1910, pp. 119 and 326-7.  
M. Spielmann, *British Portrait Painters to the Opening of the Nineteenth Century*, London, 1910, II, p. 12.  
*A Catalogue of the Pictures by Old Masters of the English School and Works of Art forming the Collection of Sir George A. Cooper, Bt.*, 1912, p. 31.  
B.L.K. Henderson, *Romney*, London, 1922, pp. 88 and 123.  
D.A. Cross, *A Striking Likeness: The Life of George Romney*, Aldershot, 2000, p. 90.  
D.A. Cross, 'The Admiral of the Blues: Romney, Depression and Creativity', *Those Delightful Regions of the Imagination, Essays on George Romney*, A. Kidson ed., New Haven and London, 2002, p. 24.  
M. Postle, 'Factions and Fictions: Romney, Reynolds and the Politics of Patronage', *Those Delightful Regions of the Imagination, Essays on George Romney*, A. Kidson ed., New Haven and London, 2002, p. 79.  
R. Asleson, 'Antiquity, Melancholy and Morality in Romney's Portraiture', *Those Delightful Regions of the Imagination, Essays on George Romney*, A. Kidson ed., New Haven and London, 2002, pp. 178 and 180.  
Y. Romney Dixon and A. Kidson, 'Romney Sketchbooks in Private Collections', *Transactions of the Romney Society*, VIII, 2003, p. 43.  
A. Kidson, *George Romney: A complete catalogue of his paintings*, New Haven and London, 2015, II, pp. 389-90.

Described by Alex Kidson as 'one of the finest of Romney's female whole-lengths' (*op. cit.*, 2015), this portrait was painted in 1780, the moment at which the artist was establishing his reputation as the most fashionable portrait painter in London.

Kidson notes that the uncharacteristically tautly-shaped figure, which is 'offset by a particularly rich and sylvan woodland background', compares closely to some of the whole-length female portraits in Romney's Liverpool sketchbook (*ibid.*). Martin Postle first observed that the composition was closely modelled on Reynolds's celebrated full-length portrait of the Duchess of Cumberland (Waddesdon Manor), a picture exhibited at the Royal Academy in 1773 when Romney was in Italy, but which he would have probably known from James Watson's engraving of the same year (*ibid.*).

The sitter was the second surviving daughter of Edward Brydges of Wootton Court, Kent, and his wife Jemima, daughter of the Rev. William Egerton, Rector of Penshurst, Kent. In 1780, she married Henry Maxwell (1748-1818) of Ewshot House, Crondall, Hampshire. She died in 1789 in Harley Street from injuries sustained in a fire. Sittings for the portrait, which is thought to have been commissioned as a gift to the sitter's father on the occasion of her marriage, are recorded on 27 May and 1, 6 and 10 June 1780.

The present picture was one of a number of important British full-length portraits sold in these Rooms by The Trustees of The Hursley Settlement in 1982: others included Lawrence's *Portrait of Julia Beatrice Peel* (1826; private collection) and Reynolds' *Portrait of Jane, Countess of Eglinton* (1777; Japan, Koriyama City Museum of Art). Sir George Cooper bought Hursley Park in 1902 and had it completely remodelled by the Aberdeen architect A. Marshall Mackenzie. Many of the contents were bought under the guidance of Sir Joseph (later Lord) Duveen.



PROPERTY OF A LADY

62

SAMUEL SCOTT

(LONDON C. 1702-1772 BATH)

*View of the Thames at Wapping*

oil on canvas  
21¾ x 44 in. (55.3 x 111.8 cm.)

£150,000-250,000

US\$220,000-360,000

€180,000-290,000

**PROVENANCE:**

(Probably) Commissioned by Lady Catherine Pelham (d.1780) *circa* 1740, and by descent to her daughter's husband, Henry Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne (1720-1794), and by descent to the following, Henrietta Adela Pelham-Clinton (née Hope), Duchess of Newcastle (1843-1913), The Oaks, Woodford; (†) Christie's, London, 25 July 1913, lot 26 (175 gns. to the following), with Pawsey and Payne, London. A.B. Wilson, London; Christie's, London, 18 June 1917, lot 53 (157 gns. to the following), with Leggatt's, London. with Agnew's, London, 1918. with Knoedler's, London, from whom acquired by the father of the present owner.

