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OLD MASTER & BRITISH PAINTINGS

LONDON, 8 DECEMBER 2015

CHRISTIE'S







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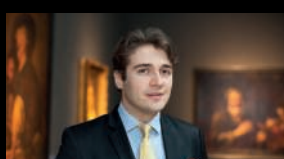
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OLD MASTER & BRITISH DRAWINGS
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14 APRIL
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NEW YORK

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1

ERASMUS QUELLINUS II (ANTWERP 1607-1678)

Portrait of Jan Philips van Thielen (1618-1667), half-length, in a landscape, his left arm resting on a pedestal – en grisaille

oil on paper, laid down on panel

7⁵/₈ x 5⁷/₈ in. (19.4 x 14.9 cm.)

£20,000–30,000

\$31,000–46,000

€28,000–41,000

PROVENANCE:

Jean Henri Beissel, Brussels, by 1875.
von Holtz collection (according to a seal bearing the family's coat-of-arms on the reverse).
Anonymous sale; Galerie le Roy; Brussels, 27 April 1903, lot 26, as 'Anthony van Dyck, Lord Cavendish, Duke of Newcastle'.
with Gemäldegalerie Abels, Cologne, by July 1950.
with Haus Neunlinden, Bremen, as 'Anthony van Dyck, Lord Cavendish, Duke of Newcastle', where acquired in April 2000.

LITERATURE:

G. Glück, 'Ein Reiterbildnis im Museum zu Boston', *Zeitschrift für bildende Kunst*, Leipzig, 1919, p. 188, no. 6.
G. Glück, *Rubens, Van Dyck und ihr Kreis*, Vienna, 1933, p. 342, illustrated.
J.-P. de Bruyn, 'Erasmus Quellinus en Jan-Philips Van Thielen. Een historieschilder werkt same met een bloemenschilder', *Bulletin van de Koninklijke Musea voor Schone Kunsten van België te Brussels*, 1974-80, p. 209, fig. 2.
J.-P. de Bruyn, *Erasmus Quellinus (1607-1678). De Schilderijen met catalogue raisonné*, Freren, 1988, pp. 248 and 250, no. 208, illustrated.



(actual size)

This portrait of Jan Philips van Thielen records the personal and professional relationship between two leading Flemish artists of the 17th century. Erasmus Quellinus the Younger and van Thielen collaborated on about twenty pictures, usually floral garlands surrounding a figural composition or sculptural cartouche, van Thielen providing the still life element (for example, see fig. 1). They were related by marriage: Quellinus married Catharina de Hemelaer, whose sister was the wife of van Thielen.

This portrait was engraved by Richard Collin (fig. 2), and published in *Het Gulden Cabinet vande Edel Vry Schilder-Const* (*The Golden Cabinet of the Noble Liberal Art of Painting*), a book of artists' biographies by Cornelis de Bie, published in 1662. The work became a key source of information on 17th century Netherlandish painters, following the lead of Karel van Mander, who had written the first Dutch-language anthology of such

biographies, *Het Schilder-boeck*, in 1604. In Collin's engraving, van Thielen is shown with a sword and baldric, which do not appear in this *modello*, in recognition of his title as Lord of Couwenberg, which he inherited from his father *circa* 1660, suggesting Quellinus's portrait pre-dates his new title.

Het Gulden Cabinet, and its many engraved images, was developed from a work by Jan Meyssen, *Images de divers hommes d'esprit sublime*, published in 1649, which included engravings showing well-known artists, among others. Meyssen's work, in turn, was derived from Sir Anthony van Dyck's *Iconography*, his great group of portrait etchings. It is likely that this picture was created for de Bie's publication, for which Quellinus made other half-length portraits of fellow artists, including that of his brother, Artus Quellinus I, the sculptor, Jan van Kessel I and Antoine van Leyen. Quellinus's portrait of van Thielen can be seen in the

context of a cultural practice in the southern Netherlands in the 17th century: with artists recording their fellow painters for posterity, an affirmation of friendship and their new-found artistic status.

Erasmus and Artus Quellinus belonged to a family of artists of great eminence in Antwerp. A recent exhibition at the Musée de Flandre in Cassel, *Dans le sillage de Rubens: Erasmus II Quellinus (1607-1678)*, examined the importance of Quellinus – and his brother – in 17th century Antwerp. It was the first show dedicated to the artist, and demonstrated how successful a career he had. The long shadow cast by Rubens had meant that even his most prominent pupils and collaborators, such as Quellinus, remained relatively unknown. The Cassel exhibition demonstrated how, after working on major projects with Rubens in the 1630s, Quellinus went on to become one of the leading Flemish artists of his time.



Fig. 1. Jan Philip van Thielen and Erasmus Quellinus, *A sculptural cartouche with flowers* © Reiss-Engelhorn-Museen Mannheim, Photo: Jean Christen



Fig. 2. Jan Philips van Thielen, *Het Gulden Cabinet*, engraving, 1661



2

DANIEL SEGHERS (ANTWERP 1590-1661) AND
CORNELIS SCHUT I (ANTWERP 1597-1655)

*A garland of roses, with Red Admirals, wasps, ladybirds and
other insects, with the Virgin and Child with the Infant Saint
John the Baptist in a sculpted cartouche*

oil on oak panel

30% x 21% in. (77.7 x 54.9 cm.), including vertical additions of ½ in. (2.5 cm.)

£70,000–100,000

\$110,000–150,000

€97,000–140,000

PROVENANCE:

Alfred, Baron Brugmann (1834-1927), Brussels,
and by descent to the present owner.

In the seventeenth century, Flemish artists frequently collaborated to produce paintings that combined history subjects with flower still lifes. Daniel Seghers specialised almost exclusively in paintings of this type and this panel, probably painted in the first half of the 1630s, is a beautiful example of his contribution to this genre. Indeed, Seghers was the first to paint garlands and flowers woven into stone cartouches, as they are in this panel. They were enormously popular and were perceived as a stimulus for religious contemplation and would be filled with different scenes from the life of Christ. Several artists including Rubens, Simon de Vos, Erasmus Quellinus and Cornelis Schut, as in the present picture, collaborated with Seghers for the central figurative scenes. The figural group, although executed on a different scale, can be compared to Schut's *The Virgin and Child with Saints Anne and the Infant John the Baptist* (Hampel, Munich, 17 September 2010, lot 52).

Born in Antwerp, Seghers was taken to live in Utrecht after his father's death. There his

artistic training began, but in 1609 or 1610 he returned to Antwerp where he was a pupil of Jan Brueghel the Elder, before being accepted as an independent master in the local guild in 1611. Jan Brueghel is thought to have influenced his conversion to the Catholic faith. Seghers, having been raised as a Protestant in Utrecht, was admitted to the Jesuit Order in 1614, taking his final vows in 1625. Thereafter he was sent to the Jesuit Order in Rome, where he stayed until 1627 before returning to Antwerp. During his own lifetime he was already held in the highest regard for his flower painting and his popularity is attested to by the existence of the artist's own inventory of 239 of his pictures (see W. Couvreur, 'Daniel Seghers' inventaris van door hem geschilderde bloemstukken', in *Gentse Bijdragen tot de Kunstgeschiedenis den de Oudheidkunde*, XX, 1967, pp. 87-158).

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution, on the basis of photographs.



3

WORKSHOP OF PIETER BRUEGHEL II
(BRUSSELS 1564/5-1637/8 ANTWERP)

Christ on the Road to Calvary

oil on oak panel, the reverse indistinctly stamped with the coat-of-arms of the city of Antwerp

37½ x 65½ in. (95.2 x 166.7 cm.)

£70,000–100,000

\$110,000–150,000

€97,000–140,000

PROVENANCE:

In the family of the present owner for more than three generations.

LITERATURE:

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde, mit kritischem Euvrekatalog*, Lingem, 2000, I, p. 408, no. A411, illustrated, as 'abzuschreiben'.

Dr. Klaus Ertz records twelve autograph versions of this subject by Pieter Brueghel the Younger, of which all but two are signed and five are signed and dated. The five dated versions are of especially high quality, and belong to the period 1599-1607, which places them among the artist's earliest known dated works: the picture of 1599 is in Florence (Galleria degli Uffizi); one dated 1602 is at Nostell Priory (West Yorkshire), acquired by The National Trust in 2011; one of 1603 is in Antwerp (Koninklijk Museum voor Schone Kunsten); one of 1606, formerly in Halle (Staatliche Galerie Moitzburg), was destroyed in the Second World War. The version dated 1607 was sold recently in these Rooms (Christie's, London, 8 July 2014, lot 13, £5,514,500).

Pieter Brueghel the Younger seems to have attached particular importance to the subject of *The Road to Calvary* early in his career. One of the reasons he may have invested so much of his artistic energy in the subject was doubtless the fame of his father's masterful treatment of the same subject, painted in 1564 (Vienna, Kunsthistorisches Museum), and itself

deriving from a lost work by Jan van Eyck. Unlike other subjects, for which Pieter the Younger followed Pieter Bruegel the Elder's prototype very closely, in *The Road to Calvary* Pieter the Younger made substantial changes both to the organisation of the scene, and to its iconographic connotations. Most importantly, in Bruegel the Elder's work, the figure of Christ, although central, is reduced to an almost incidental detail in the crowd, for which the viewer has to search. By contrast, Brueghel the Younger moved the figure of Christ into the foreground and made Him not only larger but more central to the design. In Pieter the Elder's work, the left background of composition is dominated by a rocky crag with a windmill at its summit, while all of Pieter the Younger's versions replace this with an expansive vista of the nearby city – Jerusalem – from which the procession emerges.

This work occupies an intriguing position in the corpus of known versions of *The Road to Calvary*. Dendrochronological analysis has shown that the youngest datable board in the panel is from a tree that was certainly still growing in 1596, and suggests that the panel was used between *circa* 1604 and *circa* 1636. Dr. Ian Tyers has identified the traces of an Antwerp brand on the *verso* of the panel, which indicates a *terminus post quem* of 1617, the year in which the regulations of the Antwerp Joiner's Guild stipulated that no panel-maker should allow that 'any joined panel, large or small, should leave their house before they have it checked and branded by

the dean of the Guild'. (Brands dating as early as 1612 have been identified, but these are seen as exceptions; see J. Wadum, 'The Antwerp Brand on Paintings on Panel', in E. Hermens *et al.*, eds., *Looking through paintings: The study of painting techniques and materials in support of art historical research*, *Leids Kunsthistorisch Jaarboek*, XI, 2007, p. 181). Dr. Ertz notes that this work must derive from 'Type 2' of the composition, which he defines by the presence of the large rock in the foreground at the extreme right, which 'Type 1' (the Uffizi picture) lacks. The accurate transmission of this and other details suggests that the author of this work was close to the Brueghel family workshop, who may have had access to an original cartoon (the width of the present panel corresponds to that of the autograph versions). However, the handling is quite different from that of Pieter Brueghel the Younger and the creative initiative which is indicated by numerous small changes, and the vivacity expressed in the facial types, suggests a talented and independent artist. The work is executed with the use of high quality pigments – for example, the blues used for the draperies of Christ and of Saint John the Evangelist. The painterly idiosyncracies of the brushwork may indicate a greater proximity to the technique of Jan Brueghel the Elder, Pieter Brueghel's younger brother.

We are grateful to Dr. Ian Tyers for his views on the dating and structure of the panel. This lot is sold with a copy of the dendrochronological report by Dr. Tyers, dated October 2015.



PROPERTY OF THE LATE LADY EBBISHAM, SOLD BY ORDER OF THE EXECUTORS

4

SEBASTIAN VRANCX (ANTWERP 1573-1647)

*A winter carnival with figures on the ice before the
Kipdorppoort Bastion in Antwerp*

oil on oak panel, unframed

27½ x 43⅞ in. (69.8 x 109.5 cm.)

£150,000-250,000

\$240,000-380,000

€210,000-350,000

PROVENANCE:

Rowland Blades, 2nd Lord Ebbisham (1912-1991),
by 1956, and by descent.





Fig. 1. Denijs van Alsloot, *A Carnival in winter before the Kipdoorppoort Bastion in Antwerp*, Bayer. Staatsgemäldesammlungen © Blauel/Gnam



Fig. 2. Denijs van Alsloot, *A Carnival in winter before the Kipdoorppoort Bastion in Antwerp*, Madrid, Museo del Prado

Along with the various winter landscapes in the Brueghel canon, the *Carnival in Antwerp* is one of the most recognisable ice scenes in Flemish art. Its tremendous popularity is attested to by the large number of contemporary versions and copies, several of which are in museums (Bayerische Staatsgemäldesammlungen, fig. 1; Madrid, Museo Nacional del Prado, fig. 2; and Brussels, Musée Royaux des Beaux-Arts). This hitherto unknown example has claims to being the best, if not the prime version, and one of the only ones that can be attributed today with any certainty.

The composition has traditionally been associated with Denys van Alsloot (c. 1568-1625) to whom several of the versions, including this one and the one in the Prado, have formerly been attributed. The Prado picture has often been cited as the prototype by Alsloot, although, notwithstanding the slight compositional differences between it and the present work, the assured handling and sustained quality of this example would indicate its clear superiority. Certainly they are by different hands. Sabine van Sprang in her recent monograph on Alsloot rejects altogether the premise that the artist had any connection with the composition, suggesting that the idea grew from an archival reference to two winter landscapes

by Alsloot that were mistakenly linked to this *Carnival* subject (S. van Sprang, *Denijs van Alsloot, Peintre Paysagiste au service de la cour des Archducs Albert et Isabelle*, Pictura Nova, Turnhout, 2014). Sebastian Vrancx has been proposed as the more likely author of the composition and the version in Brussels, which was also formerly attributed to Alsloot, is now considered closer to Vrancx. More assured than the Brussels picture, the present work is entirely consistent with Vrancx's best work, both in the spirited figure painting and the rendering of the architecture and the tree framing the scene on the left side. This has allowed it to be securely attributed with a possible date around 1618-20.

The subject shows a large and colourful crowd of revellers, many in carnival costume, converging on the frozen moat around Antwerp's city walls near the Kipdoorppoort. The scene was borne out of the local enthusiasm for orchestrated public festivities, which took place to different degrees throughout the year in Antwerp, the largest and most spectacular of all being the *Ommegang* held on Pentecost, which also provided a rich visual source for artists. Masked entertainers, dancers, musicians, and rhetoricians made up a rich array of entertainers at these events and a

performance on ice by a cast from the *Commedia dell'Arte* forms the star attraction in this example. By Brueghelian standards the festivities are relatively restrained and the attendees notable for their elegance and hauteur. People from across the whole social spectrum, rich and poor, mix happily together on the ice affirming the notion that these type of carnivals had the effect of temporarily diverting the attentions of the most disenfranchised and dissipating social tensions. These public celebrations were carefully monitored by the authorities to whom all songs and performances had to be submitted for approval. A congregation of local clerics and other dignitaries on the ramparts, who are deliberately aligned with the rather overbearing church tower behind, reflect this more sober, supervisory view of the party below. An active group of Antwerp painters were alive to the carnival tradition; elegant images of balls, nocturnal fêtes and masquerades featured in the repertoire of several artists such as Joos van Winge, Louis de Caullery, Hieronymous Francken and Frans Francken II, who all drew inspiration from Venetian themes. Many of these artists were closely affiliated with the actors who performed in public and Vrancx himself was a member of *de Violieren*, an official chamber of Antwerp rhetoricians which was allied to the St. Luke's Guild.



5

THE MASTER OF THE FEMALE HALF-LENGTHS
(ACTIVE ANTWERP, FIRST HALF OF THE 16TH CENTURY)

The Virgin and Child

oil on oak panel

15³/₈ x 12¹/₄ in. (39 x 31 cm.)

£80,000–120,000

\$130,000–180,000

€120,000–170,000

PROVENANCE:

Edward John Poole Esq., Sussex Gardens, London.
with Frank T. Sabin, London, 1913.
with Art Collectors' Association, London, by 1921.
Private collection, Germany.

This small devotional panel, elegant and restrained, is a characteristic example of the work of the Master of the Female Half-Lengths. Though his identity remains elusive, the artist was active in Antwerp during the first half of the sixteenth century, heading a thriving workshop, and specialising in the production of small and precious depictions of women playing music, reading, writing or praying. His religious and devotional subjects, such as the Magdalene or the Virgin and Child, judging by their number, were very much in demand.

The Virgin's courtly demeanour in this picture is characteristic, with her gracefully inclined head, her pensive, downcast eyes, idealised features and smooth complexion, all modelled with great delicacy. Yet the

overall composition, with the Virgin's frontal appearance and the position of the child, derives – albeit in reverse – from a type established some decades earlier by Gérard David, in his *Virgin and Child* (Berlin, Gemäldegalerie). There is an immediacy and tenderness to the Master's depiction of the bond that ties the Holy Mother to her Son. The theme of the *Virgo Lactans*, or nursing Virgin, was popular in fifteenth and sixteenth century Netherlands. It emphasised the human quality of Christ, the reality of his incarnation, and the Virgin's role in bringing about human salvation. Although there would appear to be no other version of this work, the type of this Virgin is found in a panel in the Museu de Arte Antiga in Lisbon.







6

WORKSHOP OF JOOS VAN CLEVE
(?CLEVE C. 1485-1540/1 ANTWERP)

The Lamentation

oil on panel, marouflaged, shaped top

57½ x 46 in. (146.1 x 116.9 cm.)

£150,000–200,000

\$240,000–310,000

€210,000–280,000

PROVENANCE:

(Probably) Private collection, Genoa.

Anonymous sale; Fischer, Lucerne, 25 November 1961, lot 2138, as 'Cornelis van Cleve'.

Private collection, Strasbourg.

Acquired by family of the present owner in 1970.

LITERATURE:

M.J. Friedländer, *Early Netherlandish Painting: Joos van Cleve, Jan Provost, Joachim Patinir*, Brussels and Leiden, 1972, IXa, pp. 68 and 73-4, no. C.15, pl. 133, as 'Cornelis van Cleve'.

C. Scaillièrez, *Joos van Cleve au Louvre*, Paris, 1991, p. 68, fig. 90, as 'attributed to Cornelis van Cleve'.



Fig. 1. Joos van Cleve, *The Deposition of Christ*, detail from the Altarpiece of the Deposition, c. 1520 / Louvre, Paris, France / De Agostini Picture Library / Bridgeman Images



This picture provides fascinating new insights into the creative process and workshop practice in the studio of Joos van Cleve. Called the 'Leonardo of the North' in a recent exhibition (Aachen, Suermondt-Ludwig-Museum, *Leonardo des Nordens: Joos van Cleve*, March-June 2011), Joos van Cleve was, along with Jan Gossaert and Bernard van Orley, the foremost Northern painter of his day. Active in the thriving city of Antwerp where he is first documented in 1511, he developed a distinctive and highly successful style, combining technical accomplishment in oil, inherited from the early-Netherlandish painting tradition, as well as a rich palette indebted to northern Italian, especially Venetian models. It is his prowess as a 'colourist' that is especially praised in the accounts of his life by the great early biographers Lodovico Guicciardini (1567), Giorgio Vasari (1568) and Karel van Mander (1604). His art met with resounding success throughout Europe, from his native Netherlands to the courts of Francis I and Henry VIII. Much in demand, the artist produced monumental altarpieces destined for places as diverse as Cologne, the Baltic, Portugal and Italy, and he therefore employed a large and industrious workshop who, despite this prodigious output, managed to maintain the highest standards in quality.

Joos developed a fruitful relationship with the city of Genoa and its affluent mercantile citizens, many of whom resided in Antwerp, painting three major altarpieces for its churches: the *Adoration of the Magi* (now Dresden, Gemäldegalerie), the *San Donato Altarpiece* (Genoa, Chiesa di San Domato), and the *Santa Maria della Pace Altarpiece* commissioned around 1524 by the Genoese patrician Niccolò Bellogio for his chapel in the Franciscan church of Santa Maria della Pace in Genoa (now Paris, Musée du Louvre; see fig. 1). It is to the central panel of this seminal altarpiece from Joos's maturity that the present picture closely relates: discarding the donors, their patron saints and an attending holy woman, the picture focuses on the dramatic group of mourners – the Virgin, Saint John and the expressive Magdalene – who surround Christ's beautifully foreshortened dead body. Apart

from the figures' faces, hands and some of their attire, the composition, the colour scheme and the detail is identical to the Louvre panel.

A recent technical analysis of the present work has shed new light on the nature of this apparent replica and its relationship to the Louvre prototype. Infra-red reflectography reveals that beneath the visible paint layer lies an earlier version whose design corresponds exactly to the Louvre picture: the ghostly shape of the Virgin's upright oval face can be seen clearly beneath the surface; the Magdalene's headdress and extravagantly lavish bodice, embroidered with pearls and tassels, is also made visible. Like the Virgin, her small elegant head corresponds precisely to that in the Louvre panel. Finally, Saint John returns to the more mature and emaciated figure who features in Joos's Genoese altarpiece. The underpainting reveals that the present work also corresponds exactly to the Louvre *Lamentation* in its details: for example, the locks framing John's face, the button of his shirt, and the same pattern of the Magdalene's brocaded dress.

The identical scale of the figures in the two works (the height of the two panels is the same), suggest that the original preparatory cartoon for the Louvre panel may have been used for the present work. Yet the Louvre underdrawing is very free and does not show signs of mechanical transfer, thus making it more likely that once the painting was finished, Joos entrusted an assistant to trace its design by placing oiled paper onto the dried panel. This cartoon would then have been used to lay out the composition of the present picture. The fact that it relates in so many details to the original, including in the colours, suggests that it was probably executed immediately after the completion of the *Santa Maria della Pace Altarpiece* and before its despatch to Genoa.

The technical evidence unequivocally places this panel in Joos van Cleve's studio in the mid-1520s. The master was then running one of the most efficient workshops in Antwerp, employing a team of highly skilled

assistants, each specialising in different areas: drapery, landscape, brocade, etc., while the master himself would focus on original designs, figures and finishing touches. The high quality of the original passages in the present work such as the still life in the foreground and the landscape in the background – some elements of which recur in other paintings by Joos and in a number of anonymous drawings (Berlin, Kupfertichkabinet; Brussels, Bibliothèque Royale; and Paris, Fondation Custodia) – are on a par with original works emanating from his studio. As in many of his large-scale paintings, Joos may have been responsible for this panel's original faces, whose quality may only be appreciated today with the aid of the infra-red reflectogram.

The question remains as to why, when, and by whom this panel was subsequently adapted. The figures that are now visible display a more mannerist style, datable to the mid-sixteenth century, if not later, and close to the work of Joos van Cleve's son Cornelis, to whom the picture has traditionally been attributed. It is usually believed that Cornelis van Cleve became a master in the Antwerp painter's guild following the death of his father around 1440, in order to continue his studio practice. Cornelis would have been just a boy when this panel was painted, but he could conceivably have inherited it with the studio, perhaps as an unsold work or a commission that was never paid for. He, or perhaps one of his associates, may then have wished to assert their own character on the picture through the repainting of its principal figures, in order to pass it off as their own work. This may have occurred as Cornelis was trying to cement his own independent reputation, or possibly around 1546, when he was struck by financial difficulties. In any case, both the genesis and the afterlife of this painting, make it a key witness to the fascinating complexity of artistic practices in Antwerp during the Northern Renaissance.

We are grateful to Peter van den Brink for his kind assistance in cataloguing this lot.



7

LUCAS CRANACH I (KRONACH 1472-1553 WEIMAR) AND WORKSHOP

The Infant Christ as Redeemer

with the artist's serpent device and dated '15.3' (lower centre)

oil on panel

15 $\frac{3}{8}$ x 10 in. (39.1 x 25.4 cm.)

£70,000–100,000

\$110,000–150,000

€97,000–140,000

PROVENANCE:

León Kazimierz Sapieha-Pac, Prince Sapieha (1851-1904), Paris; (†), hôtel Drouot, Paris, 15 June 1904, lot 26, as 'Lucas Cranach the Younger'. with Charles Sedelmeyer (1837–1925), Paris; his sale, 3-5 June 1907, lot 211, as 'Lucas Cranach the Elder' (2,400 francs to the following), Henri Heugel (1894-1916), publisher of Éditions Heugel, 42, avenue du Bois de Boulogne (now avenue Foch), Paris, and by descent. Anonymous sale; Sotheby's, 16 December 1999, lot 156, as 'Studio of Lucas Cranach the Younger', when acquired by the present owner.

LITERATURE:

Catalogue des tableaux de la collection d'Henri Heugel en 1912, MS, 1912, Heugel family archives, Paris, reprinted in Brejon de Lavergnée, *op. cit. infra*.

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, under no. 184, as 'Lucas Cranach the Elder'.

M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, p. 114, no. 222d, as 'Lucas Cranach the Elder'.

A. Brejon de Lavergnée, 'La collection de tableaux d'Henri Heugel (1844-1916)', *Bulletin de la Société de l'Histoire de l'Art français*, 1994, p. 233, no. 98, fig. 29, as 'circle of Cranach'.

This is a rare subject in the Cranach *oeuvre* showing the infant Christ standing in a landscape trampling on Death, represented by a skeleton and a demonic monster as the Devil. Only one other treatment of the subject is known – the picture of the same dimensions, which is generally dated to *circa* 1534 and attributed to the Workshop of Lucas Cranach I (Schleswig, Landesmuseen Schloss Gottorf; Friedländer and Rosenberg, 1978, *op. cit.*, no. 222E; Cranach Digital Archive no. DE_SHLM_1996-208).

Holding the apple from the original sin in one hand – the symbol of mankind's fall and demise, and the cross in the other – the instrument of human salvation used here to subjugate the Devil, Christ asserts the redemptive effect of his miraculous birth and sacrifice through his triumph over Death and Evil. This sophisticated iconography illustrates the prophetic Old Testament passage from Hosaia 13:14: 'O Death, I will be your plagues!' ('O Mors Ero Mors Tua'), which was inscribed along the lower edge of the Schleswig version. This was a common Lutheran theme and the risen Christ vanquishing the Demon also appears to the right of Cranach's famous *Gospel and Law*. Furthermore, Christ graceful *contrapposto* pose is a direct reference to the ancient

Greek sculpture of the *Doryphoros* by Polykeitos and provides evidence of Cranach's erudite engagement with Renaissance humanism and the rediscovery of antiquity.

This picture once formed part of the remarkable collection assembled by the successful Parisian music publisher Henri Heugel, with the help of Charles Sedelmeyer, in the first two decades of the twentieth century. Breaking from collecting patterns of the day, Heugel showed a particular taste for early Netherlandish and German art, owning prime examples by Michel Sittow and Simon Bening (now in Paris, Musée du Louvre), along with a masterpiece of Renaissance portraiture – Dürer's *Portrait of Katharina Fürlegerin* (Berlin, Gemäldegalerie).

We are grateful to Dr. Dieter Koepplin and Dr. Michael Hofbauer for independently proposing the attribution to Lucas Cranach I with the participation of his studio, on the basis of photographs. Koepplin proposes a date of *circa* 1535, while Hofbauer believes it to have been painted in 1533. Dr. Werner Schade, to whom we are also grateful, on the same basis, has suggested an alternative attribution to Lucas Cranach II, with workshop assistance.



8

AMBROSIUS BENSON (LOMBARDY C. 1495-1550 BRUGES)

*Portrait of Jean Wyts, Watergraaf of Mechelen (d. 1533),
half-length, in a cap and fur-trimmed jacket,
holding a rod of office in his left hand*

with the sitter's coat-of-arms (upper right)

oil on oak panel

16¾ x 13¾ in. (42.5 x 34 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1998,
lot 55, when acquired by the present owner.

