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LONDON 6 DECEMBER 2018

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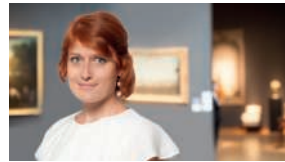
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 1A-3A)

1A

FOLLOWER OF HIERONYMUS BOSCH

The Harrowing of Hell

oil on panel
20 7/8 x 29 in. (52.8 x 73.7 cm.)

£60,000–80,000

\$77,000–100,000
€68,000–90,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 December 2004, lot 109.
Acquired by the father of the present owner.

This turbulent scene of Christ's Descent in to Hell is likely to relate to a lost work by the great fifteenth-century visionary artist, Hieronymus Bosch. The composition was clearly popular and is known through several versions, all attributed to 'Followers of Bosch', most notably, that in the Royal Collection, Hampton Court, and that in the Kunsthistorisches Museum, Vienna. Bosch's enduring influence in the Northern Netherlands, where these later works were probably made, continued well into the mid-sixteenth century and show the lasting demand for pictures in his highly idiosyncratic artistic language.

While no depictions of the subject by Bosch are known today, four apparently different pictures of this, or closely related subjects, are recorded in early sources: one, described as 'the Descent of Christ our Lord to Limbo', was given by Philip II of Spain to the Escorial outside Madrid in 1574; another picture of 'Christ after the Resurrection in Limbo, with many figures' was owned by the king at his death; a further work was listed in the 1595 inventory of Archduke Ernest of Austria (1553-1595) at Brussels; and a final one was recorded by Karel van Mander in his famous *Het Schilder-boeck* (1604), which described a 'Hell [...] in which patriarchs are released'

(see L. Campbell, *The Pictures in the Collection of Her Majesty the Queen. The Early Flemish Pictures*, Cambridge, 1985, p. 11, under no. 7). It is likely that the present painting was derived from one of these lost works.

Christ's Descent into Limbo was, like many Christian iconographies that were popularised during the Middle Ages, not based on the Biblical account of His life. The Harrowing of Hell, as it was also known, was described in the Gospel of Nicodemus in the *Apocrypha*, from which it was later adapted and disseminated in Jacobus de Voragine's *Legenda Aurea*. Following His Crucifixion, Christ descended in triumph in to Hell to bring salvation to the righteous who had died since the beginning of the world. Arriving at the entrance of Hell, He called out in a voice 'as of thunder...Lift up your gates. . . and the King of Glory shall come in' (Gospel of Nicodemus, 16:1). The figure of Christ, dressed in a red mantle and carrying a banner of victory, is shown smashing down the gates of Hell at centre left in this painting. However, the majority of the panel is given over to a disturbing account of the tumultuous mass of sinners and demons, where Bosch could give free reign to his fervent imagination.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 1A-3A)

2A

FOLLOWER OF HIERONYMUS BOSCH

The Temptation of Saint Anthony

inscribed 'Expecta Dominum viriliter age et / confortetur cor tuum et sustine Dominū / Psalmo xxvi' (upper right, on the banderole); and
inscribed 'Domine quid multiplicati sunt qui tribulant me / multi insurgunt adversum me Psalmo ij' (centre, on the banderole)
oil on panel
35¼ x 46¾ in. (90.7 x 118.4 cm.)

£100,000–150,000

\$130,000–190,000
€120,000–170,000

PROVENANCE:

Cels collection, Uccle-les-Bruxelles.
Baron Joly, Brussels.
M.W. Frilling, Brussels; Giroux, Brussels, 1-2 March 1957, lot 271.
Acquired by the father of the present owner.

EXHIBITED:

Brussels, Musées Royaux des Beaux-Arts, *Un cabinet d'amateur*, 27 June- 23 July 1937,
no. 10.

LITERATURE:

P. Lafond, *Hieronymus Bosch, son art, son influence, ses disciples*, Brussels and Paris,
1914, p. 71, as 'after Bosch'.
G. Unverfehrt, *Hieronymus Bosch: Die Rezeption seiner Kunst im frühen 16. Jahrhundert*,
Berlin, 1980, p. 287, no. 151, fig. 217, as 'Antwerp, 1530/40'.





Fig. 1 Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1500 © Museo Nacional del Prado, Madrid / Bridgeman Images

Hieronymus Bosch was one of the first Netherlandish artists to depict the torment and temptations of the hermit Saint Anthony in such vivid pictorial terms. This painting, which dates to the mid-sixteenth century, was probably painted in Antwerp, demonstrating the far-reaching nature of the master's influence. While Bosch had treated the subject in his triptych of *The Temptation of Saint Anthony* in Lisbon (Museu Nacional de Arte Antiga) and in a small single panel in Madrid (Museo Nacional del Prado; now regarded as the work of an early follower), this painting in fact draws much of its inspiration from Bosch's triptych of *The Garden of Earthly Delights* (fig. 1; Madrid, Museo Nacional del Prado). The artist has assimilated various Boschian motifs and expanded the scene to the right, however, to create an original composition.

Bosch's celebrated triptych of *The Garden of Earthly Delights*, which was probably commissioned by Count Engelbert II of Nassau-Breda (1451-1504), is recorded in 1517 as being on display at the Coudenberg Palace in Brussels. The numerous works it subsequently inspired prove that the triptych was clearly accessible and well known to patrons and artists alike. The painter of this *Temptation* may have made careful studies of the triptych itself, or seen other copies of it, especially the right wing depicting Hell, since numerous elements recur here. The 'tree-man' at upper left in this panel, for example, was one of Bosch's most original and remarkable inventions. With a human head, his body is shaped like a broken egg or seed-pod, while his legs turn

into gnarled tree trunks planted precariously in two small boats. On his head, he wears a flat disk on which bagpipes, commonly imbued with sexual connotations during the sixteenth century, are set. Around this instrument demons lead sinners by the hand, while inside the fractured structure of the tree-man's body, which is pierced by the sharp thorns sprouting from his legs, an inn can be seen. Directly below this is a group of over-sized musical instruments. At the left, two figures have been crucified on a large lute and harp, while others crowd around to sing, their place in the music pointed to by the extended, barbed tongue of a frog-like demon. To the right of this group is a large upturned *draailier* (hurdy-gurdy). The large horse's skull in the upper right of the painting was a recurring motif in Bosch's *oeuvre*. Here again the painter appears to have used a detail from the Prado triptych, in reverse, replicating the large metal spike protruding from the skull's eye from which hangs a key with a figure draped through the loop.

The figure of Saint Anthony, identifiable by the 'tau' (Greek letter 'T') cross, is accompanied by two banderoles inscribed with quotations from the Psalms relating to the saint's own sufferings and at the same time serving as a message for the viewer. The scroll framing his head reads: 'Lord, how many are my foes / How many rise up against me' (Psalm 3); a plea answered above in the sky where the banderole exclaims: 'Wait on the Lord: be of good courage, and he shall strengthen thine heart: remain with the Lord' (Psalm 26:14).



Domine quis
multi
talu

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 1A-3A)

3A

JAN OR FRANS VERBEECK

(active Mechelen, 16th Century)

The Witches' Sabbath

oil on panel
27¾ x 37 in. (70.5 x 93.9 cm.)

£300,000–500,000

\$390,000–640,000
€340,000–560,000

PROVENANCE:

Rolf Toussaint, Munich, by 1952.
Acquired by the father of the present owner.









Fig. 1 Hans Baldung Grien, *The Witches*
© Metropolitan Museum of Art, New York, Gift of Felix M. Warburg, 1919

Sorcery has intrigued the human imagination since classical antiquity. Descriptions and depictions of witches and their behaviour fascinated popular thought and, from the late-fifteenth century, encouraged the development of a diverse and inventive visual language. Painted most likely in the 1560s, by Jan or Frans Verbeeck, this picture, which has only recently been rediscovered, occupies a key position in the iconography of witchcraft, representing a moral warning against the wild, tortuous and fantastic behaviour of the figures depicted as well as a celebration of the painter's powers of imagination.

Though very little is known about the Verbeeck family, they were evidently an important artistic dynasty working in Mechelen during the sixteenth and early-seventeenth century. In his *Schilderboeck* (1604), Karel van Mander briefly discussed the work of Frans Verbeeck, 'who was clever at

making works in watercolour in the manner of Jeroen Bos [Hieronymus Bosch]'. Van Mander went on to describe the 'ghostly details' included by the artist in a painting of Saint Christopher in Mechelen, and the 'strange spooks' in the *Parable of the Vineyard* which hung in the city's Church of Sint-Katerijen (fol. 228r). These descriptions suggest something of the idiosyncratic visual ideas of the painter, relating both to the example established by Bosch, while other known paintings (discussed below) show his awareness of works by Pieter Bruegel the Elder. A number of pictures and drawings have now been attributed to Frans Verbeeck, though no signed example of his work is known. The iconography of these works is remarkably varied, from religious scenes like *The Temptation of St Anthony* (1569; Berlin, Kupferstichkabinett der Staatliche Museen); satirical subjects of vernacular peasant life, such as the *Peasant Wedding* (Bilbao, Museo de Bellas Artes de Bilbao); or allegorical works like the *Satire on human folly* (Private collection, sold Dorotheum, Vienna, 21 October 2014, lot 33). This dramatic scene of witches, crowded around a bubbling cauldron, is a key addition to the artist's visual repertoire, showing the astonishing diversity and complexity of Verbeeck's visual language and inventive power.

The visual tradition of depicting witches in Northern Europe extended back to the fifteenth century. Though the scenes of witchcraft were relatively unusual in painting, they were more widely disseminated in printed material. In December 1484, Pope Innocent VIII had issued a bull condemning witchcraft in Europe and had established a committee to eliminate it, led by the Dominican friar and inquisitor Heinrich Kramer and Jakob Sprenger. This Papal act rapidly saw ideas on witchcraft disseminate both in text and image. In 1486, for example, the inquisitors printed an encyclopaedia of demonology, *Malleus Maleficarum* (*The Hammer of Witches*) which described how 'the devil can possess a man...[and] that since a man is by any mortal sin brought into devil's service...the devil provides suggestion of sin either to the senses or to the imagination, to that event the devil is said to inhabit in man'. By combining popular social fears and folkloric tales, texts like the *Malleus Maleficarum* became increasingly influential and widespread (indeed, the text was reprinted fourteen times before 1520 alone) and led to the publication of other accounts of sorcery and witchcraft. Ulrich Molitor, a doctor of law, wrote an early treatise entitled the *De Lamiis et Pythonicis Mulieribus* (*On Witches and Female Soothsayers*) in 1489 which included the first known illustration of witches brewing a potion as the title page. The pervasive nature of these ideas, especially in Germany, likewise became influential for artists. Albrecht Dürer was one of the first to assimilate the theories and teachings of witch-hunters and inquisitors, producing the first independent depiction of the subject and thus formulated a new iconographic type in his *Witch riding backwards on a goat* (c. 1500-02). Perhaps one of the most influential sources for the present panel was Hans Baldung's woodcut *The Witches* of



Fig. 2 After Pieter Bruegel the Elder, *Saint James at the Sorcerer's Den*
© Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1928



Infra-red detail of the present lot © Tager Stonor Richardson

circa 1510 (fig.1). In a nocturnal landscape, the figures gather around a cauldron which spews forth a billowing cloud of smoke, through which one of the witches is riding, elements clearly recognisable in Verbeeck's painting. The cat shown with its back to the viewer likewise can be recognised in the large panther-like beasts of the present *Sabbath*. Pieter Bruegel the Elder also played a decisive role in the development of witchcraft representations, notably through his design of two prints, *Saint James at the Sorcerer's Den* (fig. 2) and *Saint James and the Fall of the Sorcerer*, that showed witches on broomsticks and similar plumes of smoke that swirl around this panel (see R. Vervoort, *Bruegel's Witches. Witchcraft Images in the Low Countries between 1450 and 1700*, exhibition catalogue, Bruges, 2015).

While the influence of local traditions concerning witches and their degenerate night-time activities were rife in Germany and the Netherlands, and clearly had a great influence in informing the work produced by artists working in the region, in this *Witches' Sabbath* the Verbeeck family reveal a more international trend of influence. Indeed, as Professor Vandebroek has discussed, it is likely that, as with many Netherlandish painters during the period, members of the Verbeeck family travelled to Italy. The impact of such travels can certainly be seen in the present work. While the iconographic programme and conception of the composition, as well as figures such as the crouching hooded figure at the left of the panel (which evidently references Dürer's *Saint Anthony* of 1519), suggest the painter's use of local visual traditions, other elements demonstrate wider knowledge. The figure at the summit of the dense clouds of smoke, looking back over her shoulder at the viewer, suggests that the artist was familiar with the Libyan Sibyl from Michelangelo's ceiling for the Sistine Chapel. The way in which the witches are clothed too suggests a knowledge of other figures from this scheme, like the women beneath the True Cross in the Sistine *Last Judgement*. Scenes of witchcraft in Italy were also known and Agostino Veneziano's famous *The Carcass (Lo Stregozzo)* must have been known to the Verbeecks, given the inclusion of the skeletal mount ridden at the left of this picture.

Immersed in this complex network of influences and traditions, this is a work of inventive brilliance. Indeed, as Prof. Dr. Paul Vandebroek, to whom we are grateful for assisting in the cataloguing of the work and in the preparation of this entry, states 'as an art work, the painting offered here for sale, is exceptional: the powerfully diagonal composition, the monumentality of the protagonists, the grand rendering of a gloomy and stormy night, the rapid, almost sketchy pictorial execution, the compellingly magical atmosphere, reveal a unique pictorial talent'.



4A

ADRIAEN PIETERSZ. VAN DE VENNE

(Delft 1589-1662 The Hague)

*Fray en Leelijck: a blind man playing a pipe and
a peasant woman playing a hurdy-gurdy*

indistinctly signed 'V. VNNE' (upper left); and
inscribed 'Fray en Leelijck' (upper right, on the scroll)
oil on panel
14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. (37.2 x 29.5 cm.)

£80,000–120,000

\$110,000–150,000
€90,000–140,000

PROVENANCE:

Jean Nicolas Joseph 'Alfred' Havenith (1838-1913), Antwerp; his sale (*),
Eugène Van Herck en Zonen, Brussels, 10 November 1913, lot 5.
Anonymous sale; Christie's, London, 4 July 1986, lot 20.
Eric Noah, New York, by 1999.
with Otto Naumann, New York, from whom acquired by the family of the following,
Martin Wunsch; (*), Sotheby's, New York, 30 January 2014, lot 276,
when acquired by the present owner.

EXHIBITED:

New York, National Academy of Design, *Dutch and Flemish paintings from New York
private collections*, September 1988, no. 51.
Enschede, Rijkmuseum Twenthe, *De Nieuwe Smaak: de kunst van het verzamelen
in de 21ste eeuw*, 17 January-21 August 2016 (not numbered).

LITERATURE:

M. Westermann, 'Fray en Leelijck: Adriaen van de Venne's Invention of the Ironic
Grisaille', *Nederlands Kunsthistorisch Jaarboek*, L, no. 1, 1999, pp. 238 and 248-9, fig. 22.

This panel is typical of the distinct subgenre developed by Adriaen van de Venne within the Netherlandish tradition of depicting beggars and moralising proverbial images, characterised by their small-scale, witty depictions of low or peasant life, typically using a *grisaille* or *brunaille* palette, following his move to The Hague in 1625. These pictures served as metaphors for social dysfunction. The dispossessed and marginal in the seventeenth-century Netherlands were sometimes referred to as *grauw* (grey), the term also used for *grisaille* pictures. While the works drew attention to these peripheral groups, in the tradition of Bruegel and his followers, van de Venne's paintings were also often witty or ironic in tone.

The small scroll in the upper right of the panel, a motif frequently employed by van de Venne, is inscribed 'Fray en Leelijck' which translates as 'the beautiful and the ugly'. This references, perhaps ironically, the beautiful music played by the ugly musicians. As was often the case with the artist's witty inscriptions, the motto may have had a double meaning, however, since 'fray' could also be understood to mean deceitful. This links the work with a similar painting by van de Venne, also depicting a blind old man and an old woman playing instruments, with a scroll inscribed *Armoë Soeck List, or Poverty leads to Cunning* (Private collection; Sotheby's, New York, 22 April 2015, lot 19).

As Westermann (*op. cit.*) emphasised, this subtly monochromatic work shows how masterfully van de Venne compensated for the lack of colour in his work through his careful attention to the distinction in texture across the small panel. Using thin, broad brushwork for the sackcloth, which is contrasted with the small dashes of translucent glazes, giving character to the figures' faces and hands. The voluminous beard of the flute player is given texture by scratching into the wet paint, a technique which resembles that used by Rembrandt in his early works.

Fray en Lecluck



PROPERTY OF A FAMILY

5A

JACOB JORDAENS

(Antwerp 1593-1678)

Battle of the Centaurs and Lapiths

oil on canvas
30½ x 41¾ in. (77.5 x 106 cm.)

£300,000–500,000

\$390,000–640,000
€340,000–560,000

PROVENANCE:

By descent to Sir George Tapps-Gervis-Meyrick, Bt. (1915-1988), sold in aid of the Sir George Meyrick Combined Trust; Christie's, London, 15 May 1970, lot 100, as 'Rubens' (140 gns.).
with Thomas Agnew and Son, London, from whom acquired by the following, Professor Michael Jaffé, and by inheritance to the present owners.

EXHIBITED:

Cologne, Wallraf-Richartz Museum; Antwerp, Koninklijk Museum voor schone Kunsten, *Von Bruegel bis Rubens. Das goldene Jahrhundert der flämischen Malerei*, 4 September 1992-8 March 1993, nos. 40.1 and 29.
Antwerp, Koninklijk Museum voor schone Kunsten, *Jacob Jordaens (1593-1678)*, 27 March-27 June 1993, no. A1.
Cambridge, Fitzwilliam Museum, on long-term loan until 2018.
Brussels, Musées Royaux des Beaux-Arts de Belgique; and Kassel, Museumslandschaft Hessen, *Jordaens and the Antique*, 12 October 2012-16 June 2013, no. 73.

LITERATURE:

R.-A. d'Hulst, *Jacob Jordaens*, New York, 1982, pp. 48, 52 and 55, fig. 14.
D. van Eldere, 'Ovidiaanse thematiek in het werk van Jacob Jordaens', *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, 1992, pp. 94-95, fig. 3.
A.W.F.M. Meij, *Rubens, Jordaens, van Dyck and their Circle: Flemish Master Drawings from the Museum Boijmans van Beuningen*, exhibition catalogue, Rotterdam, 2001, p. 74, under no. 6.









Jordaens executed this violent and frenzied scene of the clash between the two legendary races from Greek mythology - the Centaurs and the Lapiths - in circa 1615-16, when he was still in his early twenties. Clearly indebted to the dense and chaotic figure groupings in Rubens's work at this date, Jordaens may also have drawn inspiration from Michelangelo's sculptural frieze of the same subject in Casa Buonarroti, Florence, which he might have known through a sketch in Rubens's workshop. The resulting composition is a highly dynamic and ambitious work that shows Jordaens on course to becoming one of the greatest northern baroque painters of the seventeenth century.

The Centaurs and the Lapiths were both natives of Thessaly. According to Greek legend, Lapithes and Centaurus were said to be the twin sons of the god Apollo and the nymph Stilbe, daughter of the river god Peneus. Lapithes grew to become a fearless warrior, while Centaurus was deformed and later mated with mares from whom the race of half-man, half-horse Centaurs originated. The Lapiths invited the Centaurs and the Thessalonian chiefs to attend the wedding of Pirithous, king of the Lapiths, and Hippodamia at a shady grotto near their palace. Unaccustomed to wine, however, the Centaurs became unruly, and when the bride was presented to the guests, the wildest of the Centaurs, Euryton, seized Hippodamia and his fellow Centaurs follow suit. Jordaens has captured the violent and bloody conflict that ensued, during which Euryton is stopped by Theseus and the Centaurs eventually driven back to the mountains.



Fig. 2 Sir Peter Paul Rubens, *David slaying Goliath*, c. 1616
© Norton Simon Museum, Pasadena



Fig. 1 Sir Peter Paul Rubens, *Massacre of the Innocents*, c. 1611-1612
The Thomson Collection at the Art Gallery of Ontario © 2018 Art Gallery of Ontario (Photo by Sean Weaver)

The subject derives from Ovid's *Metamorphoses* (XII, 210-535), which was widely read in the Low Countries: Karel van Mander called it 'the painter's Bible, since so many stories from it have been painted' (van Mander, 1604, cited in R.-A. d'Hulst, in *Jacob Jordaens*, exhibition catalogue, Antwerp, 1993, p. 40, footnote 4). Jordaens found most of his mythological themes in this text, including: *Meleager and Atalanta*, *Mercury and Argus*, *Pan and Syrinx*, and *Diana and Actaeon*. *The Battle of the Lapiths and Centaurs* was a popular theme in painting and sculptural, two early reliefs from the fifth century BC are found on the Temple of Zeus at Olympia and on the Parthenon.

With its mass of writhing, intertwined figures, Jordaens's depiction of the subject clearly owes a debt to Rubens's scenes of violent motion, including his *Massacre of the Innocents* of circa 1611-12 (fig. 1; Private collection, on loan to the Art Gallery of Ontario) and his *The Death of Sennacherib* of circa 1612-14 (Munich, Alte Pinakothek). Jordaens did not train in Rubens's studio, unlike van Dyck, but rather in that of Rubens's own teacher, Adam van Noort, who would later become his father-in-law. His work was informed by that of Rubens from an early stage, however, as Professor Balis makes clear: 'his repertoire of figure types and the overall visual effect he strives for in these early years can only be interpreted as a deliberate effort at emulating Rubens's style' (A. Balis, 'Fatto da un mio discepolo, Rubens's studio practices reviewed', in *Rubens and his workshop*, T. Nakamura, ed., Tokyo, 1994, p. 112). Two of the principal figures in this painting are indebted to works by Rubens: the enraged Lapith at the far left of the composition was directly inspired by the young hero in Rubens's *David Slaying Goliath* of circa 1616 (fig. 2; Pasadena, Norton Simon Museum); while the outstretched young Lapith with a firebrand lower centre recalls the dead Argus in Rubens's *Juno and Argus* of circa 1609-10 (Cologne, Wallraf-Richartz-Museum & Foundation), which in turn was derived from Michelangelo's *Punishment of Tityus*.

In the catalogue to the 2012 exhibition *Jordaens and the Antique*, however, Irene Schaudies highlighted an even closer debt to Michelangelo's relief of the same subject from circa 1492 (fig. 3), of which two detailed drawings survive, that have been attributed traditionally to Rubens (Rotterdam, Museum Boijmans Van Beuningen Foundation). Schaudies argued that Jordaens's composition is closer to Michelangelo's relief than Rubens's early battle scenes both 'visually and conceptually', indicating that if the two surviving drawings are in fact by followers, they may nevertheless record a lost Italian study by Rubens. Indeed, evidence from Jordaens's surviving sketches relating to works by Rubens reveal that he may have had special access to preparatory material in Rubens's workshop, not ordinarily shared with artists outside the studio (see N. van Hout, 'Jordaens not Jordaens: on the use of model studies in the 17th century', in *Jordaens and the Antique*, exhibition catalogue, Brussels and Kassel, 2012, pp. 55-59).

While Michelangelo focused on the overall sense of chaos and violence in his sculptural frieze, Jordaens went to great lengths to incorporate as many of the protagonists from Ovid's text as possible: at far left, Rhoetus attacks Euagrus, Corythus and Dryas; in the centre of the composition, the powerful bearded Gryneus casts a burning altar onto the unfortunate Broteus and Orios; beyond him the reckless Amycus seizes an entire chandelier, which he hurls at Celadon; while in the background, Exadius grasps a set of antlers, which he will use to kill Gryneus. Schaudies suggests that Jordaens's adaptation of Michelangelo's original invention shows his competitive spirit and exemplifies the notion of *paragone*, or the comparison of sculpture and painting: 'if sculpture has the advantage of tactility, painting has the advantage of being able to show more than time and three-dimensional space permit - and all that in living colour' (*op. cit.*).



Fig. 3 Michelangelo, *Battle of the Centaurs and Lapiths*, c. 1492
© Casa Buonarroti, Florence / Bridgeman Images

6A

JAN BREUGHEL, THE YOUNGER

(Antwerp 1601-1678)

Paradise

oil on canvas
22¾ x 33½ in. (56.7 x 85.1 cm.)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

José Lázaro Galdiano (1862-1947), Madrid, by 1913.
Noble family, Spain.

EXHIBITED:

Barcelona, La Sala Parés, *Pintura Antigua (Siglos XV-XVI-XVII-XVIII) de Colecciones Barcelonesas*, December 1946-January 1947 (not numbered).

LITERATURE:

J. Lacoste, ed., *Referencias Fotográficas de las obras de arte en España*, Madrid, 1913, I, no. 11292, with incorrect dimensions.

Catalogo de la Colección Lázaro, de Madrid, Madrid, 1927, II, p. 366, no. 878.

K. Ertz, *Jan Brueghel der Ältere: Die Gemälde mit kritischem Oeuvrekatalog*, Cologne, 1979, pp. 247 and 526, note 295, catalogued as on panel, with incorrect dimensions.

K. Ertz, *Jan Brueghel der Jüngere: Die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 1984, p. 276, no. 92, catalogued as on panel, with incorrect dimensions.



Paradise landscapes played an important role in the work of Jan Breughel II. He painted several versions of this hugely successful subject throughout his career, following the example of his father, Jan Breughel I. This painting is one of the earliest examples, dating to shortly after the artist's return to the Netherlands from Italy in August 1625. While certain motifs are drawn from the work of his father, he combined these to create a composition that is distinctively his own. This precise composition is known in only four autograph versions, of which this is the only one to remain in private hands. Of these versions, the closest in terms of its quality is the slightly earlier picture in Budapest (Szépművészeti Múzeum). The design was evidently popular in Antwerp and was copied during Breughel's lifetime by painters including Isaak van Oosten in the late 1650s (Toledo, Ohio, Toledo Museum of Art).

The range of animals and birds depicted in *The Garden of Eden*, and the care with which each is rendered is remarkable. As a court painter, Breughel's father would have had access to the menageries of the Archdukes Albert and Isabella at Brussels. Indeed, Breughel I recalled his first-hand study of the animals in that collection in a letter to Cardinal Federico Borromeo in Rome, describing how the species depicted in his *Garland with the Virgin and Child* (Madrid, Museo Nacional del Prado): 'were done from life from the several of her Serene Highness' specimens' (A. van Suchtelen, in A. Woollett & A. van Suchtelen, *Rubens and Brueghel: A Working Friendship*, exhibition catalogue, Los Angeles, 2006, p. 69). While relying on studies made by his father, which he would have had access to in the workshop, Breughel II would also have drawn from his own first-hand observations, as testified to by surviving studies in his hand, including *Studies of a stag* (Private collection; Sotheby's, London, 10 July 2014, lot 140). The realism with which Breughel depicted his subjects also conveys an understanding of their movements and behaviour.

These Paradise landscapes reflect the growing scientific interest in the natural world, which had evolved gradually during the late-sixteenth and early-seventeenth centuries, with publications such as Conrad Gesner's *Historia animalium* (1551-8) and the *Ornithologiae* by the Italian scholar Ulisse Aldrovandi (1599-1601), encouraging extensive and systematised descriptions of animals and birds. These sources grouped various species together according to their natural habitats and Breughel's work, along with that of his father's, following similar groupings of species, united in a single landscape setting. Depictions of the *Garden of Eden* would also have catered to current religious concerns, underlining the link between God and the natural world. The influence of figures like Cardinal Federico Borromeo on the work of Breughel's father, who had worked for the Carinal in Rome and maintained a close friendship with him throughout his life, was significant. Borromeo advocated the depiction of nature in art as a means of illustrating Divine order and his ideas were posthumously summarised in *I tre libri delle laudi divine* (1632), which encouraged worship of God through an appreciation of His Creation. Breughel's meticulous rendering of such a multitude of animals and birds in this painting, therefore not only allowed the painter to demonstrate his powers of observation, but also served to emphasise the richness of God's Creation.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated 19 June 2018, confirming the attribution after first-hand examination.





PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

The story of Herbert and Adele Klapper is one of two individuals who, with characteristic zeal and unwavering enthusiasm, embraced a life surrounded by art and beauty. Across their fifty years of marriage, the Klappers undertook an inspiring journey in business, family, and collecting – a loving partnership that resulted in an extraordinary collection of fine art. From Monet’s luxuriant *L’Escalier à Vétheuil*; through Lautrec’s off-stage *Danseuse*; Picasso’s grand, neoclassical *Femme accoudée* and arresting 1924; an exceptional group of Degas bronze dancers; and Arp’s elegant, enigmatic *Déméter*, the threads of beauty and modernity run through the collection Adele and Herbert built together.

Born in Brooklyn in 1926, Herbert J. Klapper was the son of a sewing machine salesman; his future wife, Adele, was born three years later, also in Brooklyn, the daughter of European immigrants. Imbued by their parents with a determined work ethic and sense of purpose, both Herbert and Adele Klapper epitomized the aspirational ‘American Dream’ of the twentieth century. Mr. Klapper’s plans to study medicine were cut short by the onset of the Second World War, when he served as a radioman in the United States Navy. Mrs. Klapper, for her part, forewent college to help support her family. After returning from military service, Mr. Klapper began to work at his father’s sewing machine sales company in Manhattan’s Garment District; nearby, Adele Klapper was employed at the International Ladies Garment Workers Union. A chance encounter between the young Herbert and Adele at a local luncheonette provided the spark for what would become a half century of marriage. Those close to the Klappers forever recalled a partnership of laughter and joy – a union in which disagreements could be solved through a fervent game of pinball, and in which the couple’s children and grandchildren were treasured above all else.

The Klappers’s tremendous accomplishments in business came after years of unstinting entrepreneurship and hard work, as Mr. Klapper transformed his father’s business into Superior Sewing Machine and Supply Corporation, the world’s leading purveyor of sewing machine parts and components. Perceiving the lack of affordable replacement parts for sewing machine dealers, Mr. Klapper was confident he could supply retailers with quality components at more reasonable prices. In the increasingly global market of the post-war era, he acquired economical alternatives from suppliers in Europe and Asia, all while providing clients with a personalized service and trustworthiness that came to define Superior Sewing. Across the latter decades of the twentieth century, Mr. Klapper continuously expanded his business with a focus on customers and innovative sales tools, including a groundbreaking print catalog – “We wrote the book on parts,” Superior proudly asserts – and advancements in data management and computers. In art, Mr. Klapper was able to utilize this same business acumen and attention to detail to the benefit of a remarkable private collection.

The Klappers made their initial foray into art almost by chance, after encountering prints by the American painter Will Barnet for sale at a Long Island gallery. When Mrs. Klapper told the gallery director she would like to obtain a work by the artist, she insisted on not an edition, but “a real one.” The purchase of one of Barnet’s visionary canvases was followed by years of self-erudition and passionate collecting – a pursuit of beauty that brought the couple even closer together as they shared

insights and opinions on the art they loved. “For Herbie and Adele,” writes Brooklyn College professor Gerard Haggerty, “collecting art became both a monument to – and a conduit for – their deep and abiding love.” The Klappers were soon seen at galleries and auction houses, embracing a newfound pursuit that brought both intellectual stimulation and beauty to everyday life.

“Collecting,” Haggerty explains, “was a team sport for the Klappers.” The couple often took ‘turns’ acquiring works for their collection: Mrs. Klapper might make a selection one year, while her husband would suggest a purchase the next. “He was a lightning fast learner,” dealer Reese Palley recalled of Mr. Klapper. “In the beginning, we would look at pictures and he would ask me... for judgements of quality. In very short order... Herb stopped asking and started, with astounding intuition, to settle on truly great examples of the genre.” Mrs. Klapper even extended her own journey in art to higher education: in 1992, she was able to finally obtain a university degree from Long Island’s Adelphi University, and in 1999 she graduated from Adelphi with a Master’s degree in Art History. A longtime supporter of Adelphi, Mrs. Klapper was honored with the university’s President’s Medal of Merit and the Outstanding Service to Adelphi Award; in 2007, the university’s fine arts and facilities building was christened the Adele and Herbert J. Klapper Center for Fine Arts. Another philanthropic concern close to Mrs. Klapper’s heart was the Memorial Sloan Kettering Cancer Center. When the collection was exhibited in a memorable show at the Beadleston Gallery in 2002 it was to benefit the hospital.

Working with prominent gallerists and auction house specialists, the Klappers steadily acquired important examples of Old Master paintings, Impressionist, and Modern art. The couple carefully curated their assemblage to focus on the very best by artists such as Pablo Picasso, Auguste Rodin, Jean Arp, Claude Monet, Pieter Brueghel the Younger, Paul Cézanne, Pierre-Auguste Renoir, and Edgar Degas. “It was an enormously effective working partnership,” Palley wrote, adding that some art dealers were surprised by the couple’s reciprocal acquisition process, in which each partner held veto power. “As Herb once said to me,” Palley mused, “when we were discussing a possible purchase about which Adele was a bit reluctant, ‘They’re in trouble if they underestimate Adele.’”

Beyond the art historical importance of the Klappers’s notable collection was the poignant and deeply personal relationship the collectors held with each painting and sculpture they acquired. More than a mere assemblage of painting and sculpture, these were cherished, enlightening works that magnified the couple’s signature *joie de vivre*. “When it came to collecting art,” Haggerty said, “the real meat of the matter involved discovering yet another passion that [Mr. Klapper] and his wife fully shared. It involved him waking up in the middle of the night, and wandering through the house, and standing in silent awe in front of things – things that he found to be indescribably beautiful, things that they had both claimed together.” With the passing of Herbert and Adele Klapper in 1999 and 2018, respectively, their exceptional private collection now moves to a new generation of collectors fueled by a similar desire for imagination, ingenuity, and discovery. As Palley so rightly observed, the Klappers’s story was not only one of “a great collectors’ partnership, but a lifelong love affair.”



PROPERTY FROM THE COLLECTION OF
HERBERT AND ADELE KLAPPER

***7A**

**PIETER BRUEGHEL,
THE YOUNGER**

(Brussels 1564/5-1637/8 Antwerp)

The Netherlandish Proverbs

oil on canvas
47¼ x 65½ in. (121.3 x 166.7 cm.)

£3,500,000–5,500,000

\$4,500,000–7,000,000
€4,000,000–6,200,000

PROVENANCE:

Jonkheer Adriaan Johan Hugo Repelaer van Spijkenisse (1845-1884), Brussels,
and by inheritance to his brother,
Jonkheer Johan Adriaan Paulus Repelaer van Spijkenisse (d. 1913), Haarlem,
and by descent to,
Jonkheer O.S. Repelaer van Spijkenisse; Christie's, Amsterdam, 6 May 1993, lot 99,
as 'Attributed to Pieter Brueghel II'.
with Johnny van Haften, London, 1994, as 'Pieter Brueghel II', from whom acquired
by the present owner.

LITERATURE:

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 128, no. 6, where incorrectly given
as in the van den Bergh collection, The Hague, July 1888.
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38)*, Lingen, 1988, I, pp. 70-1, no. E6,
illustrated.
R. Duckwitz, *Brueghel Enterprises*, exhibition catalogue, Maastricht and Brussels, 2001,
p. 61, fig. 5.







Pieter Brueghel the Younger based this animated scene, teeming with figures, on an original composition by his father, Pieter Bruegel the Elder (Berlin, Gemäldegalerie, Staatliche Museen). It visualises the vernacular and wit of the sixteenth-century Netherlandish people in the figurative representation of over one hundred proverbs. Proverbs and sayings had long been collected in compendia, however, interest in them reached new levels at this time. The best-known compendium was Erasmus's *Adagia*, published in 1500, which explained around eight hundred proverbs and sayings from classical antiquity to biblical times.

Bruegel the Elder's *Netherlandish Proverbs*, inscribed with the date '1559', was created five years before his son Pieter Brueghel the Younger (who adopted an 'h' in his name) was born, and almost forty years before the latter painted his earliest surviving dated copy. It was one of the Elder's earliest works and as a composition incorporating small isolated performances of proverbs across a large theatrical space it had no direct precedent. Frans Hogenberg's *circa* 1558 engraving of *The Blue Cloak* certainly provided Bruegel with inspiration (fig. 1), as he gave the cuckolding motif centre stage in his own work, with the unfaithful wife placing the 'blue cloak' of deception on her gullible husband, and later made it part of the title of the work. Hogenberg's engraving depicted many of the proverbs and sayings that Bruegel transformed and multiplied into a complex visual opus that made veiled references to the uncertainties of his time.

Although Bruegel the Elder's *Proverbs* was still in Antwerp in 1668, when it was documented as part of the collection of Pieter Stevens, there is no evidence to suggest that it was still in the artist's possession at the time of his death. While none of the surviving sources establish what happened to his workshop and all of his paintings, drawings and designs, what is evident from comparing the copies produced by the younger Brueghel and his studio is that they were based on a model other than his father's original

picture. Klaus Ertz records nine autograph versions of this composition by Brueghel the Younger (*op. cit.*, pp. 68-75), two of which are smaller works on copper. He considers the present work to be one of the finest autograph variants, most comparable to probably the earliest surviving version in the Stedelijk Museum, Wuyts-Van Campen in Lier (*ibid.*, no. E1), which is dated to 1607, the year around which Ertz also dates the present picture. Along with the Lier version, the present work is grouped by Ertz with two other works that are characterised by their closeness to Bruegel the Elder's prototype: that in the Koninklijk Museum voor Schone Kunsten, Antwerp (*ibid.*, no. E3), and the picture offered at Sotheby's, London, 9 April 1986, lot 22 (*ibid.*, no. E7). Although the copies typically follow the Elder's original with astonishing precision, none are absolutely identical to the prototype, with many showing both minor and in some instances significant differences, additions and omissions. This suggests that Brueghel the Younger had the inclination to add something of his own inventiveness.

While no preparatory drawing of the Elder's original is known, infra-red reflectography of the panel indicates that the younger Brueghel's compositions are in fact closer to the original's underdrawing than to the finished painting (see Duckwitz, *op. cit.*, pp. 58-79). Close comparison of the prototype's underdrawing and the copies reveals many shared elements that do not appear in the original finished painting: in all of the Younger's versions, for example, the legs of the man in the pillory are stretched out, as they are in the prototype's underdrawing, where the man also plays his fiddle in front of a cracked brick wall, subsequently overpainted by Brueghel the Elder with a hedge. Similarly, one figure is missing from all the copies – a man kissing a ring on the tower door – and neither is he visible in the original underdrawing. This suggests that Brueghel the Younger's versions were based on highly detailed drawings or cartoons by his father, which must have included colour instructions, since the colours in all the copies remain consistent.



Fig. 1 Frans Hogenberg, *The Blue Cloak*, c. 1558 © Rijksmuseum, Amsterdam



Fig. 2 Hieronymus Bosch, *The Haywain*: Central panel of the Triptych, c. 1512-15
 © Museo del Prado, Madrid / Bridgeman Images

Associating himself with literati such as the cartographer Abraham Ortelius and the Dutch moralist Dirck Volckertszoon Coornhert, Pieter Bruegel the Elder injected sixteenth century proverb usage with the power of Medieval theological symbolism in his *Netherlandish Proverbs*. Though Catholic, Bruegel identified with the moral and religious teachings of Coornhert, which centred on man's personal relationship with God and his duty to overcome sin, which he was believed to be driven to by folly. Bruegel won the admiration of his contemporaries both for his fidelity to nature and as a disciple of Hieronymus Bosch, visually adopting both the artist's sense of unrestrained pandemonium and satire to warn against the greed and avarice of humanity, as if extending the brawling crowds of Bosch's *The Haywain* (fig. 2; c. 1512-15; Madrid, Museo del Prado) into the folly of the *Proverbs*. Unlike man's central position as the lord of creation in Italian Renaissance art, he is here incidental to the plenitude of nature and the universe, to the cycle of birth and death, to growth and decay.

For a list of the proverbs depicted in this picture in the original Flemish, see G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 123-127, figs. 52 and 52bis.



Key to *The Netherlandish Proverbs*

- 1) She bound the devil to a cushion (She's a real shrew)
- 2) He is a column biter (He's a false friend)
- 3) She carries fire in one hand and water in the other (She's hot and cold)
- 4) Here, it's the sow that opens the trap
(Here, everything is going to the dogs)
- 5) He grills herring for the spawn (To sacrifice something of great value to get something of lesser value)
- 6) Here, his herring doesn't cook (He has no success)
- 7) He has a cake on his head (He's an unlucky fellow)
- 8) He sits (or falls) in the ashes between two chairs
(To fall between two stools)
- 9) To find the dog in the larder (To hesitate is to lose)
- 10) At the sign of the scissors (Here, the client is fleeced)
- 11) To always gnaw at the same bone (To always focus on the same thing)
- 12) The chicken inspector (A ladies' man)
- 13) He puts the bell around the cat's neck
(He undertakes a dangerous enterprise)
- 14) To knock one's head against the wall
- 15) Are you a soldier or a peasant?
- 16) One shears sheep, the other shears pigs
(One takes all the profit, the other none)
- 17) As patient as a sheep
- 18) The one weaves what the other spins
(The one carries out what the other one plots)
- 19) The one loads the distaff with that which the other spins
(One slanderer repeats the slurs she has heard from another)
- 20) He carries daylight in open baskets
(He gives himself up to useless endeavours)
- 21) He lights a candle to the devil
(He will flatter anyone to get what he wants)
- 22) He makes his confession to the devil (He confides in someone who is not worthy)
- 23) He who whispers in one's ear (Slanderer, gossip monger)
- 24) The Stork invited the Fox (The cheater is fooled)
- 25) The spit roast must be watered
(You must take great care when you wish to succeed)
- 26) One must put the roast on the spit while the fire burns
(To strike when the iron is hot)
- 27) You can't turn the spit roast with him (You can't reason with him)
- 28) Two dogs seldom agree over the same bone
(Two people rarely agree over the same matter)
- 29) The pig is stuck in the belly (It's an irrevocable deed)
- 30) Strew roses before swine (Throw roses before swine)
- 31) She puts the blue coat on her husband's shoulders
(She pulls the wool over his eyes)
- 32) It goes like pincers on a pig (It is incongruous)
- 33) To fill in the pit after the calf has drowned
(To close the barn door after the horse has bolted)
- 34) One must crawl if one wants to make it through the world
(One must be humble to succeed)
- 35) He makes the world spin on top of his thumb
(A man of influence, who gets what he wants)
- 36) To hang a beard of flax (i.e. a false beard) on the Lord
(To be a hypocrite)
- 37) Who will pull longest? (Each wants to prevail over the other)
- 38) To put spokes in the wheels (To provoke obstacles)
- 39) He who upsets his porridge cannot get it all back
(It's no use crying over spilt milk)
- 40) He is looking for the hatchet (He's looking for pretexts)
- 41) He brings his own lantern (He who searches, finds)
- 42) He finds it difficult to grab two loaves at the same time
(He's having trouble making ends meet)
- 43) He yawns against the oven - or - he must yawn for a long time, he who wishes to out-yawn an oven (He attempts the impossible)
- 44) He is sitting in his own light (He wrongs himself)
- 45) One searches not another in the oven if one hasn't been in there oneself
- 46) She takes the chicken egg and leaves the goose egg
(Avarice trumps wisdom - or she makes an incomprehensible choice)
- 47) To fall through the basket
(To not be able to prove what one says as true)
- 48) He hangs between heaven and earth
- 49) It's good to make one's belts from the leather of others
(It's good when one can do good things with the funds of others)
- 50) He grabs the eel by the tail
(He will certainly not succeed in his endeavour)
- 51) To swim against the current
- 52) To throw the habit in the nettles (To quit religious life)
- 53) A cracked wall is soon in ruins
- 54) To not be able to bear that the sun shines on the water
(To be jealous of another's happiness)
- 55) He throws his money into the water
(He throws his money out of the window)
- 56) They both shit through the same hole (They get on amazingly well)
- 57) It's like putting a lavatory above a pit (It's obvious)
- 58) Big fishes eat the little fishes (The strong dominate the weak)
- 59) He fishes behind the nets (He arrived too late)
- 60) He wipes his backside on the prison door (He mocks something)
- 61) He falls from the (back of the) bull onto the ass
(From the frying pan into the fire)
- 62) He plays atop the pillory
(He takes over something for an inappropriate use)
- 63) They are two fools in the same cap (They always agree)
- 64) They shave the fool's beard without any soap
(To take advantage of the weaknesses of others)
- 65) He has toothache behind the ears (He is crafty)
- 66) He urinates at the moon (He attempts the impossible)
- 67) At the sign of the chamber pot (Here everything goes wrong)
- 68) Fools draw the cards (Luck smiles upon the mad)
- 69) To soil on the entire world (To have no respect for anything)
- 70) In the upside-down world (Here, everything is in reverse of normal)
- 71) Each one takes the other by the nose (Each one fools the other)
- 72) He looks through his fingers (He has his eyes closed)
- 73) To enter in one's clogs (To wait in vain)
- 74) To sport the broom (To feast in the absence of masters)
- 75) They're married beneath the broom
(It's convenient to flirt under the same roof)
- 76) The rooftops are covered with tarts
(Everything is found in abundance there)



- 77) To use up all your arrows / To shoot your bolt
(To use up your last chance)
- 78) To keep an egg in the nest (To keep a nest egg)
- 79) When the gates are open, the pigs run through the wheat
(When the cat is away the mice will play)
- 80) He stretches out his coat the way the wind blows
(He blows the way the wind does)
- 81) He winnows feathers in the breeze (He does something useless)
- 82) When the barrier is open, the pigs run in the wheat. Less wheat, but more ham
- 83) He gets two flies in one swat (He kills two birds with one stone)
- 84) He sets fire to his house to warm himself in the blaze (It doesn't matter to him that his house burns, as long as he can warm himself in the fire)

- 85) A good soldier doesn't fear fire
- 86) There is no smoke without fire
- 87) She has fire in her behind
- 88) When the blind lead the blind, all fall into the ditch
(The blind leading the blind)
- 89) Horse manure is not figs (You shouldn't believe everything)
- 90) He watches dancing bears (He's hungry)
- 91) For this reason and that, the geese go barefoot
- 92) Who knows why geese go barefoot? (There is a reason for everything)
- 93) He soils on the gallows (He mocks Justice)
- 94) To set sail with the devil (To get involved with the wrong crowd)
- 95) The journey is not yet finished when you see the church and its steeple
(It's not as easy as it seems)

PROPERTY FROM THE COLLECTION OF
HERBERT AND ADELE KLAPPER

* 8A

BALTHASAR VAN DER AST

(Middelburg c. 1590/3-1657 Delft)

*A Semper Augustus tulip and other flowers in a
Wan-li gilt-mounted vase on a stone ledge*

indistinctly signed '[...]der Ast f' (lower left)
oil on panel
15% x 10% in. (39.7 x 25.5 cm.)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

Private collection, England.
Anonymous sale; Sotheby's, New York, 24 January 2008, lot 25 (\$289,000).

Strikingly modern in its elegant verticality and economical design, this still life of luxurious flowers in a porcelain vase is an early work by Balthasar van der Ast. On the basis of firsthand inspection at the time of the 2008 sale, Dr. Fred Meijer dated the work to 1624–25, when the painter was working in Utrecht and was at the height of his observational and technical abilities. Like Ambrosius Bosschaert the Elder, the painter's brother-in-law, under whom he had trained in Middelburg, van der Ast meticulously studied the flowers he represented from life, assembling a portfolio from which he could combine flowers according to his whim, creating bouquets with flowers that blossomed in different seasons and therefore could never exist in reality.

The quiet refinement of van der Ast's panel betrays nothing of the frantic atmosphere of speculation and competition in which it was created. The popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s, saw the fervid importation, production and sale of countless varieties of tulips as an emerging wealthy merchant class sought to own and grow new, strikingly coloured types of the flower. In 1624, offers for as much as 2,000 or 3,000 guilders (the equivalent of the average

annual earnings of a wealthy merchant) were being rejected by tulip merchants (M. Dash, *Tulipomania: The Story of the World's Most Coveted Flower and the Extraordinary Passions it Aroused*, London, 1999, p. 94). So-called 'broken' tulips - those infected with the virus which gave them their variegated colours, such as the one portrayed in van der Ast's painting at upper center - were the most popular new varieties.

The present painting can be grouped with similar still lifes of flowers in Wan-li porcelain vases that van der Ast painted in the 1620s. The vases that appear in these works are similar in design, but not identical: their decorative patterns and gilt bronze mounts vary from painting to painting. Accordingly, Meijer proposes that rather than being accurate representations of a studio prop, it is more likely that van der Ast's vessels are inventions of the artist based on his general idea of what a late Ming vase looked like (F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the Collection of Paintings. The Collection of Dutch and Flemish Still-Life Painting Bequeathed by Daisy Linda Ward*, Zwolle, 2003, p. 159). In this group are the 1623 *Vase of flowers* in the Ashmolean Museum, Oxford, and one sold in These Rooms, 8 December 2005, lot 11.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

*9A

MASTER OF THE SEBASTIAN DIPTYCH

(Upper Rhine, early 16th century)

The wings of a triptych: Saint Ursula; and Saint Acacius

on gold ground panel
34% x 13 in. (87.5 x 33.2 cm.)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

K.A. Legat, The Hague, by 1952.

Anonymous sale; Fischer, Lucerne, 25 June 1960 (=5th day), lot 2104,
as by 'Christoph Bockstorfer' (25,000 CHF).

In the collection of the father of the present owner by 1961.

EXHIBITED:

Nuremberg, Germanisches Nationalmuseum; Münster, Landesmuseum für Kunst
und Kulturgeschichte, *Sammlung Heinz Kisters: Altdeutsche und Altniederländische
Gemälde*, 25 June–17 November 1963, no. 39.

LITERATURE:

E. Buchner, 'Der Meister des Sebastians-Diptychons', *Zeitschrift für Kunstwissenschaft*,
XV, 1961, pp. 174–6, figs. 3 and 4.

W. Kermer, *Studien zum Diptychon in der sakralen Malerei: von den Anfängen bis zur
Mitte des sechzehnten Jahrhunderts: mit einem Katalog*, PhD dissertation,
University of Tübingen, Tübingen, 1967, p. 115.

G. van der Osten, *Hans Baldung Grien: Gemälde und Dokumente*, Berlin, 1983, p. 261,
under no. W99.





Fig. 1 Master of the Sebastian Diptych, *Martyrdom of Saint Sebastian*, c. 1500 © Gemäldegalerie, Berlin, 1912, Schenkung des Fa. Lepke, Berlin, Sammlung: Preußischer Kulturbesitz

These two panels, which would originally have formed the wings of a triptych, are executed in the highly distinctive style of a painter active in the Upper Rhine region of Germany during the early-sixteenth century. The Master's name was coined by Ernst Buchner in reference to a diptych of the *Martyrdom of Saint Sebastian* in the Gemäldegalerie, Berlin (fig. 1), which had previously been attributed to Dürer and Hans Baldung. The appearance of these two panels of *Saint Ursula* and *Saint Acacius* at auction in 1960s, provided a vital addition to the painter's known *oeuvre*, allowing for a better understanding of the Master's artistic development and his place in late Medieval German art.

The Master of the Sebastian Diptych was active, probably in Strasbourg, during the first few decades of the sixteenth century. The Berlin *Martyrdom of Saint Sebastian* diptych demonstrates the master's debt to the work of Martin Schöngauer, whose influence in that city was widespread during this period. The *Saint Ursula* and *Saint Acacius* panels almost certainly post-date the Berlin diptych, probably painted some five or ten years later, in *circa* 1505 to 1510. A close comparison of the works makes clear the painter's stylistic development. In the present wings, the modelling of the faces and draperies is more sophisticated and the play of light more subtly treated. Certain aspects remain distinctive of the painter's style, however, including his evident fascination with drapery, combining deep 'V'-shaped folds with shallower rounded creases and his vibrant colouring. The extensive and detailed underdrawing throughout both panels, some of which is visible with the naked eye and more of which is revealed through infra-red imaging (fig. 2) is remarkable. The infra-red imaging reveals that the painter's carefully planned composition was, for the most part, faithfully followed in the paint layers above. Perhaps the most significant change is found in the face of the figure on the far right in the *Saint Acacius* panel, which was originally planned in profile and in the adaptation of the tops of some of the heads in the *Saint Ursula* panel.

The Master's influence in Strasbourg during the sixteenth century is especially apparent in the early work of Hans Baldung (c. 1484-1545), one of the leading German painters of his generation. As Buchner suggested, rather than being his original master, it is more likely that the Master of the Sebastian Diptych was instead a slightly older contemporary of the painter (*op. cit.*). Baldung did initially train in Strasbourg before he

entered Dürer's workshop as a journeyman in 1503 and returned to the city in 1509, establishing his own workshop there following his marriage in 1510. The influence of some of the Master of the Sebastian Diptych's characteristic details, like his treatment of hair, highlighted with long, brilliant curling strokes of paint, as well as the modelling and character of certain faces, on Baldung's work is evident in early works like the *Saint Catherine* and *Saint Agnes* panels from the *Dreikönigsaltar*, dated to 1507 in Berlin (Gemäldegalerie).

These two panels would almost certainly have originally formed part of a medium-sized triptych, probably intended for a small chapel altar. The central panel of the retable is, unfortunately, lost. The depiction of Saints Ursula and Acacius together, unified by the stone tiles, which would probably originally have run the length of the open triptych, is interesting. Both were accompanied by, and martyred alongside, numerous devoted followers, and both saints had strong cults in Cologne, where their relics were held. It is possible that the patron of the original altarpiece came from that city. Saint Ursula is shown holding the arrow of her martyrdom and, befitting her royal status, wearing a crown and a rich gold dress. Within the crowd of followers surrounding her are the figures of Pope Cyriacus, who baptised the saint in Rome and who was later martyred with her in Cologne, and the episcopal mitre of Sulpicius, Bishop of Ravenna who also died with Ursula. The depiction of Saint Acacius is somewhat more unusual and scholars have cautiously question the identification, though the natural affinities between the two saints depicted is convincing in retaining this identification. A Roman general serving in Hadrian's army, Saint Acacius was ordered to put down a rebellion in Armenia which he was able to do, following his conversion, along with his troops, to Christianity. Despite his victory, Acacius and his entire army were later put to death by the Emperor on Mount Ararat. The iconography of the saint and his followers in this panel very clearly references Christ, showing the martyrs wreathed in crowns of thorns, which were used in their martyrdoms, and even with wounds mimicking that in Christ's side. Other painters of the period also utilised these overt Christological reference, for instance many of the figures in Dürer's *Martyrdom of the Ten Thousand* (1508; Vienna, Kunsthistorisches Museum), commissioned by Frederick III, Elector of Saxony for the All Saints' Church in Wittenberg, also wear attributes of Christ's Passion.