**EXHIBITED:**

London, Guildhall, *Samuel Scott Bicentenary: Paintings, Drawings and Engravings*, 4 May-3 June 1972, no. 19.

**LITERATURE:**

R. Kingzett, 'A Catalogue of the Works of Samuel Scott', *Walpole Society*, XLVIII, 1982, p. 40, no. D, pl. 13a.

This lively view of Wapping Old Stairs seen from the river looking east towards Limehouse gives centre stage to the jumble of shops, houses and warehouses along the banks of the Thames. Arguably, this makes it Scott's first venture as a painter of townscapes, his previous works having relegated the teeming life of the river bank to a more minor compositional element. The artist was attracted to this stretch of the Thames in the period following 1732, when he was commissioned to produce a series of works for the East India Company. The size of the Company's ships meant that they had to unload their cargoes in this area, with warehouses in Shadwell, wharves at Deptford and a ship building yard at Blackwall.

Situated as it is at the bend of the river to the west of Greenwich, it is highly probably that the present work was commissioned by Lady Catherine Pelham, who had been granted the Rangership of Greenwich Park in 1730 and took up residence in the Rangers Lodge at some point in the early 1740s. On her death, the painting would have entered the collection of the 2nd Duke of Newcastle, husband of her daughter Catherine, as her own sons had died in infancy and Catherine had also pre-deceased her mother.

A preparatory drawing for the watermen in the left-foreground is held in the Victoria and Albert Museum, London, *Four Figures of Watermen* (fig. 1). Scott evidently felt that these were especially successful motifs, as he included different combinations of the men in two other views of Wapping, both from the 1730s and his earliest view of Tower of London, dated 1746.



Fig. 1 Samuel Scott, *Four Figures of Watermen*, pencil on paper, Victoria and Albert Museum, London









THE  
**EXCEPTIONAL**  
SALE

*London 8 July 2021*

\*20

## LEONARDO DA VINCI

(VINCI 1452-1519 AMBOISE)

*Head of a bear*

with inscription in pen and brown ink 'Leonard de Vinci.' (lower left)  
 silverpoint on pink-beige prepared paper, top corners cut  
 2¾ x 2¾ in. (7 x 7 cm)

£8,000,000-12,000,000

US\$12,000,000-17,000,000

€9,300,000-14,000,000

**PROVENANCE:**

Sir Thomas Lawrence, P.R.A. (1769-1830), London (L. 2445).  
 Samuel Woodburn (1785-1843), London; Christie's, London, 4-8 June 1860,  
 part of lot 1039 (£2.5s. to Chambers, together with the drawing in Edinburgh  
 discussed and reproduced below).  
 with P. and D. Colnaghi and Co., London, where acquired by 1936 by  
 Captain Norman Robert Colville (1893-1974), London; by succession to the  
 N.R. Colville Will Trust.  
 with Johnny van Haeften, London, where acquired by the present owner in  
 2008.

**EXHIBITED:**

London, Burlington Fine Arts Club, *Pictures, Drawings, Furniture and other  
 Objects of Art*, 1936-1937, no. 18.  
 Milan, Palazzo dell'Arte, *Mostra di Leonardo da Vinci*, 1939, p. 158, pl. 100.  
 London, Royal Academy, *Leonardo da Vinci. Quincentenary Exhibition*, 1952,  
 no. 37.  
 Nottingham, University City Art Gallery, *Drawing in the Italian Renaissance  
 Workshop. An Exhibition of Early Renaissance Drawings from Collections in  
 Great Britain*, 1983, no. 8, pl. 3 (catalogue by A. Weston-Lewis and J. Wright).  
 London, Hayward Gallery, *Leonardo da Vinci*, 1989, p. 94, no. 37, p. 98, under  
 no. 39, ill. (entry by M. Kemp).  
 L. Syson, ed., London, The National Gallery, *Leonardo da Vinci Painter at the  
 Court of Milan*, 2011-2012, no. 14, ill. (entry by A. Galansino).  
 Shanghai, Long Museum, Moscow, Pushkin State Museum of Fine Arts, and  
 Saint Petersburg, State Hermitage Museum, *Rembrandt, Vermeer and Hals in  
 the Dutch Golden Age. Masterpieces from the Leiden Collection*, 2017-2019 (not  
 in catalogue).