This commanding portrait of the imperial courtier Jean Wyts displays all the characteristics of the finest portraits by Ambrosius Benson, one of the leading painters in sixteenth-century Bruges. Born in Lombardy, probably in Milan, after whose patron saint Ambrogio he was named, Benson crossed the Alps and settled in Bruges where he was granted citizenship in 1518 and entered the painters' guild the following year. This move was probably motivated by the promise of commercial and artistic opportunities in a city where prosperous merchants from all over Europe congregated and where the great early Netherlandish painting tradition had been initiated in the preceding century under the aegis of Jan van Eyck and Hans Memling. In Benson's days, this prestigious tradition was being continued by Gérard David. It was in David's thriving studio that Benson worked upon his arrival in Bruges. However, their collaboration was short-lived and ended with a notorious dispute and trial regarding the ownership of a chest containing designs, drawings and patterns.

Established as an independent master, Benson went on to produce a number of devotional images inspired by David and his

contemporaries. Yet it is in the field of portraiture that he produced what many consider his best works and where his individual artistic personality is mostly felt. This picture displays several distinctive features of Benson's portraiture: the soft modelling of the sitter's face, the subtle treatment of light, the impressive attention to textures and the green background on which the sitter's shadow is cast. These elements recur in some of his most accomplished portraits, such as the *Portrait of George, 3rd Baron Hastings and 1st Earl of Huntingdon* (Brussels, Musées Royaux des Beaux-Arts de Belgique) and the *Portrait of a Gentleman* (Compton Verney). In each of these pictures, the sitters wear rather similar black berets with flaps covering their ears.

Jean Wyts was a prominent member of the Hapsburg-Burgundian court at Malines, serving the two successive Holy Roman Emperors Maximilian I and his grandson Charles V. He is identified by his coat-of-arms pinned to the wall, which is repeated on the enamelled ring he wear on his right index. His identity is further confirmed by an inscription that appears on a copy after this work painted around 1600 and now in

Kasteel Amerongen near Utrecht: 'Jehan Wyts, f^{es} de Guille s' de Berenrode, Wildenburch & Wyts/ Vlit Escuier & conseiller de l'Emp. Charles V^e Watergrave Moermestre & commissarie du renouvellement des Magistrats de Flandre etc'. The inscription records some of the sitter's lordships and most important appointments, notably that of Privy Councillor of Charles V and his charge as Watergrave and Moermestre (responsible for irrigation, drainage and navigable water, a crucial task considering the topography of the Netherlands). The sitter holds a prominent wand of office which suggests that the portrait may have been commissioned to commemorate one of his appointments, possibly the start of his tenure as Watergrave and Moermestre in 1520, a plausible date for this portrait. Since the copy at Kasteel Amerongen has a female portrait as pendant, it is likely that this panel originally had a companion picture, probably a portrait of his wife Barbe Vrancx.

We are grateful to Till-Holger Borchert for confirming the attribution to Benson on the basis of a photograph and for his kind assistance in preparing this note.



★9

MASTER OF THE PRADO ADORATION OF THE MAGI
(SOUTHERN NETHERLANDS, THIRD QUARTER OF THE
15TH CENTURY)

*St Anthony of Padua rebuking Archbishop Simon de Sully at
the Council of Bourges – a fragment*

oil on panel

18¾ x 13¾ in. (46.7 x 34 cm.)

£150,000–250,000

\$240,000–380,000

€210,000–350,000

PROVENANCE:

Joseph-Antonius-Aybertus-Idesbaldus van Huerne, Seigneur de Schiervelde et de Puyenbeke (1752-1844), Bruges; his sale (+), Bruges, 21 October 1844, lot 147, as 'Anonyme'.
Amédée van de Walle de Ghelcke (1849-1921), Bruges, by 1902.
Cécile van de Walle de Ghelcke (1881-1954), Bruges, by 1931.
Anonymous sale [The Property of a Lady]; Christie's, London, 10 July 1981, lot 85, as 'Circle of Simon Marmion' (£14,000).
Anonymous sale; Sotheby's, London, 8 April 1987, lot 25, as 'Circle of Rogier van der Weyden' (£19,800).
Private collection.

EXHIBITED:

Bruges, Hôtel Gruuthuse, *Exposition des Primitifs flamands et d'art ancien*, 15 June-15 September 1902, no. 344, as an unknown Flemish painter.
Copenhagen, Ny Carlsberg Glyptotek, *Udstillingen af belgisk Kunst fra XV.-XX. Aarhundrede*, 26 April-25 May 1931, no. 52, as 'Simon Marmion'.
Brussels, Musées Royaux des Beaux-Arts, *L'Héritage de Rogier van der Weyden: La peinture à Bruxelles, 1450-1520*, 12 October-6 December 2013, no. 15.

LITERATURE:

M.J. Friedländer, 'Austellungen: Die Brügger Leihausstellung von 1902', *Repertorium für Kunstwissenschaft*, XXVI, 1903, pp. 74-5, as mid-fifteenth century Bruges school.
H. Fierens-Gevaert, *Les Primitifs flamands*, Brussels, 1909, II, p. 115, illustrated pl. LXXIX, as 'Simon Marmion'.
F. Winkler, 'Die nordfranzösische Malerei im 15. Jahrhundert und ihr Verhältnis zur Alterniederländischen Malerei', in P. Clemens (ed.), *Belgische Kunstdenkmäler*, Munich, 1923, I, p. 256 and notes 1 and 3.
P.M. de Winter, 'A Book of Hours of Queen Isabel la Católica', *The Bulletin of the Cleveland Museum of Art*, LXVII, 1981, p. 420, fig. 164, as 'Workshop of Hans Memling'.
J.O. Hand and M. Wolff, *The Collections of the National Gallery of Art Systematic Catalogue: Early Netherlandish paintings*, Washington D.C. and Cambridge, 1986, pp. 155-6, and 160, note 3.
E. Buijsen, 'The Iconography of St Anthony of Padua in Flemish Art up to the Counter-Reformation', *Il Santo*, XXIX, 1989, p. 21, no. 36.
J. Dijkstra, *Origineel en kopie. Een onderzoek naar de navolging van de Meester van Flémalle en Rogier van der Weyden*, Amsterdam, 1990, p. 60.
A. Dubois et al., *The Flemish Primitives: Catalogue of Early Netherlandish Painting in the Royal Museums of Fine Arts of Belgium, V, Anonymous Masters*, Brussels, 2009, pp. 113 and 119-21, notes 27 and 29-33, fig. 113, as 'Circle of Rogier van der Weyden'.
L. Campbell and J. van der Stock (eds.), *Rogier van der Weyden, 1400-1464: Maître des Passions*, exhibition catalogue, Leuven, 2009, p. 369, notes 14-16, under no. 31.





In 1986, Martha Wolff proposed to attribute this work to a highly talented, if anonymous, artist responsible for a group of five panels of the infancy of Christ heavily indebted to Rogier van der Weyden's celebrated *Columba Altarpiece: The Annunciation, The Rest into the Flight into Egypt* (both Glasgow, City Museums and Art Gallery, Burrell collection), *The Nativity* (Birmingham, City Art Gallery), *The Presentation in the Temple* (Washington, National Gallery of Art) and *The Adoration of the Magi* (Madrid, Museo Nacional del Prado). Wolff named the artist the Master of the Prado Adoration after the latter picture, an elusive figure who either trained in Rogier's workshop or had access to his patterns. This attribution has since gained general approval.

This panel shows a rare iconography illustrating an episode from the life of Saint Anthony of Padua, an early Franciscan holy man whose cult was extremely lively in the late medieval Europe. The scene, which occurred during the council of Bourges in

1225, depicts Anthony standing in the nave of a church and dressed in the customary brown Franciscan habit, rebuking and admonishing the sinful local archbishop Simon de Sully, who had been criticising the new Franciscan order. Anthony's sermon opening the council was so ardent and poignant that it brought the prelate to tears and led to his conversion to a more virtuous life. Sully is shown here kneeling in front of the saint, followed by the six archbishops that attended the synod. Emphasising the confrontational aspect of the episode, the artist has contrasted the friar's modest attire with the lavishness of the cleric's ceremonial vestments embroidered with golds, pearls and precious stones. The saint's calm demeanour and moral rectitude also contrasts with the bishop's agitated poses that suggest their spiritual confusion. The overall distribution of figures and the elaborate gothic church where the scene is set recall Rogier's seminal *Seven Sacraments Altarpiece* (Antwerp, Koninklijk Museum voor Schone Kunsten).

Like many works from the period, this panel is a fragment from an originally larger panel. The cataloguing of the 1902 exhibition in Bruges and the photograph illustrating the auction catalogue from 1981 when the picture was last offered in these Rooms indicate that the panel then measured 60 cm. and featured the full bodies of Saint Anthony and the recumbent Simon de Sully. This lower section has been removed since the 1981 sale but this alteration does not appear to be a mutilation: indeed when first recorded at the van Huerne sale in 1844, the panel had the same dimensions as today and the now missing section was certainly a modern addition. In its original extended form, the panel probably formed part of the left panel of a winged altarpiece which would have incorporated further scenes from Saint Anthony's life. Other possible formats include the long horizontal panels of the *Life of Saint Bertin* by Simon Marmion (Berlin, Gemäldegalerie), which is similar in spirit to Saint Anthony and also depicts a hagiographic cycle. It is on account of these similarities that this panel was previously attributed to Marmion.



Fig. 1. Brussels School, *Preaching scene from an altarpiece wing (fragment)*, c. 1420 © [Royal Museums of Fine Arts of Belgium, Brussels / photo: F. Maes]

On seeing the panel at the Flemish Primitives exhibition held in Bruges 1902, Max J. Friedländer associated it to another Rogierian preaching scene now in the Musées Royaux des Beaux-Arts de Belgique in Brussels (fig. 1). Both works were first documented in the same collection in the mid-nineteenth century, which further supports the possibility that they originally belonged to the same ensemble. The Brussels panel too is a fragment and shows the remnants of donors' faces on its reverse, which indicates that it certainly formed part of the folding wing of an altarpiece. It is possibly the background of a larger scene whose main narrative would have been another episode from Saint Anthony of Padua's life. This hypothesis has however been disputed by Dubois on accounts of the superior quality of this panel in comparison to the Brussels picture (*op. cit.*).

★10

FOLLOWER OF ROBERT CAMPIN, LATE 15TH CENTURY

The Virgin and Child in an apse with two musical angels

oil on oak panel

19 x 13 $\frac{1}{8}$ in. (48.1 x 33.3 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Abel collection, Stuttgart / Cologne.
The Princely House of Hohenzollern, Sigmaringen,
by 1883, no. 19.
Dresdner Bank, Berlin, from whom acquired by the
Staatliche Museen, Berlin, 1936;
Kunstwerke aus dem Besitz der Staatlichen
Museen in Berlin; Julius Böhler, Munich,
1-2 June 1937, lot 696 (3,500 RM).
Mrs. I. Patten, London; Sotheby's, London,
4 April 1962, lot 32, as 'Flemish School'.
H. Klenk, Mainz.

EXHIBITED:

Mainz, Kunstgeschichtliches Institut, Johannes
Gutenberg-Universität, *Werke alter Meister aus
Privatbesitz*, 7 May-30 June 1968, no. 17.
Bruges, Groeningemuseum, 2012-2015, on loan.

LITERATURE:

F.A. von Lehner, Fürstlich Hohenzollern'sches
Museum zu Sigmaringen, *Verzeichniss der
Gemälde*, Sigmaringen, 1883, p. XX no. 19.
M.J. Friedländer, *Early Netherlandish Painting*, II,
Leyden, Brussels, 1967, p. 74, no. 74e.
M.L. Lievens-de Waegh, *Le Musée National d'Art
Ancien et le Musée National des Carreaux de*

Faïence de Lisbonne, Brussels, 1991, pp. 114 and
120, no. 9.

One of the most enduringly popular images of
the Northern Renaissance, *The Virgin and
Child in an Apse* is thought to derive from a
lost prototype painted by Robert Campin in
the early fifteenth century. Decades later
however, from about 1480 to 1530, the image
seems to have reached iconic status,
generating the production of a vast number of
replicas, none of which can be dated to
Campin's lifetime. Today well over sixty
versions of this composition are recorded,
displaying varying degrees of quality.

M.L. Lievens-de Waegh and Maryan Ainsworth
have charted the development of this
celebrated composition: its earlier incarnations,
such as the version in the Metropolitan
Museum and that formerly in the Diamond
collection New York, show the apse seen from
above and display a compact arrangement of
figures. In subsequent versions, such as those
in the Philadelphia Museum of Art and the
Toledo Art Museum, the space starts to take
greater prominence in relationship to the
diminishing size of the figures and the angels
have moved away from the Virgin and Child.
Later in the sixteenth century, leading
Netherlandish artists like Gerard David, Bernard
van Orley and Jan Provoost would produce
their own variations on this famous image,
taking greater liberties and each stamping it
with their own personal style (Lievens-de
Waegh, *op. cit.*, pp. 106-27; M.W. Ainsworth,
'*The Virgin and Child in an Apse: Reconsidering
a Campin Workshop Design*', S. Foister, S.
Nash, *Robert Campin: New Directions in
Scholarship*, Turnhout, 1996, pp. 149-58).

Lievens-de Waegh places the present picture
among the ten examples most closely related
to the lost prototype (Lievens-de Waegh, *op.
cit.*, pp. 114 and 120). It shows, however,
signs of transition as the scale of the Virgin is
smaller with relations to the apse, the colours
of the angels' liturgical vestments are different
from the two New York versions, and the
Virgin's facial type, moving away from
Campin's moon-shaped female heads, is
closer to the style of Rogier van der Weyden.
Displaying an increased sensitivity to materials,
the artist has painted the bricks that make up

the apse's wall and elaborated on the original
pattern of tiled floor by creating a beautiful
and more complex design.

What may account for the immense success of
this composition? Two movements in late
medieval spirituality certainly provided critical
impulse for the creation and use of these cult
images: first the rise of Marian veneration,
fostered by popular hymns, sermons, and the
writings of theologians such as Thomas à
Kempis, and secondly the increase in individual
devotional activities on the part of the laity
who would often use images as support for
their meditations.

The grace and serenity of *The Virgin and Child
in an Apse*, a tender scene of motherly
embrace, accompanied by the heavenly music
played by the attending angels, would have
provided the devout viewer with an ideal
visual aid for their daily prayers. However, why
did this specific image fuel such a demand,
and why did this phenomenon occur decades
after the composition was originally
conceived? A compelling proposition is that
towards the end of the fifteenth century, the
original or one of the copies became
associated to a miracle or an indulgence, and
was thus invested with spiritual and apotropaic
potency that dramatically increased the
image's desirability (L. Campbell, *National
Gallery Catalogues: The Fifteenth-Century
Netherlandish Paintings*, London, 1998, p. 102;
M.W. Ainsworth, *From Van Eyck to Brueghel:
Early Netherlandish Painting in The
Metropolitan Museum of Art*, New York,
1998, p. 220).



△★11

HANS MEMLING (SELIGENSTADT 1430/40-1494 BRUGES)

The Virgin Mary nursing the Christ Child

oil and gold on oak panel, circular

6⅞ in. (17.4 cm.) diameter

£2,500,000–3,500,000

\$3,800,000–5,400,000

€3,500,000–4,800,000

PROVENANCE:

Ricardo (Richard) Traumann Collection, Madrid.
Baron Laurent Meeus (1872-1950), Brussels.
with Agnew's, London, from whom purchased by
Captain and Mrs. Vivian Bulkeley-Johnson,
Churchill, Oxon (The Mount Trust),
7 December 1950.

Anonymous sale; Christie's, London, 1 December
1978, lot 111.

Private collection, Antwerp, from whom
purchased in 2007 by the following,
Anonymous sale [Property from a Private
Collection]; Christie's, New York, 25 January 2012,
lot 23.

EXHIBITED:

Brussels, *Exposition d'Art Ancien*, 1941-1942,
no. 23.

Bruges, Musée Communal Groeninge, *L'Art
Flamand dans les collections britanniques*, August-
September 1956, no. 12.

Bruges, Groeningemuseum, *Hans Memling:
Five Centuries of Fact and Fiction*, 12 August-15
November 1994, p. 136, no. 35 (catalogue by D.
de Vos with contributions by D. Marachal and W.
Le Loup).

Philadelphia, Philadelphia Museum of Art, on loan,
September 2007-August 2010.

Philadelphia, Philadelphia Museum of Art, *Hans
Memling's Virgin Nursing the Christ Child and the
Early Netherlandish Tondo*, 19 December 2009-17
March 2010, fig. 2 (catalogue by L. DeWitt).

Bruges, Memlingmuseum, 2013-2014, on loan.
Rome, Scuderie del Quirinale, *Memling.
Rinascimento fiammingo*, 11 October 2014-18
January 2015, no. 18 (catalogued by T-H Borchert).

LITERATURE:

F. Winkler, *Der Meister von Flémalle und Rogier
van der Weyden. Studien zu ihren Werken und zur
Kunst ihrer Zeit mit mehreren Katalogen zu Rogier*,
Strassburg, 1913, pp. 21-2 and p. 22 under note 3.
M.J. Friedländer, *Die Altniederländische Malerei*,
VI: *Hans Memling und Gerard David*, Berlin, 1928,
no. 51 (formerly Traumann Collection, present
whereabouts unknown).

M.J. Friedländer, *Early Netherlandish Painting*, VIa,
Hans Memling and Gerard David, trans. H. Norden
from *Die Altniederländische Malerei*, [Berlin and
Leyden, 1928], New York and Washington, 1971,
no. 51, [incorrectly listed in the 1971 edition as in
the Cleveland Museum of Art].

F. Grossmann, 'Flemish Paintings at Bruges', *The
Burlington Magazine*, IC, no. 646, January 1957,
p. 4.

D. Sutton, 'The Mount Trust Collection', *The
Connoisseur*, October 1960, p. 105, fig. 12.

J. Bialostocki, *Les Musées de Pologne (Gdansk,
Kraków, Warszawa), Les Primitifs Flamands*,
Brussels, 1966, p. 39, under no. 118, F; I b, no. 11.

G.T. Faggini and M. Corti, *L'opera completa di
Memling*, Milan, 1969, p. 106, no. 72.

D. de Vos, *Hans Memling: The Complete Works*,
Antwerp, 1994, p. 294, no. 82.

M.W. Ainsworth and K. Christiansen, *From van
Eyck to Bruegel, Early Netherlandish Painting
in the Metropolitan Museum of Art*, New York,
1998, p. 236.

H. Mund, C. Stroo, N. Goetghebeur, H.
Nieuwdorp, *The Mayer Van den Bergh Museum,
Antwerp. Corpus of Fifteenth Century Painting in
the Southern Netherlands and the Principality of
Liege*, XX, Brussels, 2003, pp. 51-53.

T.-H. Borchert, *Memling*, Florence, 2005, p. 19.

B. Lane, *Hans Memling: Master Painter in Fifteenth-
Century Bruges*, London and Turnhout, 2009,
p. 331, no. B12, fig. 271, as 'Hans Memling (?)'.

L. DeWitt, *Hans Memling's Virgin Nursing the
Christ Child and the Early Netherlandish Tondo*,
Philadelphia, 2009, *passim*.

T.-H. Borchert, 'Review, *Hans Memling: Master
Painter in Fifteenth Century Bruges*' *The Burlington
Magazine*, February 2010, pp. 102-3.

J. Scheel, *Das altniederländische Stifterbild:
Emotionsstrategien des Sehens und der
Selbsterkenntnis*, Berlin, 2014, pp. 366-7.



This exceptionally well-preserved tondo, depicting a graceful *Virgin Mary nursing the Christ Child* set before a gilded background, has long been recognised as a work by the leading artist in Bruges during the last third of the 15th century, Hans Memling. Since its most recent appearance in public at the Memling exhibition in Rome in 2014-15, a light cleaning has allowed for an even greater appreciation of its immaculate surface. It is one of the last great devotional works by Memling still remaining in private hands.

Commonly regarded as one of the most important and influential painters of the Early Netherlandish School, Memling was born between 1435 and 1440 in Seligenstadt, a German city located between Frankfurt and Aschaffenburg on the river Main. He is recorded for the first time in Bruges, as this was a necessary requirement to establish and run a painter's workshop in that city. Memling's remarkable artistic skills, his pious style and quiet and somewhat idyllic compositions greatly appealed to the religious institutions, to the secular guilds and to the wealthy families of Bruges as well

as to members of the affluent international merchant community who resided – more or less temporarily – in the city, then still the unchallenged commercial centre of the Burgundian Netherlands.

It is not known precisely where or with whom Memling received his initial training, but his exceptional awareness of early 15th century Cologne painting and compositions strongly suggests that he might have been apprenticed in that city's conservative environment. After completing his apprenticeship, the young painter, as some of his compatriots did, seems to have travelled to the Low Countries as a journeyman. In the Netherlands he presumably found work in the atelier of Rogier van der Weyden (c. 1399-1464) in Brussels. The remarkable affinity of many of Memling's compositions with works that were produced in Rogier's workshop seems to support a later remark by Giorgio Vasari, who noted in his *Vite de' pittori* that Memling was a pupil of van der Weyden. Throughout his subsequent career in Bruges, Memling repeatedly returned to motifs from Rogier's repertoire in his own compositions, which strongly suggests that as a young

painter he must have gained privileged access to his famous master's model and workshop drawings during his stay in Rogier's Brussels workshop.

Upon his arrival in Bruges Memling carefully began to study the paintings by Jan van Eyck (c. 1395-1441) in the city, whose authoritarian compositions became an important source of inspiration for the younger artist. By emulating van Eyck's staggering optical effects and profoundly detailed realism, Memling created a unique and highly successful combination of prevalent Eyckian traditions and the normative empathy of the pictorial language that Rogier had introduced into Early Netherlandish painting. Memling's painterly synthesis of these elements must have answered to the prevalent taste of the time, as he found many admirers among a remarkably heterogeneous clientele who commissioned altarpieces and portraits from his workshop to adorn their chapels and homes in Bruges or abroad, or who acquired devotional images for their private worship.

Memling's tondo with *The Virgin Mary nursing the Christ Child* sheds light on his devotional images. Despite its remarkable quality of execution, this circular *Andachtsbild* was presumably not commissioned by an individual patron; instead, such images were – for the painter's own risk and profit – produced for the shop's stock, and sold to interested clients who often used and displayed them in their private homes (See J. Held, 'A Tondo by Cornelisz Engelbrechtsz', *Oud Holland*, LXVII, 1952, p. 234). In contrast to the 16th century, when speculative production for the growing art market had become common, in Memling's time this did not necessarily result in a weakening of quality or a decline in originality.

Some years earlier, Memling had painted another version of the composition (fig. 1) that corresponds in shape and size to the present panel but is entirely different in character (New York, The Metropolitan Museum of Art). In this picture of *circa* 1475/80 the artist displayed the Virgin and



Fig. 1. Hans Memling, *The Virgin Mary nursing the Christ Child* © The Metropolitan Museum of Art / Art Resource, NY



(actual size)

Child in front of an idyllic landscape with trees and soft hills on the distant horizon (see M. Sprinson de Jesus in M.W. Ainsworth and K. Christiansen (eds.), *From Van Eyck to Bruegel: Early Netherlandish Painting in The Metropolitan Museum of Art*, New York, 1998, no. 55). The Virgin, shown half-length, is clad in a blue dress with a decorated seam below a red mantle as her head is covered by a light white veil that is draped around her breast; with both hands, she tightly holds the suckling Child who is gazing to the right.

A third version of the composition, weaker in quality, was produced in Memling's workshop at about 1490 (Antwerp, The Mayer Van den Bergh Museum) and shares certain similarities with the roundels of Memling's famous *Shrine of Saint Ursula* (1489, Bruges, Memlingmuseum) that are commonly considered to be by the workshop. In the Antwerp copy, the landscape background was replaced with speckled gilding in order to add authority to the image. The Antwerp Virgin follows Memling's version in New York - with the

notable difference of switching the colours of the Virgin's dress and mantle for purely decorative reasons - while the Christ child, directing his eyes towards the spectator, is similar to the child's position in the present tondo.

The bright and charming tondo in the Metropolitan Museum as well as the copy in Antwerp contrast sharply with Memling's gracefully solemn interpretation of the composition in the present lot. Here, the Virgin, wearing a blue dress with a grey-blue mantle, is placed in front of a gilded background speckled with red paint. Her shiny long brown hair, partly covered by the heavily pleated white cloth on her head, falls in curls over her shoulders, leaving her left ear visible. Turning her head to the left, she looks down at the nursing Child and with her left hand she closely grasps his back. The Infant, in turn, places his tiny hands on his mother's breast and shoulder while directing his gaze to the beholder.

The underdrawing, made visible by means of infrared photograph, was applied with a dry

drawing medium (chalk) directly on the of ground preparation of the panel. The underdrawing is spontaneous and loose in character, with minor hatches along the shaded flesh tones. Although it is highly likely that Memling had a detailed preparatory drawing of the composition at his disposal, no signs of pouncing, tracing or other means of a mechanical transfer of the composition have been found. On the contrary the underdrawing of this small panel reveals a remarkable number of minor pentimenti as the painted surface altered the position of the Virgin's fingers, the gaze of the Infant (fig. 2) and the exact placements of Mary's nose and mouth, strongly suggesting the master's hand in the final execution of the panel.

The painting's surface, too, reveals Memling's superb technical skills. In its carefully modelled surface and firm application of paint, *The Virgin Mary nursing the Christ Child* is a striking example of Memling's mature style of circa 1485-1494. The subtle brushwork as well as the typically rounded lips, the slightly dented bridge of the nose and the semicircular eyebrows of the Virgin's face unmistakably link the small scale tondo to Memling's masterpieces such as the *Virgin and Child* from the Diptych of Maarten van Nieuwenhove (1487), the Diptych of the Deposition (c. 1490, Granada, Capilla Real) and, in particular, to the stylistically similar *Virgin and Child with two kneeling nuns as donors* from the *Shrine of Saint Ursula* (fig. 3). When the present picture was on display at the Memlingmuseum between 2013 and 2014, it was possible to closely compare it to the Ursula *Virgin and Child*, underlining the exceptional quality of this tondo.

Given the quality of execution and the strong stylistic analogies with Memling's documented works, it is surprising to note that in 1928, Max J. Friedländer (*loc. cit.*) first classified the tondo as a possible workshop replica. The connoisseur's hesitation, no doubt, was based on the just observation that Memling's painting was not only deliberately archaic in character but also was copying an older composition by a



Fig. 3. Hans Memling, *The Virgin and Child*, from the Reliquary of Saint Ursula (detail) © Memling Museum, Bruges, Belgium / Giraudon / The Bridgeman Art Library



Fig. 2. Infra-red photograph of the present lot (actual size)

master of a previous generation (Winkler, *op. cit.*; Bialostocki, *op. cit.*; see also below for Memling's iconography and pictorial sources).

In 1969, Giorgio T. Faggini (*op. cit.*) reinstated the small tondo among Memling's autograph works and by doing so underlined its remarkable quality. It was also included in the scholarly 1994 catalogue raisonné by Dirk De Vos (*op. cit.*) who correctly observed that the painting – despite its intentional archaic appearance – displayed all the characteristics of Memling's style and belonged to the mature later works of the artist. In 2003 H lene Mund also acknowledged Memling's authorship of the panel in her study on the Antwerp tondo (H. Mund et. al., *loc. cit.*) as did Lloyd DeWitt in his small catalogue comparing the tondo with the Metropolitan Museum's version in the Philadelphia Museum of Art in 2009-2010. Barbara G. Lane's 2009 study on the artist (*op. cit.*) listed the picture among the disputed works by Memling: she pointed to the sharp contours that she considered to be an unusual feature of Memling's painting, failing to acknowledge the fact that in this painting the artist was intentionally emulating a much older style.

More than other works by the artist, the tondo with the *Virgin Mary nursing the Christ Child* is particularly fascinating because it reveals the painter's striking ability to emulate pictorial prototypes of older masters and to incorporate them completely into his own style. It shows Memling's conscious approach towards normative compositions of the past that in this particular case he had most likely first encountered in the workshop of Rogier van der Weyden.

It has long been recognised that Memling's ultimate source for this composition may have been the famous near-life-size depiction of the *Virgin and Child* in front of a brocade-hanging (fig. 5) that is one of three fragments from an ambitious winged altarpiece of circa 1425-1435 in the St delmuseum, Frankfurt, after which the Master of Fl malle has been named.