Fig. 2 Infra-red imaging showing a detail of the panel of Saint Acacius

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

* 10A

UPPER RHINE SCHOOL, CIRCA 1480

A triptych: the central panel:

The Virgin and Child with musical angels;

the wings: the inner faces: Saint Catherine of Alexandria;

Saint Barbara; the outer faces: The Annunciation

on gold ground panel, the wings in engaged frames
closed 18 $\frac{1}{2}$ x 15 $\frac{1}{8}$ in. (47.4 x 38.5 cm.); open 18 $\frac{1}{2}$ x 30 $\frac{3}{4}$ in. (47.4 x 78 cm.);
the central panel 16 x 12 $\frac{1}{8}$ in. (40.2 x 30.6 cm.)
inscribed 'Ave maria Gr' (on the outer wing, on the Archangel Gabriel's banderole)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

J.P. Weyhe, Cologne.
Achillito Chiesa, Milan; his sale, part IV, American Art Association, New York,
23 November 1927 (=2nd day), lot 112, as 'School of Cologne'.
with Kleinberger, New York, 1928.
William Randolph Hearst (1863-1951), Hearst Castle, San Simeon, California.
Drey collection, until 1951.
with Paula de Koenigsberg, Buenos Aires, until 1961.
In the collection of the father of the present owner by 1961.

EXHIBITED:

New York, 1928.
Buenos Aires, Museo Municipal de Arte Hispano Americano, *Exposición de obras
maestras, siglos XII al XVII: colección Paula de Koenigsberg*, May-July 1951, no. 16,
as 'The Master of the Holy Kinship'.
Nuremberg, Germanisches Nationalmuseum; Münster, Landesmuseum für Kunst
und Kulturgeschichte, *Sammlung Heinz Kisters: Altedutsche une Altniederländische
Gemälde*, 25 June-17 November 1963, no. 57, as 'Tiroler Meister um 1480'.

LITERATURE:

*Art Objects & Furnishings from the William Randolph Hearst Collection: A Catalogue
Raisonné comprising illustrations of representative works*, New York, 1941, p. 26,
no. 1247-4, central panel illustrated, as 'Master of the Holy Kinship'.
Listed in the William Randolph Hearst Archive (the original held at Long Island
University, New York), XX, p. 13, as 'The Master of the Holy Kinship'.



The present lot with the wings closed, showing *The Annunciation*



This triptych, which was almost certainly designed for private devotion, can be compared both stylistically and in terms of its function with a small *Hausaltärchen* (House Altar), with a sculpted central figural group of *Anna Selbdritt* (Saint Anne holding the Virgin and Child), in the Cloisters Collection, New York (fig. 1). The Cloisters altar has been located to the Allgäu-Bodensee region in south-west Germany, an area extending roughly from Augsburg to Lake Constance, a region adjacent to the Upper Rhine. Elements in the present triptych, like the strongly drawn outlines of the saints' crowns and the single highlights in their hair, are comparable with this work. The iconography of the Cloisters retable, which represents only female saints, has led scholars to suggest that it was commissioned by a woman. This may also be the case with the present triptych, although both Saints Catherine and Barbara were universally popular throughout Northern Europe during the fifteenth century. The present triptych was identified as the work of a Rhinish painter working around 1460 by Dr. Alfred Stange in 1960 (private communication with the owner) and later given to a Tyrolean painter working a couple of decades later by Ernst Buchner (private communication with the owner; and reiterated in the 1963 exhibition catalogue). The modelling of the Virgin's head, in particular the broad nose and strongly defined shadows on the right side of the face, certainly recall figures like Christ in the *Crowning with Thorns* from the *Colmar Altarpiece* by Caspar Isenmann (1410–1472), an important representative of the Upper Rhine School during the later fifteenth century. The more robust figures of the saints in the wing panels, however, especially Saint Barbara, can also be related to the style of painting typically seen in more southern regions, like the area around Lake Constance, typified by the work of artists like Peter Murer (active 1446–1469).

Throughout the Middle Ages, Saint Barbara was invoked for her protection against sudden death. It was believed that through her intercession the devout would be saved from dying before they had received extreme unction. As this idea became increasingly prevalent, it brought about an interesting development in the saint's iconography. From the later decades of the fifteenth-century onwards, in Germany especially, Saint Barbara began to be depicted holding the Eucharistic chalice and Host, a feature which in some cases superseded her more traditional attribute of a tower. Saint Catherine is depicted with her ubiquitous wheel and the sword of her martyrdom. Both saints wear crowns to reinforce their royal status. The design of the central Virgin and Child, which is closely modelled on an invention by Rogier van der Weyden, is a fascinating example of the far-reaching nature of artistic designs, pattern drawings and popular compositional elements during the fifteenth century. This practice was common in the Southern Netherlands but can here be seen to have extended east into Germany and beyond. Shown in a long white shirt, Christ is seated on the Virgin's knee, with His proper right knee bent, leafing through the pages of his Mother's prayer-book. This is a direct quotation from Rogier's *Duran Madonna* of circa 1435–38 (fig. 2; Madrid, Museo Nacional del Prado), which, though the artist would most probably not have seen the original, he



Fig. 1 *Saint Anne holding the Virgin and Child, House Altar* (detail of the central section), c. 1490 © The Cloisters Collection, 1991, New York



Fig. 2 Rogier van der Weyden, *Duran Madonna*, c. 1435–38 © Museo Nacional del Prado, Madrid /Bridgeman Images

must have known what was evidently a highly successful design through circulated pattern drawings or later copies. The control and precision of the underdrawing in this section of the work, especially the carefully described folds of the virgin's drapery, may indeed indicate that the painter was working from a pre-existing source (fig. 3).



Fig. 3 Infra-red imaging detail of the central panel of the present lot



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*** 11A**

ANTWERP SCHOOL, FIRST HALF OF THE 16th CENTURY

A triptych: the central panel:

The Lamentation with the Entombment beyond;

the wings: Joseph of Arimathea and Longinus;

and Saints Mary Magdalene and Mary of Egypt

oil on panel, in an engaged frame

open 48% x 67% in. (122.9 x 171.6 cm.); closed 48% x 33% in. (122.9 x 85.9 cm.)

£250,000–350,000

\$330,000–450,000

€290,000–390,000

PROVENANCE:

Private collection, Paris.

Anonymous sale; Sotheby's, London, 5 July 1995, lot 26,
as 'The Master of the Holy Blood'.

Anonymous sale; Van Ham Kunstauktionen, Cologne, 20 November 2009, lot 160,
as 'The Master of the Holy Blood'.

Swiss art market, where acquired by the present owner.





Fig. 1 The Master of the Holy Blood, *Triptych of the Lamentation*, c. 1519
 © Museum of the Basilica of the Holy Blood, Bruges /Andy Mcsweeney

This triptych shows a number of close similarities with the work of the Bruges Master of the Holy Blood, to whom it has been attributed in the past. Though little is known about this anonymous painter, it is believed that he trained initially in the Antwerp workshop of Quentin Massys, before establishing himself as an independent master in Bruges, where he worked between circa 1510 and 1525. Indeed, it was during his time in the city, in 1519, that the painter produced his triptych of the *Lamentation* (fig. 1) for the Basilica of the Holy Blood, from which his name was later derived. This painting stands as an important point of reference for the present work. Indeed, while certain elements have been altered and adjusted, both compositions are remarkably similar. Significantly, both also demonstrate the influence of Quentin Massys and in particular his *Altarpiece of the Lamentation*, made for the altar of the Carpenters' Guild in Antwerp Cathedral between 1507 and 1508 (Antwerp, Koninklijk Museum voor Schone Kunsten).

In the central panel of the present triptych, Christ is carried down from the Cross, and His body lowered onto the ground so it can be prepared for burial, included in a small subsidiary scene in the upper right of the panel. The man supporting Christ is identifiable as Nicodemus who following convention is represented as an old man. The Virgin appears to his left, holding her Son's arm with one hand, while placing the other on His shoulder. She in turn is supported by Saint John the Evangelist, another common iconographic trope in depictions of the Lamentation and Crucifixion, which frequently represented the swooning Virgin, so overcome with grief and compassion over Christ's suffering that, as recounted in her own words, according to Saint Bridget of Sweden's hugely popular *Revelations*, 'My eyes were covered in darkness and my face became as pale as death. My ears could hear nothing. My mouth could not utter a sound. My feet became unsteady, and my body fell to the ground' (*The Revelations of St. Birgitta of Sweden*, D. Searby (trans.) & B. Morris (ed.), Oxford, 2006, I, p. 99). The positioning of Christ's body is similar to Rogier van der Weyden's famed *Descent from the Cross*, with one arm hanging lifeless, the hand trailing on the ground, as Christ's body is precariously supported. In a similar way to Rogier's altarpiece, the present work gives a sense of the weight to the body, and Christ's proximity to the front of the panel serves to focus the viewer's attention on Him, strengthening and confirming the link between Christ's fictive body in the painting and the



Fig. 2 Quentin Massys, *Altarpiece of the Carpenters' Guild*, 1507-08
 © Koninklijk Museum voor Schone Kunsten, Antwerp / Lukas - Art in Flanders VZW (photo Hugo Maertens)

presence of His body in the Eucharist. The *Lamentation* shows not only the influence of Massys through the composition, but also in the figure types. One particularly clear example of this is the grieving woman to the right of the central panel, probably either Mary of Cleophas or Mary Salome, who was taken directly from a design by Massys, most closely his *Virgin of Sorrows* in Lisbon (Museu Nacional de Arte Antiga), originally the central panel of a now dismantled *Altarpiece of the Seven Sorrows of the Virgin*.

The full-length figure of a man holding the Crown of Thorns, his hands covered by a white cloth in the left wing, is probably identifiable as Joseph of Arimathea, the wealthy man who gave his tomb up for Christ. His rich costume, and the prominence of his position strengthen such an association and comparison to works by Massys, like the *Altarpiece of the Carpenters' Guild* (fig. 2), again shows Joseph with the Crown of Thorns, in this case removing it from Christ's head. It is possible that the figure of Joseph in the present picture may be a disguised portrait of the altarpiece's donor. Such a tradition was not uncommon and, indeed, had been employed by Massys in his *Altarpiece of the Seven Sorrows of the Virgin* in the panel depicting the *Lamentation* (Rio de Janeiro, Museu Dom João VI) where the donor is placed in the guise of Joseph of Arimathea and again is shown holding the Crown in a white cloth. The figure in the present work, however, is less distinctively a portrait of an individualised sitter. Indeed, Friedländer discussed in relation to the Master of the Holy Blood in his *Early Netherlandish Painting*, 'we rarely find donor portraits in his altarpieces, and their lack may be taken as a sign that he worked mainly for the market' (*Early Netherlandish Painting*, Leuven, 1973, IX, p. 97). Beyond Joseph stands Longinus, the Roman centurion who pierced Christ's side, causing His blood to drop into the soldier's eyes and blind him. Longinus is here shown still holding his lance.

The right wing is that which relates most directly (though in reverse) to the Master of the Holy Blood's triptych of the *Lamentation*. It shows the Magdalene, holding her jar of ointment, accompanied by Mary of Egypt. Mary Magdalene is shown wearing a white dress, lavishly embroidered with gold foliage, red sleeves which have been decoratively slashed below the elbow and a green mantle. Her hair is gathered in an elaborate gold and red headdress, but also falls loosely down her shoulders. This, and her extravagant clothes, is designed to refer to her sinful life before she began to follow Christ.



* 12A

WORKSHOP OF JOOS VAN CLEVE

(?Cleve c. 1485-1540/1 Antwerp)

The wings of a triptych:

A male donor figure kneeling at a prayer desk; and

A female donor figure kneeling at a prayer desk;

on the reverse: Saint John the Baptist with the Lamb of God;

and Saint Anne with the Virgin and Child

the first inscribed: 'ANNO. CHRISTIANO · 1537 MENSIS APRILIS DEI¹³ / ANNO. AETATIS · 36' (lower centre); the second inscribed 'ANNO. CHRISTIANO 1537 MENSIS. APRILIS.¹³ / ANNO AETATIS · 23' (lower centre)

oil on panel

42½ x 13½ in. (107.9 x 34.3 cm.)

£120,000–180,000

\$160,000–230,000
€140,000–200,000

PROVENANCE:

(Probably) Sir William Burrell, 2nd Bt. (1733-1802) and by descent to his son, Sir Charles Merrik Burrell, 3rd Bt. (1774-1862), Knepp Castle, and by descent to his son, Sir Percy Burrell, 4th Bt. (1812 -1876), Knepp Castle, and by descent to, Lt. Col. Walter Burrell (1903-1985), Knepp Castle; Sotheby's, London, 26 March 1952, lot 35, as 'Joos van Cleve' (to R.J. Martin). Anonymous sale [The Property of a Lady]; Sotheby's, London, 11 March 1964, lot 126, as 'Joos van Cleve', where acquired by the father of the present owner.

EXHIBITED:

London, British Institution, 1859, nos. 92 and 99, as by an unknown painter (lent by Sir C.M. Burrell).

LITERATURE:

T.W. Horsfield, *The History, Antiquities and Topography of the county of Sussex*, Lewes, 1835, II, p. 248, no. 13, as 'A. Dürer'.

Manuscript catalogue of the paintings at Knepp Castle, 1888, as 'J. Mabuse' (according to the Sotheby's 1952 catalogue, see provenance).

Placed in an open, colonnaded loggia, these elegant donor portraits would have formed the wings of a triptych, most probably flanking a central image of the enthroned Virgin and Child. The setting for the figures was one popularised by Hans Memling during the second-half of the fifteenth century in Bruges. Indeed, the painter of the triptych was clearly well-versed in many compositional elements and visual tropes of Netherlandish painting circulated during the late-fifteenth and early-sixteenth centuries. Dated to 1537, this panel can clearly be related to the work of Joos van Cleve, a leading master in Antwerp during the 1510s and '20s. The features of the female donor in particular emulate the smooth modelling, fashionable dress and the sensitively rendered shading, that typify equivalent figures populating van Cleve's religious work, like the donor in his *Descent from the Cross* triptych in Edinburgh (National Gallery of Scotland), as well as his secular portraits, for instance the *Portrait of a woman* in Munich (Alte Pinakothek). While demonstrating the influence of van Cleve, the donor figures also betray a knowledge of the work of Jan Gossaert, another widely influential Antwerp painter during the first-half of the sixteenth century.

The donor figures are fashionably dressed in clothes typical of the wealthy urban patriciate of the mid-1530s. She wears a black fur-lined gown with turned-back trumpet sleeves, revealing red velvet under-sleeves. Her dress has a stylish square neck, with a sheer veil over her bosom, decorated at the neck with expensive black-work embroidery. Her hair, parted in the centre, is covered by a linen hood and veil. Her husband too is dressed in the attire of a wealthy Antwerp citizen. Somewhat unusually, neither donor is accompanied by a patron saint as was the convention for devotional images of this type throughout the later Middle Ages. It is possible, however, that Saint John the Baptist and Saint Anne on the outer wings fulfilled this function.

The portraits would no doubt have been based on detailed *ad vivum* drawings, kept in the painter's workshop. The heads seem to have been added at a relatively late stage in the process, after the bodies of the figures had been laid in. Given the central importance that likeness played in the depiction of donors in religious paintings, the studies would have been carefully transferred directly onto the panel to ensure their faithfulness. Indeed, infra-red images of the panels shows a comprehensive scheme of underdrawing in the cushions and landscape, but remarkably little in the heads of the figures. This indicates that the portraits were transferred from existing, probably approved, drawings whereas the rest of the composition remained subject to the artist's freer invention.



The reverse of the wings, showing Saint John the Baptist and Saint Anne with the Virgin and Child



PROPERTY OF A GENTLEMAN

13A

MICHAELINA WAUTIER

(Mons c. 1614-c. 1689 Brussels)

*Portrait Historié of a Family:
The Ideal Marriage of Isaac and Rebecca*

oil on canvas
40 x 73¼ in. (101.6 x 186.1 cm.)

£80,000–120,000

\$110,000–150,000
€90,000–140,000

PROVENANCE:

Jacques and Galila Barzilai Hollander, Belgium.
Anonymous sale; Christie's, Paris, 12 November 2015, lot 8, as 'Jacob van Oost'.
Anonymous sale; Artcurial, Paris, 21 March 2018, lot 123, as 'Jacob van Oost I',
when acquired by the present owner.

LITERATURE:

Jean-Luc Meulemeester, 'Een onbekende Van Oost ontdekt', *Brugs Ommeland*, IV, 2015,
pp. 206-209, as 'Jacob van Oost I'.



This impressive group portrait has only recently been restored to the *oeuvre* of Michaelina Wautier, having been attributed erroneously to Jacob van Oost I. The work showcases Wautier's exceptional powers of observation and originality, both as a painter of portraits and historical subjects. The present portrait depicts a husband and wife surrounded by their seven children in the guise of the biblical figures Isaac and Rebecca, who were held as the paragons of an ideal marriage. Wautier's much overlooked career has only recently been reconstructed and studied, largely thanks to a retrospective exhibition at the Museum aan de Stroom (MAS) in Antwerp earlier this year. Her exceptional powers of observation and striking originality are now finally being recognised, placing her as one of the leading female artists of the seventeenth century.

New archival evidence indicates that Wautier was almost certainly born in Mons in 1614, but was active in Brussels from *circa* 1640 onwards. Her reconstructed *oeuvre* consists of thirty paintings and one drawing, about half of which are fully signed and dated, though there is documentary evidence in relation to seven other paintings. The most important source of information about the artist is found in the inventory of the collection of Archduke Leopold Wilhelm, drawn up in Vienna in 1659. With a total of four paintings – today all preserved in the Kunsthistorisches Museum, Vienna – the Archduke owned a significant part of her known *oeuvre*. Moreover, she is the only female painter represented in his outstanding collection. Although she was completely neglected by contemporary writers on art, she was evidently a respected artist in the context of Court circles at Brussels. Nothing is known about Wautier's training, but it is likely that she was educated in the same workshop as her older brother Charles (1609-1703), who was also a painter. By mixing French, Italian and Flemish stylistic influences, she followed the example of Theodoor van Loon (1581/82-1649) in Brussels and Philippe de Champaigne (1602-1674) in Paris. Wautier's works are also comparable in form and sensitivity to the genre paintings of Jacob van Oost I (1603-1671), to whom a number of Wautier's pictures, the present portrait included, have been previously attributed. Another example includes a *Portrait of a Young Woman*, sold with Tajan, Paris, 16 December 2016, lot 19, as 'Attributed to Jacob van Oost I' and later correctly identified as a work by Michaelina Wautier, sold at Christie's, New York, 27 April 2017, lot 6.

The earliest evidence of Wautier's activity as an artist is her *Portrait of Andrea Cantelmo*, which was engraved by Paulus Pontius in 1643. This portrait is a convincing likeness of the sitter and it is difficult to believe that it can have been her first work. Her first signed and dated known painting, a *Portrait of a Commander in the Spanish Army*, executed in 1646, equally demonstrates her concentration on portraiture from the beginning of her career (fig. 1; Brussels, Les Musées royaux des Beaux-Arts). The handling and palette of this picture indicate that this is an early work, datable to around 1640, a couple of years before the *Portrait of Andrea Cantelmo* and at least five or six years before the *Portrait of a Commander in the Spanish Army*. Wautier would have been about 25 years old when she completed the painting and may have been working in the studio of her



Fig. 1 Michaelina Wautier, *Portrait of a Commander in the Spanish Army*, 1646 © Musées royaux des Beaux-Arts de Belgique, Brussels



Fig. 2 Michaelina Wautier, *Portrait historié of St Agnes and St Dorothea*, c. 1653-55 © Koninklijk Museum voor Schone Kunsten, Antwerp / Lukas - Art in Flanders VZW (photo Hugo Maertens)

brother Charles, who was five years her senior and had settled in Brussels in *circa* 1633/34. The portrait shows her talents at an early age and adds to our understanding of her artistic personality. From the very beginning of her career she had developed a highly individual style with surprising iconographical innovations.

The present group portrait fits well within Wautier's known *oeuvre*. It shares a striking affinity with Wautier's *Portrait Historié of St Agnes and St Dorothea* (fig. 2; Antwerp, Koninklijk Museum voor Schone Kunsten), the pose of the girl with the pitcher being close to the young St Agnes, while the penetrating gaze of the son on the far left of the composition recalls that of the *Commander* in Brussels. Wautier's wonderfully spontaneous technique is expressed in the folds of the drapery, vigorously rendered with broad brushstrokes, employing her favourite colours, such as yellow, rose and cobalt blue. Similar to the painting of *Saints Agnes and Dorothea* in Antwerp, this group portrait should be understood as a *portrait historié* – a type in which the sitters are represented as historical, mythological or biblical figures. The youngest child, positioned lower centre, is the only figure that engages with the viewer, leaning forward he draws the spectator's attention to the central clue to decoding the subject – the fountain. In a biblical context, the motif of a fountain was linked with a passage in Genesis (24:12-67), in which Abraham sends his servant Eliezer to the city of Nabor in search of a wife for his son Isaac. Eliezer stops by a well and prays to God for guidance, asking that the first woman to show him and his camels kindness by offering them water would become Isaac's chosen wife. Depictions of Isaac and Rebecca came to represent a happy marriage, famously employed by Rembrandt in his portrait of a couple, known as *The Jewish Bride* (Amsterdam, Rijksmuseum). Franciscus van Sales described Isaac and Rebecca as 'dat aldersuyverste Paer onder alle getrouwde van het Out Testament' ('the most pure couple of all the married people in the Old Testament') in his *Onderwys ofte aenleydinge tot een godvruchtig leven*, (1715, p. 486). In 1722, a homage to the wedding of Carolus Albertus, Prince-Elector of Bayern and his wife Maria Amalia, Archduchess of Austria, was entitled 'Die von Himmel gesegnete Liebe zwischen Isaac und Rebecca' ('the Heaven blessed Love between Isaac and Rebecca').

Wautier adds an extra dimension to the traditional representation of a married couple as Isaac and Rebecca by incorporating the couple's seven children, the product of the happy union. The mother offers a pitcher to her husband while the youngest daughter holds a water jar in her right hand, to which her elder sister points in order to emphasise its symbolic significance. While the iconography is highly unusual, it is not unique, since at least one other *portrait historié* adopts a similar approach – a painting by Johan Hulsman (active in Antwerp and Cologne c. 1630-1646), which shows Isaac helping Rebecca dismount from a camel while four children with individualised features observe, no doubt also representing a veiled family portrait (Schönborn collection, Pommersfelden).

We are grateful to Prof. dr. Katlijne Van der Stighelen for confirming the attribution, after first hand inspection, and for her assistance in preparing this catalogue entry.



PROPERTY FROM A BELGIAN COLLECTION

■ 14A

PIETER THYS

(Antwerp 1624-1677)

Family portrait with the signing of a marriage contract

oil on canvas
81¼ x 108¼ in. (206.4 x 275 cm.)

£60,000–80,000

\$77,000–100,000
€68,000–90,000

PROVENANCE:

In the family of the present owner since the early 19th century, first at Nieuwenhoven Castle (until 1915) and then at Puttenhoven Castle, Belgium.

This previously unpublished painting has recently been recognised as an impressively large-scale work by the Flemish portraitist Pieter Thys, dating to the 1650s or early 1660s, having been misattributed to Jakob van Oost I (1603-1671). Described by Jean-Baptiste Descamps (1714-1791) in the second volume of his *La Vie des Peintres Flamands, Allemands et Hollandois* as 'one of the greatest painters...it is only justice to put him with the first of his nation', Pieter Thys was a significant artistic force in Antwerp during the mid-seventeenth century. He worked as a portraitist for William Frederick, Prince of Nassau-Dietz, and other leading figures in the city, including the banker and jeweller Diego Duarte, the sculptor Pieter Verbrugghen I, and the burgomaster and renowned patron of the arts, Hendrik van Halmale II.

The portrait is an eloquent example of Thys's response to the work of Anthony van Dyck, particularly in the elegant poses of the sitters, with gracefully elongated hands, and the refined treatment of the fabrics. Van Dyck's influence in Antwerp remained strong, even following his move to London in 1632. While Thys did not train in van Dyck's studio, he would certainly have been familiar with the master's work, and his patrons would no doubt have been keen to commission portraits in the refined, courtly idiom that van Dyck had so brilliantly mastered. Group portraits of this nature, showing families together in a unified setting had also been popularised in Antwerp by Gonzales Coques, whose work, though on a much smaller scale, can likewise be seen to have influenced Thys's portrait practice.

This *Family portrait with the signing of a marriage contract* can be seen, in a sense, to combine the traditions of portraiture and genre painting.

While the work serves as a commemoration of a marriage (presumably an important one, uniting two prominent families who wished to celebrate and announce their new familial links in this monumental work), the presentation of the subject, the gestures of the figures and the construction of the composition can be read in almost narrative terms. Seated at the left of the painting is the young bride, dressed in an exquisite silk skirt with a pink bodice, embroidered with silver thread. She holds a small posy of roses in her lap, denoting love, and with the other hand lifts an orange, a common symbol of marriage in the seventeenth century. Her wedding ring is prominently shown on her thumb. Standing behind her chair, her husband places his hand on his chest and turns towards the young woman's father, who points to the nuptial contract on the table between him and his wife. The composition is balanced by the two seated women, whose more colourful clothing offset the rich black cloth of their husbands' costumes. The portrait is effectively divided at the centre by the strip of sky, separating the older and younger generations. While at the right of the composition, Thys painted a large column, draped in a red curtain; at the left he presented a fashionable park-like setting, a trope regularly used in marriage portraits, or paintings of couples, to symbolise the 'garden of love'. This motif recalls other contemporary depictions of fashionable young couples, like Bartolomeus van der Helst's *Portrait of Abraham del Court and his wife Maria de Kaersgieter* of 1654 (Rotterdam, Museum Boijmans van Beuningen).

We are grateful to Professor Katlijne Van der Stighelen for proposing the attribution on the basis of photographs.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

15A

SIR ANTHONY VAN DYCK

(Antwerp 1599–1641 London)

Portrait of Princess Mary (1631–1660), daughter of King Charles I of England, full-length, in a pink dress decorated with silver embroidery and ribbons

oil on canvas
62¼ x 42¾ in. (158.2 x 108.6 cm.)

£5,000,000–8,000,000

\$6,500,000–10,000,000
€5,700,000–9,000,000

PROVENANCE:

Commissioned for the Stadtholder's court at The Hague, in 1641, presumably by or for the sitter's husband, William II, Prince of Orange (1626–1650); possibly recorded in the 1654 inventory of the collection of the sitter's mother-in-law, Amalia van Solms (1602–1675), at Huis ten Bosch, The Hague, as 'Een schilderije van prinsesse royale, mede bij Van Dijck gedaen'; possibly recorded in the 1695 inventory of the Stadtholder's collection at the Oranienstein Palace, as '2 grosze stücke presentirend printz Wilhelm der 2te von Oranien und desen frau, die princessin royale, in lebensgrösze'.
J. Gadney; Sotheby's, London, 15 December 1976, lot 59.
Anonymous sale; Christie's, London, 17 November 1989, lot 41, when acquired by the present owner.

LITERATURE:

O. Millar, in S.J. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 556, no. IV.163.





Fig 1. Sir Anthony van Dyck, *Genoese Noblewoman*, c. 1625-27
Henry Clay Frick Bequest © The Frick Collection, New York



Fig 2. Sir Anthony van Dyck, *Portrait of Cardinal-Infante Ferdinand of Austria*, c. 1634
© Prado, Madrid, Spain / Bridgeman Images

'In the portraits commissioned by the King and Queen, Van Dyck produced a series of masterpieces unsurpassed in the history of the European royal portrait'

(Sir Oliver Millar, in S. Barnes, *op. cit.*, p. 419).