**LITERATURE:**

A.E. Popham, 'The Drawings at the Fine Arts Club', *The Burlington Magazine  
 for Connoisseurs*, LXX, no. 407, February 1937, p. 87.  
 K. Clark, 'Leonardo da Vinci (1452-1510) - Study of a Bear Walking', *Old Master  
 Drawings*, XI, March 1937, p. 66.  
 B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, II, p. 115,  
 no. 1044B.  
 K. Clark, *Leonardo da Vinci. An Account of his Development as an Artist*, New  
 York and Cambridge, 1939, p. 78 [numerous later editions].  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1945, p. 32, no. 78A.  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1946, p. 69, no. 78A.

A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1947, p. 40, no. 78A.  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1949, p. 55, no. 78A.  
 B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1961, II, no. 1044C  
 [later edition: 1970].  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1964, pp. 32-33, no. 78A.  
 J. Bean and F. Stampfle, *Drawings from New York Collections. The Italian  
 Renaissance*, I, New York, 1965, p. 28, under no. 18.  
 A. Forlani Tempesti, *The Robert Lehman Collection. Italian Fifteenth through  
 Seventeenth Century Drawings*, New York, 1991, pp. 238, 239, under no. 80, fig. 80.3.  
 J.A. Levenson, ed., *Circa 1492. Art in the Age of Exploration*, exhib. cat.,  
 Washington, National Gallery of Art, 1991, p. 272, under no. 170 (entry by  
 M. Kemp).  
 C. Pedretti, 'Views and Reviews', *Achademia Leonardi Vinci*, V, 1992, p. 188.  
*The Draughtsman's Art. Master Drawings from the National Gallery of  
 Scotland*, exhib. cat., Edinburgh, National Gallery of Scotland, New York, Frick  
 Collection, and Houston, Museum of Fine Arts, 1999, p. 14, under no. 1, p. 172,  
 n. 1 (entry by A. Weston-Lewis).  
 C.C. Bambach, ed., *Leonardo da Vinci. Master Draftsman*, exhib. cat., New York,  
 The Metropolitan Museum of Art, 2003, pp. 359-360, under no. 43, fig. 148  
 (entry by C.C. Bambach).  
 J. Nathan and F. Zöllner, *Leonardo da Vinci, 1452-1519. The Complete Paintings  
 and Drawings*, Cologne, 2003, p. 346, fig. 158 [Italian edition: *Leonardo da  
 Vinci 1452-1519. Tutti i dipinti e i disegni*, Cologne, 2007, p. 347, fig. 158].  
 A. Bayer, ed., *Painters of Reality. The Legacy of Leonardo and Caravaggio in  
 Lombardy*, exhib. cat., The Metropolitan Museum of Art, New York, 2004, p. 89,  
 under no. 15 (entry by L. Wolk-Simon) [Italian edition: A. Bayer and M. Gregori,  
 eds., *Pittori della realtà. Le ragioni di una rivoluzione. Da Foppa e Leonardo a  
 Caravaggio e Ceruti*, exhib. cat., Cremona, Museo Civico Ala Ponzzone, 2004,  
 p. 80].  
 M. Kemp and J. Barone, *I disegni di Leonardo da Vinci e della sua cerchia nelle  
 collezione della Gran Bretagna*, Florence, 2010, no. 72, ill.  
 F. Rinaldi and P.C. Marani, *Leonardo e la sua bottega. Disegni di figura e di  
 animali. Disegni di Leonardo dal Codice Atlantico*, exhib. cat., Milan, Pinacoteca-  
 Biblioteca-Accademia Ambrosiana and Santa Maria delle Grazie, 2011,  
 pp. 32-33, under no. 997v (entry by F. Rinaldi).  
 P.C. Marani and M.T. Fiorio, eds., *Leonardo da Vinci 1452-1519. The Design of  
 the World*, exhib. cat., Milan, Palazzo Reale, 2015, p. 524, under no. II.6 (entry  
 by C.C. Bambach) [Italian edition: *Leonardo da Vinci 1452-1519. Il disegno del  
 mondo*].  
 C.C. Bambach, *Leonardo da Vinci Rediscovered*, New Haven and London, 2019,  
 I, pp. 263, 274, 275-276, fig. 3.91.



(original size)



Fig. 1. Leonardo da Vinci, *Two studies of a cat and one of a dog*. Silverpoint on pink-beige prepared paper, 5  $\frac{3}{8}$  x 4 in. (13.7 x 10.3 cm). British Museum, London, inv. 1895,0915.477.