Sometimes believed to be identical with Van der Weyden's teacher Robert Campin of Tournai (c. 1370/5-1444) the works attributed to this master consist of panels produced by either Robert Campin or by various members of Campin's workshop such as the young van der Weyden (for a summary on the recent controversy regarding the Master of Fl malle, see J. Sander, 'Reconstructing Artists and their Oeuvres' in *The Master of Fl malle and Rogier van der Weyden*, exhibition catalogue, eds. S. Kemperdick and J. Sander, Ostfildern, 2008, pp. 75-93).

The Fl malle-Virgin in Frankfurt is arguably among the oldest interpretations by an eminent painter of the Flemish Ars Nova of an ancient Byzantine icon known as the *Panhagia Glaktotrophousa* (or *Virgo Lactans*) that became a popular devotional image in the Low Countries during the late fourteenth and early sixteenth centuries. When they initially arrived in the West, Byzantine or Italo-Byzantine icons often turned into objects of devout veneration since these exotic pictures were believed to be miraculous images. In some instances they were even thought to be painted by Saint Luke – patron saint of painters – himself, as the subject finds its

textual roots in his Gospel: 'Blessed is the womb that bore You and the breasts that nursed You' (Luke, 11:27). Such was the case of the Italo-Byzantine Icon *Notre Dame de gr ce* that was venerated in the abbey of Saint Sepulchre (today's Cathedral) in Cambrai and was regularly quoted in Early Netherlandish representations of the Virgin. In 1454/55 the painter Hayne de Bruxelles was commissioned to produce no less than 12 copies of this holy image in oil, and the nursing Virgin on the Frankfurt panel may have been based on a similarly venerated icon. This devotional predilection explains the widespread circulation of bust-length versions of this *Virgo Lactans* in both rectangular and circular shape that were produced with minor variations in the Netherlands until the early sixteenth century. More than 30 versions survive that share the same composition with or without inscriptions, with left and right orientations in front of both gilded and monochrome backgrounds. All of them are approximately of the same size and were presumably based on circulating model drawings that were used to pounce or trace the composition. Taken as a whole, this evidence not only points to a popular demand of the devotional image, but also suggests that the common model itself held some significance.



Fig. 4. Follower of the Master of Fl malle, *The Virgin Mary nursing the Christ Child*   The Philadelphia Museum of Art / Art Resource, NY

It is unclear when exactly this composition and the tondo shape became popular. Earlier scholars such as Winkler and Friedländer assumed a lost circular version of the Frankfurt Virgin by the Master of Flémalle that they believed was most closely mirrored in a painting from the Johnson Collection (fig. 4) which shows the *Virgo Lactans* reversed and in front of a dark reddish background. While the Johnson painting arguably is very Flémallesque, its dating is far from sure. In fact, most of the surviving Flemish tondos depicting the *Virgo Lactans* seem to have been produced from the last decade of the fifteenth century, and this raises the possibility that Memling may have had a vital role in re-shaping this venerated image.

Memling's exquisite painting is a particularly interesting interpretation of the ancient prototype because of its intentional archaism, evoked by the gilded background. This unusually conservative element undoubtedly underlined the authority of the venerated image. Not less significant is the fact that, in Memling's picture, the Christ Child turns his gaze towards the beholder, which in combination with the Virgin's uncovered ear, strikingly visualises the basic idea of Mary's intercession that was theologically linked to the nursing mother and therefore to the iconography of the *Virgo lactans*. In the Flémalle-Virgin from Frankfurt as well as in the earlier version in the Metropolitan Museum, the Child stares indifferently towards the mother. Remarkably, the present painting's underdrawing reveals that the Child's eyes were initially not directed towards the spectator, and that this significant motif – prominently present in most of the extant versions – was introduced only at the painting stage. This observation raises the provocative question: was it Memling, rather than the Master of Flémalle, who introduced this intercession-motif to Netherlandish tondos with the *Virgo Lactans*?

We are grateful to Till-Holger Borchert for his kind assistance in preparing this entry.
Till-Holger Borchert



Fig. 5. The Master of Flémalle, *The Virgin and Child* © Städelmuseum, Frankfurt am Main, Germany - ARTOTHEK

ART AND NATURE AT THE COURT OF RUDOLF II



'The greatest art patron in the world'

Karel van Mander, *Het Schilderboek*, 1604

Patron, collector and tastemaker, Rudolf II (1552-1612) created a cultural capital in Prague like no other. During his reign as Holy Roman Emperor, he brought the greatest talents from across Europe to his court to create an unrivalled centre for the arts and sciences. Karel van Mander, Rudolf's contemporary and the biographer of Netherlandish artists, urged his readers to go to Prague to witness a 'remarkable number of outstanding and precious, curious, unusual and priceless works'. The following four lots (12-15) bring together pictures by artists whose lives and work were intimately connected to the remarkable world of Rudolf II – Bartholomeus Spranger, Roelandt Savery, Jacques de Gheyn II and Hans Hoffmann.

Spranger was his Imperial Court Painter, described in the recent Metropolitan exhibition as the 'brilliant star in a galaxy of artists surrounding Rudolf II'. He supplied a great number of pictures to the Emperor, becoming his trusted friend over years. Lot 12, dated 1600, when Spranger was firmly established in Prague, was probably painted for

Rudolf himself. As well as pursuing interests in the sciences, astronomy and the occult, Rudolf had a special fascination for botany and the natural sciences. He kept a menagerie of exotic animals, extensive botanical gardens, minerals and a renowned *Kunstammer*. He favoured artists that specialised in representing nature, including Savery, de Gheyn II and Hoffmann. Savery went to join Rudolf's court in 1603, specialising in landscape and still life pictures that incorporated exotic animals and newly-discovered plants. Savery's landscape (lot 13), dates to *circa* 1606-7, when he was working in Prague. Rudolf owned the album of studies for the rare flower specimens that appear in the still life by de Gheyn (lot 14). And Nuremberg-born Hoffmann became the key figure of the so-called 'Dürer Renaissance' in Prague, guiding Rudolf's taste and advising him on purchasing works by Dürer. Hoffman produced a number of pictures for the Emperor, including an exceptional version in oil related to his magnificent *A hare among plants* (lot 15).

Above: Adriaen de Vries, *Woodcut after the bronze bust of Emperor Rudolf II*, 1603, Kunsthistorisches Museum, Vienna



12

BARTHOLOMÄUS SPRANGER (ANTWERP 1546-1611 PRAGUE)

The Triumph of Venus

signed and dated 'B / SPRANGER / F / 1600' (lower left)

oil on canvas

62¾ x 35⅞ in. (159.4 x 91.1 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

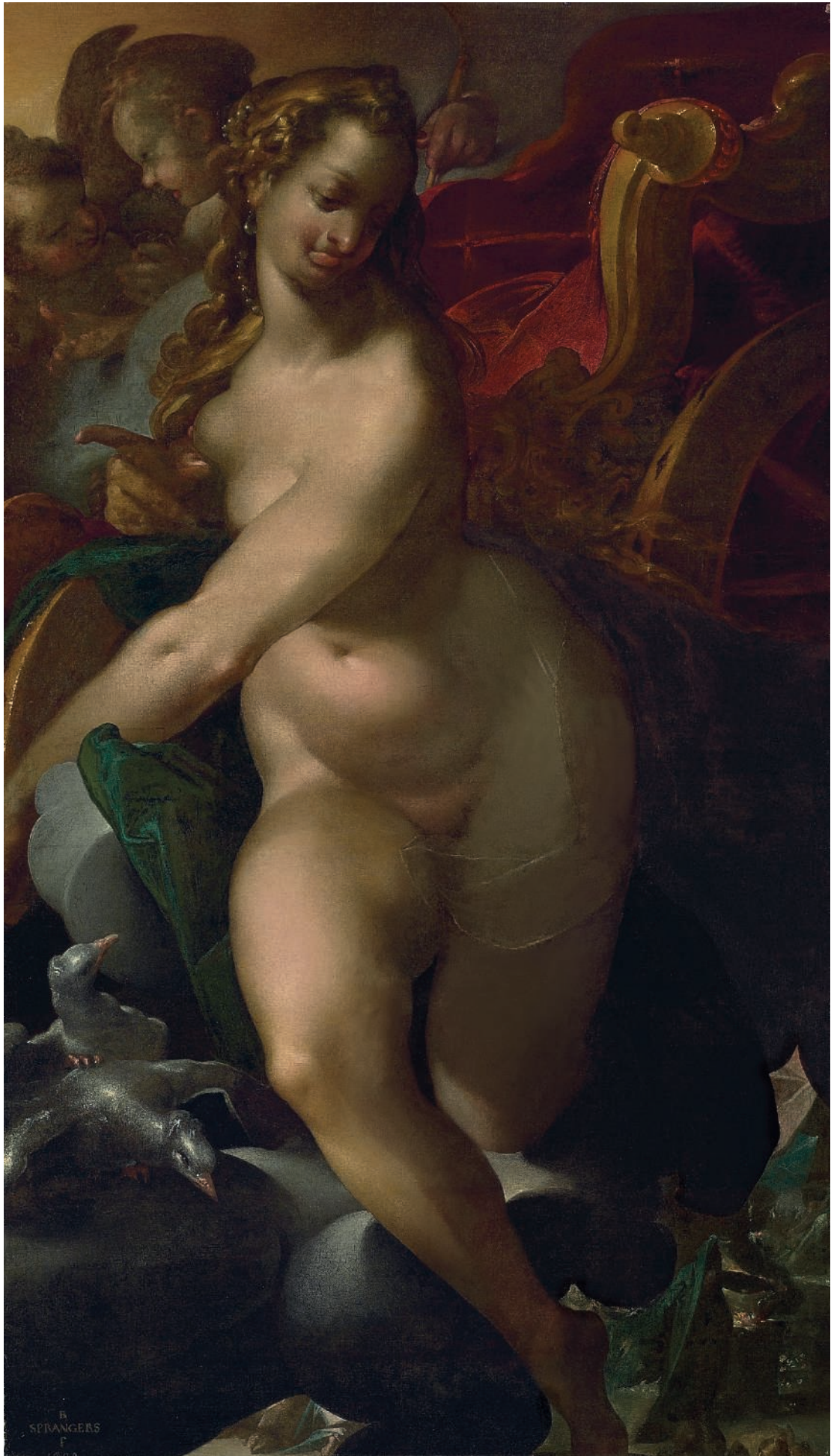
(Possibly) Painted for the Imperial collection of Rudolf II, Prague, and (possibly) recorded in either a Viennese inventory of 1610-1619 (nos. 19 or 211), or a Prague inventory of 1621 (no. 1026).

This recently re-discovered and unpublished picture by Spranger is an important addition to the artist's late *oeuvre*. Relatively few pictures are both signed and dated by Spranger, and given that very few of those are dated to, or around the year 1600, this picture helps to clarify the chronology of the artist's works.

Venus is shown dismounting her chariot, pulled by two doves, and accompanied by two putti, one of whom is holding a thin net, possibly a reference to Venus's adultery with Mars. The mountain seen below might be Mount Ida on Crete, which is associated with Venus in several myths. The darker tonality of this painting is consistent with paintings executed by Spranger that are datable around 1600, such as his *Allegory of Mortality* in Wawel Castle, Krakow. The sinuous *contrapposto* of the sensuous nude is comparable to the figure of Venus in Spranger's *Venus and Adonis* in the Kunsthistorisches Museum, Vienna (inv. no. 2526) of the mid 1590s, while her fuller corporeality resembles more that of Venus in a signed and dated painting of 1597 in the Germanisches Nationalmuseum, Nuremberg (inv. no. 1167).

Spranger was one of the leading painters to the court of Emperor Rudolf II in Prague in 1600: he was made 'painter by royal appointment' in 1584 and granted a coat-of-arms and triple chain by the Emperor in 1588. Three as yet unidentified paintings by Spranger of Venus are listed in inventories drawn up in 1610-1619 in Vienna (nos. 19 and 211), where they would probably have been brought from Prague, and in 1621 in Prague itself (no. 1026). Given the large size and quality of this painting, it is entirely possible that it came from the Imperial collections, but in the absence of information about the picture's provenance it is impossible to verify this.

We are grateful to Thomas DaCosta Kaufmann and Eliska Fucikova for confirming the attribution to Spranger, on the basis of photographs, and for independently suggesting that this painting may come from the Imperial collection of Rudolf II. We are further thankful to Thomas DaCosta Kaufmann for his assistance in compiling this catalogue entry.







13

ROELANDT SAVERY (KORTRIJK 1576-1639 UTRECHT)

A cattle market near a ruined farmstead in a village by a river

oil on oak panel

20 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (50.9 x 76.4 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Alfred, Baron Brugmann (1834-1927), Brussels, and by descent to the present owner.

EXHIBITED:

Ghent, Musée des Beaux-Arts, *Le Paysage aux Pays-Bas de Bruegel à Rubens: 1550-1630*, 10 April-13 June 1954, no. 34.

LITERATURE:

K. J. Müllenmeister, *Roelant Savery*, Freren, 1988, pp. 188-9, no. 8, illustrated.

This is an early work by Roelandt Savery probably painted when he was working in Prague at the court of Rudolf II. The artist travelled to Bohemia after the death of his elder brother and teacher Jacob Savery in 1603. He provided the court with paintings of flowers, animals, and alpine or wooded scenery, working from a large number of drawings made in and around Prague and on occasional excursions to the Tyrol. He returned to Amsterdam in 1613, but was recorded in Prague again briefly in 1615.

Although obscured by layers of old, discoloured varnish, this painting is well preserved and revelatory of Savery's technical brio and his command of light and composition. The scene is one of the most densely populated in Savery's oeuvre containing 45 head of cattle with numerous figures, horses and other animals who have all converged at a livestock market beside a ramshackle village. To dramatic effect, Savery juxtaposes a darkened foreground with a middle ground that is bathed in sunlight, a bridge connecting the two realms. A darkened, heavy sky with sunlight

bursting through heightens the atmosphere with the sense of an impending storm. The setting was strongly influenced by Savery's new Bohemian surroundings. He probably relied on a drawing for the dilapidated building and tower (it recurs in another painting dated 1606; see K.J. Müllenmeister, *Neues und Ergänzungen zum Oeuvreverzeichnis*, Freren, 1988, p. 38, no. 25A, illustrated), and Müllenmeister has noted that some of the background elements recur in another painting of the same theme, dated 1607 (*op. cit.*, no. 12, illustrated). Savery is known to have drawn on a repertory of peasant studies made around the Prague markets for his figural compositions. His observations of Bohemian characters in unfamiliar costumes gave him rich artistic licence and the silhouetted rider in this picture, dressed in a hat and cloak, is a particularly striking example. Müllenmeister proposed a date of circa 1616 for this work, although the clear stylistic and formal connections made with his output of 1606/1607, and the pervading Bohemian character of the work place it in much more plausibly in those years.



★14

JACQUES DE GHEYN II (ANTWERP 1565-1629 THE HAGUE)

A tulip, a Snakeshead, a Love-in-a-mist, a double variegated columbine, a Dog Rose, a Maiden's Blush Rose, lilies of the valley and a pansy in a pot with a garden tiger moth, a shell, and a caterpillar on a ledge, a butterfly above

indistinctly signed 'IDG..' ('IDG' linked, lower centre, on the ledge)

oil on copper

7¾ x 5¼ in. (19.6 x 13.4 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

with Koetser, London, 1971.

with Brod Gallery, London as 'Balthasar van der Ast' (according to a label on the reverse).

LITERATURE:

I. Bergström, 'Flower-Pieces of Radial Composition in European 16th and 17th Century Art', in *Album Amicorum J.G. van Gelder*, The Hague, 1973, p. 23, pl. 7, as 'Anonymous'.

F. Hopper Boom, 'An Early Flower Piece by Jacques de Gheyn II', *Simiolus: Netherlands Quarterly for the History of Art*, 8, 4, 1975-6, pp. 195-8, fig. 1.

I.Q. van Regteren Altena, *Jacques de Gheyn. Three generations*, The Hague, Boston and London, 1983, II, p. 20, no. 31; III, p. 13, pl. 1.

F. Meijer, 'Jacques de Gheyn II', in *Haagse schilders in de Gouden Eeuw: het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag 1600-1700*, E. Buijsen (ed.), The Hague, 1998, pp. 134-5, fig. 2.

Ingvar Bergström first published this exquisite flower piece in 1973 as by an anonymous master working *circa* 1600 under the influence Joris Hoefnagel. By 1978 Bergström had become convinced by an attribution to Jacques de Gheyn, a view shared by E.K. Reznicek and F. Hopper Boom (1975-76), I.Q. van Regteren Altena (1983) and most recently by Fred Meijer of the RKD, to whom we are grateful. Apparently none of these scholars ever saw the present work in the original, its whereabouts having been largely unknown since 1971, which would explain why its measurements have consistently been recorded incorrectly as 15 x 10 cm., and its signature never remarked upon.

Van Regteren Altena recognised that all of the flowers in the present bouquet occur in the celebrated album of naturalistic miniatures executed by de Gheyn between 1600 and

1604, which was acquired shortly thereafter (if not commissioned by) the Emperor Rudolf II (now Paris, Fondation Custodia; see fig. 1). The flowers are of special scientific interest as they show newly cultivated varieties or rare specimens executed with minute precision and attention to detail. In this respect de Gheyn aligned himself with the rich tradition of natural history illustrations of which Dürer, Joris Hoefnagel, Hans Hoffman and Georg Flegel were key exponents. As first pointed out by Bergström, de Gheyn probably borrowed the motif of the centrally placed moth from Hoefnagel, who featured it to dramatic effect in a miniature of 1594 (Oxford, Ashmolean Museum; see fig. 2). Van Regteren Altena dates the present work slightly later than Bergström, *circa* 1603, rather than 1600, but at any rate before the *Album* left for Prague in 1604. The date places this picture among the very earliest pure flower pieces painted in oil in Holland.

De Gheyn's nascent preoccupation with small naturalia in the years around 1600 coincided with his first attempts at working in oil. Like Goltzius, de Gheyn did not take up painting until relatively late in his career when, in his mid-thirties, he switched his energies from engraving to painting. His first works in this new medium were of flowers. Van Mander described de Gheyn's first true painting as a *cleen bloempotken naar het Leven* (a small pot of flowers from life), which he praised as *verwonderlijk* (admirable), a painting which must have closely resembled this work, or indeed, as Boom has suggested (*op. cit.*), may even be the same picture. Only four other flower paintings by de Gheyn survive, all substantially larger and painted a decade later than this work: *A glass vase with a bouquet*, dated 1612 (The Hague, Mauritshuis); *A glass bowl with flowers*, 1613 (private collection); *Flowers in a glass vase with a curtain*, 1615 (Fort Worth, Kimball Museum); and *Flowers on a rocky floor*, *circa* 1620 (private collection).



Fig. 1. Jacques de Gheyn II, *Five Flowers*, 1602 © Fondation Custodia, Collection Frits Lugt, Paris.



Fig. 2. Joris Hoefnagel, *Arrangement of Flowers in a Vase, with Insects*, 1594, Ashmolean Museum, University of Oxford, UK / Bridgeman Images



(actual size)

★15

HANS HOFFMANN (NUREMBERG 1545-1591 PRAGUE)

A hare among plants

signed twice with monogram and dated 'Hh / 1582' (upper centre) and '[...]582 / Hh' (below the hare)

watercolour and bodycolour with gum arabic on vellum

24½ x 22⅞ in. (62.3 x 58 cm.)

£4,000,000-6,000,000

\$6,200,000-9,200,000

€5,600,000-8,300,000

PROVENANCE:

Paulus von Praun (1548-1616), Nuremberg, where recorded in the 'Praunsches Kabinett' inventories of 1616 (no. 90), 1719 (no. 128), and 1797 (no. 128) until at least 1801, from whom acquired by Johann Friedrich Frauenholz, Nuremberg, after 1801.

with Erna Burmeister, Berlin, by 1937 (where recorded in a letter of 28 October 1938) by whom offered to the Germanisches Nationalmuseum in Nuremberg (declined).

Carl Geyer, Berlin.

with Prause, Innsbruck, after 1945, by whom sold to, Stapf family, Imst, Tyrol, and by descent to E. Stapf, from whom acquired in 1975 by the father of the present owner.

EXHIBITED:

Vienna, Albertina, *Albrecht Dürer und die Tier- und Pflanzenstudien der Renaissance*, 18 April-30 June 1985, no. 47.

LITERATURE:

C.T. de Murr, *Description du Cabinet de Monsieur Paul de Praun à Nuremberg*, Nuremberg, 1797, p. 16, no. 128.

K. Pilz, 'Hans Hoffmann. Ein Nürnberger Dürer-Nachahmer aus der 2. Hälfte des 16 Jahrhunderts', *Mitteilungen des Vereins für die Geschichte der Stadt Nürnberg*, Nuremberg, 51, 1962, pp. 258-9, no. 20, fig. 8

H. Geissler, *Zeichnungen in Deutschland - Deutsche Zeichner 1540-1640*, Stuttgart, 1979-80, I, p. 192, no. E6, illustrated.

Auction catalogue, Sotheby's, London, 30 November 1983, *Old Master Paintings*, under lot 49. *Hundert Zeichnungen aus fünf Jahrhunderten*, Galerie Bruno Meissner, Zurich, 1984, p. 28, under no. 2, note 2.

F. Koreny, 'A Hare among Plants by Hans Hoffmann', *Art at Auction*, London, 1984, pp. 21-2, fig. 3.

J. Bialostocki, *Dürer and his Critics, 1500-1971: Chapters in the History of Ideas, Including a Collection of Texts*, Baden-Baden, 1986, p. 69, fig. 24.

K. Achilles, 'Naturstudien von Hans Hoffmann in der Kunstsammlung des Nürnberger Kaufmanns Paulus II. Praun', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, 1986-87, p. 250, no. 1, fig. 195.

F. Fučíková, 'Historisierende Tendenzen in der rudolfinischen Kunst - Beziehungen zur älteren deutschen und niederländischen Malerei', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, 1986-87, pp. 189-90, illustrated.

S. Bodnár, 'Hans Hoffmanns Zeichnungen in Budapest', *Acta Historiae Atrium Qcademiae Scientiarum Hungaricae*, 1987, pp. 85, 103 under no. 25, 119 notes 46-8, 120 note 94.

C. Lloyd, in *Master Drawings: The Woodner Collection*, exhibition catalogue, London, Royal Academy, 1987, p. 166 note 3, under no. 59.

I. Bergström, 'Hans Hoffmann's Oil-Painting *The Hare in the Forest*', in *Prag um 1600. Beiträge zur Kunst und Kultur am Hofe Rudolfs II*, Freren, 1988, p. 17.

F. Koreny, 'Hans Hoffmann - Entdeckungen und Zuschreibungen', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, 1989-90, p. 65 and note 20.

Auction catalogue, Sotheby's, London, 4 July 1990, *Old Master Paintings*, under lot 14.

C. Lloyd, in *Master Drawings: The Woodner Collection*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1990, p. 190, note 3, under no. 71.

K. Achilles-Syndram, *Die Kunstsammlung des Paulus Praun: die Inventare von 1616 und 1719*, Nuremberg, 1994, pp. 117, no. 90 and 203, no. 121, illustrated p. 443, fig. 44.

Auction catalogue, Sotheby's, New York, 25 January 2001, *Arts of the Renaissance*, under lot 91.





At the end of the 16th century, about fifty years after the death of Albrecht Dürer (1471-1528), there was an intense revival of interest in his work which has been described as 'The Dürer Renaissance'. A general increase in collecting activity appears to have triggered this development. The taste of princely collectors, above all Emperor Rudolf II (1552-1612) in Prague and Duke Maximilian of Bavaria (1573-1651), but also of wealthy middle-class patrons, contributed decisively to the demand for Dürer's works. Demand came to exceed supply and, as a result, a surprisingly large number of artists began copying and imitating the master. The best-known among them and the leading protagonist of this movement was Hans Hoffmann.

Inspired by Dürer's magnificent *Hare* of 1502, today in the Albertina (fig. 1), the

present work can be seen as a paragon of the Dürer Renaissance. One of Hoffmann's largest drawings and greatest masterpieces, it is not a direct copy but an inventive adaptation and variation which is trying to beat Dürer at his own game. The hare depicted in the present work is in fact not the same as the one drawn by Dürer and is shown in a slightly different position.

According to Tony Brown, who we thank for his help, both animals are adult brown hares (*Lepus europaeus*). The one in the present work, with smaller ears, may be slightly younger than the one represented in the Albertina watercolour. Hoffmann represents the hare among plants while in the Albertina drawing the background is left blank. All the plants and animals (see the chart below for the botanical and zoological identifications) in Hoffmann's work are his own inventions and do not derive from Dürer's prototypes.

When Hoffmann executed this watercolour, Dürer's *Hare* was in the collection of Willibald Imhoff (1519-1580) in Nuremberg. Imhoff was a member of one of the city's wealthiest patrician families. He was the grandson and heir of Willibald Pirckheimer (1470-1530), an eminent humanist and friend of Dürer. As a result, he had inherited a number of the artist's drawings, and had added to them, assembling an album with more than one hundred of Dürer's foremost drawings and watercolours, the so-called *Kunstabuch*. Hoffmann, also a native of Nuremberg, seems to have been a friend of Imhoff and to have gained access to the latter's *Kunstammer* and Dürer's *Kunstabuch*, and as a result to one of its greatest treasures, the *Hare*. Fritz Koreny has listed thirteen copies after this masterpiece, including seven by Hans Hoffmann (*op. cit.*, 1988, p. 132). None of these works remains



Fig. 1. Albrecht Dürer, *A hare* © Vienna, Albertina

a mere imitation and the present drawing is the only one to be signed and dated (an additional work on vellum with Hoffmann's monogram and date '1582' recently appeared at Lempertz, Cologne, 17 May 2008, lot 1081. It is a precise copy of Dürer's original). The present watercolour constitutes a reliable basis for further attributions and the chronological arrangement of the other versions.

Closely related to the present work is another work on vellum, slightly smaller (57 x 49 cm.), today in the Galleria Nazionale d'Arte Antica in Rome (fig. 2; Koreny, *op. cit.*, 1988, no. 48). There the hare appears closer to Dürer's prototype and is represented among a few plants and insects. In both the Rome version and the present one, the whole space seems tilted forward and the plants are arranged in a semicircle around the animal, carefully spaced so as not to overlap, silhouetted against the light ground. An oil painting on panel,

rediscovered in 1983 and today in the J. Paul Getty Museum in Los Angeles (fig. 3; Koreny, *op. cit.*, 1988, no. 49), is closely related in composition to the Rome watercolour although Hoffmann has added plants, animals and trees to evoke a forest. This painting was commissioned by Emperor Rudolf II and cost the considerable sum of two hundred Rhenish guilders in 1585. That same year Hoffmann had moved to Prague to become Rudolf's court painter. There in addition to creating works for the Emperor he advised him on his acquisitions of other works of art. It was Hoffmann who approached the heirs of Willibald Imhoff (he had died in 1580) to initiate the sale of the Dürer collection which was finally completed in 1588. The drawings entered the collection of the Albertina in 1796, and since then Dürer's *Hare* has become the institution's emblematic work and probably the most famous depiction of an animal in the history of European art. It was the most copied of the artist's works during the Dürer

Renaissance and its fame has never faded since. Repeatedly printed in textbooks, published in countless reproductions, embossed in copper, wood or stone, represented three-dimensionally in plaster or plastic, encased in plexiglas, painted on ostrich eggs, printed on plastic bags, the *Hare* still remains a constant source of inspiration for contemporary artists, such as Sigmar Polke, Fluxus or Zeng Fanzhi who reinterpreted it in his distinctive style and on a gigantic scale (fig. 4; oil on canvas, 400 x 400 cm.).