This beautifully-preserved full-length portrait of Princess Mary, eldest daughter of King Charles I of England, and future mother of King William III of England, was one of the last commissions executed by van Dyck, in the summer of 1641, only months before the artist's premature death at the age of forty-two. It bears many of the hallmarks of his remarkable genius – in the subtle rendering of the sitter's physiognomy, the masterful depiction of the shimmering drapery, the brilliance of the palette, and the assured draughtsmanship and deft handling of the paint. It represents the culmination of all that van Dyck had learnt from his master, Peter Paul Rubens, and from his Venetian predecessors, notably Titian. By developing his own distinctive style of portraiture, characterised by a calm authority and supreme elegance, van Dyck both revolutionised portraiture in Europe and left a legacy for future generations of artists from Gainsborough and Lawrence, to Sargent and Freud.

Van Dyck made a fleeting visit to England in the winter of 1620-21, having completed his training in Rubens's studio, but the true advent of his English period began in April 1632, when the painter returned to London at the request of King Charles I. Van Dyck had travelled to Italy in the intervening period, where he studied the work of his great Italian predecessors, Titian, Veronese and Tintoretto, and the wealth of antique sculpture, while undertaking commissions from the country's wealthy elite. In the process, he rapidly consolidated his reputation as one of the leading artists of his day in Europe. While history and religious painting remained an important aspect of his artistic output, from his earliest work in Antwerp, van Dyck demonstrated a particular flare for portraiture. This talent became increasingly apparent during his time in Italy, as evidenced by the spectacular portraits he executed of the country's nobility, especially in the city of Genoa, for example his magnificent full-length of a *Genoese Noblewoman* (fig. 1; c. 1625-27; New York, The Frick Collection). On his return to Antwerp in 1627, he was inundated with commissions from important patrons throughout Europe, including for portraits of the *Cardinal-Infante Ferdinand of Spain* (fig. 2; Madrid, Museo del Prado), brother of Philip IV, of *Isabella Clara*

Eugenia, Infanta of Spain, (Turin, Galleria Sabauda), governor of the Spanish Netherlands, and of *Marie de Medici* (Bordeaux, Musée des Beaux-Arts), the French Queen-Mother. Alongside these central figures on the European stage, van Dyck also became the portraitist of choice for nobles and courtiers attached to the Hapsburg courts, including the courtier Philippe Le Roy and his wife, whose impressive full-length portraits by van Dyck now hang in the Wallace Collection in London.

Charles I, a passionate collector and patron, had long hoped to attract a painter of such exceptional status and renown to his service, and found in van Dyck an artist not only capable of fulfilling the king's desire for magnificent portraits and paintings, but also one who shared his own tastes, especially for Venetian pictures. In July 1632, van Dyck was appointed 'Principal Painter in Ordinary to their Majesties'. This position effectively gave van Dyck a monopoly over portraits 'in large' of the King and Queen, and by May 1633, he had already produced nine portraits of his new patrons. The style, refinement and brilliance of van Dyck's portraits was unprecedented in England: previously, British portraiture had conformed to a strict convention of rigid postures, unblinking gazes and meticulous attention to details of costume, jewellery and ornament. Van Dyck, however, instilled in his sitters a new sense of vitality and movement and his bravura technique allowed him to enliven the entire surface of his works with light, assured dashes of paint, as exemplified in the present portrait. Through the invention of such works, the painter created enduring images of grace, elegance and power.

This portrait was executed soon after the Princess Royal's marriage to Prince William of Orange (1626-1650) on 2 May 1641. Sir Oliver Millar identified the work as one of two portraits of the sitter that are mentioned in a letter, dated 13 August 1641, from the Countess of Roxburghe, the Princess's governess, to Jan de Brederode, one of the Ambassadors Extraordinary from the States-General to London (*ibid.*, p. 556). In the letter, the Countess writes that van Dyck's poor health had delayed the completion of the portraits, which were due to be sent to the court at The Hague. Millar noted that the second portrait is likely to be that now in the Royal Collection (*ibid.*, p. 558, no. IV.164).



Sir Anthony van Dyck, *Self Portrait*
© State Hermitage Museum, St. Petersburg, Russia / Bridgeman Images

Sir Oliver described the present portrait as 'of excellent quality' and certainly the finer of the two, with the head revealing 'clear signs of having been painted from life' (*ibid.*, p. 556). He noted the characteristic aura or distinct change of tone around the head of the sitter, the 'very crisp handling of the little girl's rich chestnut curls' (*loc. cit.*), and the delicacy and lightness of touch in the detail of the costume and shadows cast by her hands. Sir Oliver recorded a copy of this type under his entry for the Royal Collection picture, 'almost certainly painted in the studio', at Courteenhall; and 'another, less good' in the Government Art Collection, London (*ibid.*, p. 559, under no. IV. 164). The picture in the Royal Collection is now itself considered by scholars to be a studio repetition.

The artist first painted the sitter in the weeks immediately following his arrival in London in 1632, when the young Princess Royal was shown with her parents, King Charles I and Queen Henrietta Maria, and elder brother, the future King Charles II. The monumental group portrait, known as 'The Greate Peece', dominated the King's Long Gallery in the Palace of Whitehall (The Royal Collection). She was later painted with her siblings for three of the artist's most celebrated child group portraits: *The Three Eldest Children of Charles I*, painted in 1635 and now in the Galleria Sabauda, Turin (fig. 3); *The Three Eldest Children of Charles I* (1636; The Royal Collection); and the magnificent *Five Eldest Children of Charles I* (1637; The Royal Collection). The earliest single portraits of Princess Mary, which show her full-length in a blue dress, with her hands linked together across her stomach – a pose that echoes van Dyck's earlier portraits of her mother – were painted in or before 1637, and are now in the Museum of Fine Arts, Boston, and at Hampton Court (*ibid.*, pp. 556-7, nos. IV.161 and IV.162). Four years later, she sat again to van Dyck with her fifteen-year-old husband, Prince William of Orange, for the double portrait now in the Rijksmuseum, Amsterdam (fig. 4).


In both the present work and in the Rijksmuseum double portrait, Mary is shown wearing her wedding ring and the large diamond brooch given to her by her husband on 3 May 1641, the day after their marriage. Jewellers had yet to discover methods of cutting and setting diamonds in ways that would exploit the refraction light and produce the sparkling effect that they are recognised for today. Instead, diamonds were admired more for their hardness than their brilliance and were often backed with foil to enhance their colour, hence their black appearance in this portrait. Her spectacular coral gown, decorated with silver thread trim along its border, is thought to be similar to that worn for her wedding, rather than the cloth of silver-gold she wears in the Rijksmuseum picture. The apparent weight of the fabric, falling in broad, heavy folds, along with the bright highlights along the creases, suggest the fabric may have been cloth of silver. The characteristic sheen of cloth of silver was notoriously difficult to capture in paint but, given its value, it was essential it be accurately represented. Shimmering highlights, applied in swift, cross-hatched strokes, were used as a form of shorthand by artists, mimicking the lustre of metallic threads as the textile caught the light. In accordance with the fashion of the period, her gown is open down the front, revealing a stiffened stomacher across the chest and



Fig 3. Sir Anthony van Dyck, *The Three Eldest Children of Charles I*, 1635
Galleria Sabauda, Turin © De Agostini Picture Library, M. Carrieri / Bridgeman Images



Fig 4. Sir Anthony van Dyck, *William II, Prince of Orange, and his bride, Mary Stuart*, c. 1641
© Rijksmuseum, Amsterdam



a matching skirt beneath. The ribbons, which would at one time have been functional, lacing the skirt and stomacher to the bodice, were applied purely as adornment. One ribbon, however has been pinned or stitched flat to disguise the seam between the bodice and skirt. Details such as the Princess's brooch, the string of pearls and ribbons on her shimmering dress are rendered with remarkable precision and delicacy, characteristics that defined the artist's finest late works. This composition, which is dominated by the Princess's sumptuous pink gown, foreshadows the celebrated portraits of King Philip IV's children painted in the following decade by Diego Velázquez (1599-1660), van Dyck's rival as the greatest court painter of the seventeenth century.

Princess Mary was born on 4 November 1631 at St. James's Palace, the eldest daughter of King Charles I and Queen Henrietta Maria. She was baptized on the same day by William Laud, Bishop of London. On 2 May 1641, at the age of nine, she was married to William II, son of Frederick Henry, Prince of Orange and Amalia von Solms, at the Chapel Royal, Whitehall Palace. Mary remained in England for a year after the marriage, eventually following her husband to Holland in 1642, accompanied by her mother and a train of four hundred courtiers. In March 1647, William II succeeded his father as Stadholder of the Dutch Republic and Mary became Princess of Orange. Her new position at court, however, caused conflict with her mother-in-law. The ill health which Frederick Henry had suffered between 1640 and his death in 1647 had meant that Amalia had effectively ruled as Regent and Stadtholder during this time. Mary's appearance at court seems to have represented something of a challenge to her mother-in-law, with one of Mary's ladies allegedly saying that 'it was time the princess should run the country', since Amalia had done so for so long.

In November 1650, following his failed attempt to capture Amsterdam from his political opponents, William II died of smallpox. Eight days later, Mary gave birth to a son, the future William III of England. His baptism saw the rivalry between Mary and Amalia erupt once again: despite Mary's desire to christen her child Charles, in honour of her father, Amalia insisted that he be called William. Mary's position in Holland became increasingly precarious during her widowhood. She was obliged to share the guardianship of her infant son and the Regency of Holland with Amalia, and her uncle-in-law Frederick William, Elector of Brandenburg. Amalia was reported to be 'hateful of all things English' and Mary's continuous support of the Royalist cause in England provoked considerable hostility at court. This was no doubt exacerbated by her brothers, the Prince of Wales and the Duke of York, who had come to The Hague in 1648 and 1649, where they borrowed large sums of money from her husband. Indeed, after the Anglo-Dutch war, which had begun in 1652, was concluded by a peace treaty in May 1654, all 'enemies' of Parliamentarian England were banned from the Netherlands, thus forbidding Mary to welcome her brothers on Dutch soil again. After the Restoration of Charles II to the English throne in 1660, Mary's position changed dramatically for the better in the Netherlands. She returned to her homeland in September of Charles's coronation year, where, after a short illness with smallpox, she died at Whitehall on 24 December.

Royal Provenance



Fig 5. Binnenhof Palace from the Hofvijver lake, The Hague, The Netherlands © De Agostini Picture Library / G. Sioen / Bridgeman Images

Identified by Sir Oliver Millar as one of two portraits commissioned from van Dyck for the court at The Hague, this painting would originally have formed part of the prestigious collection of the Princes of Orange, Stadtholders of the United Provinces of the Netherlands. It would likely have been displayed in one of their principal palaces, possibly at Binnenhof Palace in The Hague (fig. 5), where Princess Mary lived with her husband William, alongside works by many of the principal Dutch and Flemish painters of the seventeenth century. William II of Orange's father, Frederick Hendrick, was a renowned collector and patron of the arts, and he employed many of the leading painters of his day - his collection including Rembrandt's *Presentation in the Temple*, Rubens and Jan Brueghel's *The Garden of Eden with the Fall of Man* and Paulus Potter's monumental *The Young Bull* (The Hague, Mauritshuis). Following Frederick Hendrick's example, the collections of the Princes of Orange grew over successive generations and they were eventually displayed to the public upon the opening of the *Galerij Prins Willem V* in 1774. The works displayed there ultimately formed the core of the Mauritshuis collection in The Hague, which opened in 1822. Prior to the opening of *Willem V's* gallery, some of the collection was dispersed amongst the numerous palaces of the Stadtholder, with notable works being sent to the Palace of Huis ten Bosch in The Hague and later to Het Loo Palace in Apeldoorn.

Inventories of the collections of the Dutch Stadtholders from the mid-seventeenth until the end of the eighteenth century, record a number of portraits of Princess Mary, however, many of the entries do not specify the artist's name. The only portrait of her listed explicitly as by van Dyck was recorded in the collection of her mother-in-law, Amalia von Solms, at Huis ten Bosch, in 1654 as: 'Een schilderije van prinsesse royale, mede bij Van Dijck gedaen', hanging close to van Dyck's double portrait of William II and Mary, now in the Rijksmuseum. In addition to the two portraits of the sitter by van Dyck cited in the Countess of Roxburghe's letter of 1641 (see above), a third van Dyck portrait of Princess Mary is known to have been in The Hague by 1654. This was a painting of *circa* 1637, which was given by Charles I to Katherine, Lady d'Aubigny, in a letter written while the king was under arrest at Hampton Court in November 1647. Following Lady d'Aubigny's relocation to The Hague and her death in 1650, that painting entered the Dutch Stadholders's collection and later passed to Amalia von Solms's eldest daughter, Princess Louisa Henrietta and her husband, Frederick William, Elector of Brandenburg, and in turn to their son, Frederick I, King of Prussia, in 1720. That painting was in the Hohenzollern collection until the early twentieth century and now hangs at Hampton Court (*ibid.*, p. 556, no. IV.162). Sir Oliver linked the reference

in the 1654 inventory of Amalia von Solms's collection at Huis ten Bosch with the portrait now at Hampton Court, however, given the brevity of the description it is quite possible that it in fact referred to either of the other two portraits. Amongst the numerous other references to portraits of the Princess in the inventories is a picture listed at the Oranienstein Palace in 1695 as item 1056, which may also refer to the present painting, however, once again the description is too brief to be certain: '2 grosze stücke presentirend printz Wilhelm der 2te von Oranien und desen frau, die prinsessin royale, in lebensgrösze' ('2 large pieces presenting Prince William II of Orange and his wife, the Princess Royal, in life size'; S.W.A. Drozzaers and T.H. Lunsingh Scheurleer, eds., *Inventarissen van de Inboedels in de Verblijven van de Oranjes en daarmede gelijk te stellen stukken 1567-1795*, 's-Gravenhage, 1974, II, p. 191).

While the present painting certainly seems to have been intended for the court of William II, it remains unclear as to precisely where it would have hung and when it might have left the collection. Like many of the great European royal collections, the Stadtholder's collection was subject to changes, either through sale, exchange or theft. For instance, the collections of William III (1650-1702) at the Het Loo palace were sold at auction in 1713. This sale came about after the Stadtholder had died without a direct heir. William had named his cousin, Johan Willem Friso of Nassau-Dietz, as his sole successor in the Netherlands, however, parts of his art collection were claimed by Frederick I of Prussia, William's cousin, and also by Queen Anne, his successor in England. Acting as executors of William III's will, the States-General tried to safeguard his appointed heir's interests against the Prussian and English claims. This portrait of Princess Mary was not included in the 1713 sale catalogue, however, nor did it make up one of the paintings claimed by the English crown (see K. Jonckheere, "'When the Cabinet from Het Loo was sold": The Auction of William III's Collection of Paintings, 26 July 1713', *Simiolus: Netherlands Quarterly for the History of Art*, XXXI, 2004-2005, pp. 192-215). Another major dispersal of the collections occurred when a large group of works were confiscated by Napoleon and transported to his Musée Central des Arts in Paris, in 1794 (see F. Boyer, 'Une conquête artistique de la Convention: les tableaux du Stathouder (1795)', *Bulletin de la Société de l'Histoire de l'Art Français*, 1970, pp. 153-157). Many of the pictures were eventually returned, but some remained in France. Van Dyck's portrait of the Princess Royal does not appear to have been part of the group seized by Napoleon's forces. Despite a lack of documentary evidence concerning the present work's history, it is clear that paintings from the Stadholders's collection did move frequently and in several notable instances were dispersed or sold.



Legacy



Fig 6. Thomas Gainsborough, *The Blue Boy*, c. 1770
© The Huntington Library, Art Collections & Botanical Gardens / Bridgeman Images

Heralded as one of the greatest artists of the Northern Baroque, along with Rubens, van Dyck's art both defined his age and created a legacy for future generations of artists throughout Europe. During the eighteenth century, van Dyck was held as a model for excellence in portraiture. Freely applied paint and a fluidity of handling were deemed to be the mark of the painter's genius, as it was with Titian and Rubens before him. Thomas Gainsborough employed such a technique throughout his mature work in a conscious effort to recall the work of earlier masters. His famous *The Blue Boy* (fig. 6; San Marino, Huntington Library), painted in circa 1770, represents the culmination of his emulation of van Dyck's work: the sitter is shown in seventeenth-century costume and his pose is modelled closely on van Dyck's 1637 portrait of Charles II in his painting of *The Five Eldest Children of Charles I* (Royal Collection).

At the turn of the nineteenth century, the Flemish artist's work continued to exert a formative influence on the development of portraiture. Sir Thomas Lawrence employed the dynamic handling of paint to represent fabrics and textiles, clearly referencing van Dyck's full-length portrait of *Lucy Percy, Countess of Carlisle* (private collection) in his own portrait of *Lady Frances Vane-Tempest, Marchioness of Londonderry and her son George, Viscount Seaham* (fig. 7; Mount Stewart, County Down). Later in the century, Franz Xaver Winterhalter, van Dyck's successor as the greatest portraitist of his day at numerous European courts, emphasised his debt to the Flemish painter with portraits such as *Madame de Jurjewicz* (Boston, Museum of Fine Arts). The sitter's billowing satin dress is painted with a brilliance and speed that



Fig 7. Sir Thomas Lawrence, *Lady Frances Vane-Tempest, Marchioness of Londonderry (1800-1865) and her son George, Viscount Seaham (1821-1884)*, c. 1827-28
Mount Stewart, County Down © National Trust / Brian Rutledge

can only have been inspired by the seventeenth-century master's example, and the sitter's graceful pose and easy manner convey a van Dyckian sense of authority and elegance. Perhaps the greatest nineteenth-century exponent of van Dyck's enduring influence, however, was John Singer Sargent, whose portraits, like those of van Dyck, came to define their era. The stylish elegance, rapidly painted drapery and air of intimate refinement employed in his portrait of the Parisian *Doctor Pozzi at Home* (fig. 8; Los Angeles, The Hammer Museum) was extolled by Henry James in 1887 as possessing all the 'prestance [*sic.*] of certain figures by Vandyck'.

Some of the greatest figurative painters of the late twentieth and twenty-first centuries, notably Lucian Freud, also returned to the traditions established by van Dyck, and the lucid brushwork and informal authority of works such as Freud's imposing *Brigadier* (fig. 9; private collection, sold Christie's, New York, 10 November 2015, lot 31b) retain all the essential hallmarks and qualities that assure van Dyck his position as one of the greatest and most significant portrait painters in Western art.

Commissioned to celebrate the crucial alliance between the British crown and the House of Orange, this intimate *ad vivum* portrait, the only fully autograph portrait of the type, is remarkable for its royal provenance, the superb quality of its draughtsmanship and its exceptional condition. It is one of the most important European Royal Portraits to come to auction for a generation.



Fig 8. John Singer Sargent, *Dr Pozzi at Home*, 1881
Gift of the Armand Hammer Foundation © Hammer Museum, Los Angeles / Bridgeman Images

Rodin declared Sargent
'the Van Dyck of our times'



Fig 9. Lucian Freud, *The Brigadier*, 2003-2004
Private collection, sold Christie's, New York, 10 November 2015
© The Lucian Freud Archive / Bridgeman Images

PROPERTY OF A GENTLEMAN

16A

EMANUEL DE WITTE

(Alkmaar c. 1617-1691/1692 Amsterdam)

Interior of the Oude Kerk in Delft

signed and dated 'E de Witte fecit A 1669' (lower right)

oil on canvas

31½ x 26 in. (79.7 x 66 cm.)

£250,000–350,000

\$330,000–450,000

€290,000–390,000

PROVENANCE:

with G. Arnot, London, from whom acquired in July 1939 by the following.
B. de Geus van den Heuvel (1886-1976), Amsterdam and Nieuwersluis; his sale (†),
Sotheby's, Amsterdam, 26 April 1976, lot 83.
Anonymous sale [Property from a Private Collection]; Sotheby's, London,
8 December 2010, lot 21, where acquired by the present owner.

EXHIBITED:

Rotterdam, Museum Boymans-van Beuningen, *Schilderijen uit particuliere verzamelingen in Nederland*, 1939-40, no. 60.
Schiedam, Stedelijk Museum, 1951-2, no. 90.
Delft, Stedelijk Museum Het Prinsenhof, *Nederlandse meesters uit particulier bezit*,
21 December 1952-1 February 1953, no. 85.
Utrecht, Centraal Museum, *Nederlandse architectuurschilders 1600-1900*, 1953, no. 113.
Zurich, Kunsthaus, *Holländer des 17. Jahrhunderts*, 4 November-20 December 1953,
no. 181.
Rome, Palazzo delle Esposizioni; and Milan, Palazzo Reale, *Mostra di Pittura Olandese del Seicento*, 4 January-25 April 1954, no. 183 and no. 179 respectively.
Rotterdam, Museum Boymans van Beuningen, *Kunstschaten uit Nederlandse Verzamelingen*, June-September 1955, no. 140.
Arnhem, Gemeente museum, *Collectie B. de Geus van den Heuvel te Nieuwersluis*,
11 December 1960-26 February 1961, no. 81.

LITERATURE:

E. Trautscholdt, F. Thieme and U. Becker, *Allgemeines Lexikon der bildende Kunst*,
Leipzig, 1947, XXXVI, p. 125.
I. Manke, *Emanuel de Witte*, Amsterdam, 1963, pp. 80-81, no. 13, pl. 71.
H.S. Nienhuis, ed., *Collectie B. de Geus van den Heuvel*, Amsterdam, 1963, I, p. 57,
no. 83; II, pl. 83.
W.A. Liedtke, *Architectural Painting in Delft*, Doornspijk, 1982, p. 126, under Appendix V,
no. XIII, pl. XIII.
J. Ingamells, *The Wallace Collection. Catalogue of Pictures: Dutch and Flemish*, London,
1992, IV, p. 439, under no. P254.





Fig. 1 Emanuel de Witte, *Interior of the Oude Kerk in Delft*, 1651
© Wallace Collection, London / Bridgeman Images

This depiction of the Oude Kerk in Delft is a mature work by Emanuel de Witte, one of the greatest architectural painters of the seventeenth century. This specific viewpoint, showing the south aisle crossing looking north-east across the building, had been captured in a work by the painter eighteen years earlier, in 1651, in the earliest dated example of this type of composition in his *oeuvre* (fig. 1; London, Wallace Collection). While this early painting served as the basic model for the present composition, de Witte inventively adapted it, distancing the pulpit, adding the (fictitious) organ shutters at the left and extending the scene at the right to include a more extensive view of the nave. Likewise, the figures grouped in the foreground, turning to listen to the Calvinist preacher in the pulpit, have been moved and adapted. The artist reused a number of stock figures during his career, incorporating them in numerous different works each time with subtle modifications. The man with his back to the viewer and his cloak thrown over his shoulder on the right, for example, was one of his most successful figure types and appears in numerous works including the *Protestant Gothic church* (1669) and *Interior of the Portuguese Synagogue, Amsterdam* (1680) in the Rijksmuseum, Amsterdam, and the *Protestant Gothic church* (1685) in Brussels (Musées royaux des Beaux-Arts de Belgique).

From around 1660 onwards, de Witte's style is characterised by a growing interest in the depiction of the varying qualities and effects of light within an architectural space. As Liedtke observed: 'his use of light to describe space and form was a metamorphosis of the genre's most fundamental qualities...he was extraordinary, the sudden culmination of a long evolution, the end of a tradition, and the beginning - or rather the prophet - of much later painters of architectural views like Sargent, Sickert and Monet' (*op. cit.*, pp. 78-9). Here the subtle illumination of the church, filtered through the windows in the clerestory in the upper left, is used to pick out details in the architecture. By employing carefully placed passages of light and dark as a means of evoking space, the soft light also creates a sense of tranquility, which can be seen to echo the work of other artists working in Delft, like Pieter de Hooch and Johannes Vermeer, following de Witte's move to Amsterdam in 1652.





PROPERTY OF A GENTLEMAN

17A

JACOB ISAACKSZ. VAN RUISDAEL
(Haarlem 1628/9-1682 Amsterdam)

A woodland pool

signed and indistinctly dated 'J Ruysdael 166[?]' (lower left)
oil on canvas
18½ x 22⅞ in. (47 x 56.3 cm.)

£200,000–300,000

\$260,000–380,000
€230,000–340,000

PROVENANCE:

M. van der Pots, Rotterdam.
Rev. John Clowes (1777-1846), Manchester, by 1835, and by inheritance to his brother,
Colonel William Legh Clowes (1791-1862), and by descent to his grandson,
Colonel Henry Arthur Clowes (1867-1916), Norbury, Ashbourne, Derbyshire;
(†) Christie's, London, 17 February 1950, lot 49 (3,200 gns.), when acquired by his son,
Colonel Legh Algernon Clowes, and by descent to the present owner.

EXHIBITED:

London, Christie's; and Manchester, Whitworth, *Treasures of the North: An exhibition to benefit the Christie Hospital, Manchester*, 2000, no. 38.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, VI, p. 53, no. 169, as 'an excellent picture'.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1912, IV, p. 174, no. 548.
W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1966, p. 200, footnote 41.
S. Slive and H.R. Hoetink, *Jacob van Ruisdael*, exhibition catalogue, The Hague, 1981, p. 108, fig. 51.
E.J. Walford, *Jacob van Ruisdael and the Perception of Landscape*, London and New Haven, 1991, p. 224, footnote 24.
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, London and New Haven, 2001, p. 298, no. 393, fig. 393.





Praised as 'an excellent picture' by John Smith in 1835 (*op. cit.*), this painting is the only existing wooded landscape that bears a date in the 1660s. Although the last digit of the date is now illegible, a copy dated 1664 by Jan van Kessel of an untraced Ruisdael wooded scene that belongs to the same group helps secure a place for these landscapes around the middle of the decade. This painting has in turn become central to dating other similar works by the artist. Ruisdael developed his wood and forest landscapes during the 1650s and 1660s, liberating himself from the spatially confined compositions he had painted in the 1640s by introducing clearings and more open vistas, often anchored by a single monumental element, typically a large tree. Ruisdael's technique displays astonishing range in rendering different textures and surfaces. The light, feathery treatment of the foliage and grasses, combined with the fluid, painterly execution of the towering sky and billowing clouds are characteristic of Ruisdael's artistic maturity and demonstrate his acute powers of observation.

The still lily-pond, which extends across the foreground of the painting, is similar to the pool in Ruisdael's *Lily Pond in an oak wood*, which is datable to the second half of the 1660s (Berlin, Staatliche Museen). This work likewise employs a darker palette in the foreground, with lighter passages in the water in the middle-ground, as a means of creating a sense of recession and distance. The monumental tree, which provides the central focus of the picture, can be related to Ruisdael's famed *The Great Oak* of 1652 (Los Angeles, Los Angeles County Museum), which is considered a crucial transitional work in Ruisdael's development of his wooded landscape compositions, in which the painter established motifs that he would continue to utilise and perfect over the subsequent decades.

The Rev. John Clowes had succeeded to his family's estates on the death of his elder brother in 1811, and built up a substantial collection of Dutch and Flemish pictures. John Smith evidently visited him in Manchester and recorded some of the collection in his *Catalogue Raisonné*. As Clowes does not appear in Smith's account books, he must have made purchases elsewhere. The fullest record of the collection is the catalogue of the Col. Clowes' executors' sale, 17 February 1950, lots 1-64, at which his son, Major H.S.L. Clowes, left bids or bid in person on 48 lots, securing 34 of these.





PROPERTY OF A GENTLEMAN

18A

WILLEM VAN DE VELDE, THE YOUNGER

(Leiden 1633-1707 London)

A Dutch kaag in a light breeze

signed with initials 'WVV' (lower right, on the barrel)
oil on canvas, laid down on panel
14¾ x 16¾ in. (37.1 x 42.5 cm.)