Fig. 2. Leonardo da Vinci, *Studies of a dog's paw*. Silverpoint on pink-beige prepared paper, 5  $\frac{1}{2}$  x 4  $\frac{1}{4}$  in. (14.1 x 10.7 cm). National Galleries of Scotland, Edinburgh, inv. D5189.

An exquisite demonstration of Leonardo da Vinci's unsurpassed mastery as a draughtsman and of his ground-breaking attitude towards the study of nature, this penetrating study of a bear's head is one of a very small number of drawings by him still in private hands. The drawing was executed in silverpoint on a pale prepared paper, an incisive and demanding technique which Leonardo was taught in his youth by his master Andrea del Verrocchio, the leading artist in Florence at the time. The medium links this sheet to three other small-scale studies of animals, among the first of their kind within Leonardo's extensive body of drawings made from nature: a study of two cats and a dog in the British Museum (fig. 1),<sup>1</sup> a double-sided sheet with studies of a dog's paws in the National Galleries of Scotland, Edinburgh (fig. 2),<sup>2</sup> and a study of a walking bear at the Metropolitan Museum of Art (fig. 3).<sup>3</sup> The drawings in Edinburgh and New York share the most evident similarities with the *Head of a bear*, as well as the same early provenance. As still evident from traces of another study in the same technique visible on the left edge of the sheet, the present drawing was cut from a larger sheet of paper, as must also be the case with the three drawings mentioned above. While A.E. Popham believed that for these animal studies on light prepared ground 'the probabilities seem to be in favour of their belonging to Leonardo's earlier Florentine period', Kenneth Clark placed them later, *i.e.* around 1490, together with a group of studies at Windsor of the dissected paw of a bear on dark blue ground.<sup>4</sup> This later date has mostly been followed

in subsequent literature, but Carmen Bambach has recently defended a dating of the drawings in the first half of the 1480s, and indeed possibly before Leonardo's move from Florence to Milan around 1482.<sup>5</sup>

The four sheets may have come from a sketchbook or sketchbooks in which the young artist captured a variety of poses of live animals for his own practice and to be used when working on paintings. Indeed, a broad assortment of domestic and wild species populate Leonardo's early devotional paintings, altarpieces and portraits executed between his years in Florence and in Milan – from the ambitious *Adoration of the Magi* at the Uffizi, Florence, which he left unfinished in 1481 and which features an extravagant array of dogs, horses and an elephant, to the so-called *Madonna of the Cat*, designed in Florence in the years around 1480 but executed later by his pupils in Milan.<sup>6</sup> Most notably, the famous portrait of Ludovico Sforza's mistress Cecilia Gallerani of 1489-1490 in Cracow, better known as *A lady with an ermine* (fig. 4), prominently features a larger-than-life stoat in winter fur. As Martin Kemp was the first to remark, the 'nearest parallel for the animal is the beautiful silverpoint drawing of a bear's head in a private collection', that is the study under discussion here (figs. 5, 6).<sup>7</sup>

In these early and innovative drawings, Leonardo infused a new level of realism into a longstanding tradition of animal imagery illustrating



Fig. 3. Leonardo da Vinci, *A bear walking and a study of its paw*. Silverpoint on pink-beige prepared paper, 4 x 5¼ in. (10.3 x 13.4 cm). Robert Lehman Collection, The Metropolitan Museum of Art, New York, inv. 1975.1.369.

bestiaries and model books produced in Europe from the Middle Ages through the Early Renaissance. These anthologies usually depicted different specimens in an orderly and formalized manner, often in profile or three-quarter view, as for example in a work by the Florentine master Benozzo Gozzoli from the mid-1450s (**fig. 7**), executed shortly after Leonardo was born.<sup>8</sup> In contrast, in the drawing presented here, Leonardo employed a silver stylus to subtly outline and model the animal's head with gripping realism. As in the sheet in the Lehman collection, the artist explored the overall structure of the head by masterfully modulating the mark left by the metal stylus, which permits no mistakes, using more pressure in order to define the lower part of the jaw with a powerful sense of relief. With silverpoint as his only instrument, Leonardo achieved great luminosity, evoking the play of light and shade on the animal's dense fur. But the drawing also provides visual proof of Leonardo's deep love of animals, recalled in the biography of Leonardo by Giorgio Vasari, who noted that the artist 'kept [...] horses, in which [...] he took much delight, and particularly in all other animals, which he managed with the greatest love and patience; and this he showed when often passing by the places where birds were sold, for, taking them with his own hand out of their cages, and having paid to those who sold them the price that was asked, he let them fly away into the air, restoring to them their lost liberty.'<sup>9</sup>