Hoffmann's skill at depicting plants and animals is wonderfully apparent in the present watercolour. Each element is individualised and the artist excels equally at representing beautiful flowers in full bloom, lively insects, a lizard and a frog as well as faded, diseased, or pest-eaten foliage. Cobwebs and a faded dandelion and even a tick attached to the hare's fur are drawn with extraordinary detail. Among the plants



Fig. 2. Hans Hoffmann, *A hare among plants* © Rome, Galleria Nazionale d'Arte Antica, Palazzo Corsini



Fig. 3. Hans Hoffmann, *A hare in a forest*, Los Angeles, J. Paul Getty Museum © Courtesy of the Getty's Open Content Program



rendered with scientific accuracy, the red bloom of the African marigold in the center of the picture (no. 9 in our botanical chart) represented a rarity to Hoffmann's contemporaries, being indigenous to Mexico and brought to Europe only in 1573. Hoffmann must have prepared for this work with many drawings, but only one of them has survived. It is a study for the frog, which is now in the Budapest Museum of Fine Arts (fig. 5; S. Bodnár, *op. cit.*, pp. 102-3, no. 25). One curious detail is the window reflected large and distinctly in the hare's eye, although the creature is sitting out-of-doors. In Dürer's watercolour, the same device is adopted although less obviously.

The present work was part of the extraordinary collection assembled by Paulus Praun (1548-1616), very probably its first owner. Born in Nuremberg, Praun entered the family trading business and spent his

time between Germany and Italy. It was after his father's death in 1578 that he started to purchase many drawings by Hoffmann becoming the artist's most important patron. The inventory of his collection, made after his death in 1616, lists more than one hundred works by Hoffmann. The *Hare* is described as 'Ein gemalthen hencketen hassen, uf pergament in einer ram, in obbemelter gröss' (K. Achilles-Syndram, *op. cit.*, 1994, p. 117, no. 91). Another inventory of the collection made in 1719 listed the present works as 'Von Hannss Hoffmann. Ein haass mit blumwerk auf pergament gemahlt, 1 schuh 10 zoll hoch und 1 shuh 8 zoll breit, darüber ein deckle, darauf ein grosser mannskopf mit kraussen haar und grauen bart' (K. Achilles-Syndram, *op. cit.*, 1994, p. 2003, no. 121). A printed catalogue of the collection was published by Christophe Théophile de Murr in 1797, and the present *Hare* is the first

work by Hoffmann to be described ('128. Un Lièvre au gîte entre plusieurs herbes, fleurs et insectes, peint en détrempe, sur vélin, 1582'). Praun's collection remained with his descendants until 1801, when it was sold to the Nuremberg art dealer Johann Friedrich Frauenholz (1758-1822). It is now widely dispersed, a large group being preserved in the Museum of Fine Arts, Budapest.

Inventively elaborating Dürer's prototype, The hare among plants has probably like its predecessor no symbolic meaning. A technical tour de force in remarkable condition, it stands as a perfect embodiment of the Dürer Renaissance, a movement that lasted not more than twenty years but certainly helped fix the perception of Dürer's work and affected the way in which succeeding generations were to receive him.



Fig. 4. Zeng Fanzhi, *Hare*, painted in 2012, oil on canvas, 400 x 400 cm.
© 2015 Zeng Fanzhi Studio



Fig. 5. Hans Hoffmann, *A bullfrog*, Budapest, Museum of Fine Arts
© Szépművészeti Múzeum / Museum of Fine Arts, 2015



Botanical identification

1. Red clover (*Trifolium pratense* L.)
2. Raspberry
3. probably Marigold (*Calendula officinalis* L.)
4. Mullein (*Verbascum* spec.)
5. Hoary plantain (*Plantago media* L.)
6. Hollyhock (*Althaea rosea* cultivar)
7. Chicory with blue flowers (*Cichorium intybus* L.)
8. Garden poppy (double form of *Papaver somniferum* L.)
9. African marigold (*Tagetes patula*)
10. Yarrow (*Achillea millefolium* L.)
11. Borage (*Borago officinalis* L.)

12. Forking Larkspur (*Consolida regalis* L.)
13. Field poppy (*Papaver rhoeas* L.)
14. probably Marigold (*Calendula officinalis* L.)
15. Dandelion in seed (*Taraxacum officinale* agg.)
16. Wild strawberry with fruits (*Fragaria vesca* L.)
17. Dock (*Rumex* spec.)

Zoological identification

- A. Southern hawkler (*Aeshna Cyanea*)
- B. Scorpion fly (*Panorpa* spec. ?)
- C. Hoverfly
- D. Grove snail (*Cepaea nemoralis*)

- E. Flesh fly (*Sarcophaga* spec.)
- F. Pyrrhocorid bug (*Pyrrhocoris apterus* L.)
- G. Tiger moth (*Arctia caja* L.)
- H. Swallowtail caterpillar (*Papilio machaon* L.)
- I. Sand lizard (*Lacerta agilis*)
- J. Grasshopper (*Myrmeleotettix maculatus* ?)
- K. Burnet moth ?
- L. Bullfrog (*Rana esculenta* L.)
- M. Copse snail (*Arianta arbustorum*)
- N. Small white butterfly

★16

FRANCESCO DI GIORGIO MARTINI (SIENA 1439-1501) AND WORKSHOP

The Death of Virginia

tempera and oil on panel, marouflaged

14¾ x 43¾ in. (36.5 x 111 cm.)

£150,000–250,000

\$240,000–380,000

€210,000–350,000

PROVENANCE:

Private collection, France.
with Wildenstein, New York.
Frederick W. Field, Greenacres, Beverly Hills,
California.

EXHIBITED:

New York, Metropolitan Museum of Art, *Painting in Renaissance Siena 1420-1500*, 20 December 1988-19 March 1989, no. 67 (cat. entry by L. Kanter), as 'Workshop of Francesco di Giorgio'.
New York, Berry-Hill Galleries, *From Sacred to Sensual: Italian Paintings, 1400-1750*, 20 January-14 March 1998, as 'Francesco di Giorgio Martini'.

LITERATURE:

B. Fredericksen, *The Cassone Paintings of Francesco di Giorgio*, J. Paul Getty Museum Publication No. 4, Malibu, 1969, pp. 23-7, fig. 11, as 'Francesco di Giorgio[?]'.
R. Toledano, *Francesco di Giorgio Martini: pittore e scultore*, Milan, 1987, p. 153, no. A9 (under erroneous attributions).
A. de Marchi, in *Francesco di Giorgio e il Rinascimento a Siena 1450-1500*, L. Belossi (ed.), Milan, 1993, p. 242, under no. 38, fig. 2, as Workshop of Francesco di Giorgio.

When this *cassone* front was exhibited in *Painting in Renaissance Siena 1420-1500*, at the Metropolitan Museum in 1988-89, Laurence Kanter dated it to after 1472, placing it within a larger group of panels painted in the 1460s and '70s in the workshop of Francesco di Giorgio, a key figure in later fifteenth-century Siena and beyond. He was painter, architect, sculptor and engineer, working for a period at the court of Duke Federico da Montefeltro in Urbino. This group of *cassoni* is divided by Kanter into two categories, one showing allegories of Chaste and Carnal Love, the other with biblical or literary subjects, including the *Story of Joseph* (Siena, Pinacoteca), *Solomon and the Queen of Sheba* (London, Victoria and Albert Museum), *The Rape of Helen* (Malibu, J. Paul Getty Museum) and the present lot.

The story in this instance, of the death of Virginia, is told by both Livy in *Ab Urbe Condita*, and Valerius Maximus. Virginia was the daughter of a centurion, betrothed to Lucius Icilius. Appius Claudius, a Roman decemvir, lusted after Virginia. When she rejected Appius, he plotted to abduct her, conspiring with one of his dependents to obtain her by laying claim to her as a former slave. The case was to come before Appius himself, shown here seated on the left under the canopy, who intended to give judgement in the dependent's favour. Despite protests from Lucius, Appius's scheme worked to plan, but before the girl could be led away her father snatched a knife and stabbed her to death – he declared it to be the only way he could secure her liberty.



17

JACOPINO DEL CONTE (FLORENCE C. 1515-1598 ROME)

Portrait of a gentleman, three-quarter-length, in a black fur-trimmed doublet with a white collar and a black cap, a pair of gloves in his right hand, his left hand resting on a book, before a green curtain

oil on panel, transferred to canvas

43¾ x 34 in. (111.1 x 86.3 cm.)

£70,000–100,000

\$110,000–150,000

€97,000–140,000

PROVENANCE:

Palazzo Capponi, Florence.
Vicomte Jules de Peyronnet (1804-1872), and by descent to his granddaughter
Lady Mary Isabel Peyronnet Browne (1881-1947),
Mount Browne, Guildford, Surrey; (†), Christie's,
12 March 1948, lot 114 as 'Bronzino' (120 gns.
to the following),
with Agnew's, London, as 'Bronzino', where
acquired by the family of the present owner.

LITERATURE:

S. Lecchini Giovannoni, 'Alcune proposte per
l'attività ritrattistica di Alessandro Allori', *Antichità
viva*, VII, 1, 1968, pp. 53 and 56, fig. 11,
as 'Alessandro Allori'.
F. Zeri, 'Rivedendo Jacopino del Conte', *Antologia
di belle arti*, 6, 1978, p. 120, fig. 14.

Though Jacopino del Conte was born in Florence, and began his career there in the workshop of Andrea del Sarto, it was in Rome – and as a portraitist – that he really made his name. Following his move to the city in 1536, he worked extensively on the decorative cycle of San Giovanni Decollato, and then, throughout the 1540s, gained fame as one of Rome's leading portrait painters. It was a genre in which he clearly excelled: Vasari referenced his talent, explaining he was 'molto inclinato a ritrarre di naturale' (G. Vasari, *Le vite de' piu eccellenti pittori, scultori et architetti*, III, 2, Bologna, 1647, p. 266), while Baglione recorded a remarkable list of sitters, including 'all the Popes of his time [...], all the Cardinals, Roman Princes, Ambassadors and nobility' (G. Baglione, *Le vite de' pittori, scultori et architetti*, Rome, 1649, p. 75).

This portrait was published by Federico Zeri as Jacopino in 1978 (*op. cit.*), having previously been given to Bronzino and to Alessandro Allori. It was Zeri who revived interest in Jacopino, choosing him as the subject of his graduate thesis, later attributing a group of works to him and placing them within a new chronology. Zeri's first publication on the artist considered him in conjunction with Salviati, his fellow Florentine who rivalled his success in Rome (F. Zeri, 'Salviati e Jacopino del Conte', *Proporzioni*, 2, 1948, pp. 180-3). More intriguing perhaps were Jacopino's close relationships in the city with two other artists, Michelangelo and Perino del Vaga.

The identification of the sitter in our portrait – at one time thought to be Niccolò Machiavelli – remains elusive. However, the picture can be placed within the *oeuvre* of Jacopino of the early 1540s, with two other portraits serving as instructive points of reference. A fine picture by Jacopino of Niccolò Gaddi (Vienna, Kunsthistorisches Museum), shows the same architectural background to the left as our portrait, with light falling through the same window, while Gaddi is shown holding a pair of gloves in almost identical fashion. And the sitter's aspect and pose is comparable to that of Ottavio Farnese, in his double portrait alongside Pope Paul III (formerly Rome, Barsanti collection).

Once in the Capponi collection in Florence, the portrait was owned by Baron Jules de Peyronnet, and was inherited by his granddaughter, Lady Mary Isabel Peyronnet Browne (1881-1947) who has been described as 'a remarkable woman born to a remarkable family' (C.V. Burek and B. Higgs, *The Role of Women in the History of Geology*, London, 2007, p. 60). She made key contributions to the field of botany, working at UCL, and received an OBE for her humanitarian work during the First World War.

We are grateful to Antonio Vannugli, who supports the attribution to Jacopino, for his kind assistance in cataloguing this lot.



★18

MIRABELLO CAVALORI (FLORENCE 1535-1572)

The Raising of Lazarus

oil on panel

44¼ x 45½ in. (112.3 x 115.5 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 26 March 2010, lot 52.

EXHIBITED:

New York, Metropolitan Museum of Art, 2012-2013, on loan.

A younger contemporary of Giorgio Vasari, Mirabello Cavalori was a key exponent of the Florentine High Renaissance. As one of the founding members of the Accademia del Disegno in Florence (1563), he contributed to the decorative schemes of several important civic projects under Vasari's direction, including Michelangelo's catafalque in San Lorenzo. The artist also worked for the Medici family, producing pictures for the *studiolo* of Francesco I de' Medici, Grand Duke of Tuscany, in the Palazzo Vecchio. This was perhaps the most important commission of his career (1570-1572), and that in which the influence of Andrea del Sarto and Pontormo are the most profoundly felt.

In this panel, Cavalori illustrates one of the great miracles of the New Testament, when Christ brings his friend Lazarus back from the dead, foreshadowing his own resurrection. Following a well-established Renaissance convention, Cavalori depicts Lazarus rising from a tomb set on the ground, his legs and hands being unbound by attendants. Cavalori here references specific figures from at least two of Raphael's most important commissions. Seen from behind, the kneeling woman lower left – identifiable as Mary Magdalene – borrows from the startled figure seen on the left in Raphael's 1511 fresco of *The Expulsion of Heliiodorus* in the Vatican. The

crouching man, who loosens Lazarus's bindings, is inspired by Raphael's 1515 tapestry of the *Miraculous Draught of Fishes* (Vatican Museums), where Saint John is shown in an analogous pose. Furthermore, the half-bent young man in a dark blue shirt to the middle left is reminiscent of Pontormo's graceful youth, seen upper right of his celebrated *Deposition* (Florence, Santa Felicità). While the artificial palette and stylised figures are typical of the Florentine *maniera*, passages of painterly naturalism – such as the closely observed hands and feet of Lazarus, reddened from their tight bindings – signal an incipient interest in a greater realism, which would come to dominate Florentine painting in the subsequent century.

Carlo Falciani dates the picture to *circa* 1560, just before Cavalori began working on the decorations for the *studiolo*. He has also noted similarities with Cavalori's famous *Wool Factory* (from the *studiolo* cycle in the Palazzo Vecchio, Florence), such as the man releasing Lazarus's feet, whose head is tucked against his shoulder in a manner nearly identical to that of the man stirring the cauldron in the *studiolo* panel. Falciani has tentatively identified a preparatory drawing for this painting in the Uffizi (no. 6678 Fr), in which Cavalori appears to be working out the pose of the nude child who appears in the lower left corner.



ALESSANDRO ALLORI (FLORENCE 1535-1607)

Portrait of a young man, bust-length, at a writing table

dated '1560' and indistinctly signed and inscribed (on the letter)

oil on panel

9⅞ x 7⅞ in. (23.2 x 18 cm.)

£60,000-80,000

\$93,000-120,000

€83,000-110,000

EXHIBITED:London, Walpole Gallery, *The Cinquecento*, 12 June - 26 July 1991, no. 23.

One of the most significant painters active in Florence in the second half of the sixteenth century, Alessandro Allori was the closest pupil of the great Bronzino. Like his mentor, Allori enjoyed the patronage of the Medici throughout his Florentine career which began the year this portrait was painted, in 1560, after a six year stay in Rome.

The delicacy of this intimate likeness epitomises the 'perfezione del disegno' that Vasari admired in Allori's work, and provides a vivid and spontaneous human document of a young man in his prime. Allori combines close attention to detail, for instance in the painting of the collar and the objects on the table, with a softness of

outline that distinguishes his drawings as well as his paintings. This technique was very much based on his close collaboration with Bronzino, who acted as his adopted father after Alessandro's father Cristofano died in 1555.

The identity of the sitter is unknown, although a clue is given in the letter on the writing table. While the date is clearly visible, the inscription and signature have been erased, perhaps to allow for another identity or attribution. However, the characters are legible under ultraviolet light revealing an apparent dedication: 'Dom.ne Puer Sasso' and a signature at the bottom of the page.



(actual size)

20

PROSPERO FONTANA (BOLOGNA 1512-1597)

Portrait of a lady, half-length, in a black silk dress with a white and gold standing flared collar and a veil, her left hand resting on a basket

oil on panel

22⁷/₈ x 17⁷/₈ in. (58.1 x 45.5 cm.)

£80,000-120,000

\$130,000-180,000

€120,000-170,000

In the second half of the sixteenth century, Bologna was one of the most important artistic centres in Italy. In a city where intellectual curiosity and artistic invention flourished in the wake of the Council of Trent, Prospero Fontana was a leading figure. It was his exceptional talent as a portraitist that earned him the highest praise. Luigi Lanzi recorded how he was considered one of the greatest of the era: 'il suo maggior credito gli derivò dall'arte di far ritratti [...] e fu considerato fra' miglior ritrattisti del suo tempo' (L. Lanzi, *Storia pittorica dell'Italia*, 1789, ed. M. Cappucci, Florence, 1968-74, III, p. 33). Fontana worked in Genoa when still young, travelled to Florence to work on the Palazzo Vecchio, and frequently went to Rome, where he was employed by Pope Julius III. Despite his success and renown as a portraitist, relatively few extant works in the genre are attributed to him. These all, though, share traits of technical virtuosity and

psychological observation, and are often innovative in their composition.

A handful of female portraits are given to Fontana, to which the present lot can now be added. In the characterisation of the sitter, the most apt comparison is perhaps with the *Portrait of a lady*, in the Museo Davia Bargellini, Bologna. Here the engagement with the viewer is more direct: her expression is enigmatic, the setting is intimate, and the light falls directly on her features, casting a shadow on the wall behind. The positioning of her hands around the basket betrays a certain tension: the right, turned outwards, perhaps to allow her ring to be more visible, seems to nervously touch its edge, whilst the left, brilliantly foreshortened, rests spider-like on top.

We are grateful to Daniele Benati and Maria Teresa Cantaro for independently confirming the attribution to Prospero Fontana, on the basis of photographs.



21

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO
(VENICE 1519-1594)

Portrait of a Venetian Senator, half-length, in red ermine-lined robes

oil on canvas, unlined

29½ x 24⅞ in. (74.9 x 61.2 cm.)

£60,000–80,000

\$93,000–120,000

€83,000–110,000

PROVENANCE:

Franz Joseph I, Emperor of Austria, King of Hungary, Croatia and Bohemia (1830-1916), and recorded in his collection at the Belvedere in 1884, inv. no. 452, as 'Domenico Tintoretto'. Kunsthistorisches Museum, Vienna (inv. GG 1853), from where deaccessioned in 1927 (according to a label on the reverse). with Abels, Cologne, by 1950, as 'Domenico Tintoretto'. with Haus Neunlinden, Bremen, where acquired in 1998, as 'Domenico Tintoretto'.

LITERATURE:

E.R. von Enterth, *Kunsthistorische Sammlungen des allerhöchsten Kaiserhauses*, I, Vienna, 1884, p. 322, no. 452, as 'Domenico Tintoretto'.

During the mid-16th century, Jacopo Tintoretto, aided by his workshop, supplied more pictures for the Venetian state than any other artist. In competition at different points with Titian and Veronese, Tintoretto thrived, whether undercutting his rivals on price or outwitting them to steal commissions, such as in the well-told episode for the Scuola di San Rocco. In particular, he appreciated the value of the portrait as a means to promote and publicise his work: he offered his services widely as a portraitist, serving to spread his name throughout the city and beyond and open up the chances of further, more rewarding commissions. However, his skill lay not simply in knowing how to manoeuvre his way through this overcrowded market: he was, first and foremost, a highly adept portraitist.

In Tintoretto's early portraits, which date from around 1545, his debt to Titian is clear, with his use of a restrained palette, setting darkly-clothed figures against a sombre background. But he soon developed a distinctive style characterised by a greater immediacy and naturalness: it permitted him not simply to produce a likeness of his sitter, but to explore an individual's character and psychological depth with deceptive ease. The bravura of his style, all free flowing strokes and intuitive touches, created portraits of equal vigour: his sitters – which included many members of the political and intellectual elite of the Venetian republic – are urbane and knowing. When this picture was recorded in the collection of Franz Joseph I, Emperor of Austria in 1884, it was given to Domenico, but its execution is in fact characteristic of his father Jacopo.



22

JACOPO DA PONTE, CALLED JACOPO BASSANO
(BASSANO DEL GRAPPA C. 1510-1592)

The Agony in the Garden

oil on canvas, unlined

39½ x 54¾ in. (99.3 x 138.1 cm.)

£500,000-800,000

\$770,000-1,200,000

€690,000-1,100,000

EXHIBITED:

Paris, Musée du Louvre, *Titien, Tintoret, Véronèse, Rivalités à Venise*, 17 September 2009-4 January 2010, no. 83 (catalogue entry by G. Ericani).

Bassano del Grappa, Museo Civico, *Jacopo Bassano e lo stupendo inganno dell'occhio*, 6 March-13 June 2010, no. 35 (catalogue entry by G. Ericani).

Bassano del Grappa, Museo Civico, on loan until 2015.

LITERATURE:

R. Rearick, 'Titian and artistic competition in Cinquecento Venice, Titian and His Rivals', *Studi Tizianeschi, Annuario della Fondazione Centro studi Tiziano e Cadore*, II, 2004, pp. 41-3.

A. Galansino, 'Des nocturnes dans la peinture vénétienne du XVIe siècle', in the 2009-10 Paris exhibition catalogue, pp. 357-8 and 437, notes 143-4.









Fig. 1. Jacopo Bassano, *Study of a Reading Apostle* © RMN-Grand Palais, musée du Louvre / Michèle Bellot

Jacopo Bassano, the son of a painter, Francesco, to whom he was apprenticed at Bassano, north-west of Venice, evolved a wholly personal and realistic style, influenced by prints and by the example of his major Venetian contemporaries, Titian and Tintoretto. He in turn was hugely influential on younger artists, including El Greco and Annibale Carracci; and the workshop he built up was maintained by his surviving sons, Leandro and Gerolamo until their deaths in 1622 and 1621 respectively. Justly celebrated for his altarpieces, Bassano was a pioneer as a painter of genre scenes and clearly had a particular interest in nocturnes, anticipating in some respects Elsheimer and Saraceni who would have had ample opportunity to examine pictures by him in Venice. First published by Roger Rearick in 2004, this canvas is a key late example of this speciality of the artist, Rearick proposing a date about 1575: Ericani, in the 2010 exhibition catalogue, dates this variously to 1575-8 and, at the foot of her entry, to the 1570s (her reference to the 'ottavo decennio' is incorrectly given as the 1580s in the English translation).

Radiographs taken at the Louvre exhibition in 2009 (see Ericani in the 2010 catalogue)

reveal pentimenti in the head of Saint Peter, the bald disciple on the right, and also that Bassano initially conceived a bright area of light below the angel, implying the primacy of the picture over the version of this at Modena (Galleria Estense, no. 416). Throughout his career, Bassano had a tendency to reconsider favourite, or popular, subjects, as for example the sequence of his earlier treatments of the Flight to Egypt or the Adoration attest. In addition to this canvas, he at much the same date, about 1575, as Professor Ballarin recognised (*Jacopo Bassano, Scritti 1964-1995*, Cittadella, 1995, II, pp. 107-8 and 347-9), painted the smaller upright *Agony in the Garden* at Burghley (Exeter Collection) as well as the horizontal repetition of this picture at Modena. Writing before the emergence of the picture under discussion, Ballarin identified a drawing in the Louvre (no. 2897, datable to 1575 as a study on the reverse relates to a fresco of that year; fig. 1) as a study for the Saint Peter in the Modena picture: it was no doubt reused for that work. Ericani observed (2009-10 catalogue, p. 408) that this picture was 'en effet la modèle d'un sujet souvent reperis par la suite', a view endorsed by Galansino (p. 437, note 144). The variations between it and the Burghley

picture are subtle, exemplifying the way Jacopo redeployed favourite and successful motifs: in the chromatically more muted Burghley canvas Christ is seen in *profile perdu*, his arms outstretched, while the angel descends; the disciple on the left corresponds with his counterpart in this picture, but his companions, John and Peter, are different in design, if not in characterisation.

The subject was in turn treated by Bassano's eldest son, Francesco, on at least three occasions, in pictures now at Lucca, at Sarasota and at Bassano: of these, the vertical composition at Sarasota reverses the position of Christ, and shows him with hands held apart, while following the Saint Peter and the Saint John of the picture under discussion; in the less emphatically vertical work at Bassano the composition adheres as closely as the format allowed to this prototype, but also shows Christ with his hands held apart and, as in the Sarasota *Agony*, places the disciple on the left in a pose better adapted for the shape of the canvas. The several horizontal versions of the subject executed in the Bassano workshop depend very closely on the design of this picture, but mostly eliminate the section on the right. Of these, one was sold in these Rooms, 20 July 1983, and another successively at Sotheby's, London, 9 December 1987, lot 280 and 11 December 1996, lot 127; one, evidently of good quality, with the addition of a prominent rabbit, was sold at Sotheby's Monaco, 6 December 1991, lot 245; another, in which Christ's hands are held apart, with different figures of Saints John and Peter, was with the Wightman Gallery, Indiana; a fine picture from Wardour, with Agnew's in 1956, corresponds except in the pose of Saint Paul; another, given to Francesco, also with Christ's hands held apart and omitting the right section of the composition, is in the Galleria Nazionale, Rome; a variant corresponding with that work in the pose of Christ was sold by Fischer, Lucerne, 20-1 June 1975, lot 4; while a canvas with alterations to the figure of Christ was with Duits in Amsterdam. That so many derivations of the picture are recorded testifies to the immediate popularity of the composition, and reminds us that in the context of the 1570s this *Agony in the Garden* was a work of profound originality.



23

THEODOR ROMBOUITS (ANTWERP 1597-1637)

A Musical Company

oil on canvas

49½ x 42¼ in. (125.7 x 107.3 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

Born in Antwerp, Rombouts studied with Abraham Janssens before embarking on a prolonged sojourn to Italy, where, like the Dutch painters Hendrick ter Brugghen, Gerrit van Honthorst and Dirck van Barburen, he spent almost a decade from 1616 to 1625, living principally in Rome, though perhaps also in Florence, where he may have worked for the Grand Duke of Tuscany Cosimo II de' Medici. His style was transformed by his study of contemporary Roman painting – especially that of Caravaggio and his followers – and after returning to Antwerp in 1625 and joining the Guild of Saint Luke, he enjoyed a successful career producing genre scenes such as this picture. Unlike the Utrecht Caravaggisti, however, the Flemish origins of his style remained as important as those later Italian influences.

Depictions of musicians and musical groups found particular favour among northern artists active in Rome in the first half of the

seventeenth century, influenced by Caravaggio's groundbreaking series of pictures for Cardinal Francesco Maria del Monte. Rombouts returned to musical subjects on various occasions during his career, producing some of his best pictures in the genre. Unusually for a concert, this picture uses a vertical format reminiscent of one of Rombouts's greatest music pieces, *Two Itinerant Musicians* (Lawrence, Helen Foresman Spencer Museum of Art, University of Kansas). He adopts a dynamic arrangement of figures in a pyramidal composition, leaving the upper left section of the canvas empty. The eye is led from the focused flute player above the trio to the upper right, to the lute player caught in a tranquil reverie, through to the violinist in the foreground looking out to the viewer with an ambiguous grin. The rough-hewn features of the men – whose facial types recall Rombouts's celebrated *Lute Player* (Philadelphia, Philadelphia Museum of Art) –

contrast with the soft complexion and graceful features of their lady companion. The seemingly harmonious atmosphere is not exempt of licentious undertones.

On stylistic grounds, this picture can be dated to his later career, in the 1630s, when the influence of Caravaggio declined, and Rombouts gradually developed a lighter palette; he abandoned strong contrasts and dramatic effects of chiaroscuro in favour of the more homogeneous and diffuse lighting visible in this picture. This change could also have been motivated by an admiration for the late style of Peter Paul Rubens, whom Rombouts assisted in 1635 on the decorations for the *Pompa Introitus Ferdinandi* (1635; now destroyed).

We are grateful to Professor Wayne Franits for his thoughts on this picture. On the basis of a photograph, he believes it could be a late work by Rombouts.