£200,000–300,000

\$260,000–380,000
€230,000–340,000

PROVENANCE:

Archer Holdsworth, by 1823.
Samuel Jones-Loyd, 1st Lord Overstone (1796-1883), by 1857,
and by descent to his daughter,
Harriet, Lady Wantage (1837-1920), wife of Robert James Lindsay,
1st Lord Wantage (1832-1901), and by descent at Lockinge House, Berkshire,
with Thomas Agnew and Sons, London, by 1966,
from whom acquired by the family of the present owner.

EXHIBITED:

(Probably) London, British Institution, 1823, no. 114, as 'A Gale on the Coast of Holland
with a Man-o-War in the distance' (lent by A.H. Holdsworth).
London, British Institution, 1842, no. 151, as 'A Slight Gale' (lent by A. Holdsworth).
Manchester, Manchester City Art Gallery, *Art Treasures of Great Britain*, 5 May-17
October 1857, no. 754, as 'A small sea piece' (lent by Lord Overstone).

LITERATURE:

J. Smith, *Supplement to the Catalogue Raisonné of the works of the most eminent Dutch,
Flemish, and French painters*, London, 1842, IX, p. 814, no. 68.
G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, pp. 146-7.
*Catalogue of pictures forming the collection of Lord and Lady Wantage at 2 Carlton
Gardens, London, Lockinge House, Berks and Overstone Park and Ardington House*,
London, 1902, p. 164, no. 247; reprinted, London, 1905, p. 175, no. 247, illustrated.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch
painters of the Seventeenth Century*, London, 1923, p. 121, no. 480.
L. Parris, *The Loyd Collection of Paintings and Drawings at Betterton House, Lockinge
near Wantage, Berkshire*, London, 1966, p. 45, no. 63.
M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and the Younger
Willem van de Velde*, Greenwich, 1990, II, pp. 796-7, no. 483, illustrated.

Robinson dated this painting, which has never before appeared at auction, to circa 1655 (*op. cit.*), placing it in the early phase of Willem van de Velde's career when he was active in the Amsterdam workshop of his father. It shows his early mastery at rendering light and atmosphere. The immediate foreground is cast dramatically in shadow, while a brilliant shaft of sunlight illuminates the middle-ground. The central focus of the composition is a Dutch *kaag* in the left foreground, flying the red and blue flag of the Dutch United Provinces, which is counterbalanced by a large man-o-war in the right distance. A pendant flag, likewise that of the Dutch nation, is shown flying from the ensign staff at the boat's hull, indicating that the vessel was engaged on business connected to the Admiralty.

Van de Velde began painting scenes such as this in the early 1650s, inspired both by Simon de Vlieger (1600/01-1653), under whom he is thought to have trained in the years around 1648/49, and Jan van de Cappelle (1626-1679), who was probably also active in de Vlieger's studio at the same time. Indeed, the motif of the *kaag* in this work is similar to that included in his master's *Dutch ferry boat before a breeze* dating to the 1640s (London, National Maritime Museum). Van de Velde himself clearly favoured the motif, reusing it several times during his career, for instance in *Before the Storm* of circa 1700 (Washington D.C., National Gallery of Art). By 1652, van de Velde had returned to Amsterdam to work in his father's studio, whom he accompanied to England in 1673 as a salaried painter to Charles II.

This painting was inherited in 1883 by Harriet, Lady Wantage from her father Lord Overstone. Lord and Lady Wantage were renowned collectors and amassed an impressive collection, notably of Dutch pictures, including Rembrandt's 1661 *Portrait of Margaretha de Geer* (London, National Gallery), Pieter de Hooch's *A man smoking and a woman drinking in a courtyard* (The Hague, Mauritshuis), and Jan Steen's *As the Old Sing, so Pipe the Young* (Allentown, Pennsylvania, Allentown Museum of Art).



PROPERTY OF THE LATE MR H.G.TH. CRONE, TO BE SOLD TO BENEFIT
THE CRONE-HAVER DROEZE FUND, UNDER PROTECTION OF THE PRINS
BERNHARD CULTUURFONDS, THE NETHERLANDS

19A

JACOB ISAACKSZ. VAN RUISDAEL

(Haarlem 1628/9-1682 Amsterdam)

A wooded river landscape with a traveller and dog

oil on panel
9 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (25.1 x 33.6 cm.)

£80,000–120,000

\$110,000–150,000
€90,000–140,000

PROVENANCE:

William Courtenay, 9th Earl of Devon (c. 1768-1835); his sale, Christie's, London, 27 April 1816 (=2nd day), lot 43 (108 gns. with companion to Seguier).
George Watson Taylor; his sale, Christie's, London, 13 June 1823 (=1st day), lot 43 (107 gns. to John Smith for the following).
Alexander Baring, 1st Baron Ashburton (1774-1848), and by descent to, Francis Baring, 5th Baron Ashburton (1866-1938), by whom sold *en bloc* in August 1907 to the following,
with Thomas Agnew and Sons, London.
with C. Sedelmeyer, Paris.
S. de Jonge, Paris, by 1911.
(Possibly), with Kunsthandel M. Schultess, Basel, circa 1930.

EXHIBITED:

London, Royal Academy, *Winter Exhibition of works by the Old Masters, and by deceased Masters of the British School*, 1890, no. 110 (lent by Lord Ashburton).
Paris, Salle du Jeu de Paume, Jardin des Tuileries, *Exposition des Grands et Petits Maîtres Hollandais du XVIIe siècle*, 28 April-10 July 1911, no. 135 (lent by M. de Jonge).

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, VI, p. 59, no. 188, as 'A View in Holland'.
G.F. Waagen, *Kunstwerke und Künstler in England*, Berlin, 1838, II, p. 96.
G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 110.
W. Martin, 'Ausstellung altholländischer Bilder in Pariser Privatbesitz', *Monatshefte für Kunstwissenschaft*, IV, 1911, p. 506, no. 135, pl. 110.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century*, London, 1912, IV, p. 232, no. 735, as 'After the Flood'.
J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 94, no. 364.
S. Slive, *A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 328, no. 440.

ENGRAVED:

W. Austin

Dating to the early 1650s, this small wooded river landscape has been associated traditionally with three other panels by Ruisdael. Almost identical in size, this series consisted of a *Dune landscape with an oak* (Zurich, Ruzicka collection), a *Wooded landscape with a river and angler* (whereabouts unknown) and a *Harvest field and road with trees and cottages* (Private collection; sold Christie's, London, 9 July 1993, lot 129). These pictures were engraved in four undated plates by the London engraver William Austin (1721-1820) when the paintings were in the collection of William Courtenay, 9th Earl of Devon. While only the present picture and the Zurich *Dunes* were included in the Earl's sale in 1816 (as lots 43 and 44 respectively), by the time of their next appearance at auction in 1823, from the collection of George Watson Taylor, all four panels had been reunited, but were separated into two distinct pairs. The *Dune landscape with an oak* was sold as 'The Companion' to this *Wooded river landscape with a traveller and dog*, while the *Wooded landscape with a river and angler* and *Harvest field and road with trees and cottages* were sold as companion lots on the second day of the sale. It is not clear whether Ruisdael himself would have intended the pictures to serve as a set of four or two pendants, or if their similarity in scale and treatment led later collectors to group the works together.



PROPERTY OF A GENTLEMAN

20A

JOHN CONSTABLE, R.A.

(East Bergholt 1776-1837 London)

A study for The White Horse

oil on board
9¾ x 12¾ in. (24.5 x 31.3 cm.)

£400,000–600,000

\$550,000–750,000
€450,000–650,000

PROVENANCE:

(Possibly) Isabel Constable (1822-1888), the artist's daughter, and by inheritance to, Cyril Benson Constable (1870-1905), London; Christie's, London, 23 June 1894, lot 110 (54 gns. to the following).

with Arthur Tooth, London.

Alexander Young, by 1902.

Mary Stuart Hamilton, Lady Tollemache (c. 1852-1939), by 1907, and by inheritance to, Lt. Col. The Rt. Hon. Denis Plantagenet Tollemache (1884-1942).

Anonymous sale; Sotheby's, London, 24 November 1965, lot 150.

EXHIBITED:

London, Tate Gallery, *Constable*, 18 February-25 April 1976, no. 165.

LITERATURE:

C.J. Holmes, *Constable and his Influence on Landscape Paintings*, London, 1902, pp. 88 and 244.

R. Hoozee, *L'opera completa di Constable*, Milan, 1979, p. 105, no. 190, illustrated.

G. Reynolds, *The Later Paintings and Drawings by John Constable*, New Haven and London, 1984, I, p. 30-1, no. 19.4; II, pl. 71.

J. Hayes, *British Paintings of the Sixteenth through Nineteenth Centuries*, Cambridge, 1992, pp. 33 and 36, fig. 3.

A. Lyles, ed., *Constable: The Great Landscapes*, exhibition catalogue, London and Washington, 2006, p. 134.





Fig. 1 John Constable, *Sketch for The White Horse* © Christie's Images



Fig. 2 John Constable, *Study for The White Horse*, 1814
© The Victoria and Albert Museum, London

This fresh and vivid sketch was executed *circa* 1817, probably *en plein air*, and is a study for one of Constable's most famous and important paintings: *The White Horse* in The Frick Collection, New York. The finished picture, exhibited in 1819, was the first of Constable's celebrated 'six-footers', the pictures which defined his artistic maturity, and secured both his professional reputation and enduring popularity. C.R. Leslie, Constable's friend and first biographer, recognised the vital place the picture held in the artist's career, stating that it was 'on many accounts the most important picture to Constable he ever painted' (C.R. Leslie, *Memoirs of the Life of John Constable*, London, 1843, J. Mayne, ed., London, 1951, p. 76).

The eleven large-scale canvases produced by Constable between 1819 and 1837 can be divided into two distinct groups: the first, a series of six works, which were exhibited at the Royal Academy between 1819 and 1825, all focused on the Stour Valley and include notable works such as *The White Horse* and *The Hay Wain* (1821; London, National Gallery). The second group was slightly less cohesive and were worked on between 1827 and 1837, tackling subjects beyond the borders of Constable's native Suffolk, including *Salisbury Cathedral from the Meadows* (1831; London, Tate Britain; acquired in 2013 in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum) and *The Opening of Waterloo Bridge* (1832; New Haven, Yale Center for British Art, Paul Mellon Collection). The painter was meticulous in the planning of these large-scale works, with each relying on a combination of initial *plein air* pencil drawings, oil sketches and compositional studies, which were later worked up and combined into a final full-scale oil sketch.

This study is one of the earliest manifestations of what would become Constable's first six-foot canvas. Graham Reynolds suggests that it was painted in the early autumn of 1817, during a period in which the painter

produced a number of sketches in oil and pencil of his beloved Suffolk countryside (*op. cit.*). Joseph Farington noted meeting with the painter on 11 November 1817 in his diary, recording that Constable: 'told [him] he had passed 10 weeks at Bergholt in Suffolk with his friends, & painted many studies'; and later noting that the painter and Academician, William Redmore Bigg, had spoken: 'favourably of Constable's oil sketches done in the summer' (J. Farington, *The Farington Diary*, J. Grieg, ed., New York, 1923, VIII, p. 149).

This small study for *The White Horse* shows a view from the south bank of the Stour, looking back across the river just below Flatford Mill. Across the water, the peaked white gables of Willy Lott's cottage (which Constable painted on numerous occasions and would later be immortalised in *The Hay Wain*) can be seen beyond a group of trees and bushes, with a rustic, thatched boat shed extending a little way into the water in front. The composition, on the whole, follows closely that which the painter would eventually use in his 1819 canvas, though the final painting was extended to include an additional area at the right of the composition with cattle grazing and watering, and the top extended to include more sky. Another sketch of the left section of the composition (fig. 1; Private collection, Christie's, London, 30 November 2000, lot 3) takes a vertical format, again showing Willy Lott's cottage beyond the trees with the boat house before it, working up, in oil, a pencil sketch that the painter had made in a sketchbook of 1814 (fig. 2; London, Victoria & Albert Museum). A pencil study of the boat shed (private collection; G. Reynolds, *op. cit.*, no. 19.5), demonstrates the precision with which Constable approached the depiction of each individual element and the design as a whole. The eponymous white horse, and the barge on which it stands patiently, probably originated from a separate sketch made by Constable, since this key motif does not appear in either of the small oil sketches discussed. This would not have been uncommon in Constable's working method, since he frequently made

studies in his sketchbooks or small oils, which he would later incorporate into his finished paintings. A small oil sketch of this precise motif was in fact discovered recently in a private collection (A. Lyles, ed., *op. cit.*, p. 133, fig. 61).

Many of Constable's preliminary sketches were made *en plein air* directly observing the landscape before him. They have been hailed as some of the painter's most immediate and successful works, demonstrating the artist's 'supremely various and flexible way of working in oil' (J. Gage, 'Constable: The Big Picture', in *ibid.*, p. 29). The present sketch shows the artist's interest in capturing the atmospheric light of the scene, with the tree to the right falling in the direct light of the sun, while those on the left remain in the shadow of the billowing clouds above. Constable brilliantly records, with only a few swift strokes of his brush, the complex reflections of the trees in the still waters of the Stour and the bending reeds in the foreground, blending strokes of thick, wet paint to articulate the shadows and highlights of the leaves. Constable's practice when painting the 'six-footers', was to use these numerous preparatory sketches and drawings to 'recreate his Suffolk material synthetically in the studio' creating a full-scale preparatory sketch for the picture (fig. 3; Washington, National Gallery of Art), as 'a means of 'knitting' together these disparate elements' into a cohesive composition (*ibid.*, p. 128), which could then be refined and worked up into the final, finished picture.

The exhibition of *The White Horse* at the Royal Academy in 1819 marked a seminal moment in Constable's career. Believing passionately in the 'natural landscape', the painter's six-foot canvases represented a renewed bid for recognition both of his subject matter and of himself as a painter. The painting was met with great acclaim, attracting more attention than anything he had exhibited before and led to Constable's long-awaited election as an Associate of the Royal Academy in November 1819. Indeed, throughout his life, the painter considered *The White Horse* one of his most important and successful paintings. C.R. Leslie recorded Constable writing to his cousin Miss Gubbins that it was: 'one of my happiest efforts on a large scale, being a placid representation of a serene grey morning summer' (C.R. Leslie, *op. cit.*, p. 82).



Fig. 3 John Constable, Full scale sketch for *The White Horse*, 1818-19
© National Gallery of Art, Washington DC



21A

RACHEL RUYSCH

(The Hague 1664-1750 Amsterdam)

Forest floor with a classical façade beyond

signed 'Rachel Rúysch.' (lower right)

oil on canvas

36 x 26¾ in. (91.5 x 68 cm.)

£150,000–250,000

\$200,000–320,000

€170,000–280,000

PROVENANCE:

Anonymous sale [Daniel H. Farr]; Christie's, London, 29 June 1928, lot 92 (80 gns. to Katz).

Dr. Cornelis Johannes Karel van Aalst, K.B.E. (1866-1939), Huis-te-Hoevelaken, Holland, by 1931; his sale (†), Christie's, London, 1 April 1960, lot 40 (360 gns. to Agnews).

Anonymous sale [The Property of a Lady]; Christie's, London, 30 June 1961, lot 25.

EXHIBITED:

Utrecht, Centraal Museum, on loan, from 1933 (lent by Dr. C.J. Karel van Aalst).

LITERATURE:

Centraal Museum, *Catalogus der schilderijen*, Utrecht, 1933, p. 183, no. 394.

M.H. Grant, *Rachel Ruysch, 1664-1750*, Leigh-on-Sea, 1956, p. 28, no. 40.

M. Berardi, *Science into art: Rachel Ruysch's early development as a still-life painter*, Pittsburgh, 1998, pp. 352-356, pl. 47.

Painted when the artist was in her mid-twenties, this beautiful still life is an important early work by one of the greatest female painters of the Dutch Golden Age. The painting demonstrates Ruysch's engagement with artistic developments in Holland during the late-seventeenth century, while simultaneously displaying her already prodigious talent and flare for composition and colouring, which would go on to make her one of the most successful artists of her day. The work also shows several inventive elements, which were entirely new to her *oeuvre*.

Dating to the late 1680s, possibly around 1687, this painting was executed at a moment when Ruysch was cementing her reputation in Amsterdam. She had already been the subject of considerable praise in Holland, described in a poem by Hieronymus Sweerts in 1685 as a 'Flower Goddess' for her 'beautiful variegated festoons, bouquets, and wreaths / painted with a brilliance that few can match' (quoted in G. Jansen, *Still-Life Paintings from the Netherlands 1550-1720*, exhibition catalogue, Amsterdam, 1999, p. 55). This *Forest floor* shows the impact of her master, Willem van Aelst who frequently included birds in his trophy and game pieces: the jay in particular, is executed with extraordinary accuracy and naturalism. The meticulous attention paid to the various plants, which are made more vivid and radiant through their placement against the darkened background and the dramatic lighting of the scene, speak of the influence of the work of the leading innovator of the Dutch forest floor still life, Otto Marseus van Schrieck.

While the painting recalls the work of earlier still life painters, the particular arrangement of the plants in this picture anticipates Ruysch's later works. As discussed by Berardi (*op. cit.*), the flowers and plants are arranged essentially as a bouquet, ready to be placed into a vase. From around 1690 onwards, Ruysch's work was typified by these types of arrangements, making this an important transitional work in her *oeuvre*. This is the first, or certainly one of the first, instances in which Ruysch introduced an architectural element into her composition, namely the classical façade in the right background. Though the building itself (if indeed it was based on a real structure) has yet to be identified, the style of the architecture is similar to that which the painter's grandfather, Pieter Post (1608-1669), had designed for the Dutch elite during the mid-seventeenth century.

Ruysch's talents as a still life painter and her meticulous observation of flora can, in part, be attributed to the influence of her father, Frederik Ruysch (1638-1731). An eminent botanist, he had been appointed Professor of Botany at the *Hortus Botanicus* (Botanic Gardens) in Amsterdam in 1685, specialising in the study of indigenous plants. The detail of Ruysch's depiction not just of the flora, but also of the various animals and insects, attests to the fact that she must have made close first-hand studies of such specimens. Her rendering of the lizard in this work, for example, is so accurate that it can be identified as an indigenous species to Holland, either a viviparous lizard (*Zootoca vivipara*), or a common wall lizard (*Podarcis muralis*).



MY MENTOR WAS MY EYE

Barney A. Ebsworth and the Art of Collecting

Barney A. Ebsworth was a collector driven by quality. As he built what would become one of the finest private collections of American 20th century art, he taught himself as much as he could about the artists and the art he was acquiring. Making a point of always viewing works in person, he constantly refined his strategy and focused his efforts on acquiring the best works by the best artists. From his humble beginnings in Depression-era St. Louis, he rose to become a highly successful businessman who revolutionized the travel industry – an achievement which fueled his interest in art. By following his passion and indulging his unrivalled curiosity, the collection of Barney A. Ebsworth has become a benchmark for the collecting of art in the 20th century.

Ebsworth's serious interest in art began in 1957 when, while serving in the army, he was stationed in France. In a bid to escape the monotony of army life, he sought sanctuary in the Louvre, visiting the museum every Saturday for a year. He also went to see many of the other museums in Paris, including the Galerie nationale du Jeu de Paume, "I could lecture you on every picture going down and back from memory without even looking at it," he said (Oral history interview with Barney A. Ebsworth, 2017 April 12-13. Archives of American Art, Smithsonian Institution). Ebsworth's curiosity about art grew into a passion, and he decided to use what modest means he had at that point in his life to start collecting. Initially he began acquiring 17th century Dutch art, because that's where he felt most confident in his knowledge and comfortable in the price point at which he was purchasing. Over a two-year span, he amassed a small group of about seven Dutch paintings, along with some 18th and 19th century Japanese scrolls. But it was a visit to the Netherlands in the early 1970s that would have a dramatic effect on his collection, and cause him to make a decision that would change the direction of his collection forever.

In 1971, just as he was launching his cruise business, Ebsworth was invited to Rotterdam by the owner of the Holland America cruise line, Nico van der Vorm. On hearing that his American friend had an interest in Dutch art, van der Vorm invited Ebsworth to view the collection of his uncle, a member of the Boijmans family, founders of the world famous Boijmans Van Beuningen Museum. "What I saw there astounded me," Ebsworth later recalled (B. Ebsworth, *A World of Possibility: An Autobiography*, Hunts Point, 2012, p. 129).

On his return to the United States, Ebsworth looked to re-focus the direction of his collection and turned to Charles

Buckley, the director of the St. Louis Art Museum, for advice. After talking through Ebsworth's interests and what he wanted from his collection, the pair arrived at early 20th century American painting as an area of focus. In addition to refining the kind of paintings he wanted to collect, Ebsworth also began to refine his collecting philosophy too. He decided to concentrate on artists who were deceased, that way he had an overview of the artist's entire *oeuvre*. "I wanted to see the artist's whole range of work so I could pick out the work done at the artist's peak," Ebsworth said. "Selecting work by living artists was like trying to hit a moving target" (*ibid.*, p. 131). Secondly, and unusually for many modern-day collectors, Ebsworth didn't really have any desire to get to know the artists personally. "I wanted my collecting to be about the objects and not the artists; that is, I didn't want my feelings about an artist's personality to influence my judgment on a picture. I didn't want to meet the artists or learn about their personal lives. All that mattered was what I could see in the piece and how well I understood it in comparison to the artist's range of works" (*op. cit.*). Later, however, Georgia O'Keeffe changed his perception about collecting works only by dead artists: "as I grew older, I realized that knowing the creators of art had value too. Now, I wish I had met all of the artists whose work I have collected. I ended up meeting many celebrated artists through the years, but Georgia will always be special to me..." (B. Ebsworth, *op. cit.*, p. 157).

As a collector, Barney Ebsworth built one of the great collections of American 20th century art much as he lived his life – in a quiet, determined, and yet unassuming way. He abhorred the celebrity nature of the art world, and has personally eschewed the limelight, preferring that the quality of the works in his collection to speak for themselves. What had inspired him was not the excitement and glamour that is often associated with collecting art, rather it was the experience of collecting – of striving to learn everything there is to learn about the artists and objects which interest him, and honing his connoisseur's eye to recognize the best of the best. As a result, each and every work in his collection meant something to him personally, and that – he felt – is what the soul of every good collection should be. In a rare interview for *Seattle Metropolitan* magazine, Ebsworth was once asked what the most important aspect of his collection was; "It'd be the experience," he replied, "the experience of learning what a picture is. You have to like a picture... I never lost my passion for pictures. Every one of them means something to me. They're like old friends..." (B. Ebsworth, *A World of Possibility: An Autobiography*, Hunts Point, 2012, pp. 159-171).



o* 22A

JAN VAN DER HEYDEN

(Gorinchem 1637-1712 Amsterdam)

A capriccio view of Arnhem

signed with monogram 'VH' (lower right, on top of the wall)
oil on copper
4½ x 6¾ in. (11.4 x 17.1 cm.)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

(Possibly) Anthony van Deutz, Amsterdam; sale, 7 March 1731, lot 85, with pendant, as 'manner of van der Heyden'.
(Possibly) Willem van Wouw; sale, The Hague, 29 May 1764, lot 81, with pendant.
Charles René Dominique Sochet, Chevalier Destouches (1727-1794), Paris; his sale (†), Paris, 24 May 1794, lot 132, with pendant, as 'with the figures painted by Adrian van der Velde' (2721 francs to Lebrun).
Alexandre-Louis Roettiers de Montaleau, (1748-1808), Paris; Paillet and Delaroche, 19 July 1802 (=1st day), lot 58, with pendant, as 'with the figures painted by Adrian van der Velde'.
Henry Fulton; (†) Christie's, London, 20 June 1834, lot 91, as 'van der Heyden and A. van de Velde'.
Charles Brind, London; his sale (†), Christie's, London, 12 May 1849 (=3rd day), lot 56 (31 gns. to Smith).
Johann Moritz Oppenheim (1801-1864), London; his sale (†), Christie's, London, 4 June 1864, lot 15 (85 gns. to Webb).
Sir Charles Tennant (1823-1906), London (according to Hofstede de Groot, *op. cit.*).
Jules Porgés (1839-1921), Paris (according to Hofstede de Groot, *op. cit.*).
with Julius Bohler, Munich, 1914 (according to Hofstede de Groot, *op. cit.*).
with J. Goudstikker, Amsterdam, by November 1920.
M. Onnes van Nijenrode; Frederik Muller & Cie, Amsterdam, 10 July 1923, lot 30 (4,600 Fl. to Fredericks).
E.A. Veltmann, Bussum.
with Thomas Agnew & Sons, London, from whom acquired by the present owner in 1968.
Sir Francis Glyn, by whose executors sold to the following on 11 July 1970, with Thomas Agnew & Sons, from whom acquired on 9 October 1970.

EXHIBITED:

London, British Institution, 1841, no. 57 (lent by Charles Brind).
London, British Institution, 1862, no. 79.
The Hague, Pulchri Studio, *La Collection Goudstikker*, November 1920, no. 51.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French Painters*, London, 1834, V, p. 381, no. 34, as 'with the figures painted by Adrian van der Velde'.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, London, 1927, VIII, p. 336, no. 118.
H. Wagner, *Jan van der Heyden, 1637-1712*, Amsterdam and Haarlem, 1971, p. 105, no. 167, illustrated.



(actual size)



Fig. 1 After Lambert Doomer, *St. Janspoort te Arnhem met de heuvels van Sonsbeek*, in *Topografische Historische Atlas Gelderland*, c. 1670
 © Gelders Archief: 1554-1505-S1t

This wonderfully preserved and exceptionally detailed painting is one of only eight works by Jan van der Heyden executed on a copper support, and the first such work to appear at auction in nearly twenty-five years. One of a pair, the painting passed with its pendant (last documented in an English private collection), until their separation following the sale of the exceptional collection of Dutch paintings formed by Johann Moritz Oppenheim in these Rooms on 4 June 1864. Though both views appear to be imaginary, Helga Wagner perceptively suggested that the fortifications in the present painting may derive in part from those of the Janspoort in Arnhem, believing, somewhat less convincingly, that the large tower in the distance recalled the now-destroyed medieval *Plompe Toren* in Utrecht (*op. cit.*). A view of Arnhem depicting a nearly identical drawbridge and walls features in a drawing by Lambert Doomer, which is engraved in the *Topografische Historische Atlas Gelderland* in the Gelders Archief, Arnhem (fig. 1).

Though van der Heyden seldom worked on copper, the smooth support was eminently suited to capturing the microscopic details for which he is so highly regarded today. These effects so dazzled his contemporaries that, only nine years after his death, his biographer Arnold Houbraken marveled at the fact that 'he painted every little stone in the buildings so minutely that one could clearly see the mortar in the grooves in the foreground as well as the background...In truth it is still believed that he had a special grasp of art, or had invented a means whereby, to all who understand the use of the brush, he could accomplish things that seem impossible with the customary ways of painting' (*De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, The Hague, 1721, III, p. 80). Less than a decade later, the painter and writer Jacob Campo Weyerman similarly noted that 'all the connoisseurs unanimously avow that the clever

artist had an art secret' (J.C. Weyerman, *De levenbeschrijvingen der nederlandsche konstschilders en schilderessen*, The Hague, 1729, II, p. 391). Recent scholarship suggests that van der Heyden's miraculous abilities at depicting mortar were wrought by an ingenious counterproof process in which the brickwork patterns, too fine to have been executed with an ordinary brush, were transferred from an etching plate 'inked' with white paint to a piece of paper which was then pressed onto the painted support (see A. Wallert, 'Refined Technique or Special Tricks: Painting Methods of Jan van der Heyden', in *Jan van der Heyden (1637-1712)*, exhibition catalogue, Greenwich and Amsterdam, 2006, pp. 98-99).