The bear depicted in the sheet seems so instinct with life that it gives the appearance of having been drawn from a living animal. Indeed, in early modern times bears abounded in the wild, both in Tuscany and Lombardy. Since at least the fourteenth century a small species, the '*orsetto pistoiese*', had been the heraldic symbol of Pistoia, near Leonardo's birthplace, and bears in various poses were often depicted in Medieval and Renaissance art from the area.<sup>10</sup> After moving to Milan, Leonardo continued to draw and study such species, as shown by a lesser-known sketch in Leonardo's Codex Atlanticus of circa 1490-1492 in the Biblioteca Ambrosiana (**fig. 8**), which represents a live example of a brown cub (*Ursus arctos*) licking his paws.<sup>11</sup> Also often associated with the present drawing are four sheets at Windsor mentioned above, detailed depictions of the dissected paws of a bear, which can be rather precisely dated to Leonardo's early Milanese years, i.e. to around 1485-1490, because of the drawing technique of metalpoint on blue or grey-blue prepared paper, characteristic of the drawings for the Sforza equestrian monument from those years.<sup>12</sup> As recorded on a later sheet at Windsor, Leonardo was planning to include a description of the bear's paws in an unfinished anatomical treatise.<sup>13</sup> His interest in bears is also documented in a manuscript of 1493-1494 now in Paris, in which he copied out a short moralizing fable from the popular bestiary *Floredi Virtù* about the animal as a symbol of anger ('of the bear it is said that when [a bear] goes to people's houses [...] his ire becomes rage').<sup>14</sup>



Fig. 4. Leonardo da Vinci, *Portrait of Cecilia Gallerani*. Oil on panel, 21 x 15½ in. (53.4 x 39.3 cm). Muzeum Książąt Czartoryskich, Muzeum Narodowe w Krakowie, Cracow, inv. MNK XII-209.

So far as is known, Leonardo never painted a bear, but he does appear to have kept his study of the bear's head and those of a dog's paws in Edinburgh to hand when, a few years after he made them, he was working on the fascinating creature held by Cecilia Galleriani in the picture at Cracow. As recently argued by Arturo Galansino, rather than being true preparatory studies for the animal in the *Lady with an ermine*, the drawings look 'ahead to the pictorial invention of the ermine in that portrait', and aided the artist in creating an animal which 'with its exaggerated dimensions and partially fantastical morphology [...] should be seen not as a representation of a real animal but as a symbolic presence or allegorical figure'.<sup>15</sup> Indeed, Gallerani's ermine may be understood as a symbol of her purity, a reference to her name (which resembles the Ancient Greek word for ermine), and as a symbol of her protector Ludovico Sforza.<sup>16</sup> Both in his own notes and in Vasari's biography of him, we can read how Leonardo was in the habit of creating fantastical animals based on a multitude of studies made from life, and similar use must have been made of the present drawing and the one in Edinburgh, aiding the artist better to define the structure of the ermine's head.<sup>17</sup>

The drawing's distinguished history can be traced back to Sir Thomas Lawrence (1769-1830), the renowned British painter whose collection of old master drawings is considered one of the greatest ever assembled. Together with its companion now in Edinburgh, after Lawrence's death in 1830 the sheet under discussion passed to his dealer – and major creditor – Samuel Woodburn, who sold it with Christie's in 1860. Both sheets were later acquired by Captain Norman Robert Colville (1893-1974), who also owned Raphael's cartoon *Head of a Muse*, sold in these Rooms on 8 December 2009 (lot 43). However, the inscription 'Leonard de Vinci', written in a small, possibly eighteenth-century cursive script at bottom left of the present drawing, implies an earlier French provenance, which can also be assumed for the Edinburgh sheet.<sup>18</sup> First shown publicly in the winter of 1936 at the Burlington Fine Arts Club in London, and first discussed the following year by A.E. Popham, the drawing was featured in major retrospectives dedicated to Leonardo in Milan in 1939, and in London in 1952 and 2011-2012. Included by Bernard Berenson in his landmark *The Drawings of the Florentine Painters*, from its 1938 edition on, it has been discussed by all major Leonardo scholars, from Kenneth Clark (1937) to Martin Kemp (1989, 1991), Carlo Pedretti (1992) and, most recently, Carmen Bambach (2003, 2015, 2019).