24

JACOB VAN RUISDAEL (HAARLEM 1628/9-1682 AMSTERDAM)

A wooded river landscape with figures crossing a bridge

signed 'JvRuisdael' ('JvR' linked, lower right)

oil on canvas

24 x 29¾ in. (60.9 x 75.4 cm.)

£250,000–350,000

\$390,000–540,000

€350,000–480,000

PROVENANCE:

Redron collection.

Alexander Baring, 4th Baron Ashburton (1835-1889), London; Christie's, London, 8 June 1872, lot 59 (320 gns. to Everard).

Thomas Nunn Gladdish, Pettings, Ash, Kent; his sale, Christie's, London, 23 June 1877, lot 126 (147 gns. to Lesser).

Max Kahn; his sale, Hotel Drouot, Paris, 3 March 1879, lot 56, where described as 'beau tableau du maître d'une parfait conservation' (10,000 francs), when acquired by

Léon Émile Brault (1825-1910), and by descent to the present owner.

LITERATURE:

C. Hofstede de Groot, *A catalogue raisonné of the works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, IV, 1912, p. 213, no. 675b.

A.I. Davies, *Jan van Kessel (1641-1680)*, Doornspijk, 1992, pp. 36, 41 and 171, under no. 79.

S. Slive, *Jacob van Ruisdael*, New Haven and London, 2001, p. 306, no. 404.

ENGRAVED:

Léon Gaucherel (1816-1887).

The reappearance of this picture, known through an engraving, but untraced since it was offered for sale in 1879, returns one of Ruisdael's celebrated wooded landscapes to his documented oeuvre. Described at the 1879 Kahn sale as 'beau tableau du maître d'une parfait conservation', this classic subject by the greatest landscape painter of the Dutch Golden Age depicts a transitional space, where the wild forest and the cultivated cornfield and nearby hamlet meet. With his characteristic compositional flair, the artist dramatises the encounter between raw nature and civilisation, contrasting the dark, mysterious forest in the left foreground with the sunlit, auspicious field and village in the right background. The thin silhouette of the wooden bridge in the middle distance provides a transition between these two worlds.

Towering over the scene, a half-barren beech tree offers its majestic lines to the viewer. Leafless and covered with a sepulchral silvery white bark, it stands out defiantly against the dark mass of the grove beyond offering a meditation on the transience of earthly things.

Ruisdael's technique displays an astounding range in rendering different surfaces, from the reflective water, to the light, feathery touch visible in the foliage, or the fluid, painterly brushstrokes in the imposing sky. His attention to texture is further evident in the remarkable way he leaves some of his

reddish-brown priming exposed to convey the damaged bark and moss on the tree trunks. Dated by Seymour Slive on stylistic grounds to the 1660s, the painting was certainly executed before 1664, the year inscribed on a replica now given to Jan van Kessel (see A. Davies, *op. cit.*, no. 79). Another copy, by an unidentified hand, is recorded by Slive (*op. cit.*, p. 306, fig. 404b). These copies attest to the popularity of this work, which can now reasonably be considered among the most successful and romantic wooded landscapes of Ruisdael's maturity, albeit not on such an ambitious scale as such examples as *Edge of a Forest with a Grainfield* (Forth Worth, Kimbell Art Museum), or *A Wooded Landscape with a Flooded Road* (Paris, Musée du Louvre).

The picture was first documented in the possession of Alexander Hugh Baring, 4th Lord Ashburton, of the legendary Baring dynasty of bankers, philanthropists, and art collectors. Ashburton's collection included paintings by Greuze and Weenix now in the Wallace Collection and Murillo's *The Infant Saint John with the Lamb* today in the National Gallery in London. The Ruisdael landscape was later part of a group of distinguished Dutch pictures owned by Max Kahn in Paris before entering the collection of Léon Emile Brault (1825-1910) in 1879, in whose family it has remained ever since.







25

AMBROSIUS BOSSCHAERT I (ANTWERP 1573-1621 THE HAGUE)

Parrot tulips, a rose, a fritillary, daffodils, narcissi and other flowers in a roemer, with a Meadow Brown butterfly and a fly, on a stone table

oil on oak panel

10 x 7⁵/₈ in. (25.3 x 19.4 cm.)

£600,000-800,000

\$930,000-1,200,000

€830,000-1,100,000

'...we are twice pleased when we see a painted flower competing with a living one. In one we admire the artifice of nature, in the other the genius of the painter, in each the goodness of God.'

Erasmus of Rotterdam, *Convivium Religiosum*, 1552



(actual size)



This hitherto unknown, jewel-like panel by Ambrosius Bosschaert the Elder, who along with Jan Brueghel the Elder and Jacques de Gheyn was the pioneering founder of European flower painting, constitutes a significant addition to the artist's small oeuvre, of some seventy accepted works.

Despite the seemingly anecdotal nature of its subject, Bosschaert's still lifes encapsulate the two key transformations of the early modern era: the dawn of the scientific age, marked by a new curiosity and inquisitiveness about the natural world, and the discovery of the Americas, which resulted in the arrival of a series of exotic plants in Europe. Bosschaert's prosperous city of Middelburg – where the artist and his family took refuge around 1587, fleeing the religious persecutions occurring in their native Antwerp – was a buoyant centre for this new interest in the botanical field: the city boasted some of the most comprehensive gardens in Holland; the town doctor, Mattias de L'Obel, wrote one of the most important herbals of the period and his colleague Pelletier published the first account of the flora of Zeeland, listing eighteen hundred plants. Although Bosschaert registered at the guild of Saint Luke as a master in 1593, his first dated paintings are of 1605. It is presumed that the artist spent the intervening years producing individual watercolour 'portraits' of flowers for this circle of plant enthusiasts. Bosschaert's acute knowledge of rare specimens and the frequent inclusion of exotica in his paintings suggest a privileged access and a close involvement with Middleburg flower collectors and their gardens.

Although they may seem to depict real bundles of plants, Bosschaert's flower pieces were in fact carefully selected on the basis of individual flower 'portraits' harmoniously and symmetrically arranged to offer the viewer an ideal combination of extraordinary specimens. A master of combining intense, unwavering realism with the deliberate, composed artificiality these flower pieces required, Bosschaert almost invariably depicted flowers which blossom in differing seasons. His paintings meant both to preserve the fleeting beauty of a plant and serve as a substitute for the purchase of an actual bulb, which had become extraordinarily expensive in early seventeenth-century Holland. Apparently exempt from the Christian symbolism that had been previously attached to pictorial depictions of flowers, this new interest in the natural world was nonetheless still embedded within a religious frame and, echoing Erasmus's quote heading this entry, these pictures meant to inspire 'a joint admiration for the Creator's ability to forge such a marvellous variety of natural objects and for the artist's capacity to imitate it so convincingly.' (M. Westermann, *A Worldly Art: The Dutch Republic, 1585-1718*, p. 90). Combining aesthetic pleasure with these scientific and spiritual concerns, Bosschaert's exquisite still lifes were intended to delight the eye as well as elevate the mind.

This painting is an archetypal work of Bosschaert's maturity, when he was able to orchestrate a substantial number of flower species into a relatively small space while creating a real sense of volume, movement, and tonal harmony. Towering over the

composition is a semi-open striped tulip, a rare and precious specimen resulting from cross breeding. Contrasting with the tulip's vitality is a drooping fritillary with characteristically chequered petals. At the heart of the picture is a mature rose, soon to crumble, beautifully framed by a group of lively narcissi, a delicate viola and an exuberant red and white carnation. Bosschaert's subtle modulation of light creates a remarkable sense of depth and by setting the crisply designed and meticulously painted flowers against a dark background, he generates a stark contrast of patterns and colours that proves strikingly modern.

The panel is closely related to one of Bosschaert's masterpieces dated from 1614 now in the National Gallery in London. According to Fred Meijer, who dates the present panel to the same year, the two pictures were probably painted side by side, a common practice for Bosschaert who would sometimes repeat his most accomplished compositions (other examples include two still lifes, one formerly in Antwerp, private collection and the other in Tours, Musée des Beaux-Arts; see L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruit*, Leigh-on-Sea, 1960, pp. 61-62, nos. 18-18A). The National Gallery picture, painted on copper rather than panel, displays a Short-tailed Blue moth instead of the Meadow Brown butterfly visible on the present work.

We are grateful to Fred Meijer for confirming the attribution after inspecting the original.

26

CIRCLE OF PIETER BRUEGHEL II (BRUSSELS 1564/5-1637 ANTWERP)

The Battle between Carnival and Lent

oil on oak panel

27 $\frac{7}{8}$ x 41 in. (70.9 x 104.1 cm.)

£80,000–120,000

\$130,000–180,000

€120,000–170,000

PROVENANCE:

Weber collection, Hamburg, before 1926.
 J.E. Weber, Hamburg; Fiévez, Brussels,
 7 July 1926, lot 98, as 'Pieter Huys'.
 Baron Everage III Coppée (1882-1945), Belgium,
 and by descent to the present owner.

EXHIBITED:

Tokyo, Tobu Museum of Art, *The World of Bruegel. The Coppée Collection and Eleven International Museums*, 28 March-25 June 1995, no. B32.

LITERATURE:

J. Decoen, 'Cinq siècles d'Art à l'Exposition de Bruxelles', *Clarté: art et art décoratif*, July 1935, p. 8, illustrated, as attributed to Pieter Bruegel the Elder.
 H. Swarzenski, *Bulletin of the Museum of Fine Arts, Boston*, XLIX, February 1951, pp. 5 and 8-9, fig. 6, as a copy after Pieter Bruegel the Elder.
 G. Marlier, ed. J. Folie, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 308, fig. 183, as 'Pieter Brueghel II'.
 M. Wilmotte, *Catalogue de la collection Coppée*, Liège, 1991, pp. 58-61, illustrated.
 K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde, mit kritischem Euvre-katalog*, Lingen, 2000, I, pp. 248 and 254-5, no. A190*, illustrated, as 'abzuschreiben' (by an unknown follower of Pieter Bruegel the Elder, painted in the early seventeenth century), II, p. 974, notes 276 and 277.

This famous composition, which isolates the central figures invented by Pieter Bruegel the Elder for his large-scale *Battle between Carnival and Lent* of 1559 (Vienna, Kunsthistorisches Museum), exists in eight versions, of which this is one of the best preserved. Long a highlight of the famous Coppée collection, it has been attributed variously to Pieter Huys, Pieter Bruegel the Elder or his son Pieter Brueghel the Younger, while other versions have also been linked to Marten van Cleve, Pieter Balten or Jan Brueghel the Elder. Curiously, all of these versions have shared elements which are not present in Pieter the Elder's great *Battle*, nor in the numerous large-scale derivations of it by Pieter the Younger. Specifically, the supporting cast of characters grouped behind the personifications of Carnival, on the left hand, and Lent, on the right hand, include figures absent from the large-scale version, while others are differently attired. The two eerie, hooded penitents on the right, for example, do not occur in this position in any of the large-scale *Battles*. A drawing in the Ashmolean Museum, showing Carnival and his retinue, also relates exclusively to the smaller type of *Battle between Carnival and Lent* (see Swarzenski, *op. cit.*, fig. 7). The fine version in the Museum of Fine Arts, Boston, has been catalogued as 'Workshop of Pieter Bruegel, the Elder', while one in the Stedelijk Museum Vanderkelen Mertens, Leuven, may be an autograph version by Marten van Cleve (c. 1527-before 1581). The subject ultimately

goes back to Hieronymus Bosch, whose own, very different treatment is lost, but known from copies (including that in the Rijksmuseum, Amsterdam, dated to c. 1600-1620).

Dendrochronological analysis of the panel suggests that this work was painted in the first third of the seventeenth century. One of the constituent boards comes from a tree which also supplied material for two previously analysed panels, one painted by the Antwerp artist Osias Beert (c. 1580-1624), the other by Jan Brueghel the Elder (1568-1625) or his workshop. We are grateful to Dr. Ian Tyers for this information; this lot is sold with a copy of the dendrochronological report by Dr. Tyers, dated October 2015.

The collection of the industrialist Baron Everage III Coppée (1882-1945) was formed in Brussels between 1920 and 1939. The focus was on sixteenth- and early seventeenth-century Flemish painting, with a special emphasis on the work of Pieter Brueghel the Younger, whom Coppée much admired for his treatment of humanist themes. In all, he owned nine works by the artist, a group that set the example for many later collectors of Brueghel in Belgium. Much of the collection, including the present lot, was proudly displayed in the beautiful Coppée mansion on the Avenue Franklin D. Roosevelt, Brussels.



27

DAVID VINCKBOONS (MECHELEN 1576-1633 AMSTERDAM)

An extensive mountainous landscape, with the Return from the Kermesse

oil on oak panel

12 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (32.7 x 56.5 cm.)

£50,000–70,000

\$77,000–110,000

€70,000–97,000

PROVENANCE:

Planck von Planckburg, Austria.
Wilhelm Löwenfeld (1827-1901), Munich; (t),
Lepke, Berlin, 6 February 1906, lot 55, as Pieter
Bruegel the Elder.
with Robert Finck, Brussels, by 1961, where
acquired by the present owners.

LITERATURE:

K. Goossens, 'Nog meer over David Vinckboons',
*Jaarboek van het Koninklijk Museum voor Schone
Kunsten te Antwerpen*, 1966, p. 104.
K. Goossens, *David Vinckboons*, second edition,
Soest, 1977, p. 104, dating this work to circa 1604.
R. Klessmann (ed.), *Herzog Anton-Ulrich-Museum
Braunschweig. Die holländischen Gemälde:
kritisches Verzeichnis*, Brunswick, 1983,
under no. 91.

Preserved in the same family collection for more than half a century, this is one of the select number of works by Vinckboons which were recognised and published by the scholar Korneel Goossens, who remains the only art historian to have dedicated a monographic work (*op. cit.*) to the paintings of this important figure in the development of landscape art. As Goossens notes, the basic composition of this work, with a bridge spanning a limpid pool in the foreground, and a winding valley receding through imposing mountains into the distance, was of great importance to Vinckboons. He experimented with this setting in a number of paintings, always varying the subject and the details of staffage, which he modified to suit both specific and general narratives, including the *Landscape with Christ healing the servant of the Centurion of Capernaum* (Bayerische Staatsgemäldesammlungen), *Landscape with a country wedding* (Brunswick, Herzog Anton Ulrich Museum) and *Landscape with a country party* (Antwerp, Banque de Paris et des Pays-Bas). In this picture, Vinckboons draws on long-standing Flemish tradition to depict a 'Return from the kermesse', showing merry peasants crossing the bridge on their way home from the church service and festival of Saint George; the saint himself, in his guise as patron saint of archers, appears on the kermesse flag displayed on one of the buildings in the middle distance. The unusual motif of naked female bathers, desporting themselves in the

shaded shallows just left of the central foreground, reflects a sophisticated knowledge of Italian art and subjects such as Diana and Actaeon, masquerading here as yet further observation of the pastimes and foibles of country life.

Vinckboons spent almost his entire life in Amsterdam, and five of his ten children would become artists of the Dutch Golden Age. His own style, however, is unmistakably Flemish, and he belongs to that extraordinary generation of Netherlandish artists who, compelled by religious persecution to move either north to the Protestant stronghold, or south to the Catholic one, effected one of the most significant cross-pollinations of style and taste in the history of art. His debt to Gillis van Coninxloo III, whom van Mander described as 'the best landscape painter of his time', is particularly strong in this panel. Coninxloo, a pupil of Pieter Coecke van Aelst and a close relative of the Brueghel family, may have been Vinckboons's teacher, and may have helped familiarise the latter with the kermesse pictures by the Brueghels and Marten van Cleve. The uncannily fine detailing in the present work harks back to the miniaturism of earlier Flemish masters such as Herri met de Bles; on the other hand, the painterly evocation of the misty distance anticipates the slightly later works of Hercules Segers, whose importance to Dutch landscape painting has been widely discussed.



THE PROPERTY OF A DISTINGUISHED SWISS COLLECTOR

★28

PIETER BRUEGHEL II (BRUSSELS 1564/5-1637/8 ANTWERP)

The Birdtrap

oil on oak panel

14³/₈ x 22³/₄ in. (36.6 x 57.8 cm.)

£1,000,000-1,500,000

\$1,600,000-2,300,000

€1,400,000-2,100,000

PROVENANCE:

(Probably) Thomé, Altena.

with de Boer, Amsterdam (according to a label on the reverse).

(Probably) Private collection, Holland.

Anonymous sale; Koller, Zurich, 16 May 1980, lot 5045, where acquired by the grandfather of the present owner.

EXHIBITED:

Amsterdam, Galerie Pieter de Boer, *De hetsch en de fluweelen Brueghel: en hun invloed op de kunst in de Nederlanden*, 10 February-26 March 1934, no. 5. (according to a label on the reverse).

LITERATURE:

Weltkunst, 1 May 1979, illustrated on the front cover.

K. Ertz, *Pieter Brueghel der Jüngere*, Lingen, 1988/2000, II, p. 621, no. E 725*, illustrated, as 'von guter Qualität und sicher eigenhändig'.







The Birdtrap is one of the most enduringly popular compositions of the Netherlandish landscape tradition and one of the most familiar of all the works within the Brueghel corpus of paintings. Although no fewer than 127 versions from the family's studio and followers have survived, only 45 are now believed to be autograph works by Pieter Brueghel the Younger himself, with the remainder being largely workshop copies of varying degrees of quality (see K. Ertz, *op. cit.*, II, pp. 605-30, nos. E682 to A805a). The present panel seems to have escaped scholarship until it appeared on the market in 1980 and has subsequently been praised by Klaus Ertz as being of high quality and certainly autograph ('von guter Qualität und sicher eigenhändig' (*op. cit.*, p. 621).

There has been much debate as to which member of the Brueghel family devised the prototype for this successful composition. Traditionally it has been thought to be a painting attributed to Pieter Breugel the Elder, signed and dated 1565, now in the Musées Royaux des Beaux-Arts, Brussels. That view is not, however, beyond dispute: although Friedländer considered it to be an autograph work by the elder Pieter, authors as early as Groomann and Glück were doubtful of the attribution, and the question remains open. Another version dated to 1564, formerly in the A. Hassid collection in London, has also been considered to be the original by the Elder. In addition, it has been suggested that the invention could be entirely that of either Pieter Brueghel the Younger or his brother

Jan (for a summary of the debate, see Ertz in *Breughel-Brueghel*, exhibition catalogue, Essen/Antwerp/Vienna 1997-1998, pp. 169-71). What remains unchallenged though, is that the prototype was inspired by Pieter the Elder's famous *Hunters in the Snow* of 1565 (Vienna, Kunsthistorisches Museum), to the middle ground of which the present composition clearly relates.

Whatever the prototype, the distinctive beauty of the composition remains unchallenged. After the Vienna picture, the view is one of the earliest pure representations of the Netherlandish landscape (in the catalogue of the exhibition *Le siècle de Brueghel*, Brussels, Musées Royaux des Beaux-Arts, 27 September-24 November 1963, p. 69, George Marlier identified the village depicted as Pède-Ste-Anne in Brabant, the silhouette in the background being that of Antwerp) and one of the seminal examples of the theme of the winter landscape. In contrast to the Elder's *Hunters in the Snow*, where the figures walk through rather sombre, still countryside, where the air is clear and biting cold, in Pieter the Younger's *The Birdtrap*, the figures are enjoying the pleasures of winter in a more welcoming atmosphere. The painting offers, indeed, a vivid evocation of the various delights of wintertime: in the landscape blanketed in snow, a merry band of country folk are skating, curling, playing skittles and hockey on a frozen river. The cold winter air, conveyed with remarkable accuracy by the artist's muted palette, mainly made up of

blues and earthy tonalities, is intelligently broken up through the bright red frocks worn by some of the figures, enlivening the whole picture. Yet the most characteristic feature of the composition is the almost graphic, intricate network of entwined bare branches set against the snow or the light winter sky. It creates a lace-like, almost abstract pattern of the utmost decorative effect.

But beneath the seemingly anecdotal, light-hearted subject lies a moral commentary on the precariousness of life: below one of *Pieter Bruegel the Elder's engravings, Winter – Ice skating before St. George's Gate, Antwerp*, is the inscription *Lubricitas Vitae Humanae. La Lubricité de la vie humaine. Die Slibberachtigheyt van's Menschen Leven*, that is the 'Slipperiness [or fragility] of human life' was added. This label invests the *Birdtrap* with new meaning: the picture emphasises the obliviousness of the birds towards the threat of the trap, which, in turn, is mirrored by the carefree play of the skaters upon the flimsy ice. Likewise, the fishing hole in the centre of the frozen river, waiting for the unwary skater, and the figures of the two children running heedlessly towards their parents across the ice despite the latter's warning cries, function as a reminder of the dangers that lurk beneath the innocent pleasures of the Flemish winter countryside. Brueghel delivers with this fine work a message of lasting poignancy about the uncertainty and fickleness of existence.



★29

GUILIO CESARE PROCACCINI (BOLOGNA 1574-1625 MILAN)

Christ baptising Mary Magdalene, supported by the Archangels Michael and Raphael

oil on copper

8⁷/₈ x 6¹/₂ in. (22.5 x 16.5 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

Eugène Rose de Beauharnais (1781-1824), Viceroy of Italy, 1st Duke of Leuchtenberg, Villa Reale, Milan and after 1816, Leuchtenberg Palace, Munich; possibly by descent to his youngest son, Maximilien-Joseph-Eugène-Auguste-Napoléon de Beauharnais (1817-1852), 3rd Duke of Leuchtenberg, Leuchtenberg Palace, Munich and Mariinsky Palace, St. Petersburg, Russia; probably to his widow, Grand Duchess Maria Nikolayevna of Russia (1819-1876), Duchess of Leuchtenberg, Mariinsky Palace, St. Petersburg and Villa Quarto, Florence; presumably to her eldest son, Nikolai Maximilianovich de Beauharnais (1843-1891), 4th Duke of Leuchtenberg, Prince Romanovsky, Mariinsky Palace, St. Petersburg; to his son, Nikolai Nikolaievich de Beauharnais (1843-1928), 5th Duke of Leuchtenberg, St. Petersburg; acquired in *circa* 1917 by A.B. Nordiska Kompaniet, Stockholm, Nordiska Kompaniet, Buenos Aires, by 1930; from whom acquired by, Mauro Herlitzka (1871-1960), Buenos Aires; and by descent to his grandson. Anonymous sale [The Property of a Private Collector]; Sotheby's, New York, 24 January 2002, lot 182, where acquired by a private collector.

EXHIBITED:

Buenos Aires, Nordiska Kompaniet, S.A., *Pintura Antigua*, late 1920s.
Buenos Aires, Museo Nacional de Arte Decorativo, *Arte sacro*, October 1984, no. 10.
New York, The Metropolitan Museum of Art, *Bellini to Tiepolo: Summer loans at the Metropolitan Museum of Art*, 29 June-31 August 1993.

LITERATURE:

Verzeichniss de Bildergalerie seiner königlichen Hoheit des Prinzen Eugen, Herzogs von Leuchtenberg in München, Munich, 1826, p. 29, no. 44.
Gemälde Sammlung in München seiner königl. Hoheit des Dom Augusto Herzogs von Leuchtenberg, Munich, *circa* 1835-1841, p. 39, no. 44, pl. 44, as 'Une jeune vièrge, soutenue par deux anges, pendant [que] le Saint Jean verse sur elle l'eau du Baptême'.
Verzeichniss de Bildergalerie seiner koeniglichen Hoheit des Prinzen Eugen, Herzogs von Leuchtenberg in Muenchen, Munich, 1841, p. 26, no. 26, as 'Eine Heilige von zwei Engeln unterstützt, während ein Heilger selbe durch Aufgiessung des Wassers taufet'.
Catalogue des tableaux de la galerie de feu Son Altesse Royale Monseigneur le Prince Eugène, Duc de Leuchtenberg, à Munich, Munich, 1841, p. 28, no. 26.

Galerie Leuchtenberg. Gemälde-Sammlung seiner kaiserl. Hoheit des Herzogs von Leuchtenberg in München, Frankfurt, 1851, p. 13, no. 64, pl. 64.
The Leuchtenberg Gallery: A Collection of Pictures Forming the Celebrated Gallery of His Imperial Highness, the Duke of Leuchtenberg, at Munich, Frankfurt, 1852, p. 6, no. 64, pl. 64.

R. de Liphart-Rathshoff, *Leuchtenbergska Tavelsamlingen*, Stockholm, 1917, p. 38, no. 23, pl. 23.

D.C. Miller, 'A Note on the Collection of the Duke of Leuchtenberg', *Paragone*, 1990, pp. 79-80 and p. 82, note 19, fig. 46.

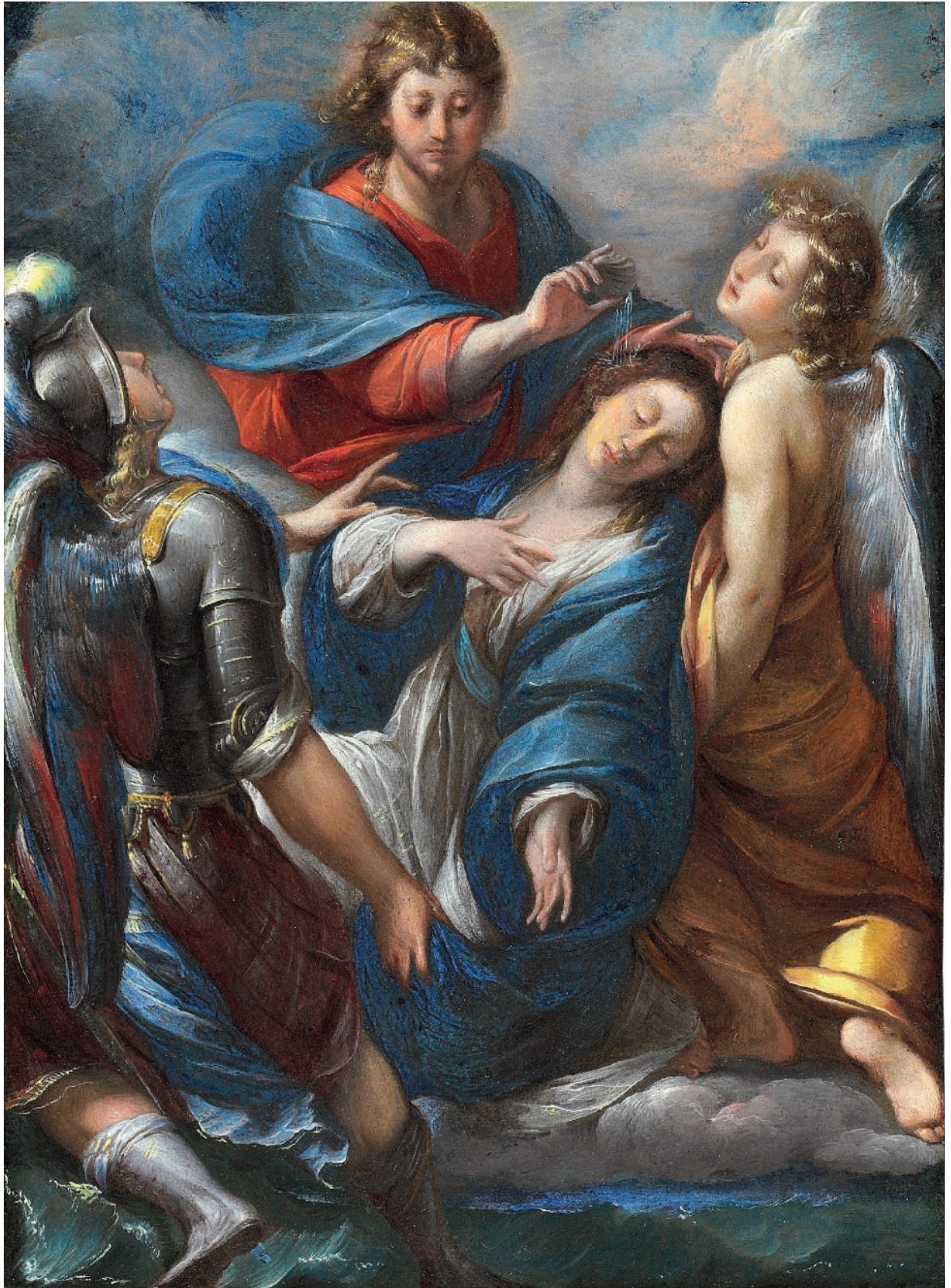
M. Rosci, *Giulio Cesare Procaccini*, Soncino, 1993, pp. 94-5, no. 18, illustrated.