While it is difficult to describe van der Heyden's stylistic development owing to the comparative lack of dated paintings, a relatively early date of around 1666-67 seems most appropriate for this work. Paintings from this period tend to exhibit the particularly high degree of finish with strong contrasts of light and shade visible here. Moreover, connoisseurs like John Smith (*op. cit.*) previously attributed the staffage of this work to Adriaen van de Velde, who died in 1672 and with whom van der Heyden was certainly acquainted by 1664, the year the two artists appeared before a notary with several other painters then residing in Amsterdam. Indeed, while van der Heyden is not documented as ever having travelled to Arnhem, the clear correspondence between the present painting and contemporary depictions of the city's Janspoort strongly suggests that such a visit took place, most probably when the artist was on route to the Rhineland. Though the precise dates of this trip are not known, it certainly took place by 1667, the year in which van der Heyden painted his *Imaginary view of the Jesuit Church of St. Andreas in Düsseldorf* (The Hague, Mauritshuis).



•* **23A**

RAFFAELLINO DEL GARBO

(Florence ?1466-1524)

*The Madonna and Child with the
Infant Saint John the Baptist,
Saints Jerome and Francis beyond*

tempera and gold on panel, *tondo*
34 $\frac{3}{8}$ in. (87.3 cm.) diameter

£500,000–700,000

\$650,000–900,000
€570,000–790,000

PROVENANCE:

Private collection, Italy.

Anonymous sale; Sotheby's, Milan, 20 November 2007, lot 17,
where acquired by the following.

Anonymous sale [Private collection]; Sotheby's, London, 9 July 2014, lot 25 (£662,500),
where acquired.



Painted late in his career, this engaging depiction of *The Madonna and Child with the Infant Saint John the Baptist* is a beautiful example of Raffaellino del Garbo's mature style. Raffaellino was a pupil of Filippino Lippi and while his master's influence remained apparent throughout his career, he was also inspired by the elegant, linear styles of the celebrated Florentine painters, Ghirlandaio, Botticelli and Piero di Cosimo.

The Christ Child strides animatedly across His mother's lap, reaching His left arm around her neck and steadying Himself with His right, and the Madonna bends her head affectionately towards Him, pulling Him closer to her. The arrangement of these central figures recalls that employed repeatedly by Botticelli, perhaps to best effect in his *tondo* dating to the 1490s in the Cleveland Museum of Art (R. Lightbown, *Sandro Botticelli*, London, 1978, II, pp. 124–25, no. C19, illustrated). In Botticelli's design, the Christ Child gazes at his mother and the Madonna looks downward with a melancholic expression. In Raffaellino's rendering, however, both Mother and Child look outward, directly toward the viewer. This more engaging pose is associated with designs commonly given to Piero di Cosimo, such as that formerly on the London art market, published by Anna Forlani Tempesti and Elena Capretti in 1996 (*Piero di Cosimo*, Florence, 1996,

p. 95, no. 5, illustrated). Like a number of similar compositions, the London *tondo* was considered by some scholars, Everett Fahy among them, to in fact be the work of Raffaellino del Garbo. The pose appears in at least nine versions, attributed variously to Piero, Francesco and Raffaello Botticini and Botticelli, and listed by Forlani Tempesti and Capretti (*ibid.*, p. 150, nos. B1-B9). The landscape included in the background of the present *tondo* does not feature in any of the other versions, however, and is thus an aspect unique to this painting.

The *tondo* format was popularised in the 1440s, rising from the Renaissance fascination with the circular form. Having no beginning and no end, circles were associated with divine infinity and were incorporated into designs of both art and architecture. In paintings, the *tondo* format challenged the artist to create a harmonious composition within the confines of the shape. Here, for example, Raffaellino expertly balances the composition, leaning the Madonna downward in a convincing gesture of intimacy, which simultaneously accommodates the curve of the panel. Her seated form and crooked elbow are offset by the figure of the Infant Saint John the Baptist at left and the contemplative figures of Saints Jerome and Francis appear almost above her shoulders in dialogue in the background.



24A

PIETRO DI CRISTOFORO VANNUCCI, CALLED PERUGINO

(Città della Pieve 1450-1523 Fontignano)

*The Holy Family with the Infant Saint John the Baptist
and an angel*

oil on panel
34¾ x 26½ in. (87.4 x 67.3 cm.)

£120,000–180,000

\$160,000–230,000
€140,000–200,000

PROVENANCE:

P. Ventura, Florence.

Perugino was a key artist in Renaissance Italy. Influenced by Piero della Francesca and Andrea del Verrocchio, with whom he trained, he developed a style that combined particularly elegant draughtsmanship, a measured handling of space and an eloquent understanding of colour. His fame grew quickly in Umbria and Tuscany, such that he was called to Rome for two major projects: first, in 1479, to decorate the Cappella della Concezione in the old St. Peter's (now lost); and shortly after to work on the Sistine Chapel, together with Luca Signorelli, Sandro Botticelli and Domenico Ghirlandaio. The success of these frescoes elevated Perugino's status immeasurably: he became arguably the most important artist of the late-fifteenth century. A period of intense activity followed, with commissions focused on Umbria and Tuscany, a level of demand met by a thriving workshop that would become one of the most successful and prestigious of the time. Over the course of these years, Perugino's style evolved to reflect a greater sense of grandeur and an ever-more idealised form of female beauty, for which he received high praise from his contemporaries. Patrons and acquaintances frequently exalted his talent and standing: Agostino Chigi, in letter to his father on 7 November 1500, famously described Perugino as: 'il meglio maestro d'Italia' ('the best artist in Italy'), while Raphael's father, Giovanni Santi, ranked him alongside Leonardo, immortalising them both as: 'divine painters: 'Due giovin par d'etade e par d'amori / Leonardo da Vinci e 'l Perusino, / Pier della Pieve, che son divin pictori.' (G. Santi, *Cronaca rimata*, 1485). Centuries later, Ruskin recognised Perugino's key place in Renaissance art history, describing him as: 'exquisite in sentiment and the

conditions of taste which it forms' (*The Works of John Ruskin*, E.T. Cook and A. Wedderburn, eds., London, 1906, p. 489).

This panel dates to the final years of his career when Perugino worked almost exclusively in Umbria. His most talented pupils had by then begun to work independently, and by 1513 his workshop was no longer active, with Perugino taking on individual commissions. Often he turned back to iconographic schemes he used in the past, concerned little with moving with changing tastes. He worked on the monumental Sant' Agostino polyptych in Perugia; it was such an undertaking that the work was left unfinished at the time of his death, despite being commissioned in 1502. Works of Perugino's late maturity are to be found in the smaller centres of Umbria, such as his birthplace Città della Pieve, Spello and Trevi, a coda to a career lived in the full glow of Renaissance Italy. The lively colouring and Raphaelesque sentiment of these late works can be seen in the *Madonna and Child with Saints Herculanus and Constantius*, c. 1515 (Perugia, Galleria Nazionale dell'Umbria) and the *Madonna and Child* in the Walters Art Gallery, Baltimore. The habit in these works of looking back to reprise elements from past pictures can be seen here too: the pose of the Child is taken from that in his *Adoration of the Magi* (Città della Pieve, Oratorio dei Bianchi); the inclined head of the Madonna is strikingly similar to the head of the standing mourner upper left in his *Lamentation* (c. 1495, Florence, Galleria Palatina), while the face of the kneeling Nicodemus, in the same picture, is close to that of Saint Joseph here.



* 25A

DOMENICO PULIGO

(Florence 1492-1527)

Portrait of a lady, as Mary Magdalene

oil on panel
29% x 23 in. (75.2 x 58.4 cm.)

£150,000–250,000

\$200,000–320,000
€170,000–280,000

PROVENANCE:

(Probably) George Robinson, 1st Marquess of Ripon (1827-1909), by 1879.
Anonymous sale [Ellis and Smith]; Christie's, London, 18 February 1927, lot 41, as 'A. del Sarto' (80 gns. to Westmore).
with Thomas Agnew & Sons, London, acquired 4 June 1930 as 'del Sarto'.
A.L. Nicholson, London, 1935, as 'Andrea del Sarto'.
with Thomas Agnew & Sons, London, 1936, as 'Andrea del Sarto',
by whom sold as 'Puligo' to the following,
with Schaeffer Galleries, New York, 30 June 1954.
Art Market, Kreuzlingen, by 1963, where acquired by the father of the present owner.

EXHIBITED:

(Probably) York, York Art Gallery, *Yorkshire Fine Art and Industrial Exhibition*, 1879, no. 342, as 'Unknown Venetian Artist' (lent by the Marquess of Ripon).

LITERATURE:

B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, London, 1963, I, p. 185; II, pl. 1413.
S.J. Freedberg, *Andrea del Sarto*, Cambridge, Mass., 1963, p. 266, as 'attributed to Andrea del Sarto'.
E. Capretti, 'Ritratti e alcune "teste" del Puligo', *Antichità Viva*, XXXII, 1993, pp. 6-7, fig. 3.
E. Capretti and S. Padovani, *Domenico Puligo (1492-1527), Un protagonista dimenticato della pittura fiorentina*, exhibition catalogue, Livorno, 2002, p. 50, no. 66.

This portrait of an unidentified lady in the guise of Mary Magdalene is a characteristic work by Puligo, a gifted pupil of Andrea del Sarto, who by the time of his relatively early death in 1527 had built up one of the most successful portrait practices in Florence. Like a number of portraits by the artist that have been in British collections, this picture was formerly attributed to Andrea del Sarto, in whose workshop Puligo completed his training and whose technique he clearly studied very closely.

This particularly refined example is one of very few portraits in which the sitter, shown in a sumptuous blue dress, is given the attribute of a saint whose name she presumably bore: another portrait of a lady as the Madgdalene is now in the National Gallery of Canada, Ottawa (Capretti and Padovani, *op. cit.*, p. 48, no. 41); one of a lady as Saint Barbara is in the Hermitage, Saint Petersburg (*ibid.*, p. 49, no. 50); and another in the guise of Saint Catharine of Alexandria was sold in these Rooms, 3 December 2013, lot 20 (£170,500).

Maria Maddalena was a popular name in Florence in the sixteenth century and the saint held particular significance for the artist: it was in the church of Santa Maria Maddalena dei Pazzi, in Borgo Pinti, that Puligo's great altarpiece of the *Madonna and Child with Saints* (1525-26) hung, a work that was strongly influenced by his master's celebrated masterpiece, *The Madonna of the Harpies* (1517; Florence, Galleria degli Uffizi).



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■ 26A

ITALIAN SCHOOL, CIRCA 1600

View of Constantinople

inscribed 'COSTANTINOPOLI' (lower right); and inscribed 'QUADRO DEL JSv. Si. CONTE PIETRTO DAL VERME [...] / Fatto da me Antoni [...]ref[...]]' (on the reverse of the original canvas, now obscured by the relining canvas)

oil on canvas

71¼ x 110 in. (180.9 x 279.4 cm.)

£100,000–150,000

\$130,000–190,000
€120,000–170,000

PROVENANCE:

(Probably) commissioned by a member of the Dal Verme family.
Private collection, Europe.

This monumental, topographic view of Constantinople is remarkable and rare as a painted record of the city at a significant moment in its history. In 1453, Constantinople was conquered by the Ottoman forces of Sultan Mehmet II (1432-1481). This heralded the end of the Byzantine Empire and caused dramatic reverberations throughout the Christian West. Constantinople had been the capital of the Roman Empire since 330 AD and had rapidly expanded to become one of the most influential and prosperous cities in Europe. It was also, alongside Rome, a pivotal centre for Christianity. Even after the division of the Church into Eastern Orthodoxy and Western Catholicism in 1054, the city retained its religious significance, housing vitally important Christian relics, including the True Cross, Christ's Crown of Thorns and the relic of the Holy Blood (later looted by the Venetian and French armies in 1204).

Following the Ottoman invasion, depictions of the city became increasingly prevalent as interest in cartography began to emerge across Europe. Mapping the city in this way often became imbued with symbolic significance as a means of re-appropriating the city for Christianity. However, these views also catered for those interested in its specific geography and topography, and who celebrated Constantinople as a centre for international trade. Since the early Middle Ages, the city had been the focal point of trade routes from the East to the West, and thriving communities of merchants from across Europe had established themselves there. Foremost amongst these were the Venetians who continued to maintain close links with the city after 1453. Though the Republic had declared war on the Ottomans a decade after the conquest, prompting their presence in the city to diminish, Venetians were still the largest foreign community there during the sixteenth century and remained the Ottomans's 'most important international trading partners well into the seventeenth century' (E.R. Dursteler, *Venetians in Constantinople: Nation, Identity, and Coexistence in the Early Modern Mediterranean*, Baltimore, 2006, p. 3).

This impressive work, which is almost certainly by an Italian painter, can be dated to the late-sixteenth, or early-seventeenth century. The view is probably based on topographic prints of the city's skyline, rather than first-hand observation. Certain elements, for instance, appear to relate quite closely to a large engraving by Pieter van den Keere (1571-c. 1646) dated 1616 (fig. 1). Rather than replicating the entire skyline of the city, however, the painter abbreviated the view in this painting, selecting only the most significant monuments. The cultural impact of Ottoman rule in Constantinople did not go unnoticed amongst visitors during the late-sixteenth century. The somewhat piecemeal nature of the cityscape, combining Byzantine heritage with new Ottoman structures, was often praised, with writers commending the mosques as beautiful, richly embellished and well maintained. In the present view, the Column of Constantine is seen in the centre to the left of the Bayezid II Mosque. Further to the right can be seen the Süleymaniye Mosque, constructed between 1550 and 1558, and the Valens Aqueduct. At the far left of the composition, the painter has included the small archipelago off the coast in the Sea of Marmara, as well as a view of the famous Hagia Sophia. That the painter was familiar with van den Keere's engraving is also indicated by the similarity of the large galleons on the water in the foreground, as well as the fact that he seems to have copied the minarets from the engraving, showing them as square structures, perhaps misunderstanding van den Keere's use of hatching.

The picture would have made a significant statement on behalf of the patron and was certainly commissioned by someone who had dealings with Constantinople, either in a mercantile or diplomatic capacity. An old inscription on the reverse of the canvas relates that the picture belonged to a 'PIETRO DEL VERME'. The Dal Verme were a noble Veronese family who had links with Venice from the fourteenth century. In 1364, Luchino Dal Verme (c. 1320-1367) was appointed by the Venetian Republic to quell the Revolt of Saint Titus in Crete and following his success was granted a Venetian noble title. Luchino Dal Verme later died in Constantinople and this monumental depiction of the city may have been commissioned by a descendant.



Fig. 1 Pieter van den Keere, *Constantinopolitanae urbis effigies ad vivum expressa, quam turcae stampoldam vocant*, 1616 © Collection de Magnus Gabriel de la Gardie, National Library, Sweden



27A

VENETIAN SCHOOL, 16th CENTURY

Portrait of a Sultana, full-length, wearing white şalvar and gömlek, and a red and gold embroidered yelek, a view of Constantinople beyond

oil on canvas
54½ x 38¾ in. (138.4 x 98.1 cm.)

£60,000–80,000

\$77,000–100,000
€68,000–90,000

During the fifteenth and sixteenth centuries, the Venetian Republic and the Ottoman Empire were at the height of their powers. Their combined wealth, geographical reach and ambition meant the two frequently came into conflict as they vied for control of the Mediterranean, culminating in the Battle of Lepanto in 1571. In spite of this rivalry, though, they enjoyed a profitable, and mutually beneficial, trading relationship, which encouraged deep diplomatic and cultural ties. This led to the depiction of Ottoman figures and customs in the visual imagery of Venice at the time, when the city was one of the key artistic centres in Europe.

This striking portrait, which reveals in its handling the influence of both Titian and Tintoretto, shows a woman in an interior with a view of Constantinople seen through the window behind, Hagia Sophia featuring prominently in the centre. A later version of this portrait was sold at Christie's, New York, 15 October 1998, but there is, as yet, no recorded source for the composition. It shows an elite Ottoman woman, one of a number of imagined portraits of sultanas that began to appear in the mid-sixteenth century, showing women of the harem as individual figures of interest and importance, although from an imagined and somewhat idealised Western perspective (see H. Madar, 'Before the Odalisque: Renaissance Representations of Elite Ottoman Women', *Early Modern Women: An Interdisciplinary Journal*, VI, 2011, pp. 1-41). Few artists from the Republic travelled to Constantinople, with the notable exception of Gentile Bellini, who went to paint the portrait of Sultan Mehmet II in 1479-80. The appearance of Ottoman motifs and costumes were, however, readily available to artists through the diffusion of drawings and prints, such as Nicolas de Nicolay's *Les quatre premiers livres des navigations et pérégrinations orientales*, published in 1567.

It is possible that this portrait shows Hurrem (1502-1558), the wife and consort of Sultan Süleyman (1494-1556), or his daughter Mihrimah

(c. 1522-1578), who were the most widely known, and most frequently painted, Ottoman women of the time. Hurrem, also known as Roxelana or Rossa, was born in Rohatyn, then part of the Kingdom of Poland (now part of modern day Ukraine), and was enslaved by the Tatars before being trafficked to Istanbul. She entered the harem of the Sultan in around 1520 and rose to become one of the most powerful women in the history of the Ottoman Empire – earning renown in Western countries in the process. Vasari reported that Titian, despite never visiting Constantinople, completed portraits of both Hurrem and Mihrimah in the 1550s, images that were copied in great number and played a decisive role in shaping the European image of the Ottoman elite.

A key feature of such portraits was their intense interest in dress. Here, the shoes the sitter wears seem to be a special type of wooden clog, known as *Nalın*. The high heels served to protect wearers' feet from the water of the floors in the bathing houses. The base was carved from wood, and the strap from fabric or leather, with the shoes decorated, as here, with a variety of precious materials, such as gemstones, gold and mother-of-pearl. They were not simply practical shoes, but became items of exquisite craftsmanship that carried symbolic meaning in Ottoman society. The design and manufacture of *Nalın* became an opportunity to display social status: the different heights of the shoes, for example, were indicative of the relative standing of the wearer in the hierarchy of the society. This type of footwear could be found in prints of the late-sixteenth century, such as Jean Jacques Boissard's compendium of international dress, published in 1581, *Habitus variarum orbis gentium*. The shoe is closely related to the *chopine* that was worn in Venice during the sixteenth century, which served similarly to protect the wearer's feet from the wet streets of the city, and likewise became a symbol of luxury and nobility. The jewel at the end of her necklace is in the shape of a crescent moon, perhaps a reference to the widely-recognised symbol of Islam.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

28A

BERNARDO CAVALLINO

(Naples 1616-1656)

Saint Cecilia

oil on canvas
39¼ x 29¼ in. (99.6 x 74.9 cm.)

£200,000–300,000

\$260,000–380,000
€230,000–340,000

PROVENANCE:

Private collection, Italy.

LITERATURE:

N. Spinosa, *Grazia eternezza 'in posa', Bernardo Cavallino e il suo tempo 1616-1656*, Rome, 2013, p. 313, no. 48.

This beautifully composed and executed painting typifies the exceptional qualities that made Bernardo Cavallino one of the outstanding talents of the Neapolitan baroque. In their effortless refinement and engaging characterisation, his pictures show a singular poetic sensibility, imbued with delicate colouring. Until the publication of Nicola Spinosa's recent monograph, there had been relatively little scholarly attention dedicated to Cavallino since the exhibition in Fort Worth and Naples in 1984-85. This has been due in no small part to the relative scarcity of information about his life and career: there is only a single recorded commission, the *Ecstasy of Saint Cecilia* painted in 1645 for the altar of the church of the Franciscan convent of Sant'Antiello (now Naples, Museo di Capodimonte). This is also the only dated picture to have so far come to light. It is likely that Cavallino preferred to work for individual wealthy patrons, with the result that many of his pictures were confined to private collections in the seventeenth and eighteenth centuries. His first biographer, Bernardo de Dominici, claimed his only training was with Massimo Stanzione, though most scholarship agrees that Cavallino, in developing his own strain of naturalism and realism, was strongly influenced by Jusepe de Ribera, Aniello Falcone and the Master of the Annunciation to the Shepherds,

and later collaborated with contemporaries in Naples, including Artemisia Gentileschi.

Cavallino painted a number of half-length and three-quarter-length figures in the mid-1640s, including portraits of female saints, mythological figures and women personified as virtues or the arts. This *Saint Cecilia* can be compared with his *Judith* (Stockholm, Nationalmuseum), and the *Allegory of Painting*, the latter known in two versions in private collections (Spinosa, *op. cit.*, p. 311, nos. 45 and 45.1). These compositions each show the protagonists looking straight at the viewer, their heads tilted and their features expressive. Here, as in the *Allegory of Painting*, the saint holds up her hand as if the viewer has momentarily interrupted the performance. Her open mouth, and that of the angel holding an open book behind, suggests they are in the act of singing. The masterly treatment of the chiaroscuro in her left hand, exquisitely foreshortened in a gesture that Cavallino repeated elsewhere, is matched by the virtuosity of the drapery, with its elaborate series of folds creating volume, carefully worked in hues of white, oyster and grey. It was with pictures such as this that Cavallino would exert a decisive influence on the direction of painting in Naples in the mid-seventeenth century.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

* 29A

CARLO MARATTI

(Camerano 1625-1713 Rome)

Tobias and the Angel

oil on canvas
27 x 39 in. (68.6 x 99 cm.)

£300,000–500,000

\$390,000–640,000
€340,000–560,000

PROVENANCE:

with Durlacher Brothers, New York and London, by 1930, as 'Solimena'.
George L. Durlacher; Christie's, London, 8 July 1938, lot 85 (9½ gns. to the following),
with Colnaghi, London.
David Villiers.
with Colnaghi, London, 1971.
Roderic Thesiger, 1990.
Anonymous sale; Sotheby's, London, 4 July 1990, lot 47
(withdrawn and sold privately before the sale).
Anonymous sale; Christies, New York, 26 January 2001, lot 153,
where acquired by the present owner.

EXHIBITED:

Hartford, Connecticut, Wadsworth Atheneum and Morgan Memorial,
Exhibition of Italian Painting of the Seicento and Settecento, 1930, no. 44,
as 'Solimena' (loaned by Durlacher Brothers).

LITERATURE:

M. Mena Marqués, 'Sobre Dibujos de Carlo Maratta en Colecciones Madrilenos',
Mitteilungen des Kunsthistorischen Institutes in Florenz, XX, no. 2, 1976, pp. 238-239,
fig. 15.



A superb example of Maratti's fluent, classical idiom at its most refined, this elegant canvas dates to *circa* 1654-1656, the crucial period during which the artist was moving away from the influence of his teacher Andrea Sacchi and establishing a unique and distinctive style. Comparable to two slightly later works from this period, the *Alpheus and Arethusa* (Christie's, New York, 27 January 2000, lot 35), and the *Saint Andrew led to the Cross of Martyrdom* (Christie's, New York, 26 May 2000, lot 59), this picture embodies the lucidity and grace of Maratti's mature work. Among the greatest masters of the Roman Baroque, Maratti's style evolved out of a long stylistic tradition that had begun with Raphael and was reinvigorated by the expressive naturalism of Annibale Carracci, the compositional and dramatic clarity of Domenichino, and the refined understatement of his own master, Andrea Sacchi.

The subject comes from the Book of Tobit in the Apocrypha of the Old Testament. Having become blind and robbed of his possessions, Tobit, a devout Jew living in Nineveh, sent his son Tobias to Media to collect money that was due to him. Looking for a travelling companion, Tobias met the disguised Archangel Raphael, who agreed to accompany him on his journey. While bathing in the River Tigris, Tobias was surprised by a large fish, which Raphael advised him to kill so that he could collect its gall (later used to cure Tobit of his blindness), heart and liver. This picture shows the moment when, having successfully recovered the money, they encounter Tobias's future wife Sarah. Possessed by a demon, Sarah had previously suffered the loss of seven husbands but through the burning of the fish's heart and liver, the curse is exorcised and they return to Nineveh married.



Fig. 1 *Apollo Belvedere*, 2nd century AD Roman
© Vatican Museum, Vatican City State

The most remarkable of the three protagonists in this image is perhaps the Archangel Raphael, an exceptionally dignified and graceful figure which also reveals Maratti's interest in classical sculpture and Antiquity. The figure's head, most tellingly, is inspired by the Apollo Belvedere now in the Vatican Museums in Rome (fig. 1). Discovered near Rome in the late-fifteenth century, this marble copy of a lost Greek original by the sculptor Leochares inspired a legion of artists who were captivated by the much-lauded pose of Apollo. After examining the sculpture first-hand, Maratti executed a sheet of sketches (now in the Academia de San Fernando, Madrid) of the figure's head and outstretched arm, which have been appropriated here in reverse for the figure of Raphael. Expertly weaving the idea of the Apollo Belvedere into his composition through a sophisticated choreography of linked poses and gestures, the artist has created a scene which delicately but plainly contrasts the otherworldly beauty and grace of the Archangel with the more expressive and earthly figures of Tobias and Sarah. Indeed, the famous art critic and theorist, Giovanni Pietro Bellori, discussed this very dichotomy in the context of a later work by the artist also inspired by the Apollo Belvedere statue: the celebrated *Apollo and Daphne* Maratti painted for Louis XIV in 1681 (Brussels, Musées royaux des Beaux-Arts de Belgique). Bellori's eulogistic pamphlet dedicated to this work emphasises the painter's desire to contrast the *affetti*, or affective gestures of Daphne, with the godly elegance of Apollo, who represents not a real man as much as an ideal of human beauty. Although Bellori never published the present work, he tended not to discuss paintings in private collections, and we can be sure that, if he had seen it, its gentle classicism would have been very much to his taste. Numerous contemporary copies of this picture, all now thought to be studio works, testify to the immense popularity and importance of the present composition: including one in a private collection, Rome; another formerly in the collection of the Dukes of Devonshire (sold Christie's, London, 28 November 1975, lot 8); and that in the Musée des Beaux-Arts, Orléans.

In 1927, A. Everett "Chick" Austin became Director of the Wadsworth Atheneum in Hartford, Connecticut. Austin had a taste for Baroque pictures, then still out of fashion, and developed a long and fruitful relationship with the New York-based dealers Durlacher Brothers, from whom he purchased for the museum in 1929 the great pair of mythological scenes (*The Abduction of Helen of Troy* and *The Abduction of Europa*) by Luca Giordano, which still rank among the painter's finest works in the United States. To show off these celebrated pictures, and to begin to attract attention to a period of painting which had been languishing in the wings, out of fashion, Austin organised an important exhibition of Italian Baroque art at the Atheneum in 1930, in which the present canvas was prominently featured. This exhibition reinvigorated interest in the Baroque period, particularly in American museums, which busied themselves acquiring works of this genre over the course of the ensuing two decades. The Atheneum, for its part, acquired under Austin's direction such masterworks as Bernardo Strozzi's *Saint Catherine of Alexandria* (1931) and Caravaggio's *Saint Francis of Assisi in Ecstasy* (1943). About five years before Austin was succeeded at the Atheneum by Charles C. Cunningham, George Durlacher sold much of the works in his gallery at Christie's, and the Maratti *Tobias and the Angel* disappeared into a private collection. It re-emerged in the early 1970s with Colnaghi's, and was subsequently owned by that firm's pioneering director, Roderic Thesiger, who formed a notable collection of Baroque pictures.

We are grateful to Stella Rudolph for the information provided in the present entry. Dr. Rudolph will include this *Tobias and the Angel* in her forthcoming *catalogue raisonné* of works by Maratti.