Fig. 5. Detail of fig. 4.



Fig. 6. The drawing offered for sale.





Fig. 7. Benozzo Gozzoli, *A hound chasing a hare*. Pen and brown ink, traces of red chalk, heightened with white, on pink prepared paper, 2 $\frac{3}{8}$  x 4 $\frac{3}{8}$  in. (6.7 x 11.1 cm). Woodner Collection, Gift of Andrea Woodner, National Gallery of Art, inv. 2006.11.61.



Fig. 8. Leonardo da Vinci, *Studies of weaponry, a tower and a bear cub*. Pen and different shades of brown ink, 9 $\frac{1}{2}$  x 5 $\frac{3}{4}$  in. (24 x 14.7 cm). Biblioteca Ambrosiana, Milan, Codex Atlanticus, fol. 977 verso.

1. Bambach, *op. cit.*, 2003, no. 41, ill.; Bambach, *op. cit.*, 2019, I, p. 275, fig. 3.87.
2. Weston-Lewis, *op. cit.*, no. 1, ill.; Bambach, *op. cit.*, 2003, no. 42, ill.
3. Bambach, *op. cit.*, no. 43, ill.; C.C. Bambach in Marani and Fiorio, *op. cit.*, no. II.6, ill.; Bambach 2019, I, p. 276, fig. 3.90.
4. Popham, *op. cit.*, 1946, p. 55; Clark, *op. cit.*, 1939, p. 78. Martin Kemp (in exhib. cat., London, *op. cit.*, 1989, p. 96) even suggests 'it may have been executed as late as c. 1495'. For the drawings of the dissected bear's paw, see K. Clark, with C. Pedretti, *The Drawings of Leonardo da Vinci in the Collection of Her Majesty the Queen at Windsor Castle*, second edition, London, 1969, I, nos. 12372-12375, II, ill.; and M. Clayton, *Leonardo da Vinci. A Life in Drawing*, London, 2019, no. 36, ill.
5. Bambach, *op. cit.*, 2003, p. 360, under no. 43; Bambach, *op. cit.*, 2019, I, pp. 263, 266, 269, 274-275, 277.
6. Bambach, *op. cit.*, 2003, pp. 290-292, under no. 18; Bambach, *op. cit.*, 2019, I, pp. 215-223, 242-274.
7. For the painting, see L. Syson in exhib. cat., London, *op. cit.*, 2011, no. 10, ill.; and Bambach, *op. cit.*, 2019, pp. 349, 357-358, figs. 4.28, 4.30. For the connection between the drawing and the painting, see M. Kemp in Levenson, *op. cit.*, 1991, p. 272, under no. 170; and A. Galansino in exhib. cat., London, *op. cit.*, 2011, pp. 32-33.
8. L.B. Kanter in *The Touch of the Artist. Master Drawings from the Woodner Collections*, exhib. cat., Washington, National Gallery of Art, 1995-1996, no. 6, ill. For other examples from the same period by Maso Finiguerra, see L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, nos. 1-14, figs. 1-18.
9. G. Vasari, *Le Vite de' piu eccellenti pittori, scultori e architettori*, Florence, 1568, III, part 1, p. 3: 'si diletto molto, e particolarmente di tutti gl'altri animali, i quali con grandissimo amore, e pacienza governava. Et mostrollo, che spesso passando da i luoghi, dove si vendevano uccelli, di sua mano cavandoli di gabbia, e pagatogli a chi li vendeva, il prezzo, che n'era chiesto, li lasciava in aria a volo, restituendoli la perdita liberta'. The translation by Gaston du C. de Vere is quoted after G. Vasari, *Lives of the Painters, Sculptors and Architects*, New York, 1996, I, p. 627.
10. Bambach, *op. cit.*, 2019, I, p. 276, IV, p. 127.
11. F. Rinaldi in Rinaldi and Marani, *op. cit.*, pp. 32-33, no. 977v, ill.
12. See note 4.
13. Royal Library, Windsor Castle, inv. RL 19061 *recto* (Bambach, *op. cit.*, 2019, I, p. 277).
14. Institut de France, Paris, ms. H, fol. 6 *recto*: 'ira/dellorso sidece che qua[n]do va alle case [...] sua ira si co[n]juerte in rabbia' (quoted from Bambach, *op. cit.*, 2019, I, p. 276).
15. A. Galansino in exhib. cat., London, *op. cit.*, 2011, p. 120, under nos. 14-15.
16. L. Syson in exhib. cat., London, *op. cit.*, 2011, p. 111.
17. A. Galansino in exhib. cat., London, *op. cit.*, 2011, p. 120, n. 5; Vasari, *op. cit.*, III, part 1, p. 4.
18. Weston-Lewis, *op. cit.*, p. 14. It does not seem certain (*pace* Weston-Lewis, *op. cit.*, p. 172, n. 1) that the handwriting of the inscriptions on the two drawings (which were, incidentally, sold together in the 1860 sale) is the same, but both inscriptions do use the French form of the artist's name.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the 'Christie's LIVE™ Terms of Use' which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