E.M. Zafran, 'A History of Italian Baroque Painting', in R.P. Townsend (ed.), *Botticelli to Tiepolo: Three Centuries of Italian Paintings from the Bob Jones University*, exhibition catalogue, Oklahoma, 1994, p. 98.

N.H.J. Hall and H. Brigstocke (eds.), *Procaccini in America*, New York, 2002, Appendix II, 'A Checklist of Pictures by G.C. Procaccini', p. 181, illustrated.

ENGRAVED:

Johann Nepomuk Muxel (1786-1842), line engraving, *circa* 1835-1841.



(actual size)

NICOLAS POUSSIN (VILLERS 1594-1665 ROME)

The Holy Family with the Infant Saint John the Baptist

oil on canvas

20% x 26% in. (51.8 x 67.8 cm.)

£400,000–600,000

\$620,000–920,000

€560,000–830,000

PROVENANCE:

Lucien Bonaparte, Prince of Canino (1775-1840), by 1804 (possibly acquired in Spain, see below); his sale, New Gallery, London, 6 February 1815, lot 50, as 'Nic Poussin. The Riposo in Egypt. The works of Poussin may be considered among the greatest ornaments of the French School...

The present elegant composition will be found a fine example of this master's work in his strong manner. The drawing of the figures is correct and the draperies are cast in a great manner'; unsold and reoffered, Stanley, London, 14-16 May 1816, lot 42, as 'Nicolo Poussin. The Holy family, a riposo. The elevated conceptions of the Master are conspicuous in the dignified simplicity of his composition. Disdaining the aid of meretricious ornaments, he commands attention by the genuine beauties of the art: his Figures emulate the Antique, and at the same time possess expressions that are particularly his own'; unsold and reoffered, Stanley, London, 14 May 1816, lot 42 (54 gns. to anonymous).

Sale; Paris, 25 December 1823-10 January 1824, lot 49 (3,000 Francs).

Guillaume Bertrand Scipion de Saint Germain (1810-1884), and by descent, near Montauban, France; Christie's, London, 10 December 2003, lot 66 (£565,250).

with Agnew's, London.

EXHIBITED:

Ajaccio, Palais Fesch, Musée des Beaux-Arts, *Lucien Bonaparte, mécène et collectionneur*, 24 June-30 September 2010, no. 114.

LITERATURE:

D.C. Bozzani, *Galleria Bonaparte, Roma, 13 Giugno*, Archivio di Stato, Rome Camerale II, *Antichità e Belle Arti*, 7, fasc. 204, no. 13.
A. Guattani, *Galleria del Senatore Luciano Bonaparte*, Rome, 1808, p. 97, no. 52.
Choix de gravures à l'eau-forte, d'après les peintures originales et les marbres de la galerie de Lucien Bonaparte, London, 1812, no. 38, as 'La Sainte Famille, petit tableau, sur toile, par Nicolas Poussin'.

W. Buchanan, *Memoirs of paintings, with a chronological history of the importation of pictures by the great masters into England since the French Revolution*, London, 1824, II, p. 289, no. 50.

F. Boyer, *Le monde des arts en Italie et la France de la Révolution et l'Empire*, Turin, 1969, p. 228, note 2.

J. Thuillier, *Nicolas Poussin*, Paris, 1974, R.27, as 'possibly by Charles Errard' (opinion given on the basis of the engraving).

J. Thuillier, *Nicolas Poussin*, Paris, 1994, R. 30, p. 270 (*idem*).

D. Martinez de la Pena y Gonzales, 'Sobre la collection de pinturas de Lucien Bonaparte', *Miscelanea de Arte*, 1982, p. 252.

M. Natoli, 'Lucien Bonaparte, le sue collezioni d'arte e le sue dimore a Roma e nel Lazio (1804-1840)', *Paragone*, XLI, November 1990, pp. 105 and 108, note 22.

B. Edelein-Abadie, *La collection de tableaux de Lucien Bonaparte, prince de Canino*, Paris, 1997, pp. 241-2.

R. Parment, 'Rouen pourra t-elle acquérir un nouveau Nicolas Poussin?', *Normandie*, 26 November 2002.

To be included in Pierre Rosenberg's catalogue raisonné on Nicholas Poussin (forthcoming).

ENGRAVED:

Cristof Silvestrini, 1812.

Since its reappearance in 2001, this picture has been unanimously accepted as an early work of the artist by all major Poussin scholars, including Rosenberg, Mahon and Standring. From the 1840s until 2003, it was in the possession of the same French family, having previously been owned by the prodigious collector and brother of Napoleon, Lucien Bonaparte, Prince of Canino (see fig. 1).

Poussin arrived in Rome in the winter of 1623-4, after a brief stay in Venice. This canvas dates from his early years in Rome, 1626-7. It can be compared with others from that period such as the *Holy Family with Saint John the Baptist* (Budapest, Szepmuveszeti Muzeum) where a drape hung between two trees separates the group of the Virgin and children from that of Joseph absorbed in reading. The same idea is also to be found in his mythological paintings of the period such as the *Cephalus and Aurora* (private collection) where the dark cloth is used to separate a couple of lovers from the River God and his *Acis and Galatea* (Dublin, National Gallery), both of which are generally dated circa 1627. These early works, and in particular their landscapes, owe a clear debt to Titian.



Fig. 1. Jean-Auguste-Dominique Ingres, *Portrait of Lucien Bonaparte*, private collection



The younger brother of Napoleon, Lucien Bonaparte formed one of the great collections of the 19th century. He began to collect paintings while *ministre de l'intérieur et des arts* (24 December 1799-2 November 1800), and after the death of his first wife, Christine Boyer, in May 1800, he consoled himself by buying paintings and commissioning works from contemporary artists such as Greuze, François-Xavier Fabre, Jacques Sablet, and Guérin. That year he travelled on an embassy to Madrid in the company of the painters Jacques Sablet and Guillon Lethière, who advised him on a series of purchases whilst in Spain. Lucien came back with at least 100 paintings (some authors have counted 300), some of which he had been offered by King Charles IV, others that he had bought such as the *Madonna del Latte* by Correggio (location unknown) and *The Sleep of the Infant Christ* by Raphael (location unknown). It is also probably during his stay in Madrid that he acquired the *Woman with a Fan* by Velázquez (London, Wallace Collection), as well as two paintings by Ribera and four by Murillo. In 1804, Lucien Bonaparte went into exile to Rome after a dispute with his brother who refused to accept his remarriage with Alexandrine de Bleschamp. The collection was sent to the Palazzo Lancellotti in Rome and this work hung in a room dedicated to pictures by French masters, alongside others by La Hyre, Le Sueur, Le Nain, Jouvenet, De Champaigne, Stella and Primaticcio ('le Primatice'). In the same room were landscapes by Claude Lorrain and Dughet, as well as contemporary pictures by Lethière and Greuze. The collection was listed (partially) on 13 June 1804 upon its arrival to comply with the Italian regulations of the time. This painting is mentioned in that list which would indicate that it was sent from Paris. No record is to be found of Lucien's purchase of a painting by Poussin in Paris in the two previous years and it is thus possible that this work was one he bought in Spain.

That this was so is supported by the possibility that this picture was formerly in

the collection of Don Gaspar Méndez de Haro y Guzmán, 7th Marqués del Carpio y Eliche (1629-1687). Del Carpio, who was Viceroy of Naples in 1682-7, owned an exceptional collection of pictures and other works of art. Much of this was inherited from his father, the 6th Marqués del Carpio, nephew of the Conde-Duque de Olivares, but the 7th Marqués acquired such masterpieces as Velázquez's Rokeby *Venus* (London, National Gallery) and Raphael's *Alba Madonna* (Washington, D.C., National Gallery). The 1682 inventory of del Carpio's collection recorded as no. 905, 'Un quadro che rappresenta una Madonna con il Bambino, un Angelo, e San Gioseppe, di mano di Nicoló Pusino di maniera di Titiano, di palmi 2½ e 2. in circa stimato in 100' ('Inventory of Don Gaspar de Guzmán, VII Marqués del Carpio, on the occasion of his leaving Rome, where he had been Ambassador', Madrid, Palacio de Liria, Archivio Casa de Alba). There are discrepancies with this picture: 2½ x 2 palmi corresponds to 55 x 44 cm. (in the inventory the larger measurement is normally written first, irrespective of format), and the description of the Infant Baptist as an Angel is unusual, given the level of erudition generally displayed in the inventory's descriptions. However, the assertion of the inventory's authors (del Carpio's notary, Jaime Antonio Redoutey, and the artist Giuseppe Pinacci) that the picture was painted by Poussin in the style of Titian lends weight to the possibility of it being the same picture.

In Italy, Lucien Bonaparte continued to buy from Italian dealers, including a second work by Poussin, from the Giustiniani collection: the *Massacre of the Innocents* (Chantilly, Musée Condé). In 1808 the Abbé Guattani published an inventory of his collections in the Palazzo Nunez (now Torlonia) in the Via dei Condotti, that he had bought with the proceeds of the sale of his mother Letizia's Hôtel de Brienne and described the *Holy Family with Saint John the Baptist* as being in room 6, the largest of the thirteen rooms, which included nineteen pictures and a

statue by Michelangelo. Each work was numbered by Bonaparte himself. It is possible that the number '52' (the correct inventory number) could have been incorrectly copied as the '92' that was visible at the time of the 2003 sale. Facing financial difficulties, Bonaparte started thinking of selling his collection *en bloc* and at the same time decided once again to live in exile in 1810. Leaving his collections behind in storage and taking with him the engraved plates of his paintings, he set off with his family for the United States but was captured by English troops in waters off Sardinia and taken to England, where he remained for four years. While there, he published *Choix de gravures à l'eau-forte, d'après les peintures originales et les marbres de la galerie de Lucien Bonaparte*. In the following years he organised two sales through his English contacts, from Rome, where he had returned in 1814. The first took place at the New Gallery, 6 February 1815 and following days. A second sale was organised by Mr Stanley, on 14 May 1816. In 1822, Lucien Bonaparte published the engravings of the unsold lots which were to be auctioned in Paris in two sales in 1816 and in 1840, just after Lucien's death.

After the sale in Paris in 1816, this picture was acquired by Guillaume Bertrand Scipion de Saint-Germain, a doctor born in Puy en Velay in 1810 who died in Paris in 1884. The painting remained in the collection of his family until 2003. Scipion de Saint-Germain was the *médecin particulier* of Thiers and published several essays such as *Des manifestations de la vie et de l'intelligence à l'aide de l'organisation* (1847), *De la diversité originelle des races humaines et des conséquences qui en résultent* (1847); *Descartes considéré comme physiologiste et médecin* (1869) and a translation of *Protago* by Leibnitz. According to family tradition, Scipion de Saint-Germain was advised in his collecting by Aimé Charles His de la Salle (1795-1878), the well-known drawings and paintings collector who donated most of his collection to French museums.



★31

PIETRO TESTA, IL LUCCHESINO (LUCCA 1612-1650 ROME)

Aeneas and the Cumaean Sibyl presenting the Golden Bough to Charon

oil on canvas

62¼ x 81⅞ in. (158.1 x 206.2 cm.)

£300,000–500,000

\$470,000–770,000

€420,000–690,000

PROVENANCE:

(Probably) Hyacinthe-Hugues-Timoléon de Cossé-Brissac, duc de Cossé, comte de l'Empire (1746-1813), at his *hôtel particulier*, rue du Pot-de-Fer 8, Paris; (t), Delalande and Metzinger, on the premises, 9 December 1813, lot 14, as 'Teste (Pietre)', 'La Descente d'Enée aux Enfers, représentée à l'instant où ce héros, accompagné de la Sibylle, se dispose à passer l'Achéron. Tableau exécuté avec la facilité qui caractérise les ouvrages de ce maître', on canvas, 60 x 76 *pouces* (151 francs to 'Mme Brissac'). Anonymous sale; Sotheby's, London, 29 October 1980, lot 35, where acquired by the following, with Piero Corsini, New York and Monaco, until 1983, when acquired by the present owner.

EXHIBITED:

Philadelphia, Philadelphia Museum of Art and Cambridge (Mass.), Arthur M. Sackler Museum, Harvard University Art Museums, *Pietro Testa, 1612-1650: Prints and Drawings*, 5 November 1988-19 March 1989, no. 127 (entry by E. Cropper).

LITERATURE:

H. Brigstocke, 'Pietro Testa. Cambridge, Mass., Fogg Art Museum', exhibition review, *The Burlington Magazine*, CXXXI, February 1989, p. 177.
M. Gregori and E. Schleier (eds.), *La pittura in Italia: Il Seicento*, Milan, 1989, II, p. 900.

*'The Trojan chief, whose lineage is from Jove,
Much fam'd for arms, and more for filial love,
Is sent to seek his sire in your Elysian grove.
If neither piety, nor Heav'n's command,
Can gain his passage to the Stygian strand,
This fatal present shall prevail at least'.
Then shew'd the shining bough, conceal'd within her vest.
No more was needful: for the gloomy god
Stood mute with awe, to see the golden rod;
Admir'd the destin'd off'ring to his queen –
A venerable gift, so rarely seen.*

Virgil, *Aeneid*, Book VI, translated by Dryden, 1697.





Fig. 1. Pietro Testa, *Study for the Head of Charon*, c.1648-1650 © Philadelphia Museum of Art, purchased with the Alice Newton Osborn Fund, 1985

is the pleading, naked figure of Palinurus, his pilot, who cannot enter the Underworld because he died at sea. Horrified to encounter the soul of a former comrade-in-arms in such plight, Aeneas vows to build a memorial to Palinurus in a place that will forever bear his name. The large foreground figures are selectively lit and set against a darkened background. Testa's spirited study for the head of Charon, executed in black chalk on greyish-brown paper, is now in the Philadelphia Museum of Art (see fig. 1).

Born in Lucca in 1612 and recorded in Rome by the mid-1620s, Testa's first success was as a draughtsman, particularly of antiquities. While in Rome he worked for Joachim Sandrart, the painter and biographer, providing drawings for the *Galleria Giustiniani*, an etched compendium of Vincenzo Giustiniani's collection of classical sculpture. By 1630 he was employed by Cassiano dal Pozzo to provide drawings of antiquities for the *Museo cartaceo* (dal Pozzo's celebrated 'Paper Museum'), and it is through this connection that Testa met Claude Lorrain, Gaspard Dughet, François Duquesnoy and, most notably, Poussin, the driving force in bringing classical principles to the art of the day. Testa, while well respected as a printmaker and draughtsman, strove to make a name for himself as a history painter. He joined the studio of Domenichino, and then, when the latter moved to Naples in 1631, that of Pietro da Cortona. Testa's paintings of the 1630s were conceived in a poetic, lyrical style, clearly reflecting the influence of Poussin, and moving in the 1640s toward an even greater monumentalism, which is expressed in the present work.

Virgilian subject matter appears in at least two other works of the same period, a *Death of Dido* of even larger proportions (236 x 368 cm.; Florence, Galleria degli Uffizi), and an untraced *Venus presenting Aeneas with divine armour*, both of which were engraved. Painted in the same decade but concerned with a different ancient hero, *Alexander the Great rescued from the River Cydnus* (New York, The Metropolitan Museum of Art) bears a close stylistic resemblance to *Aeneas and the Cumaean Sibyl presenting the Golden Bough to Charon*, while also indicating the clear influence of Salvator Rosa.

The subject is drawn from Book 6 of Virgil's *Aeneid*. The hero Aeneas, having escaped the Sack of Troy at the hands of the Greeks, seeks entry to the Underworld in order to speak to the ghost of his father, Anchises. He obtains the help of the Cumaean Sibyl, a 700-year-old prophetess abiding in the South of Italy, who recognises Aeneas as the forefather of the Roman nation.

Testa depicts the moment when the hero and the Sibyl reach the River Styx, beyond which lies the kingdom of Hades. Charon, the eerie boatman who ferries the souls of the deceased across the Styx to the Underworld, appears in his bark to deny the unwelcome, living visitors access to the realm of the dead. Cerberus, the monstrous, three-headed dog that guards the Gates of Hell can be glimpsed beyond him. Virgil describes the 'surlly boatman ... inflam'd with wrath', challenging Aeneas and the Sibyl with the words 'Know this, the realm of night – the Stygian shore / My boat conveys no living bodies o'er'.

Anticipating the boatman's response, the Sibyl has instructed Aeneas to obtain a miraculous bough that grows from a tree in a grove sacred to the goddess Diana, which is to be presented to Proserpina, the goddess of Spring who spends half the year in the dreary company of her kidnapper and husband, Hades, King of the Underworld. The quest for the Golden Bough is an important component of the *Aeneid*, and mirrors the achievements of earlier mythological heroes, especially the eleventh of the Twelve Labours of Hercules, the theft of the Golden Apples of the Hesperides. Testa's monumental composition reflects a close reading of Virgil's masterpiece, focusing on the very instant in which the Sibyl produces the Golden Bough on 'the Stygian shore', to the astonishment of the supernatural boatman.

Aeneas dominates the foreground, his helmet reaching up to the tree branches. Just behind him, her left hand on his shoulder, is the Sibyl. To the right of Aeneas



★32

THE MASTER OF THE ANNUNCIATION TO THE SHEPHERDS
(ACTIVE NAPLES, FIRST HALF OF THE 17TH CENTURY)

The Sense of Hearing: A man playing a lute

oil on canvas

41½ x 31 in. (104.5 x 78.7 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

Mont collection, New York, 1957.
Rovin Müller, London, by 1984.
Anonymous sale; Christie's, London, 13 December 1985, lot 85 (£11,880).
Dr. Carlo Croce, Philadelphia, by 1989; Christie's, New York, 14 January 1993, lot 110 (\$165,000).
with Mathiesen Fine Art, London, 1993, where acquired by the present owner.

EXHIBITED:

Naples, Museo di Capodimonte, *Civiltà del Seicento a Napoli*, 24 October 1984-14 April 1985, no. 2.147 (lent by Rovin Müller).
Northampton, Massachusetts, Smith College Museum of Art, *Baroque Painters in Italy*, 17 November 1989-8 February 1990 (lent by Dr. Croce).
Wilmington, Delaware, Delaware Art Museum, *Mostly Baroque: Italian Paintings and Drawings from the Carlo Croce Collection*, 24 April-14 June 1992.

LITERATURE:

J. Pereira, 'Bartolomé Passante y el "Maestro del Anuncio a los pastores"', *Archivo Español de Arte*, XXX, 1957, p. 220, pl. V.
G. de Vito, in *Painting in Naples, 1606-1705: from Caravaggio to Giordano*, exhibition catalogue, London, 1982, p. 194, under no. 84.
G. de Vito, in *La peinture napolitaine de Caravage à Giordano*, exhibition catalogue, Paris, 1983, p. 232, under no. 42.
John P. O'Neill (ed.), *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*, New York, 1984, p. 46.
R. Enggass, 'Review of the Exhibition in Naples, The Seicento', *The Burlington Magazine*, CXXVII, 983, February 1985, p. 121 (incorrectly identified as no. 2.144).
F. Navarro in *Battistello Caracciolo e il primo naturalismo a Napoli*, exhibition catalogue, Naples, 1991, p. 336, under no. 2.109.
G. de Vito, 'Variazioni sul nome del Maestro dell'Annuncio ai pastori', in *Ricerche sul '600 napoletano. Saggi e documenti 1996-1997*, Naples, 1998, pp. 30 and 47, fig. 24, as 'Giovanni Dó'.

The Master of the Annunciation to the Shepherds was a major figure in Naples in the early to mid-17th century. The artist was first identified in the eponymous picture in the Birmingham Museum and Art Gallery, a work that was once given to Velázquez, but whose attribution was questioned by August Mayer in 1923. It was not until 1958 that Ferdinando Bologna suggested naming the anonymous master after the Birmingham picture and, in the years since, the artist's oeuvre has grown substantially, with several hypotheses being put forward for his identity. He has been recognised in the past as Bartolomeo Passante, or Bassante (1618-1648), a documented artist who is the author of a signed picture in the Prado, a work that has since been distanced from the style of the present artist. More recently the theory has been advanced that he should be identified with Juan (or Giovanni) Dò, originally from Valencia, but known to be working in Naples in the 1620s. The association of Juan Dò with The Master of the Annunciation has gained a greater degree of approval and prompted claims that the mystery has been resolved. However, the hypothesis has not gained universal support. Others have seen Genoese influence in his handling of paint, with an association made with Giovanni Benedetto Castiglione and his treatment of

animals. It remains uncertain, despite his work in Naples, whether he was of Spanish or Italian origin (for the most recent summary of the intricate debates surrounding the artist's identity see N. Spinosa, *Pittura del seicento a Napoli: da Caravaggio a Massimo Stanzione*, Naples, 2010, pp. 326-8).

This picture, which most probably dates to the 1630s, may have formed part of a series representing allegories of the senses - in this case, hearing. Other candidates for this group include two works by the Master, whose present whereabouts are unknown, showing half-length figures: a *Portrait of a bearded man holding a mirror*, an allegory for the sense of sight, and *Portrait a woman with a rose*, for the sense of smell. These two pictures are of closely matching dimensions to our picture. Giuseppe de Vito, though, in the catalogue to accompany the Naples exhibition in 1984-85, did not believe the pictures to be part of the same group or commission (*Civiltà del Seicento a Napoli*, p. 344). In this present work, the lutist leans forward as he plays, or perhaps tunes, the instrument, his raised eyebrow betraying his concentration. With its compelling realism and subtle, silvery light, the picture is highly characteristic of the Master of the Annunciation to the Shepherds.



33

BARTOLOMÉ PÉREZ (MADRID 1634-1693)

*A parrot tulip, an African marigold, morning glory, hyacinths
and other flowers in a sculpted urn, on a ledge*

signed 'B^{me} · P ·'

 (lower centre, on the ledge)

oil on glass

14 $\frac{5}{8}$ x 12 $\frac{3}{8}$ in. (36.9 x 31.4 cm.)

£60,000–80,000

\$93,000–120,000

€83,000–110,000

PROVENANCE:

Comtesse Edouard de St Maurès (according to an early 19th-century inscription on the backing board), possibly Léonie Lefebure de Saint Maur (1826-1916).

Anonymous sale; Christie's, London, 8 December 1995, lot 53.

with Gismondi Galleries, Paris, where acquired in 1997 by the present owners.

Unrecorded until sold in these Rooms in 1995, this picture is the only known painting on glass by Pérez. Juan de Arellano, Pérez's father-in-law, is known to have executed works of this type based on paintings of flowers on mirrors by Mario Nuzzi and Giovanni Stanchi, the most famous of which are those in the Galleria Colonna, Rome, which include figures by Carlo Maratta (*La natura morta in Italia*, ed. F. Porzio, Milan, 1989, II, pp. 764 and 772, figs. 893, 904 and 905). Although no such works by Arellano are known today, Antonio Ponz, in his epic account of his artistic journey through Spain, cites similar paintings by Arellano, now destroyed, in the Madrid church of San Jerónimo el Real (A. Ponz, *Viaje de España*, Madrid, 1772-94; ed. 1947, p. 416). Dr. William B. Jordan and Peter Cherry, in their catalogue to accompany the 1995 exhibition at the National Gallery, record Antonio Palomino's reference to 45 small, unattributed flowerpieces on mirror, with gilt frames, in the 1685 inventory of the collection of the Conde de Oñate (W.B. Jordan and P. Cherry, *Spanish Still Life from Velázquez to Goya*, National Gallery, London, 22 February-21 May 1995, p. 198, note 10).



JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO (JÁTIVA 1591-1652 NAPLES)

The philosopher Crates

oil on canvas

48¾ x 38½ in. (122.9 x 97.7 cm.)

with inventory number '61' and a wax export seal of the Kingdom of the two Sicilies (lower right)

£200,000–300,000

\$310,000–460,000

€280,000–410,000

PROVENANCE:

Private collection, Spain.

LITERATURE:

N. Spinosa, *Ribera: L'opera completa*, Naples, 2003, p. 360, no. C20, illustrated.

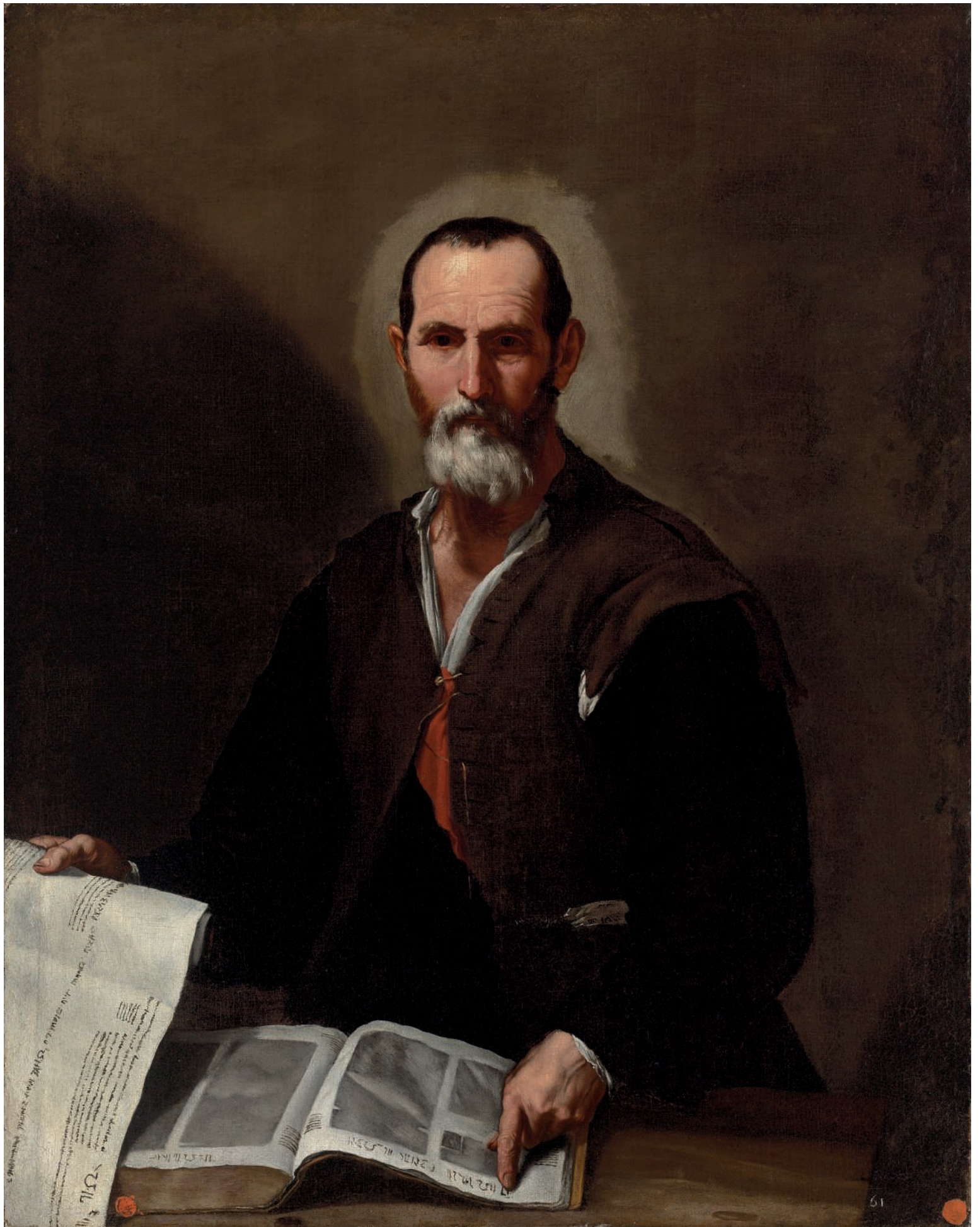
N. Spinosa, *Ribera: L'opera completa*, Naples, 2006, p. 400, no. C26, illustrated.