PROPERTY OF A LADY (LOTS 30A & 31A)

30A

THE BATEMAN MASTER

(active Venice 1730s)

Entrance to the Grand Canal, Venice, looking East

oil on canvas
28¾ x 44¼ in. (73.1 x 112.4 cm.)

£100,000–200,000

\$130,000–260,000
€120,000–230,000

PROVENANCE:

Adrian Hope; his sale (†), Christie's, London, 30 June 1894, lot 19, as 'Antonio Canaletto' (890 gns. to the following), with Thomas Agnew & Sons, London.
John Pierpont Morgan (1837-1913), New York, and by descent to his granddaughter, Mrs Mabel Satterlee Ingalls (1901-1993), New York, and by descent to her daughter, Mrs Sandra van Heerden, New York.

EXHIBITED:

Toronto, Art Gallery of Ontario; Ottawa, National Gallery of Canada; Montreal, Museum of Fine Arts, *Canaletto*, 17 October 1964-28 February 1965, no. 24, as 'Canaletto'.

LITERATURE:

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, Oxford, 1962, II, p. 255, no. 170(b)2, as 'studio repetition'; 2nd edition, revised by J.G. Links, Oxford, 1976, II, p. 268, no. 170(b)2, under 'other versions'.

This view of the entrance to the Grand Canal, Venice with Longhena's church of Santa Maria della Salute on the right, is based on the painting by Canaletto which was supplied in the mid-1730s to Henry Grey, 1st Duke of Kent (1671-1740), who obtained four works by the artist as well as views of Rome by Panini. The subject was understandably popular and was treated by Canaletto on a number of occasions, the Lucas picture being most closely related to the smaller work engraved by Visentini from Consul Smith's collection (Constable, *op. cit.*, no. 170). This canvas is clearly by the same hand as one which was owned by the philosopher, George Berkeley, Bishop of Cloyne and is now at Audley End, Suffolk: this was persuasively attributed by Charles Beddington to his Bateman Master, who must have had access to the Kent picture before this was despatched to England. The Bateman Master must have been trained by Canaletto and may have been employed by Consul Smith, who is likely to have arranged the Kent commission (the Duke did not visit Italy) and probably also that for Bishop Berkeley, who owned a pendant view, also at Audley End, as well as Bellotto's magnificent copy of Canaletto's *Bucintoro at the Molo* (Audley End, English Heritage).



PROPERTY OF A LADY (LOTS 30A & 31A)

31A

CIRCLE OF BERNARDO BELLOTTO

(Venice 1721-1780 Warsaw)

*The Grand Canal, Venice, looking East,
from the Campo San Vio*

oil on canvas
26 x 33¾ in. (66 x 85.8 cm.)

£100,000–150,000

\$130,000–190,000
€120,000–170,000

PROVENANCE:

with Leggatt Brothers, London, *circa* 1960, from whom acquired by the father of the following,
Anonymous sale [The Property of a Gentleman]; Christie's, London, 7 April 1995, lot 215, as 'Follower of Antonio Canal, il Canaletto'.
with Matthiesen, London, 1995-6.

LITERATURE:

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697-1768*, London, 1998, p. 20, no. 188(a), as 'originated in Canaletto's studio'.
D. Succi, *Bernardo Bellotto detto il Canaletto*, exhibition catalogue, Mirano, 1999, pp. 58-9, as 'Bernardo Bellotto', fig. 39.

The view down the Grand Canal from the Campo di San Vio was understandably popular with Canaletto's patrons. This picture depends most closely on the picture from the series supplied in the 1730s to Charles, 3rd Duke of Marlborough, for Langley Park, Buckinghamshire (W.G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford, 1976, and subsequent editions, no. 188), corresponding with this in the treatment of the lower windows of the Casa Barbarigo, on the right of the composition. After it surfaced in 1995, J.G. Links published it, suggesting that 'it originated in Canaletto's studio'. Subsequently, Professore Succi advanced an attribution to the young Bernardo Bellotto. Like the young Bellotto the artist clearly had immediate access to pictures by Canaletto prior to their despatch to his foreign clients.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

* 32A

FRANÇOIS BOUCHER

(Paris 1703-1770)

AND STUDIO

The Muse Erato

oil on canvas
36¾ x 51¾ in. (93.4 x 131.7 cm.)

£400,000–600,000

\$550,000–750,000
€450,000–650,000

PROVENANCE:

(Possibly) Madame La Marquise de Pompadour (1721-1764); her sale (†), Pierre Remy, Paris, 28 April 1766, lot 18, as 'The Muse Terpsichore', with its pendant 'The Muse Polymnia'.
(Possibly) Louis-René, Marchal de Saincy; his sale (†), M. Desmarest, Paris, 29 April 1789, lot 22, with a second muse.
(Possibly) Jean-Claude-François Perrin, marquis de Cypierre (1783-1844); his sale (†), M. Bonnefons-Delavialle, Paris, 10 March 1845, lot 14.
Richard Seymour-Conway, 4th Marquess of Hertford (1800-1870), Paris, and by descent to,
Sir Richard Wallace, 1st Baronet (1818-1890), Paris, and by inheritance to, Lady Wallace (1819-1897), and by inheritance to,
Sir John Murray Scott (1847-1912), and by inheritance to, Victoria Sackville-West, Lady Sackville (1862-1936).
with Jacques Seligman, Paris, 1914.
with Knoedler, Paris & New York, no. 13513, from whom purchased in 1922 by the following,
Count John McCormick (1884-1945).
Mr W.R. Timken, New York, acquired in 1924.
René Gimpel (1881-1945); (†) Sotheby's, London, 20 June 1951, lot 42, where acquired by the following,
M.J.B. Lester, London.
Count Aldo Crespi, Milan.
with Newhouse Galleries, New York, 1980.
Mr S.T. Fee, Oklahoma City, by whom sold anonymously; Christie's, New York, 9 May 1985, lot 14, as 'The Muse Terpsichore'.
with Stair Sainty Matthiesen, New York, by 1987.
Anonymous sale; Christie's, New York, 11 January 1991, lot 82, as 'François Boucher & Studio' (\$330,000).
Anonymous sale; Sotheby's, New York, 29 January 2009, lot 67, as 'François Boucher' (\$1,314,500), when acquired by the present owner.

EXHIBITED:

Paris, Hôtel de Chimay, *L'Art français sous Louis XIV et sous Louis XV*, 1888, no. 2, as 'François Boucher' '*Venus à demi-couchée sur des nuages et tenant un tambourin*'.
Paris, Galerie Georges Petit, *Cent chef-d'oeuvres des écoles françaises et étrangères*, 1892, no. 4, as 'François Boucher' '*La Musique*'.

LITERATURE:

E. & J. de Goncourt, *L'art du dix-huitième siècle*, 3rd edition, Paris, 1880, I, p. 190, as 'François Boucher'.
A. de Champeaux, 'La Muse Erato', *Gazette des Beaux-Arts*, 1890, pp. 513-14, as 'François Boucher', engraving illustrated.
A. Michel, *François Boucher*, Paris, 1906, p. 21, no. 324, as 'François Boucher' '*Venus à demi-couchée sur des nuages et tenant un tambourin*'.
P. de Nolhac, *Boucher, premier peintre du roi*, Paris, 1925, pp. 154-155, as 'François Boucher'.
R. Cecil, 'The Remainder of the Hertford and Wallace Collections', *The Burlington Magazine*, XCII, January-December 1950, pp. 168-172, as 'François Boucher'.
Wallace Collection Catalogues: Pictures and Drawings, 16th edition, London, 1968, pp. 37-8 and 43, as 'François Boucher'.
A. Ananoff and D. Wildenstein, *François Boucher*, Lausanne-Paris, 1976, II, pp. 165-168, no. 488, as 'François Boucher' '*La Muse Terpsichore*'.
A. Ananoff and D. Wildenstein, *L'opera completa di François Boucher*, Milan, 1980, no. 515, as 'François Boucher' '*La Musa Tersicore*'.

ENGRAVED:

J. Daullé, 1756, the same way round, as *Erato* (Jean-Richard, nos. 559 & 560).





Fig.1 Francois Boucher, *The Muse Clio*, 1750s © The Wallace Collection, London

Boucher, one of the most imaginative and fluent decorators of his time, was ideally suited to meet the constraints imposed by architects and interior designers in their decorative schemes. Early in his career, he had engraved Watteau's arabesques; by the mid-1730's he had worked beside Van Loo and Natoire in the Hôtel de Soubise. He designed sets for the opera and cartoons for the tapestry factory in Beauvais. By the time Madame de Pompadour engaged Boucher to decorate her residences in the early 1750's, she could have seen enough important examples of Boucher's decorative paintings to be certain that his ideal of elegant stylishness was in sympathy with her own.

The Muse Erato has traditionally been believed to have been painted for the Pompadour as an overdoor for one of her homes. The composition was engraved by Daullé as a pair with *The Muse Clio* (fig. 1; London, The Wallace Collection) in 1756, and the prints identified the original paintings as belonging to the Marquise (fig. 2). In Pompadour's posthumous sale on 28 April 1766, lot 18 was listed as depictions of the *Terpsichore* (the Muse of Dance who, like Erato, the Muse of Love Poetry, carried a tambourine) and the *Polyhymnia* (the Muse of Eloquence and Heroic Hymns, who, like Clio, the muse of History and Song, carried a trumpet). Discussions of the present painting and that in the Wallace Collection have confused the engravings of *Erato* and *Clio* with the reference in the sales catalogue



Fig. 2 Jean Daullé, after Boucher, *The Muse Erato* © Trustees of the British Museum, London

to *Terpsichore* and *Polyhymnia*, concluding that the prints and the catalogue refer to the same pair of paintings and implying that either the subjects were misidentified in the engravings, or that the compilers of the catalogue were unfamiliar with the engravings and therefore were unsure of their true subjects. Although either argument is possible, neither is plausible. It seems unlikely that Daullé, in paying tribute to the Marquise by engraving two of the paintings she commissioned, would have been so careless as to misidentify the subjects of his tribute; it seems almost as unlikely that the advisors who prepared such an important catalogue, only eight years after Daullé's popular engravings were announced in the *Mercure de France*, would misidentify the subjects of the paintings they were trying to sell. The paintings called *Terpsichore* and *Polymnie* in the catalogue, though 'de forme contournée', and so also overdoors, were on a smaller scale ('figures entières de petite nature').

Therefore, we can conclude that there were at least two distinct pairs of *Muses*. It seems certain the Daullé was correct when he engraved the Marquise's *Muses* and identified them as *Erato* and *Clio*. The latter is shown in her original guise as the Muse of Song, with a lyre, trumpet and cupid holding sheet music, none of which are traditional attributes of *Polyhymnia*. Although *Terpsichore* is occasionally represented with a tambourine, she is more often shown with a lyre and crowned with flowers, whereas *Erato* is almost always depicted with a tambourine and, in the seventeenth and eighteenth centuries, a *putto* at her feet. Clearly, the Muse in the present painting is intended as *Erato* and the *Terpsichore* sold from the Pompadour's Collection in 1766 was a different painting altogether. Neither the present painting nor the Wallace *Clio* should continue to be misidentified as *Terpsichore* and *Polyhymnia*, respectively, as they have been in past literature (Ananoff, *op.cit.*, 1976, and Texas, Fort Worth, *op. cit.*).

This *Erato* and the Wallace Collection *Clio* have long been viewed as pendants for two reasons. First, there are the Daullé paired engravings after them. Second, there exists a pair of autograph paintings after *Erato* and *Clio*, signed and dated 1758, but with variants (Cupid offers *Erato* a wreath, instead of flowers), and these were clearly painted as pendants (private collection). However, Alastair Laing contends that Daullé's pair of engravings are not in fact copies after a pair of paintings, but rather two works isolated from a larger group depicting all nine muses, since: 'muses don't go in pairs but in nines' (private correspondence). He continues 'nine is an awkward number for paintings but Mme de Pompadour can be shown to have had no less. The grand cabinet of the hôtel de Pompadour (now the Elysée Palace) was nothing other than a 'cabinet des Muses': there were indeed nine of the 'dans leurs cadres de bois doré',

but because they were fixtures, unlike most of the other paintings in the inventory...they were not valued and not intended for removal. The pair of Muses in her sale (*Terpsichore* and *Polyhymnia*) is not to be found in the inventory and must have been late-comers from elsewhere'.

An examination of the relationship between the two paintings and the engravings made after them lends support to Laing's contention that Daullé did not engrave a true pair but works from a larger series. Daullé's engraving of *Clio* is in reverse of the painting in the Wallace Collection (and its variant), whereas the *Erato* engraving is in the same direction as the present painting (and its variant). No doubt Daullé reversed one and not the other because he was pairing two paintings never intended to be regarded as pendants. Furthermore, it is not clear that the *Erato* and Wallace Collection *Clio* were ever hung as a pair, contrary to conventional thought. When sold in 1845 from the Cypierre Collection the pendant to the present picture (lot 15) was described as an 'ancienne copie' and as such was probably discarded along the way. The Wallace *Clio* pairs quite naturally with the *Thalia/Euterpe* also in the Wallace, whose dimensions are identical. This *Erato* on the other hand, was reduced in size and kept separately by the Wallaces; hence its having remained in Paris when the *Clio*, *Thalia/Euterpe* and the other works, which now form the Wallace Collection, were sent to London. In fact, Sir Richard Wallace lent it to a charitable exhibition in 1888, it was exhibited alone and described as 'Venus à demi-couchée sur des nuages et tenant un tambourin' - no longer recognised as a Muse and not hung with the *Clio*.

Laing believes that the nine original Muses painted for the Pompadour's *grand cabinet* were not all necessarily by Boucher: the fact that Daullé also engraved a *Urania* after Jeaurat in 1756 suggests as much. He speculates that the original *Muses* are lost and, contrary to tradition, questions whether the present Muse belonged to the Marquise or is perhaps an autograph replica of the lost original, although this view remains speculative. Indeed, this *Erato* is the only known version of the composition by Boucher and alone corresponds in every significant detail to Daullé's print. The date of the variant, 1758, disqualifies it as the engraved picture because Daullé's engraving was announced in the *Mercur de France* in 1756. Although the *Erato* now bears neither signature nor date, it is clear from the print that it was cut-down on all sides to regularise its shape; thus, it is possible that the signature was lost as a result. *Erato's* absence from the Pompadour's estate inventory and posthumous sale is not itself conclusive. Her great portraits in Munich and its replica are not recorded in either of these documents, though she must have owned at least one of them, because, as a family portrait - if it was there - it did not need to be valued. Although the nine original overdoors from the Elysée Palace would have been regarded as fixtures and not valued or auctioned during her sale, they would, nevertheless, have been removed and sold. The first certain provenance of the *Erato* places it in the collection of Casimir de Cypierre, who also owned the Munich portrait of Madame de Pompadour. Cypierre was the first serious collector of works by Boucher after the French Revolution and the grandson of Jean-Claude-François Perrin de Cypierre who bought the Château d'Auvilliers from Madame de Pompadour in 1760. One cannot help wonder if the young Cypierre might not have inherited the *Erato* which his grandfather could have acquired directly from the Marquise or from her heirs following her death.

If the *Erato* was part of a large decorative scheme in which at least one other artist participated, then it is quite plausible that Boucher was aided in the project by assistants from his studio as Laing suggests - as would have been the normal practice for a large commission of this nature. Nevertheless, the handling of the *Erato* is fresh, the draperies crisp, her flesh pearly and glowing, and the broad but rich application of paint is commensurate with Boucher's handling in other autograph overdoors of the period.

We are grateful to Alastair Laing for his assistance with the cataloguing of this lot.







■ 33A

ATTRIBUTED TO
FEODOR JAKOBLEWITSCH ALEXEJEFF
(Saint Petersburg 1753-1824)

*Arrival of the French Ambassador Jacques-Vincent Languet,
comte de Gergy at the Palazzo Ducale, Venice*

oil on canvas
72½ x 103 in. (183 x 261.5 cm.)

£250,000–350,000

\$330,000–450,000
€290,000–390,000

PROVENANCE:

(Possibly) Dimitri Tziracopoulos, Berlin and Athens, by 1939, as a 'copy after Canaletto'.
with Galleria Pontremoli, Milan, by 1971, as 'Giuseppe Bernardino Bison'.
Barbara Piasecka Johnson Foundation; Christie's, London, 7 July 2006, lot 232,
as 'Circle of Luca Carlevarijs'.

LITERATURE:

(Possibly) W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, Oxford, 1962,
II, p. 346, under no. 356, erroneously conflated with the Hermitage painting;
2nd edition, revised by J.G. Links, Oxford, 1976, II, p. 370, under no. 356, as 'an old copy
of the same size'.

Jacques-Vincent Languet, comte de Gergy (1667-1724), arrived in Venice as the Ambassador of France on 1 November 1726 and on the 4th made his state entry. Canaletto's canvas showing him processing to the Doge's Palace followed a pattern established in the preceding decades by Luca Carlevarijs (1663-1730). De Gergy is seen in the middle distance at the centre of the composition. Canaletto's dramatic and ambitious prototype must have been despatched to France soon after this was painted, and was subsequently sold to the Tsarina Catherine the Great; it is now in the Hermitage, St. Petersburg (W.G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford, 1976, no. 356), while the pendant, *Return of the Bucintoro* (*ibid.*, no. 338) is in the Pushkin Museum, Moscow. A fine full-size copy of the picture in the Sutherland collection at Dunrobin Castle, Scotland, is signed by the Russian painter, Feodor Jakoblewitsch Alexejeff (1753-1824), who worked in Venice with Giuseppe Moretti, the pupil of Canaletto, to whom reduced versions of the latter's late masterpieces in Berlin have been attributed. It is possible that this large canvas is also by Alexejeff and probable that it, like the Dunrobin picture and its pendant, was painted in Russia.



34A

RICHARD WILSON, R.A.
(Penegoes 1713/14-1782 Colomendy)

The White Monk

oil on canvas
21¼ x 28¾ in. (54 x 72 cm.)

£100,000–150,000

\$130,000–190,000
€120,000–170,000

PROVENANCE:

Francis Egerton, 3rd Duke of Bridgewater: either commissioned in Rome in c. 1754-55; or acquired from Jacob, 2nd Earl of Radnor (1749-1828), Longford Castle, in c. 1799, and by descent to, John Sutherland Egerton, 5th Earl of Ellesmere, subsequently 6th Duke of Sutherland (1915-2000); Christie's, London, 18 October 1946, lot 175 (350 gns. to Drown). Anonymous sale [The Property of a Deceased Estate]; Sotheby's, London, 9 April 1997, lot 54. William and Bernadette Berger, Denver Collection, Denver; Christie's, New York, 26 January 2001, lot 63, when acquired by the present owner.

EXHIBITED:

Denver, Denver Art Museum, *600 Years of British Painting: The Berger Collection at the Denver Art Museum*, 10 October 1998-28 March 1999 (not numbered).

LITERATURE:

W.Y. Ottley, *Engravings of the most noble The Marquis of Stafford's Collection of Pictures, in London, Arranged according to schools and in chronological order with remarks on each picture*, London, 1818, IV, Class VI, pp. 3 and 141, no. 5 (engraving illustrated).
W.G. Constable, *Richard Wilson*, London, 1953, pp. 89 and 228, pl. 123a, type III (version 3).
M. Postle and R. Simon, ed., *Richard Wilson and the Transformation of European Landscape Painting*, exhibition catalogue, New Haven, 2014, pp. 136-7 and 280, under no. 96, fig. 115.
P. Humfrey, 'The 3rd Duke of Bridgewater as a Collector of Old Master Paintings', *Journal of the History of Collections*, XXVII, no. 2, 2015, pp. 214 and 224, note 28.
P. Spencer-Longhurst et al., *Richard Wilson Online Catalogue Raisonné*, no. P146.

ENGRAVED:

J. Roberts, 1765.

Dubbed the 'father of British landscape painting', Richard Wilson transformed the landscape genre in England during the second half of the eighteenth century. His Arcadian landscapes, Sublime vistas and the intellectual treatment of his subjects helped elevate the genre and inspired the next generation of landscape painters. *The White Monk* was one of Wilson's most enduringly popular compositions. It was conceived in the 1750s, during Wilson's hugely formative time in Rome, a period that would set the tone for his work for the rest of his career.

Wilson had begun his career as a portrait painter of moderate success in London. In 1750, however, he travelled to Italy, visiting Venice before continuing on to Rome the following year. It was there that Wilson's career

reached a decisive turning point, for, as Farington later relayed, Wilson was introduced to his exact contemporary, Claude-Joseph Vernet who, 'by warmly approving his [Wilson's] Landscapes decided him to follow that branch of art' (*The Farington Diary*, J. Grieg, ed., London, 1924, p. 94). From this moment on, Wilson focused his energies almost exclusively on landscape painting, working within the aesthetics established on the Continent by artists like Claude Lorrain, Poussin, Vernet and Salvator Rosa. He remained in Rome, honing his skills, until his eventual return to Britain in 1757, where he continued to produce landscapes of great originality.

Wilson produced three distinct versions of *The White Monk* when he was active in Rome in the 1750s, varying the composition, most notably in the figures included in the foreground. The present work shows two women reclining under the shade of a tree, a direct quotation of a favourite device used by Claude Lorrain. In the other two variants of the composition, these figures are covered by a large parasol. The view, formerly thought to be a *capriccio* inspired by the region around Tivoli, has recently been proposed to show the area around Vicovaro in the upper Aniene valley, looking east towards the Prenestini mountains and the ridges of Mentorella and Guadagnolo. The two monks genuflecting by a cross on the top of the distant promontory, from which Wilson's composition later derived its name, may be a loose reference to the chain of Benedictine monasteries founded in this region (although the white habits of Wilson's monks are not those of Benedictines). In this work Wilson successfully combined the two most popular idioms of landscape painting - the Sublime drama of Salvator Rosa and the Arcadian serenity of Claude.

Francis Egerton, 3rd Duke of Bridgewater was an avid art collector and patron, and embarked on his Grand Tour to Italy in the autumn of 1754 with 'a great desire of furnishing one room of the old Convent [Ashridge House] with pictures of the best masters' (M. Postle, *op. cit.*, p. 130). Bridgewater's interest in landscape painting is clear from his commissions, which included a set of four pictures depicting a sun-rise, sun-set and two storms from Vernet in 1756. He also became an important patron of Wilson. In addition to this painting of *The White Monk*, he owned the large-scale *Phaeton's Petition to Apollo* and its companion *The Destruction of the Children of Niobe* (both Private collection), a version of one of Wilson's most celebrated works. It is possible that he commissioned the present work during his time in Rome, though it has also been suggested by Humfrey (*op. cit.*, p. 224, notes 28 and 48) that the painting was in fact that sold to Bridgewater with two works by Claude from the collection of the Earl of Radnor in 1799.



35A

SIR JOSHUA REYNOLDS, P.R.A.
(Plympton, Devon 1723-1792 London)

Infant Academy: The Mob Cap

oil on canvas
42 x 32 in. (106 x 81.28 cm.)

£100,000–150,000

\$130,000–190,000
€120,000–170,000

PROVENANCE:

Richard Westall, R.A. (1765-1836), London; his sale, Phillips Son & Neale, London, 9 March 1813, lot 167, as 'Girl with her Mother's cap on, sitting for her Picture' (100 gns.). Henry Rogers (d. 1832), by 1825, and by inheritance to his brother, Samuel Rogers (1763-1855), St. James's Street, Westminster, London; his sale (†), Christie's, London, 2 May 1856, lot 581 (780 gns. to Radcliffe on behalf of the following), Angela Burdett Coutts, 1st Baroness (1814-1906), London; her sale (†), Christie's, London, 4 May 1922, lot 63 (2,000 gns. to Hopkins for Sulley). Edgar Vincent, 1st Viscount D'Abernon (1857-1941), Esher Place, Esher; Christie's, London, 28 June 1929, lot 22 (6,000 gns. to Vickers for the following). The Hon. Daisy Fellowes (1890-1962), Paris, and by descent to her grandson, James Reginald Gladstone (b. 1943), Donnington Grove, Shaw-cum-Donnington, near Newbury, Berkshire. Anonymous sale; Christie's, London, 16 March 1984, lot 92, when acquired by the present owner.

EXHIBITED:

London, Royal Academy, *Winter Exhibition*, 1893, no. 46.
London, *Franco-British Exhibition*, 1908, no. 1159.
Birmingham, Birmingham City Museum and Art Gallery, *Exhibition of works by Sir Joshua Reynolds, 1723-1792*, 18 February-19 March 1961.

LITERATURE:

A. Aspland and J. Lees Aspland, *Memoranda of a Loan Collection of Mezzotint Proofs, after Sir Joshua Reynolds, P.R.A.*, Manchester, 1874, p. 41, under no. 38.
Exhibition of the works of Sir Joshua Reynolds, P.R.A., exhibition catalogue, London, 1884, p. 36, under no. 62.
F.G. Stephens, *English children and painted by Sir Joshua Reynolds: an anecdotal and critical essay*, Remington, 1884, p. 73.
C. Phillips, *Sir Joshua Reynolds*, London, 1894, p. 327.
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1901, III, p. 1159-60.
W. Armstrong, *Reynolds*, 1900, p. 240.
E.K. Waterhouse, *Reynolds*, London, 1955, p. 73, pl. 228 (A).
A. Blunt and P. Murray, *The Iveagh Bequest, Kenwood: Catalogue of the Paintings*, London, 1953, p. 31, under no. 23.
D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 539, no. 2093; II, p. 601, pl. 1642.
J. Bryant, *Kenwood: Paintings in the Iveagh, Bequest*, New Haven, 2003, p. 337, under no. 82, fig. 4.

ENGRAVED:

W. Westall, 1825.
S.W. Reynolds.





Fig. 1 Sir Joshua Reynolds, *Infant Academy* © The Iveagh Bequest, Kenwood House, London

Dating to *circa* 1781, this enchanting depiction of a young girl in a mob cap is a superb example of the character studies of children painted by Sir Joshua Reynolds in the late 1770s and 1780s. During the previous decade he had cemented his position as the leading portraitist of Georgian England. Between 1769 and 1779, he exhibited over 100 pictures at the Royal Academy, including portraits of Dr Samuel Johnson and Dr Oliver Goldsmith (1770), Giuseppe Baretta (1774) and David Garrick (1776). He also produced the remarkable self-portrait in doctoral robes, painted for Somerset House following the receipt of an Honorary Degree of Doctor of Civil Law from Oxford in 1773, and made another in celebration of his election to the Florentine Academy in 1775. However, it was to character studies, known as fancy pictures, to which he increasingly turned his attention over the course of the decade.

Fancy pictures or 'fancies' were so-called to distinguish them from traditional commissioned portraits. The term was first coined in 1737 by art critic and historian George Vertue in relation to the paintings of Philip Mercier. However, by the latter part of the eighteenth century, they had become a genre in their own right, and the appellation was used to describe scenes of sentimental realism of the artist's own imagining, as well as vignettes from contemporary literature.

For Reynolds, fancy pictures allowed him to experiment more freely with his technique than he could in portrait commissions. Unlike the majority of his large portraits, which tend to incorporate passages executed by his studio, Reynolds's smaller subject pictures were invariably entirely autograph. While he could complete the face of a portrait sitter within a matter of hours, his subject pictures often absorbed him for months. As Martin Postle noted: 'it is clear from Reynolds's own preoccupation with them, and the critical coverage they received during his day, that the subject pictures lay at the very heart of Reynolds's practice as a painter' (M. Postle, *Sir Joshua Reynolds: The Subject Pictures*, Cambridge, 1995).