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

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

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and  
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

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

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

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

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

### 3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### F PAYMENT

#### 1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

### 5 KEEPING YOUR PROPERTY

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

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

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

### (c) Lots made of protected species

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

### (d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Jewellery over 50 years old

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

### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRESTIES.COM

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

## K GLOSSARY

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

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

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

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

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

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

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

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

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

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

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

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

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

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ **Minimum Price Guarantees**

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

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

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

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

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

#### □ **Bidding by parties with an interest**

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

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or 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.

#### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

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.

Collection from Momart is strictly by **appointment only**. We advise that you inform our Christie's Client Service Collections Team [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com) at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000  
Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk).

### PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

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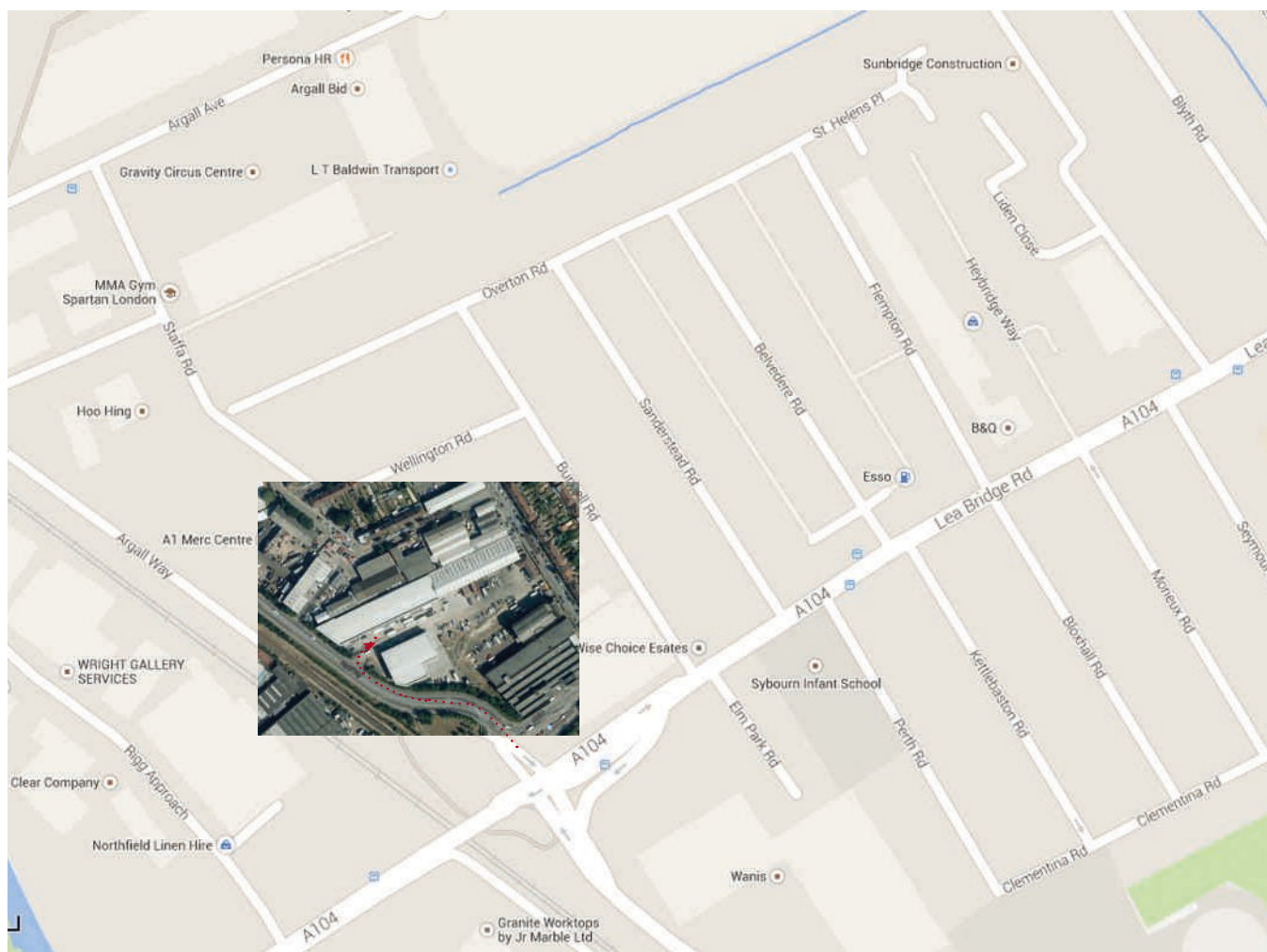
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