This picture, whose attribution to Ribera has been confirmed by Nicola Spinosa after first-hand inspection, relates to the signed and dated work, of 1636, in the National Museum of Western Art, Tokyo. The latter picture formed part of a series of six philosophers – originally intended to be twelve – commissioned in Naples in May 1636 by the representatives of Prince Karl Eusebius of Liechtenstein (1611-1684), and executed between 1636 and 1637. Professor Spinosa has dated the present picture to the same years. The other five philosophers shown in the Liechtenstein series were Aristotle, Plato, Anaxagoras, Diogenes and Protagoras, which are now dispersed among different collections; they were reunited on the occasion of the exhibition at the Metropolitan Museum in New York in 1992. In scope and ambition the set can be compared to the renowned group of apostles painted for the Duke of Alcalá between 1629 and 1631. The provenance of our picture is not yet clear. The red wax export seal affixed lower right proves that it

was in the Kingdom of the Two Sicilies in the early 19th century. The seal would have been issued in the last years of the reign of Ferdinand I, after 1820, in order to allow the picture to leave the Kingdom. It is not known, however, to which collection it belonged before that date, when it was given the inventory number '61'.

The subject of this picture, the Cynic philosopher Crates of Thebes, who was born *circa* 365 BC, was renowned for his grotesque features and his desire to seek poverty, by renouncing his fortune. That description of his character seems at odds with the noble aspect bestowed on him here in Ribera's invention. It has been suggested, though, that Ribera may have conflated him with another Crates, the grammarian from Mallus, who wrote a renowned commentary on Homer and is believed to have created the earliest known globe of the Earth.

We are grateful to Professor Spinosa for his kind assistance in cataloguing this picture.



PROPERTY OF A LADY

*35

CLAUDE JOSEPH VERNET (PARIS 1714-1789 PARIS)

A Mediterranean seaport with figures unloading cargo, two women fetching water from a fountain, a lighthouse beyond

signed and dated 'J. Vernet. f / .1773.' (lower left)

oil on canvas

20¾ x 27⅞ in. (52.6 x 70.6 cm.)

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

William Fuller Maitland (1813-1876), of Stansted and Garth, Brecon.

Charles Easton, St James's Square, London;

Christie's, London, 21 April 1886, lot 110 (38 gns. to Vokins).

with Vokins, London.

Anonymous sale; Sotheby's, Monaco, 29

September 1986, lot 361.

Anonymous sale; Sotheby's, Monaco, 5 December 1991, lot 174.

Acquired by the present owner in 2007.

LITERATURE:

F. Ingersoll-Smouse, *Joseph Vernet, peintre de marines 1714-1789*, Paris, 1926, II, p. 25, no. 975.



By the date of this picture, Vernet had established a reputation as one of the most revered marine and landscape painters of his day. Born in Avignon in 1714, he went to Italy at the age of just 18 to pursue a career as a historical painter; he had travelled no farther than Marseilles before he was met with the sublime stretch of the Mediterranean, reportedly inducing him to devote himself instead entirely to marine painting. In Rome he discovered the landscape painting of Claude Lorrain, Salvator Rosa and Andrea Locatelli, whose influences can be seen throughout his *oeuvre*.

After a twenty-year sojourn in Italy, Vernet was recalled to France in 1752 by Louis XV at the recommendation of the Marquis de Marigny, who had visited his studio in Rome in 1750. It was shortly after, in 1753, that Vernet was made a member of the Académie Royale in Paris and commissioned by the French Government to paint his seminal 'Ports of France' series, which he would undertake until 1765.

In this picture we see clear influences of Claude's port scenes, as dusk falls over the calm coastal view. At the centre of the composition, a vessel appears to fly the Ottoman flag, perhaps alluding to France's role as the Ottoman Empire's primary

trading partner in the eighteenth century. The scene's serenity is mirrored in the harmony of figures, recalling Vernet's grander celebration of this *croissance* in his *Inside the Port of Marseilles* of 1754, in the Musée National de la Marine, Paris (inv. no. MnM 50A3D). Though the scene is largely fanciful, the lighthouse recalls the famous 'lanterna del Molo' in Naples, which is seen in seascapes throughout Vernet's work. His mastery of the effects of light, so evident here, led Diderot to rhapsodise on Vernet's ability to 'preach the grandeur, power and majesty of nature more compellingly than nature herself.' (*Diderot on Art: The Salon of 1767*, II, ed. John Goodman, London, 1995, p. 121).







36

CHARLES-ANTOINE COYPEL (PARIS 1694-1752)

The Destruction of the Palace of Armida

signed and dated 'CH. COYPEL. 1737' (lower right)

oil on canvas

50% x 76 in. (128 x 193 cm.)

£250,000–300,000

\$390,000–460,000

€350,000–410,000

PROVENANCE:

(Probably) Jean-Louis Tocqué (1696-1772), the portraitist, from 1750.

(Probably) Hippolyte Taine (1828-1893), philosopher, historian, and member of the Académie Française, and by descent to the present owner.

LITERATURE:

J.-A. Piganiol de La Force, *Extrait des différents ouvrages publiés sur la vie des peintres*, Paris, 1776, II, p. 640.

E. Dilke, *French painters of the XVIIIth Century*, London, 1899, p. 153.

F. Ingersoll-Smouse, 'Charles-Antoine Coypel', *La Revue de l'Art ancien et moderne*, XXXVII, 1920, p. 286.

I. Jamieson, *Charles-Antoine Coypel, premier peintre de Louis XV et auteur dramatique (1694-*

1752), sa vie et son oeuvre artistique et littéraire d'après des documents inédits, suivies d'une de ses comédies inédites, Paris, 1930, p. 51.

A. Schnapper, 'Musées de Lille et de Brest. A propos de deux nouvelles acquisitions. Le chef-d'oeuvre d'un muet ou la tentative de Charles Coypel', *La Revue du Louvre*, Paris, 1968, p. 256, nos. 4-5.

Trésors des musées du nord de la France: La Peinture française aux XVIIe et XVIIIe siècles, exhibition catalogue, Arras, 1980, p. 135.

T. Lefrançois, *Charles Coypel, peintre du roi (1694-1752)*, Paris, 1994, pp. 186 and 302, with reference to a 1905 sale in Paris.

E. Bell, *Charles-Antoine Coypel: Painting and Performance in Eighteenth-Century France*, unpublished doctoral dissertation, New York University, 2011, pp. 289-320.

E. Bell, *Charles Coypel*, (forthcoming).



Fig. 1. Charles Coypel, *The Destruction of the Palace of Armida*, after 1737, tapestry © Rijksmuseum, Amsterdam





Fig. 2. Charles Coypel, *The Destruction of the Palace of Armida* (the cartoon-oil on canvas, 339 x 629 cm.), 1737 © Nancy, Musée des Beaux-Arts/C. Philippot

An almost hallucinatory fantasy of madness, vengeance and black magic, *The Destruction of the Palace of Armida* is a unique masterpiece of French narrative painting of the eighteenth century and the *chef-d'oeuvre* of Charles Coypel. Executed in 1737, it is associated with a suite of four designs by the artist that were commissioned by the French Crown between 1733 and 1741 for tapestries to decorate the private living quarters of Queen Marie Leszczyńska at Versailles. This series, known as the *Tenture des Fragments de l'Opéra*, featured scenes from the *théâtre lyrique* of composer Jean-Baptiste Lully (1632-1687) and librettist Philippe Quinault (1635-1688), and was woven at the Manufacture Royale des Gobelins (fig. 1). Executed on a vast scale, these complex compositions depicted episodes of high drama and operatic passions, something of a specialty of Charles Coypel, who was one of the most original and versatile artists of the *ancien régime*. *The Destruction of the Palace of Armida* would prove a *virtuoso* effort that occupies a singular place at the nexus of fine art, theatre, art theory and philosophy in the first half of the eighteenth century.

Charles Coypel (1694-1752) was the youngest member of a dynasty of history and genre painters that included his grandfather Noël Coypel (1628-1707), his father Antoine Coypel (1661-1722) and his half-uncle Noël-Nicolas Coypel (1690-1734), all of whom had successful official careers. He was recognised as a prodigy and was accepted into the Academy aged 21 with

the submission of the vast history painting, *Jason and Medea* (1715; Berlin, Schloss Charlottenburg). Curious, highly intelligent and independently wealthy, Coypel was able to follow his interests where they led, and he pursued careers as a playwright and literary theorist as well as painter. He was, in several ways, a perfect choice to design the *Tenture des Fragments de l'Opéra* as he was an experienced actor and man of the theatre by the 1730s, whose first commission had been for twenty-eight tapestry cartoons illustrating episode of Cervantes's *Don Quixote*. He understood better than most the requirement for designs to translate successfully into tapestry.

This picture is the *modello*, or 'original en petit', for Coypel's third entry in the *Tenture des Fragments de l'Opéra* series. Together with two other designs in the set, it recreates a moment from *Armide* (1686), a musical tragedy based on the most celebrated epic poem of the Italian Renaissance, Torquato Tasso's *Gerusalemme Liberata* (*Jerusalem Delivered*), first published in 1581. The fifth and final act of *Armide* is set in the gardens of the witch's enchanted palace, and opens with Armide and Renaud's only love scene, following which the sorceress descends into the Underworld to commiserate with the demons on her passionate enslavement to the handsome crusader. In her absence, Renaud's companions-in-arms find him and break Armide's spell, persuading their compatriot to abandon her and follow the call of his destiny. Coypel's stunning canvas

illustrates the spectacular final moments of the opera in which the sorceress, seated on a dragon, first devastated, then despairing, and finally enraged by Renaud's abandonment of her, orders the demons to rise from Hell and demolish her magical palace in an orgy of destruction and self-immolation, ultimately offering her own body for sacrifice.

It would take a full year to transfer the composition of this *modello* into the vast, finished cartoon that has been in the Musée des Beaux-Arts, Nancy (fig. 2) since 1872. And although the cartoons became the property of the Crown, Coypel retained control over the *modelli*, which he seems to have sold or given away. We know from records of the *Académie* that Coypel gave this painting to the distinguished portrait painter and academician Louis Tocqué (1696-1772) in 1750 in honour of Tocqué's presentation to the *Académie* of his portrait of Le Normant de Tournehem; however, *The Destruction of the Palace of Armida* was not listed in Tocqué's estate when he died in 1772 and it is not known when or under what circumstances it left his collection.

Our gratitude to Dr. Esther Bell for giving us generous access to her unpublished 2011 doctoral dissertation on Charles Coypel, which will be the subject of a forthcoming book; this entry is substantially based on material from her chapter 'Coypel and Royal Patronage: The Tenture des Fragments d'Opéra (1733-1741) and the Tenture de Dresde (1741-1748)', (pp. 289-344).



*37

LOUIS-MICHEL VAN LOO (TOULON 1707-1771/5 PARIS)

Portrait of Gabriel-Henri Bernard de Rieux, Marquis de Boulainvilliers (1724-1798), three-quarter-length, in a black doublet and breeches, sitting at a table

signed and dated 'Van Loo / 1758' (lower left)

oil on canvas

56¾ x 44⅞ in. (144 x 112 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

(Presumably) Anne Gabriel Henri Bernard de Rieux, Marquis de Boulainvilliers (1724-1798).

Baron L. d'Ivry; his sale (†), Galerie George Petit, Paris, 7-9 May 1884, lot 37, where possibly acquired by,

Albert-Félix-Justin de la Cour, Marquis de Balleroy (1828-1872).

Marie-Honoré-Jacques de la Cour, Marquis de Balleroy (1870-1948); and by descent to his daughter,

Marie Maguerite Henriette de la Cour de Balleroy, wife of Prince Joseph-Marie Raymond de Broglie (1892-1953); until 1952.

Private collection.

EXHIBITED:

New York, Wildenstein Gallery, *The Arts of France from François 1er to Napoléon 1er: A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, no. 83 (entry by J. Baillio).

LITERATURE:

E. de Clermont-Tonnerre, *Histoire de Samuel Bernard et de ses enfants*, Paris, 1914, illustrated facing p. 190.

C. Buckingham Rolland, 'Louis Michiel Van Loo (1707-1771), member of a Dynasty of Painters', unpublished PhD. dissertation, University of California, Santa Barbara, 1994, pp. 167-8.



The subject of this handsome and opulent portrait is the Marquis de Boulainvilliers (1724-1798), also known as Boulainvilliers de Saint-Saire. He was a grandson of Samuel Bernard (1651-1739), a cloth merchant turned banker who, at the end of the seventeenth century, became court banker to Louis XIV. A Director of the Compagnie des Indes, the elder Bernard controlled a fortune so vast he was able to substantially finance the War of the Spanish Succession. He was rewarded by the monarchy with a knighthood in the order of Saint-Michel and was made Baron de Rieux and Comte de Coubert, titles that passed to his heirs.

Anne Gabriel Henri Bernard de Rieux was born on 10 December 1724. (For the best account of the sitter's life, see E. de Clermont-Tonnerre, 1914, pp. 179-294.) His father was Samuel Bernard's second son, Gabriel Bernard, Comte de Rieux (1687-1745), a president of the Parlement of Paris. His mother, née Suzanne Marie Henriette de Boulainvilliers (1669-1776), was the daughter of Henri de Boulainvilliers, Comte de Saint-Saire (1658-1722), a member of the ancient landed nobility and the author of a number of treatises on the peerage and on finance. Sometime after his marriage, Gabriel Bernard de Rieux added his wife's name to his own and became the Président de Rieux de Boulainvilliers. Their son retained his mother's patronym and styled himself Marquis de Boulainvilliers and Seigneur de Passy (the latter title by virtue of the fact that he had inherited his grandfather's country house on the outskirts of Paris, the Château de Passy).

In 1748, Anne Gabriel Henri married his second wife, Adrienne Madeleine de Hallencourt de Boulainvilliers (c. 1725-1781), with whom he had three daughters: Bonne Marie Joséphine; Adrienne; and Anne Marie Louise. Until the early 1780s, the Marquis de Boulainvilliers and his family lived in the sumptuous Hôtel Bernard on the rue Notre-Dame-des-Victoires in Paris. In 1785 he sold this building to Louis XVI. He also completely rebuilt the Château de Glisolles in Normandy, which he preferred to the Château de Passy.

The Marquis de Boulainvilliers's official career in the criminal and civil courts in Paris was distinguished. Having served as a councillor in the Paris Parlement and as President of the Chambre des Enquêtes, on July 25, 1766, he purchased the office of Prévôt de la Ville, Prévôté et Vicomte de Paris, which meant that he was effectively in charge of the courts and the police force operating in the Grand Châtelet. He held the office until it was dissolved in 1792. During the French Revolution, as his two surviving daughters had emigrated, he was arrested and imprisoned three times, but he escaped the guillotine and was ultimately released. According to one source, he had previously been of assistance to the public prosecutor Antoine Fouquier-Tinville, when the latter was a procureur in the Châtelet. He died in Paris on June 24, 1798, at the age of 74.

In 1758, Boulainvilliers chose as a portraitist for himself and his wife Louis-Michel Vanloo who, between 1737 and 1752, had been principal painter to Philip V of Spain

and who would go on to paint Louis XV (official portrait in coronation robes shown at the Salon of 1761) and the philosopher Denis Diderot (Paris, Musée du Louvre). When he sat to Vanloo, Boulainvilliers was President of the Chambre des Enquêtes and is thus shown wearing the black suit and powdered wig worn by legal administrators under the old regime. Piled on the writing desk at which he is seated are three volumes, the spines of which bear the titles JOURNAL DV ROY ANNEE 1738, REGISTRE DE FINANCE and MEMOIRE DE BOULAINVILLIERS.

The latter book is in all likelihood one of the writings of the sitter's maternal grandfather. Vanloo portrays Boulainvilliers as a man of distinction with an alert expression denoting a quick and supple mind. He is presented pausing in his work to glance up at us as we enter his presence. As is often the case in Vanloo's portraits, careful attention is lavished on the sitter's furnishings as evidence of his exalted rank, in this case, the marquis's splendid Louis XV writing table which is ornamented with ornate gilt ormolu.

In the pendant portrait of Madame Bernard de Boulainvilliers (now lost), which is of the same size and is likewise signed and dated 1758, she is shown dressed in 'Turkish' costume and leaning on an armchair covered in a tapestry illustrating Jean de La Fontaine's fable, 'Le Renard et la Cigogne.' That work appeared as lot 38 in the Ivry collection sale of 1884 and remains untraced.



ANNEE
1739
JOURNAL
DU
ROY
REGISTRE
DE
FINANCE
MEMOIRE
DE
SOUVERAIN





38

FRANCESCO GUARDI (VENICE 1712-1793)

The Piazza San Marco, Venice, with the Basilica and the Campanile

signed 'F.G.' (centre right)

oil on canvas

12½ x 21 in. (31.7 x 53.3 cm.)

£300,000–500,000

\$470,000–770,000

€420,000–690,000

PROVENANCE:

Marchioness of Northampton (according to an old label on the reverse).

Major T.L.C. Curtis, Langford Hall, Newark, Nottinghamshire; Christie's, London, 9 July 1937, lot 42 (245 gns. to Spink).

Anonymous sale; Phillips, London, 2 July 1991, lot 78, as 'Studio of Francesco Guardi' (£68,000).

Francesco Guardi emerged as a view painter in the late 1750s, and this hitherto unpublished work is a significant addition to the group of pictures with which he established himself as the *vedutista* of late eighteenth-century Venice. This view shows the Piazza San Marco, the centre in so many ways of Venetian life, from the west, with the Basilica and the Campanile flanked on the left by the Procuratie Vecchie, with the Torre dell'Orologio, and opposite by the Procuratie Nuove. The Torre dell'Orologio is shown before the addition of an extra storey to the right of the tower in 1755. Guardi, who was to paint many views of the Piazza in later years (A. Morassi, *Guardi*, Venice, 1973, I, nos. 314-341) was no doubt aware of views of the Piazza from the west by Canaletto, including the canvas from the Fitzwilliam Museum which was engraved by Antonio Visentini in 1742. But Guardi chose a viewpoint slightly to the left, so that the northern side of the Campanile is seen and the Procuratie Nuove are shown at a less oblique angle. And while Canaletto showed the view soon after noon, with shadows cast by the Procuratie Nuove, Guardi records the late afternoon, when the sun is far to the west and the eastern bays of the Procuratie Nuove are in shade cast by the Campanile. Guardi's carefully observed groups of figures and his dogs – other

echoes of Canaletto – are used, not least, to define the scale of the Piazza. The composition, like a number of Canaletto's views of the Piazza including that engraved by Visentini, is 'framed' in the foreground by the shadows cast by the now demolished church of San Geminiano.

The precision of Guardi's observation as seen in this picture is expressed in his other works of the period, a significant group of which were acquired by English patrons on the Grand Tour in 1757-9 (see F. Russell, 'Guardi and the English tourist', *The Burlington Magazine*, CXXXVIII, pp. 4-11). Six pictures of the same size as this view of the Piazza (Morassi, nos. 315, 353, 401, 552, and 605-6) seem not to be of English provenance, but a pair of the same format in the Fitzwilliam Museum (Morassi, nos. 639 and 658), like the picture under discussion, may well have been supplied to an English patron. That this picture was owned by Lady Northampton, presumably Mary, wife of William Compton, 5th Marquess of Northampton, suggests that it may have been owned by her father, William Baring, 2nd Lord Ashburton 1799-1864) or his second wife, Louisa, Lady Ashburton, who seems to have acquired other pictures by the artist after the Henderson sale at Christie's in 1882.



39

FRANCESCO FONTEBASSO (VENICE 1707-1769)

Rebecca and Eliezer at the well

oil on canvas

48 x 59¾ in. (121.9 x 151.8 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Oskar Dusendschön, Geneva.
Anonymous sale [Property from a Private
Collection, Geneva]; Habsburg Feldman, New
York, 9 January 1990, lot 48, when acquired by
the present owner .

Apprenticed to Sebastiano Ricci, but much influenced by Giovanni Battista Tiepolo, Francesco Fontebasso became one of the leading artists of 18th century Venice, much in demand as a painter of frescoes and history pictures. In his early career, he spent brief periods in both Bologna and Rome before returning to his native Venice. He probably first came into contact with Tiepolo's work about 1730 when he saw the frescoes at the Palazzo Patriarcale in Udine, an encounter that would steer Fontebasso's work in a decisive new direction. The impact was evident in his first major commission in Venice, from the Manin family, for *I Gesuiti*, executed in 1734, by which point his reputation had already grown to the point where he was able to open a school. Commissions flooded in from members of the Venetian aristocracy in the subsequent decades, and in 1761 he was invited to St. Petersburg at the invitation of Empress Catherine II: he would remain there for nearly two years, working on projects for the Winter Palace and other Imperial

palaces. Appointed as Professor at the Imperial Academy of Arts in St. Petersburg, he then returned to Venice at the end of his career, becoming *principe* of the *Accademia Veneziana* in 1768.

This picture is typical of Fontebasso's mature style, with its free brushwork, warm and vibrant tonalities, and a composition full of character. It is an enchanting staging of an Old Testament encounter, a subject that Fontebasso treated on at least three occasions. In the foreground of a landscape that resembles a stage setting, an alluring *repoussoir* figure is cast in shadow, whilst the main action unfolds in full sunlight: the young Rebecca, dressed as an operatic shepherdess in a silk dress, recoils modestly at the proposal of Eliezer, dressed in fanciful Oriental costume. Four young ladies are fetching water, striking the graceful pose of dancers as they surround the well, harmoniously and carefully arranged by the artist, while beyond, a picturesque cityscape is bathed in morning mist.









★40

GIAMBATTISTA TIEPOLO (VENICE 1696-1770 MADRID) AND STUDIO

*An allegorical female figure; and An Allegory of Victory –
en grisaille*

detached fresco, transferred to canvas, oval

26 x 38 in. (66 x 96.5 cm.)

two (2)

£150,000–200,000

\$240,000–310,000

€210,000–280,000



PROVENANCE:

Brass collection, Venice, until 1925.
Dr. Adrien Fauchier-Magnan, Paris.
Comte de Boisvovray, Paris.
Anonymous sale; Christie's, New York, 22 May
1998, lot 105, as 'Giovanni Battista Tiepolo and
workshop' (\$96,000).

LITERATURE:

Antonio Morassi, *A Complete Catalogue of
the Paintings of G.B. Tiepolo*, London, 1962, p.
40, as 'in the main by Domenico [Tiepolo] and
collaborators'.

These splendid frescoes must once have decorated the walls of a Venetian villa, but as yet can not be linked to a known commission. They formed part of a group of oval frescoes of varying sizes depicting different allegories and muses, which can be dated to the early 1740s (Morassi, *op. cit.*; also see Christie's New York, 22 May 1998, lots 104-106), when Tiepolo had just completed his first great ecclesiastical fresco cycle for I Gesuiti in Venice and was executing his magnificent ceiling fresco of the *Chariot of the Sun* for the Palazzo Clerici in Milan.

Firmly and briskly painted, they imitate remarkably the appearance of relief sculptures and would, undoubtedly, have served as overdoors in a large-scale decorative scheme. Although Morassi published this and the other frescoes as 'painted in the main by Domenico [Tiepolo] and collaborators', he revised his opinion after seeing the frescoes cleaned, and in a letter dated 15 January 1963 declared his belief that the entire group was by Giambattista.

★41

SIR JOSHUA REYNOLDS, P.R.A. (PLYMPTON 1723-1792 LONDON)

*Portrait of Elizabeth Falconer, Mrs. Stanhope, as
Contemplation, three-quarter-length, in a white satin dress,
before a draped curtain*

oil on canvas

56 x 44 $\frac{3}{8}$ in. (142.3 x 112.7 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Mary Palmer, Marchioness of Thomond (1750-1820), Reynolds's niece, her sale (†); Christie's, London, 19 May 1821 [=2nd day], lot 45, as 'Contemplation:- a Female in white drapery in a pensive attitude, painted with fine Rembrandt like effect: a bold distant landscape' (145 gns. to Pinney).

Hugh Andrew Johnstone Munro of Novar (1797-1864), by 1840; by descent until sold; Christie's, London, 6 April 1878, lot 45, as "'Contemplation", Portrait of the Hon. Mrs. Stanhope' (3,000 gns. to Agnew's on behalf of the following), Emma Louise von Rothschild, Baroness de Rothschild (1844-1935), and by descent until sold through Agnew's and Colnaghi, London, to a private collector, Japan, 1976.

EXHIBITED:

London, Somerset House, *The Exhibition of the Royal Academy of Arts*, 30 April-9 June 1787, no. 76, as 'Portrait of a Lady, half-length'.
London, British Institution, 1840, no. 43, as 'Contemplation' (lent by H.A.J. Munro).

LITERATURE:

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1899, III, pp. 930-1.
E.K. Waterhouse, *Reynolds*, London, 1949, p. 78.
E. Wind, *Hume and the Heroic Portrait: Studies in Eighteenth Century Imagery*, Oxford, 1986, p. 46.
Agnew's, *Picture Stockbook*, IV, no. 4.
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 433, no. 1701.
M. Hallett, *Reynolds: Portraiture in Action*, New Haven and London, 2014, p. 413, fig. 404.

ENGRAVED:

Caroline Watson, 1790.





Fig. 1. Pietro Martini, after Johann Ramberg, *The Exhibition of the Royal Academy, 1787, with Sir Joshua Reynolds guiding the Prince of Wales*, engraving / Private Collection / Bridgeman Images

This striking portrait of Mrs Elizabeth Stanhope, née Falconer (or Faulkner), painted in four sittings held between 30 October and 10 November 1786, dates from a period during which Sir Joshua Reynolds was working at the height of his powers as a painter. Reynolds also completed a small oil sketch of the same composition, now lost (Mannings, *op. cit.*, no. 1700). This picture was displayed at the 1787 summer exhibition held at the Royal Academy, of which Reynolds had been president since its foundation in 1768, in Somerset House. As one of thirteen portraits exhibited by the artist that year, it was given a privileged position in the main gallery; hung 'on the line', positioned at eye-level, thus guaranteeing it prominence in the busy floor-to-ceiling hang of the room. Indeed, its exact position is recorded in Johann Heinrich Ramberg's famous engraving of the Prince of Wales's visit to the exhibition that year, where the portrait can be seen hanging prominently on the left of the north wall of the gallery (fig. 1).

The sitter, Elizabeth Falconer, married the Hon. Henry Fitzroy Stanhope (1854-1828), a Captain in the 1st Foot regiment, and second son of William Stanhope, 2nd Earl of Harrington, in 1783. She was a celebrated beauty and renowned for her involvement with the artistic and literary circles of London society. As an intimate of Lady Elizabeth Craven, an amateur dramatist and woman of letters, she would have been acquainted with James Boswell and Samuel Johnson as well as Horace Walpole, who

had helped to publish some of Lady Craven's early works.

Mrs Stanhope is shown seated, her head just resting on her left hand; her right arm resting on a window seat. Behind her, a large red curtain is drawn back to reveal a stone balustrade with a landscape beyond. Though modishly dressed, her clothes and coiffure have been simplified from the standard fashions of the late eighteenth century. The fashion for adopting poses of this kind, here 'Contemplation', seems to have been a popular choice for portraits of young women during the late eighteenth century. The most famous example of these were the series of 'Attitudes' created of Emma, Lady Hamilton and recorded in a series of prints and drawings by George Romney.