The Mob Cap takes its inspiration from the central figure in Reynolds's *Infant Academy*, at Kenwood, London (fig. 1), which is perhaps the most ambitious of his fancy pictures. *Infant Academy* was painted immediately after Reynolds's return from Flanders in 1781 and was exhibited at the Royal Academy in 1782 alongside his *Portrait of Lavinia, Countess Spencer* (Althorp), two remarkable full-lengths of *Lady Elizabeth Compton* (Washington, D.C., National Gallery of Art) and *Lady Talbot* (London, Tate Britain), his flamboyant *Colonel Tarleton* (London, National Gallery), and his *Portrait of Mrs Baldwin* (Private collection). Critics at the Royal Academy exhibition detected a new Rubensian richness in Reynolds's palette, and the *St. James's Chronicle* of 30 April 1782 noted: 'He seems to have recollected at the time all the Beauty & Force of Colouring, so characteristic of the Flemish School.'

The Mob Cap displays much of the same fluency of handling as *The Infant Academy*. Like in the larger painting, the child sports a large, fashionable white muslin mob-cap decorated with a silk bow and bordered by a broad ruffle. The mob-cap came *en vogue* in the eighteenth century and was designed to accommodate the rising hairstyles of the 1780s. Often gathered, with a puffed crown, the cap was typically made of a white gauze or a light muslin fabric, with the edges left as ruffles or frill. Reynolds reused the motif later in the decade in 1788 for his celebrated portrait of Penelope Boothby, aged three, who wears a mob cap (Private collection).

Early in the nineteenth century, *The Mob Cap* formed part of the collection of great English portraitist and landscape painter, Richard Westall, who is perhaps best known for his portraits of Lord Byron (one is in the National Portrait Gallery, London; another is at Hughenden Manor; and a third is in the House of Lords). It later belonged to Samuel Rogers, who enjoyed a considerable reputation as a poet and a discriminating art collector.



PROPERTY OF A NOBLE FAMILY

36A

SIR THOMAS LAWRENCE, P.R.A.
(Bristol 1769-1830 London)

*Portrait of Lady Selina Meade (1797-1872), half-length,
in an ivory satin dress, with the spire of St. Stephen's
Cathedral, Vienna, beyond*

oil on canvas
30 $\frac{1}{8}$ x 25 in. (76.5 x 63.5 cm.)

£800,000-1,200,000

\$1,100,000-1,500,000
€900,000-1,300,000

PROVENANCE:

A gift from the artist to the sitter's brother, Richard Meade, 3rd Earl of Clanwilliam (1795-1879), and by descent in the family.

EXHIBITED:

London, Royal Academy, 1820, no. 140.
London, Royal Academy, 1951, no. 203.
London, National Portrait Gallery; and New Haven, Yale Center for British Art,
Thomas Lawrence: Regency Power and Brilliance, 21 October 2010-5 June 2011, no. 42.

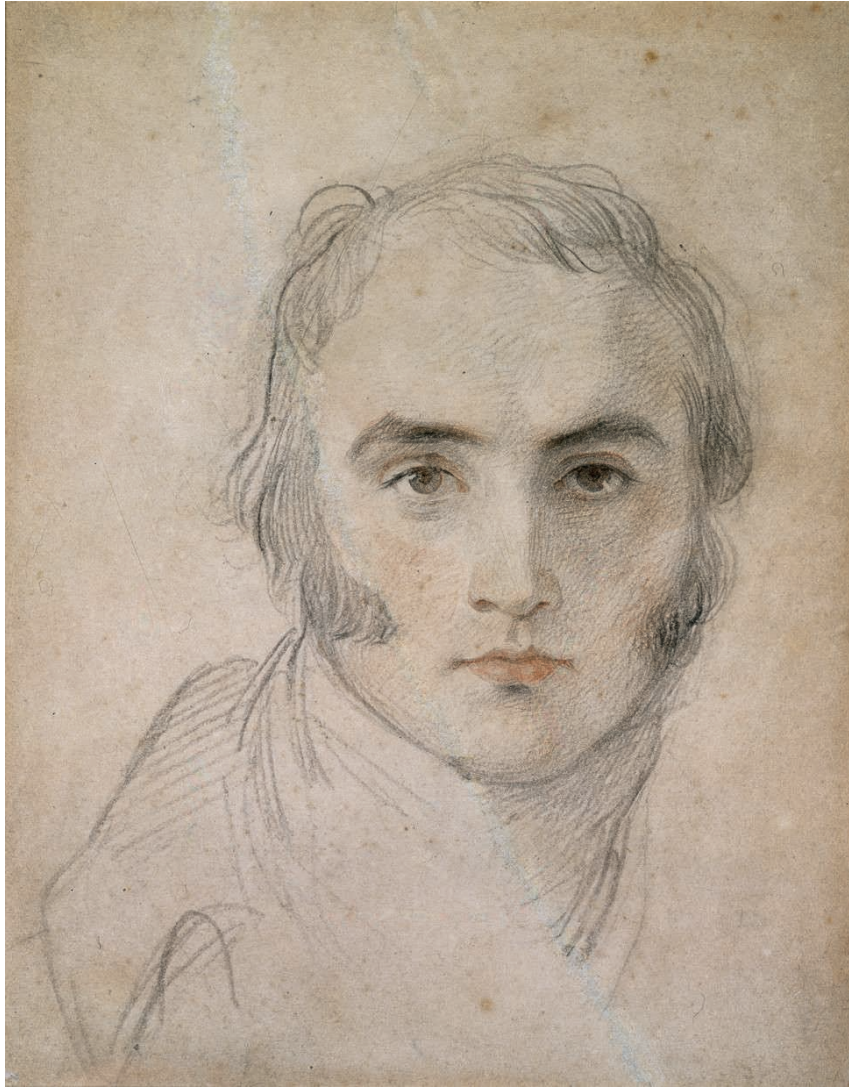
LITERATURE:

D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, London, 1831, II, pp. 168 and 251.
Lord R. Sutherland Gower, *Sir Thomas Lawrence, P.R.A.*, London, 1900, p. 149.
Sir W. Armstrong, *Lawrence*, London, 1913, p. 151.
K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, 1964, pp. 140-141.
K. Garlick, *Sir Thomas Lawrence, A Complete Catalogue of the Oil Paintings*, Oxford, 1989, p. 236, no. 552, pl. 72.
M. Levey, *Sir Thomas Lawrence*, New Haven and London, 2005, pp. 215-17, no. 114.

ENGRAVED:

C. Heath, 1828, for *The Keepsake*.
George Doo, 1835.





Sir Thomas Lawrence, *Self-Portrait*, c. 1799-1800
© Ashmolean Museum, Oxford / Bridgeman Images

'I shall never paint a better picture, or a more enchanting subject...It is one of the few works on which I wish my future reputation to rest'

Thomas Lawrence writing of this portrait to the Earl of Clanwilliam, 20 August 1823

This picture of the young Lady Selina Meade was painted in 1819 during Lawrence's six-month stay in Vienna, where he had travelled to execute a number of the celebrated full-length portraits to commemorate the allied victors over Napoleon. Commissioned by the Prince Regent, later King George IV, these portraits, which were later hung in the Waterloo Chamber at Windsor Castle, secured Lawrence's fame throughout Europe and his reputation as the finest portraitist of his generation.

The sitter was the second daughter of Richard Meade, 2nd Earl of Clanwilliam (1766-1805), and his wife Caroline, Countess of Thun (1769-1800), daughter of Count Franz Josef Anton von Thun und Hohenstein. Selina's maternal grandmother, Maria Wilhelmine, presided over a celebrated salon in Vienna and was an important patron of both Mozart and Beethoven. When Selina was orphaned in 1805 she became the ward of her brother Richard

Meade, 3rd Earl of Clanwilliam (1795-1879), but while she remained in Vienna to be raised by her aunt, Christina, Princess Lichnowsky, her brother was sent to school in England. Selina was brought up in a highly cultured and musical household, where the young Beethoven regularly performed at the Lichnowsky's Friday concerts. In 1821, she seems to have been courted by Lord Granville Leveson-Gower, who sat to Lawrence for the superb Van-Dykian full-length portrait now at New Haven (Yale Center for British Art; 1804), but in the same year she married Count Karl Johann Nepomuk Gabriel Clam-Martinić (1792-1840), the Austrian statesman and Field Marshall Lieutenant, with whom she had three children.

Clanwilliam eventually joined the diplomatic service and attended the Congress of Vienna in 1814 before serving as Private Secretary to Lord Castlereagh from 1817 to 1819. Castlereagh and his half-brother, Charles

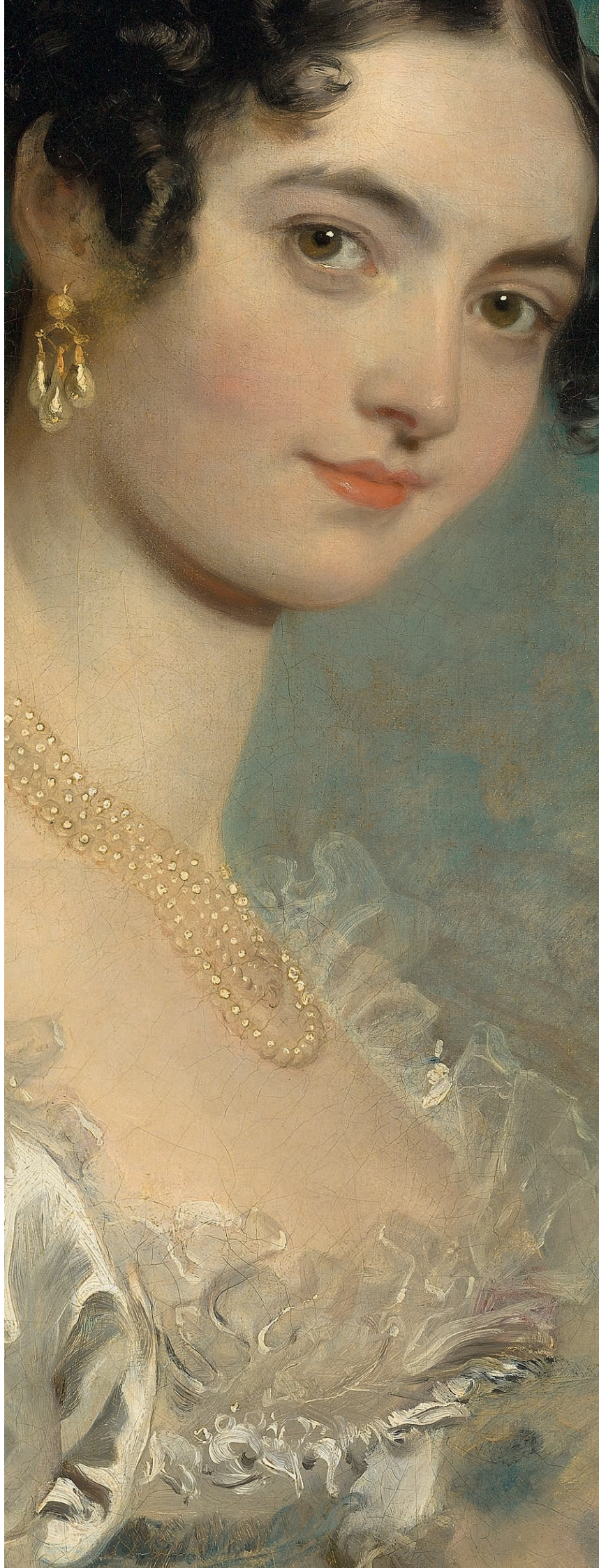
William Stewart, 3rd Marquess of Londonderry, both of whom sat to Lawrence (1809-10; and 1812; both London, National Portrait Gallery), were important patrons of the artist. The Clanwilliam and Londonderry families, along with the Abercorns, were part of a nexus of Northern Irish nobility that provided Lawrence with key commissions from the early 1790s. Crucially for the development of Lawrence's career it was the 3rd Marquess of Londonderry who asked the Prince Regent, who had never patronised Lawrence, to sit for the full-length which the artist exhibited in 1815 (Private collection), the success of which helped secure Lawrence the commission for the series of portraits for the Waterloo Chamber. As Lawrence later recognised, it was this 'mission' that 'led to all subsequent distinctions in my profession' (Williams, *op. cit.*, p. 467).

When Ambassador to the Court of Vienna, to which he was appointed in 1814 at the time of the Congress, Londonderry also played an active role in arranging Lawrence's triumphant continental progress to take likenesses for the Waterloo portraits. Tsar Alexander sat to Lawrence in Londonderry's presence when at Aix-La Chapelle for the Congress of 1818 and Lawrence stayed with his friend when he arrived in Vienna later that year to finish his portrait of Francis I of Austria and execute other works for the series, including those of Prince Schwarzenberg and Charles, Archduke of Austria. It was presumably through Castlereagh and his half-brother that Lawrence met Clanwilliam and in turn his sister, whose portrait was later described as a 'cadeau' from the artist (*Letter from The Earl of Clanwilliam to Lawrence*, 15 September 1823, RA LAW 4/ 161). Clanwilliam remained a close friend of the artist and was one of the pallbearers at Lawrence's funeral.

Lawrence's portrait of Lady Selina is an outstanding example of the artist's work from this key moment in his career, when his reputation as the leading portraitist of his generation was rapidly gaining momentum. The sitter has the appearance of having just entered the composition from the left, turning her head to meet the gaze of the viewer. The focus is unquestionably on the sensitive treatment of her beguiling face and high-piled black hair, masterfully offset by the gold headband, pearl earrings and strands of pearls. The sensitive and highly finished handling of the head is in deliberate contrast to the virtuoso brushwork employed for her white satin dress and fluidly brushed in background. The local colour used for the posy of flowers in her left hand draws the viewer's attention to the distant spire of the Stefansdom, the city's cathedral. As Michael Levey has observed, 'the handling is buoyant, raising appropriate echoes of Rubens' (*op. cit.*, p. 216). Indeed, the artist James Northcote compared Lawrence's progress across Europe in this ambassadorial role with that of the great seventeenth-century Flemish master, when he wrote that he hoped his friend's 'high employment ... wd. raise the credit of English Art abroad and make it more respected at Home' (*The Diary of Joseph Farington*, 4 January 1819, p. 5309).

Writing soon after his arrival in Rome in the spring of 1819 to his friend and patron John Julius Angerstein, Lawrence describes Lady Selina as 'in beauty and interesting character, one of the most distinguished persons in Vienna' (cited in Williams, *op. cit.*, p. 168). Lawrence was evidently entranced by the subject of this portrait and made a drawing of Lady Selina, dated April 1819 (Christie's, London, 14 July 1992, lot 31), before his departure from Vienna for Rome.

Lawrence's pride in the portrait is confirmed by his decision to exhibit the picture at the Royal Academy in 1820, the year he was elected President, following the death of Benjamin West. Before its arrival in London, the picture travelled with Lawrence to Rome as part of a group of twelve paintings that were shown to Pope Pius VII, whose full-length portrait for the Waterloo Chamber (which marks a unique instance of a British artist being commissioned to paint a Pope for a Protestant monarch) is one of the undisputed masterpieces of European portraiture.





Selina's portrait received considerable acclaim when shown at the 1820 exhibition and was the subject of a two-part review in the *London Magazine*. The critic John Scott praised the work for representing 'the essential look of female beauty' (*London Magazine*, June 1820, p. 697). However, in the second part of the review, Thomas Griffiths Wainwright, writing under the pen name of 'Janus Weathercock', took Lawrence to task for the sitter's direct gaze, which he evidently considered to be unashamedly brazen: 'Ha! there's Lady Selina Meade. very tasty indeed! without the least truth of colour though! The throats of Sir Thomas's women always look as if they were rubbed over with pearl-paint. Yet, still, nobody else could do them so well' (*London Magazine*, June 1820, p. 701).

By 1823, Clanwilliam evidently wished to take the portrait with him to Berlin when he was named minister-plenipotentiary, but in August of that year Lawrence wrote, entreating his friend to 'let me have a fine line Engraving taken of Lady Selina's Portrait ... The picture has now been known in Austria, Italy and England. The original, popular wherever she has appeared and Count Clam can have no objection to the publication of the Countess' portrait knowing that she but shares in this picture with characters of her own purity and station, the most elevated in Europe ... I shall have it engraved by the most skilful artist, who will be but too happy to begin it' (*Letter from Lawrence to The Earl of Clanwilliam*, 20 August 1823). Eventually, despite Clanwilliam's misgivings about his sister being 'in the window of the printshop', he agreed for the picture to go to the engraver Charles Heath. In a letter to Lawrence (dated 11 June 1824), Leveson-Gower, Selina's previous suitor, mentions Clanwilliam's reluctance to part with the picture for this purpose, and remarks of his need to be 'tranquilized' over the prospect of his sister appearing on the print market. The print, entitled 'Selina' and showing the sitter without the spire of the Stefansdom in the distance (fig. 1), was eventually published in 1828 when it appeared as the frontispiece of the first edition of the literary journal, *The Keepsake*.



Fig. 1 Charles Theodosius Heath, after Sir Thomas Lawrence, *Selina*, 1835
© Trustees of the British Museum, London

PROPERTY OF A GENTLEMAN

37A

GEORGE STUBBS, A.R.A.

(Liverpool 1724-1806 London)

A bay hunter with two playful spaniels

signed and dated 'Geo: Stubbs pinxit / 1777' (lower centre)
oil on mahogany panel
23½ x 28 in. (59.7 x 71.1 cm.)

£500,000–800,000

\$650,000–1,000,000
€570,000–900,000

PROVENANCE:

Commissioned by Charles Vere Dashwood (b. 1745), Stanford Hall, Nottinghamshire, and by descent to the following, General Dashwood; Christie's, London, 29 July 1949, lot 99 (240 gns. to Bernard). Sold by Bernard into a private collection, 1951, until the following sale. Anonymous sale [Property of a Lady]; Sotheby's, London, 17 June 1970, lot 105 (£5,500 to Drysdale). Purchased privately by the current owner *circa* 1995.

EXHIBITED:

(Probably) London, Royal Academy, 1778, no. 300, 'Portrait of a horse and two dogs'.

LITERATURE:

Rev J. Hodgson and Mr F.C. Laird, *The Beauties of England and Wales*, London, 1813, XII, part I, p. 197, recorded in Stanford Hall, Nottinghamshire, 'some good paintings, with portraits, and a horse by Stubbs'.
J. Egerton, *George Stubbs, Painter: Catalogue Raisonné*, New Haven and London, 2007, p. 396, no. 193.



This charming painting is an extremely fine and beautifully-preserved example of the type of commission that Stubbs received from wealthy, landed patrons during the 1770s. Stubbs had spent the early part of his career in intense and focused study of anatomy, beginning with his drawn and engraved illustrations for Dr. John Burton's *An Essay towards a Complete New System of Midwifery* in York in 1751. His most famous and important anatomical project, however, was produced between 1756 and 1758 at Horkstow, a hamlet near Hull in North Lincolnshire. The artist, assisted by his common-law wife Mary Spencer, set about a systematic observation of the musculature and skeleton of the horse, producing over forty beautifully observed studies of his subject, which he would later publish as engravings. His resulting *Anatomy of the Horse* broke new ground, both scientifically and artistically.

As the pre-eminent sporting artist working in Britain, Stubbs's works were immensely popular. With the prestigious, aristocratic commissions he had received during the 1760s, the following decades saw a rapid increase in commissions from the landed gentry, for whom his portraits of horses, dogs and the patrons themselves, provided: 'a calm evocation of the life of a well-heeled country gentleman'. Signed and dated 1777, the present painting is a perfect example work that made Stubbs so sought after. The picture is likely to have been painted during the artist's trip to Nottinghamshire where he worked on a number of commissions for the High Sheriff of the county, John Musters and his wife Sophia (Egerton, *op. cit.*, nos. 187-192). Stubbs depicted the couple on horseback riding before the new south front of their home, Colwick Hall, as well as producing individual portraits of two of Mrs Musters's spaniels and a painting of one of Musters's hunters standing in a landscape, also dated 1777 and of an almost identical size to the present painting. Charles Vere Dashwood, the patron of this painting, lived nearby at Stanford Hall, which he had inherited from his father, Robert Dashwood, in 1757. Dashwood rebuilt the house between 1771 and 1774, landscaping the grounds in a fashionable parkland style and later succeeded his neighbour, Musters, as High Sheriff of Nottinghamshire.

The English fondness for horses was so extensive that it became a matter of remark for foreign visitors during the last quarter of the eighteenth century, with writers like François, duc de la Rochefoucauld (1747-1827) commenting in 1784 that: 'the extraordinary affection for the horse [was]...a passion which is common to the whole country' (cited in *ibid.* p. 59). With this passion for horses came a desire for reliable mounts: a 'quiet and gentle' horse was favoured over one of exceptional pedigree and high-breeding. It was these horses that patrons often requested be painted by Stubbs in the later decades of the century.

In the present work, a bay hunter stands just off centre while two spaniels play in the foreground. The animals are placed before a landscape that dips to reveal a valley beyond, with a winding river and distant farmlands. It is conceivable that the landscape may show the Dashwood estate at Stanford. Stubbs demonstrates not only his talent in depicting anatomical detail, but also his skill in capturing the character of his animal subjects. The bounding spaniels are particularly charming, their fur masterfully articulated with rapid strokes of white and grey paint, and their playful attitudes later forming the basis for the artist's portrait of the Duke of Rutland's dogs, Turk and Crab (The 9th Duke of Rutland's Will Trust, Trustees).

Stubbs increasingly favoured panel as a support for his paintings during the 1770s, when his techniques and working methods began to become more experimental in medium and execution. Inspired by the smooth surfaces that he had employed while painting on enamel and earthenware (in collaboration with Josiah Wedgwood), Stubbs's choice of panel appears to have been aimed at replicating this smooth, hard surface on a larger scale. After firmly establishing his reputation in the preceding decade, the 1770s saw the painter making use of progressively more unusual materials and mediums, using very thin glazes of paint diluted with beeswax, pine resins and non-drying oils. Stubbs used varying amounts of these additives across his panels, producing mixed results, but his unusual practices have generally led to fragile and delicate paint surfaces that have historically been subject to significant deterioration. Dating from the period of Stubbs's most intensely experimental phase, this painting survives in remarkably good condition, thus making it a significant and important example of the artist's panel paintings that allows for a comprehensive appreciation of his remarkable talent.





Geo. Stubbs pinxit
1771

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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 or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 • 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **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 F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

(j) 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale;

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

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

3 YOUR WARRANTIES

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

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by 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.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping 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 of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

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.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the 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. **Movement within the EU must be within 3 months from the date of sale.** 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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee

with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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 in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or 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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request. Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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 Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

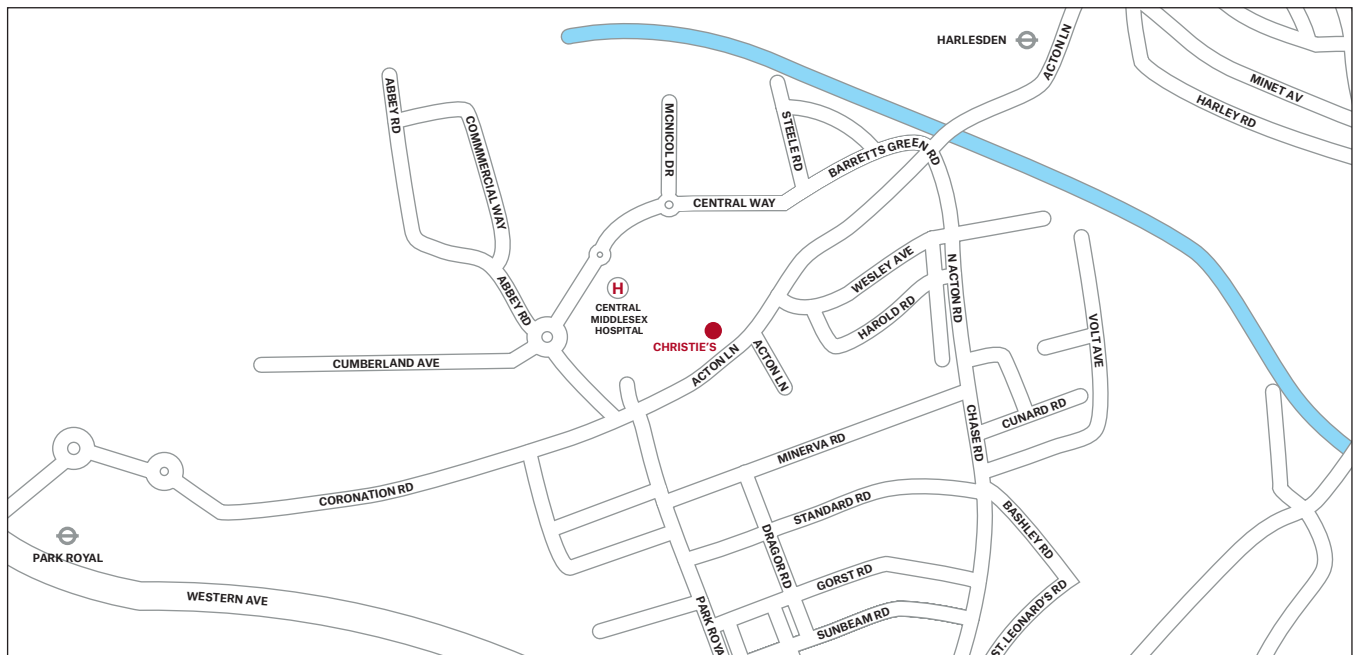
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





POLIDORO CALDARA CALLED POLIDORO DA CARAVAGGIO (CARAVAGGIO 1499-1543 MESSINA)

*Design for a banner with Saint Mark and two Franciscan Friars
with inscription 'Paolo Veronese'*

black chalk, pen and brown ink, brown wash, heightened with white gouache, on blue paper

Executed circa 1528-34.

16¼ x 11½ in. (42.5 x 28.4 cm.)

\$200,000-300,000

OLD MASTER & BRITISH DRAWINGS

New York, 31 January 2019

VIEWING

26-30 January 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Stijn Alsteens
salsteens@christies.com
+33 1 40 76 83 59

CONTACT

Furio Rinaldi
frinaldi@christies.com
+1 212 636 2328

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from the Collection of Herbert and Adele Klapper
HENRI DE TOULOUSE-LAUTREC (1864-1901)

Danseuse

bears signature

oil on canvas

31 5/8 x 23 1/2 in. (80.5 x 59.5 cm.)

Painted in 1888

\$6,000,000-8,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE
INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER
New York, 11 November 2018

VIEWING

4-11 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
+1 212 636 2050

CONTACT

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Property of an Elegant Lady
ART DECO AQUAMARINE AND DIAMOND TIARA-NECKLACE, CARTIER
\$70,000-100,000

NEW YORK MAGNIFICENT JEWELS

New York, 5 December 2018

VIEWING

30 November-4 December 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Daphne Lingon
dlingon@christies.com
+1 212 636 2300

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from a Private Spanish Collection
A MAGNIFICENT, MONUMENTAL AND EXTREMELY RARE IMPERIAL PORCELAIN VASE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1836
59 $\frac{7}{8}$ in. (152 cm.) high, without plinth
£800,000-1,200,000

IMPORTANT RUSSIAN ART

London, 26 November 2018

VIEWING

22-25 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Aleksandra Babenko
ababenko@christies.com
+44 (0)20 7389 2489

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ÆTAT· SVÆ· 37·

ANº 1637·

◆
THE
ERIC ALBADA JELGERSMA
COLLECTION
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Important Old Master Paintings,
Evening Sale, 6 December 2018
The Collection Sale, 7 December 2018

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30 November – 6 December 2018
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FRANS HALS (1581/5-1666)

Portrait of a man holding a pair of gloves
oil on canvas
36 5/8 x 27 in. (93 x 68.5 cm.), one of a pair

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