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John Roddam Spencer Stanhope (1829-1908)

*Patience on a monument smiling at Grief*

signed and inscribed ' "Patience on a Monument/Smiling at Grief"/R. Spencer Stanhope/Villa Nuti.  
Bellosguardo Florence/£250' (on an exhibition label attached to the reverse of the panel) and with  
inscription ' "Patience on a Monument/Smiling at Grief" - by Roddam S' (on a label attached to the reverse)

oil on panel

50 x 42.3/4 in. (127 x 118.6 cm.)

£300,000-500,000

## BRITISH & EUROPEAN ART

*London, 15 July 2021*

### VIEWING

10th - 15th July 2021  
8 King Street  
London SW1Y 6QT

### CONTACT

Sarah Reynolds  
sareynolds@christies.com  
+44 (0)20 7389 3284

CHRISTIE'S





THE CAXTON CICERO

Marcus Tullius Cicero. *Of Old Age; Of Friendship; Of Nobility* by Bonaccursius de Montemagno. [Westminster:] William Caxton, 12 August 1481; August 1481.

[Bound with:] Geoffrey de la Tour Landy. *The Knight of the Tower*, translated by William Caxton. Westminster: [William Caxton], 31 January 1484. A fragment of 7 leaves.

Estimate: £250,000-350,000

VALUABLE BOOKS & MANUSCRIPTS

**AUCTION**

London, 14 July 2021  
8 King Street  
London SW1Y 6QT

**VIEWING DATES**

10-13 July 2021

**CONTACT**

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Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



THE SEVEN LIBERAL ARTS INKSTAND  
A CHARLES I SILVER INKSTAND  
MARK OF ALEXANDER JACKSON, LONDON, 1639, THE CHASING ATTRIBUTED TO CHRISTIAEN VAN VIANEN  
£1,000,000-1,500,000

**THE EXCEPTIONAL SALE**

*London, 8 July 2021*

**VIEWING**

4th – 7th July 2021  
8 King Street  
London SW1Y 6QT

**CONTACT**

Harry Williams-Bulkeley, International Head of Silver Department  
hwilliams-bulkeley@christies.com  
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JOHN ROBERT COZENS (LONDON 1752-1799)  
*In the Gardens of the Villa Negroni at Rome*  
pencil and watercolour with scratching out  
10.1/4 x 14.5/8 in. (26 x 37.2 cm.)  
Estimate: £300,000-500,000

**OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS INCLUDING A FINE  
COLLECTION OF OLD MASTER PRINTS**

**AUCTION**

London, 6 July 2021  
8 King Street  
London SW1Y 6QT

**VIEWING DATES**

3-6 July 2021

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THE COLLECTION

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14 September 2021

### Part II

Online

1 – 21 September 2021

## VIEWING

8–13 September 2021 8 King Street

London SW1Y 6QT

## CONTACT

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## 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](mailto: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

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