The simplified dress of the sitter and highly effective limited colour palette interestingly seem to represent the theoretical views Reynolds held on art and painting. In a series of lectures given to the students of the Royal Academy at the annual Presentation of the Prizes between 1769 and 1790, the artist eloquently discussed his ideas on the fundamental principles of art and the ways in which the students should pursue their craft. In these *Discourses*, later published as a series of essays, Reynolds discussed the hierarchy of the schools and genres of painting and the aesthetic principles which directed his work. In the 3rd Discourse, delivered as a speech on 14 December 1770, he argued that beauty in

painting rested in what he called the 'great style', whereby artists should 'exhibit distinctly and with precision the general form of things' without focus on irrelevancies (J. Reynolds and E.G. Johnson (ed.), *Sir Joshua Reynolds's Discourses*, Chicago, 1891, p. 96.). Beauty in art, Reynolds declared, was found in grand, simple and aesthetic forms. These principles seem, consequently, to be exemplified perfectly in his portrait of Mrs Stanhope.

The sitter's pose, as Wind first noted in 1986, is taken almost directly from Reynolds's famous 1784 portrait of the actress *Mrs Siddons as the Tragic Muse* (now San Marino, Huntington Library). Reynolds is said to have adapted it for this composition from Michelangelo's *Isaiah* from the Sistine Chapel ceiling, though the pose of Mrs Stanhope relates just as much to that of the *Penitent Magdalene* by Guido Reni (Rome, Galleria Nazionale d'Arte Antica) which he seems to have known from a print, given the reversed composition. *Mrs Siddons as the Tragic Muse* became one of the artist's most revered works and was copied in Reynolds's studio at least twice (see Munnings, *op. cit.*, p. 415, nos. 1620 and 1621). In this picture, however, the dramatic pose is adapted to show more of the sitter's face and is softened from the 'heroic passion' of Mrs Siddons into a 'lyrical... charm' (Wind, *op. cit.*, p. 46).

The painterly style of this portrait marks something of a departure for the artist. Reynolds's style became increasingly loose in his mature years and here the thick impasto of the paint seems to foreshadow the technique perfected by Thomas Lawrence, Reynolds's successor and a direct rival for commissions towards the end of the artist's life. Indeed, the 1787 Academy exhibition, where this picture was on display, was the first time Lawrence presented his work to the London public. His interest in the work of Reynolds is evidenced in a letter written to his friend and sitter during his early career in Bath, Mary Hartley, stating that 'Sir Joshua certainly maintained his superiority over the rest' that year. (M. Levey, *Sir Thomas Lawrence*, New Haven and London, 2005, p. 69.).



42

WILLIAM ASHFORD P.R.H.A. (BIRMINGHAM C. 1746-1824 DUBLIN)

*A view of the bridge at Charleville Castle, Tullamore,
Co. Offaly, a figure on the bridge and other figures
with a dog near the water's edge*

signed and dated 'W.Ashford. 1801' (lower centre)

oil on canvas

39½ x 49⅝ in. (100.5 x 126 cm.)

£100,000–150,000

\$160,000–230,000

€140,000–210,000

PROVENANCE:

Charles William Bury, 1st Earl of Charleville (1764-1835), Charleville Castle, County Offaly, and by descent.

with Leger Galleries, London.

Private collection, Spain..

EXHIBITED:

Dublin, Parliament House, *The Exhibition of the Society of Artists of Ireland*, 1801, either no. 5, 51, 58, 71 or 78.

LITERATURE:

A. Crookshank and the Knight of Glin, *The Painters of Ireland: c. 1660-1920*, London, 1978, p. 136.

A. Crookshank, 'A Life devoted to Landscape Painting: William Ashford (c.1746-1824)', *Irish Arts Review*, 11, 1995, pp. 120 and 128, no. 38.

A. Crookshank and the Knight of Glin, *Ireland's Painters: 1600-1940*, New Haven and London, 2002, p. 153.

This picture is one of a series of five views of Charleville, County Offaly, in the centre of Ireland, which was commissioned from William Ashford by Charles Bury, Viscount Charleville (later 1st Earl of Charleville), in 1801, the year that he was elected an Irish Representative Peer.

Charleville Castle was the prodigious creation of Charles William Bury, 1st Earl of Charleville (1765–1835) who inherited the property in 1785. An affable dilettante with an enthusiasm for architecture and antiquities, he had done the Grand Tour to Italy and sought plans from the Romano-

Scottish virtuoso James Byers for a huge Palladian house. However, Lord Tullamore, as he then was, changed his mind and sketched out gothic schemes for a dramatic asymmetrical castle with interiors in the spirit of Horace Walpole's Strawberry Hill. Lady Louisa Conolly applauded the project, writing to his wife on 8 November 1800: 'I am very glad to hear that you have begun your castle for I think there are few occupations more entertaining than building and Lord Tullamore will enjoy it much having planned it all himself'. The eminent Irish architect Francis Johnston was selected to implement the scheme and Charleville is undoubtedly the finest gothic castle of its date in Ireland. The interior with its Fonthill-like hall, vast fan-vaulted gallery, stables with coroneted stalls and the surrounding woods and river made Charleville a most picturesque property. Sir Charles Coote was enchanted by Charleville, writing that its fifteen hundred acres 'are delightfully wooded with fine full-grown timber' and that 'the river Clodiagh runs with rapidity through the demesne, which is well supplied with several mountain streams, and with several rustic bridges, which with cascades have altogether the most charming effect.'

Ashford, as the foremost landscape artist working in Ireland at the end of the 18th century, received commissions from many of the most prominent landowning families in Ireland, including the Duke of Leinster and Earl FitzWilliam, and was elevated to the post

of first President of the Royal Hibernian Academy in 1823. He was a self-taught artist; he came to Dublin from Birmingham in 1764, not to attend the Society Schools but to take up the position of Clerk to the Comptroller of the Laboratory section of the Ordnance. He began exhibiting at the Society of Artists in William Street in 1767. These early flower pieces, though attractive, display an amateurish quality and it was not until later that he began to gain renown as a landscape painter, winning the second premium from the Society of Artists in 1772 and the first premium a year later. It was also at the Dublin Society that he would exhibit his series of views of the grounds, the river and the Gothic Dairy at Charleville in 1801. An anonymous critic singled them out at that exhibition, commenting: 'There is here abundant scope for an exertion of the artist's genius in the delineation of foliage. The articulation is perfect and the colouring so beautifully rich, and various, that I could with pleasure have spent hours in viewing them'. Indeed, the present work demonstrates an expert handling of light and a sureness of touch, and the treatment of the shrubbery is remarkable in its delicacy and precision. The castle was incomplete at the time of the commission and the series is almost devoid of buildings.

Of the four other views exhibited, one is in the National Gallery of Ireland; another two were sold in these Rooms on 12 July 1991, lots 67 and 68 (£132,000 and £110,000 respectively).



43

JAKOB PHILIPP HACKERT

(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

English frigates in choppy waters, with other boats beyond

oil on canvas

47¼ x 57¼ in. (120 x 146.7 cm.)

£120,000–180,000

\$190,000–280,000

€170,000–250,000

PROVENANCE:

Commissioned by Prince Marcantonio Borghese, 5th Prince of Sulmona (1730-1800) for the Salone di Lanfranco at Villa Pinciana, now Villa Borghese, and by descent in the family through Francesco Paolo Borghese, 7th Prince of Sulmona to his daughter

Anna Maria, Marchesa Gerini (1844-1914).

Principe di Cassara, and by descent.

Anonymous sale; Christie's, London, 7 July 2000, lot 42, when acquired by the present owner.

LITERATURE:

Archivio Segreto Vaticano, Archivio Borghese, 6192, Filza dei Mandati 5846, 7 April 1779, no. 104, as 'quatro [sic] a Marine sopra le Porte [...] Filippo Hackert'; Registro dei Mandati 8089, 2 July 1781, no. 458; 'divisione dei quadri liberi esistenti al Casino di Villa Borghese', 11 March 1890, p. 349, under 'Quota B' as 'Marchetti [...] Nr. 2 - Burrasca in Mare'.

A. Nibby, *Roma nell'anno 1838*, Rome, 1841, p. 927, as 'Giovanni Battista Marchetti [...] una burrasca di mare'.

J. van Heel and M. van Oudenheusen, *Brieven van Jacob Philipp Hackert aan Johan Meerman uit de Jaren 1779-1804*, 'S-Gravenhage, 1980, p. 30.

C. Nordhoff, 'Jakob Philipp Hackerts Bilderzyklus für die Villa Borghese in Rom', *Zeitschrift für Kunstgeschichte*, 4, 1998, pp. 544-9, fig. 13.





Along with the series he painted for Catherine the Great in 1771 to commemorate Russia's victory over the Turks at the Battle of Cesme (now Hermitage, Saint Petersburg), this notable picture is Hackert's only known pure seascape. Nevertheless, maritime themes were a constant feature in his oeuvre. His early marine pieces betray the influence of Claude-Joseph Vernet, whose work he is known to have copied while working in the studio of Johann Georg Wille (Seestorm and Seestück, both now now in Dresden, Gemäldegalerie; Nordhoff, *op. cit.*, p. 548). Clearly under the French painter's spell, Hackert's early work, such as *The Harbour with Sailing Ships* of 1767 (Kiel, Stiftung Pommern), echoes Vernet's concern for flickering dramatic light effects, decorative colouring and sense of movement in the portrayal of the elements. By contrast, this picture demonstrates that by 1779 the artist had successfully distanced himself from Vernet's example, through an increased interest in realism and naturalistic accuracy that led to the emergence of his own highly original style. The dynamic rendition of the frigates, tumbling through the gushing waves of the turmoiled sea, is testament to

the painter's remarkable power of observation. English ships already appeared in his *English fleet on the Italian coast* and *View of the Tower of Belem* (private collection; and Weimar, castle; *op. cit.*, note 92) and Hackert may also have been inspired by works of his friend Charles Gore, with whom he travelled through Italy in 1778.

Nordhoff, who did not know of the picture at the time of publication of her 1994 monograph, provides fascinating insight about the context of its creation: the painting belonged to a series of five landscapes and four seascapes commissioned in 1779 by Prince Marcantonio Borghese for the Villa Pinciana in Rome (see Nordhoff, *op. cit.*, pp. 520-51). Hackert had arrived in Rome in December 1768 and was by then considered one of the most successful German landscape painters working in the Eternal City. According to his biographer and friend Johann Wolfgang von Goethe, Hackert was introduced to Marcantonio Borghese through the latter's cousin Prince Paolo Aldobrandini-Borghese, for whom he had redecorated the Casino Paolo Borghese in Frascati.

Living in the Palazzo Borghese in central Rome, Marcantonio Borghese used the Villa Pinciana purely as an exhibition space for the family's legendary collection and for festivities. Around 1775, he appointed the architect Antonio Asprucci to begin its renovation. By good fortune documents by Asprucci have survived, clearly outlining the commission of the nine paintings in 1779 and the subsequent payment of 2200 *scudi* to Hackert on 2 July 1781 (Archivo Borghese, *op. cit.*). Hackert also discussed the prestigious project in a letter dated November 1779, to the Dutch traveller John Meerman (Van Heel and Van Oudenheusen, *op. cit.*). The pictures were seen and praised by many travellers who visited the Villa Pinciana and saw them hanging in the Loggia di Lanfranco on the first floor, where this picture, along with the three other seascapes served as overdoors. Hackert's cycle remained there until at least the early 19th century. In 1893 at the latest, they were replaced by Francesco Albani's mythological tondi, still *in situ* today (fig. 1; Nordhoff, *op. cit.*, p. 523). Whilst the landscapes were always given to Hackert, in 1841, the Roman archaeologist and art critic Antonio Nibby mistakenly attributed the seascapes to the now largely-forgotten artist Giovanni Battista Marchetti (1730-1800) who had also worked in the Villa Borghese as a decorative fresco painter under Marcantonio Borghese (*op. cit.*). The four seascapes, including the present picture, subsequently appeared as works by Marchetti in a document from 1890 listing works which were to be bequeathed by Marcantonio V Borghese – a descendant of the original patron – to his second daughter Anna Maria, Marchesa Gerini.

Records of the series disappeared at the end of the nineteenth century, its whereabouts unknown until recently when the five landscapes and one of the seascapes, *The Casino Borghese at Pratica di Mare*, resurfaced still in the possession of the Borghese family (for the seascape, see C. Nordhoff and H. Reimer, *Jacob Philipp Hackert*, Berlin, 1994, II, p. 57, no. 137).



Fig. 1. Galleria Borghese, Sala di Lanfranco

44

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Apollo and the Muses

oil on canvas, unlined

37¼ x 56½ in. (94.5 x 143.5 cm.)

in an English mid-18th century carved, pierced, swept and gilded centre and corner frame

£150,000-250,000

\$240,000-380,000

€210,000-350,000

PROVENANCE:

E. Goldschmidt, Berlin, 1930s, and 17 Upper
Phillimore Gardens, London (†); Christie's, London,
13 March 1936, lot 6, as 'Boucher' (16 gns. to
Mrs Bennett).

Anonymous sale; Christie's, London, 30 March
1979, lot 62 (£12,000).

with Colnaghi, London.

Private collection, England.

with the Walpole Gallery, London, 1990, where
acquired by the present owner.

LITERATURE:

A.S. Sonino, *Jacopo Amigoni*, Soncino, 1994,
p. 100, under no. 18, fig. XII.



A truly international court artist, Jacopo Amigoni's career straddles four of the most important artistic centres of eighteenth-century Europe: starting in his native Venice, on to the Bavarian ducal court in Munich, through to London's fashionable aristocratic circles, and finally ending at the Bourbon court in Madrid. Combining cool elegance with polite sensuality, *Apollo and the Muses* encapsulates the sophisticated and decorative appeal of Amigoni's art, the foundation of his great success. On the basis of its German provenance – the picture is first documented in the Goldschmidt collection which left Berlin in the early 1930s – and considering its dimensions, which do not correspond to a standard English size, the picture probably dates from late into Amigoni's Bavarian period, which ran from 1717 to 1727. In Munich, Amigoni was employed by Elector Maximilian II Emanuel, for whom he painted various fresco cycles to

adorn his residences of Schloss Nymphenburg and Schloss Schleissheim. Drawing on the Venetian tradition of Sebastiano Ricci, as well as the Bolognese school, Amigoni anticipates the French Rococo, with his use of a lighter palette, devising a pictorial formula that would prove highly successful with his later English audience.

In *Apollo and the Muses*, the elegant arrangement of figures leads the viewer's eye from the commanding figure of the sun-god to the sensuous members of his entourage. A classical subject and a celebration of the various arts, the theme of Mount Parnassus, where Apollo and his inspired companions congregated, had been popular among artists and erudite patrons since Raphael's celebrated version of the theme in the *Stanza della Segnatura* in the Vatican. Six of the muses can be identified here thanks to their

traditional attributes: the beautiful reclining nude to the left foreground, holding a mask, is Melpomene, muse of Tragedy; to her left, cradling a globe is Urania, the muse of Astronomy; next to her, with a small trumpet in hand and a flute at her feet is the muse of Music, Euterpe; behind her, Calliope, the muse of Epic Poetry pens a few verses with her quill; seated beneath Apollo against a discarded viola, Erato, the muse of Lyric Poetry, strikes a melancholic pose; finally, entranced in the dynamic rhythm of her tambourine is Terpsichore, the muse of Dance. Together, the various arts embodied by the muses would have constituted the foundation of a classical education and would no doubt have resonated among the cultivated elite who patronised Amigoni. The only other recorded version of this subject by the artist, which is of vertical format, dates to his English period and is now in the Museum of Fine Arts, Boston.







Δ45

FRANCESCO ZUCCARELLI, R.A. (PITIGLIANO 1702-1788 FLORENCE)

A wooded landscape with washerwomen by a river, a pedlar on a path nearby, a town and hills beyond

signed and dated 'Fran:^o Zuccarelli / 13 Agosto / 1742[?]' (lower left)

oil on canvas

29½ x 45 in. (74 x 114.5 cm.)

in an Italian 18th-century carved and gilded, centred raking gadrooned frame

£150,000–250,000

\$240,000–380,000

€210,000–350,000

PROVENANCE:

Sir Edward Walker (1800-1874), Berry Hill, Mansfield; (t), Christie's, London, 24 July 1880, lot 251.
(Probably) Sir Julius Wernher, 1st Bt. (1850-1912), and to his wife
Alice, Lady Wernher (1862-1945), subsequently Lady Ludlow, to his son
Major-General Sir Harold Wernher, 3rd Bt., K.C.V.O. (1893-1973); Christie's, London, 6 December 1946, lot 39 (270 gns. to Agnew's).
Anonymous sale [The Property of a Gentleman]; Christie's, London, 2 July 1976, lot 54.
Anonymous sale; Christie's, London, 9 December 1988, lot 39.
Anonymous sale [The Property of a Gentleman]; Christie's, London, 3 December 1997, lot 88.

LITERATURE:

G. Rosa, 'Dipinti inediti o poco noti di Francesco Zuccarelli', *Rivista d'Arte*, 13, 1931, p. 426.
W. Arslan, 'Considerazioni su Francesco Zuccarelli', *Bollettino d'Arte*, XXVII, May 1934, p. 510, fig. 2.
G. Rosa, *Zuccarelli*, Milan, 1945, pl. 16.
R. Pallucchini, *La pittura nel Veneto: Il Settecento*, II, Milan, 1996, pp. 324 and 325.
F. Spadotto, *Francesco Zuccarelli*, Milan, 2007, pp. 21, 110 and 204, fig. 16, no. 62.

Born in the Tuscan village of Pitigliano, Francesco Zuccarelli underwent his early training in Florence, possibly with Paolo Anesi, and then in Rome with Giovanni Maria Morandi, Pietro Nelli and perhaps Andrea Locatelli. In Rome he was able to absorb the great tradition of European landscape painting, from Claude through to the eighteenth century, and carry these lessons first back to Florence and then to Venice, where he settled in 1732. There he immediately succeeded as a painter of pastoral landscapes, enjoying the patronage of the most illustrious collectors of the time: Francesco Algarotti, Marshal Schulenburg and Joseph Smith, the latter playing a key role in the development of the artist's career in Venice and abroad.

It was around the time of his meeting Smith that this picture was painted, signalling the start of a decade of rich success in the 1740s. Characteristic of his early maturity, this fine work embraces the Roman landscape tradition of his training, but picks out features typical of the countryside in the Veneto, with its trees and streams, stone bridges and villas. His landscapes proved remarkably popular with both Italian patrons and English visitors on the Grand Tour. On the back of his success, he travelled to England in 1752, where he found great fame, and would become a founder member of the Royal Academy in 1768.



46

FRANCESCO GUARDI (VENICE 1712-1793)

The island of San Giorgio Maggiore, Venice, with the Punta della Giudecca

oil on canvas

16¼ x 20⅞ in. (41.3 x 51.2 cm.)

£1,500,000-2,500,000

\$2,400,000-3,800,000

€2,100,000-3,500,000

PROVENANCE:

(Possibly) Sceriman collection, Venice.
(Probably) Conte Lodovico Miari de Cumani
(b. 1872), Venice.
with Agnew's, London, from whom acquired by
Mr and Mrs. Edward W. Carter, Los Angeles,
California, from whom acquired by the following,
with Agnew's, London, 1983, from whom
acquired by
Jaime Ortiz-Patiño; Sotheby's, New York, 22 May
1992, lot 44 (\$1,150,000).
Private collection, Switzerland.
with Noortman, London, from whom acquired by
the present owners.

EXHIBITED:

Paris, Galerie Cailleux, *Tiepolo et Guardi*, 1952,
no. 71.
London, Agnew's, *Venetian Eighteenth Century
Painting*, 5 June-19 July 1985, no. 9.
Venice, Fondazione Giorgio Cini, *Francesco Guardi.
Vedute Capricci Feste*, 28 August-21 November,
1993, no. 42.

LITERATURE:

G.A. Simonson, *Francesco Guardi*, London, 1904,
p. 97, no. 252.
R. Pallucchini, 'Tiepolo e Guardi alla Galleria
Cailleux di Parigi', *Arte Veneta*, 1952, p. 231.
A. Morassi, *Guardi*, Venice, 1973 and 1984, I,
p. 391, no. 425, pl. XLIV (detail); II, fig. 450.
L. Rossi Bortolotto, *L'opera completa di Francesco
Guardi*, Milan, 1974, p. 104, no. 247.









The present lot, with its former pendant shown to the right



Francesco Guardi, *View of the Santa Maria della Salute with the Dogana di Mare*, c. 1780 © The Norton Simon Foundation

This sparkling canvas is one of a sequence of variants of one of Guardi's most successful compositions. Morassi regarded it as a mature work 'di qualità eccellente' (of excellent quality), while Magrini, in the 1992 exhibition catalogue fairly wrote:

'In quest'opera permeata di luminosità, in cui acqua e cielo sembrano quasi confondersi, e animata dalle vivaci macchiette in primo piano, rese palpitanti da una pennellata sfrangiata, che sole riescono a infrangere il silenzio che sembra pervadere lo sfondo della composizione, la ripresa oggettiva viene vivificata da un'intensa vibrazione atmosferica raggiungendo un momento di profonda emozione poetica'

(In this work, full of light, where water and sky seem almost to merge, animated by lively figures in the foreground, brought to life by jagged brushstrokes, figures who alone manage to break the silence that seems to pervade the composition, the view itself is brought to life by an intense atmospheric shimmer, achieving a moment of deep poetry)

The precise chronology of Guardi's mature works is not easily defined, but this canvas in all probability dates from the 1770s; Morassi followed by Magrini placing it in the second half of that decade. The composition is dominated by the Isola di San Giorgio Maggiore, with the west façade (1602-10) of the great church of that saint built to the design of Andrea Palladio from 1565 onwards. On the right is the eastern extremity of the Isola della Giudecca with the campanile of the church and convent of San Giovanni Battista, which was suppressed in 1767 but not demolished until the beginning of the nineteenth century.

Unusually for Guardi, who often varied his light source, and therefore the implied time at which a particular view was taken, the nineteen pictures of San Giorgio from the same angle (i.e. from the Piazzetta or the Bacino di San Marco) listed by Morassi (nos. 322 and 418-35), all show this by afternoon sunlight, so that the shadows give relief to the façade, an effect that the architect himself must have intended. But if the angle of the light in his views of San Giorgio hardly changes, the field of his compositions varies very considerably. Thus while the early picture at Glasgow (mid-1760s; Morassi, no. 422) shows even less of the Giudecca than this picture, the large canvas at Waddesdon (Morassi, no. 419) of the

same decade extends this to the right to include not only the church of the Zitelle on the Giudecca, but also the Dogana and the church of Santa Maria della Salute. Magrini compares the ex-Carter picture with one of the two variations of the subject in the Wallace Collection (Morassi, no. 429). In the ex-Carter picture, as in many of the artist's other variants of the subject (eg. Morassi, nos. 423-4 and 427-32) Guardi follows the Waddesdon and Glasgow canvases in using the masts and sails of vessels moored – as the ropes the artist so carefully indicates – along the Molo to frame his composition. The central gondola in this, the ex-Carter picture, is a motif that is introduced in many of the variants (nos. 423-4, 427-32 and 435), appearing at the same slightly diagonal angle in both the Wallace Collection pictures (nos. 429 and 432) as well as in others, at Toledo and from the Schäffer Collection, Zurich (nos. 428 and 431). What distinguishes this work from these is that the boats in the distance are less prominent and thus the picture is exceptionally compelling in the sense of space it conveys. Guardi, among view painters, had a rare ability to return to familiar subjects without experiencing any loss of spontaneity and indeed one senses that the inspired minimalism of the ex-Carter picture is in part due to the fact that he was returning to a subject he had previously explored.



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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 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(h).

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

If you are bidding on behalf of another person, 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. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT 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 Δ 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 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 any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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 2% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy 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 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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(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, your invoice number and client 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 Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

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 seventh 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we

recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) 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**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(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, such as Canada, 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 £34,300 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

(i) 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.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

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) 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 we reasonably believe that completing the transaction is, or may be, unlawful or 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 policy at www.christies.com.

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 non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. 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 courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect

costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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.

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- 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.

- 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(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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 AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, 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**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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 at the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

- In Christie's opinion a work by the artist.
- *'Attributed to ...'
- In Christie's qualified opinion probably a work by the artist in whole or in part.
- *'Studio of ...'/'Workshop of ...'
- In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- *'Circle of ...'
- In Christie's qualified opinion a work of the period of the artist and showing his influence.
- *'Follower of ...'
- In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
- *'Manner of ...'
- In Christie's qualified opinion a work executed in the artist's style but of a later date.
- *'After ...'
- In Christie's qualified opinion a copy (of any date) of a work of the artist.
- 'Signed ...'/'Dated ...'/'Inscribed ...'
- In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
- 'With signature ...'/'With date ...'/'With inscription ...'
- In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

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 now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, 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

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@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 Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection.

Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate 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 and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

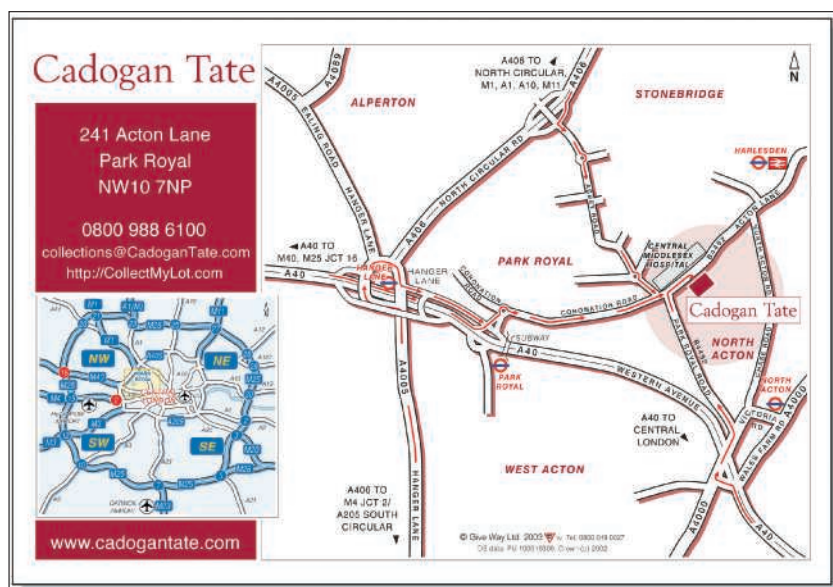
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



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ALBERTO PASINI (ITALIAN, 1826-1899)

Mercato a Costantinopoli: A busy market in the courtyard of the New Mosque, Constantinople
signed and dated 'A. Pasini, 1874' (lower left) · oil on canvas · 51¼ x 41¾ in. (130 x 105 cm.)
£700,000–1,000,000



19th Century European & Orientalist Art

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
PAUL CÉZANNE (1839-1906)
Ferme en Normandie, été (Hattenville)
oil on canvas
25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in. (65.1 x 81.1 cm.)
Painted in 1882
£4,500,000–6,500,000



Impressionist & Modern Art Evening Sale

London, King Street • 2 February 2016

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FRANCESCO GUARDI (VENICE 1712-1793)

A capriccio of a ruined architrave near a lagoon; and A capriccio of a ruined classical arch with a church in the distance
oil on panel · 8¾ x 6¾ in. (21.3 x 17.1 cm.)

\$200,000–300,000



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PROPERTY FROM A PRIVATE COLLECTION, AMSTERDAM

GEORGE DAWE (1781-1829)

Portrait of Grand Duke Nicholas, later Emperor Nicholas I (1825-55), on horseback

oil on canvas · 48¼ x 38¾ in. (122.5 x 98.1 cm.)

£100,000–150,000



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PIETER COECKE VAN AELST I (AELST 1502-1550 BRUSSELS)

The Adoration of the Magi

oil on oak panel, shaped top · 43¼ x 28½ in. (109.8 x 72.8 cm.)

\$300,000–500,000



Old Masters Paintings Part I

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JAN BAPTIST XAVERY (1697-1742), THE HAGUE, 1726
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£250,000–400,000



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Mrs Thatcher

Property from the Collection of The Right Honourable
The Baroness Thatcher of Kesteven, LG, OM, FRS

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