

IMPORTANT OLD MASTER PAINTINGS FROM



THE
ERIC ALBADA JELGERSMA
COLLECTION



LONDON, 6 DECEMBER 2018



CHRISTIE'S







IMPORTANT OLD MASTER PAINTINGS FROM



THE ERIC ALBADA JELGERSMA COLLECTION



THE ERIC ALBADA JELGERSMA COLLECTION

Friday 7 December 2018
at 10.00 am

VIEWING

30 November – 6 December
8 King Street, St. James's
London SW1Y 6QT

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AUCTION

Thursday 6 December 2018
at 6.00 pm (Lots 1-40)

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

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Friday	30 November	9.00 am – 4.30 pm
Saturday	1 December	12.00 pm – 5.00 pm
Sunday	2 December	12.00 pm – 5.00 pm
Monday	3 December	9.00 am – 4.30 pm
Tuesday	4 December	9.00 am – 8.00 pm
Wednesday	5 December	9.00 am – 4.30 pm
Thursday	6 December	9.00 am – 3.00 pm

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Opposite: Lot 12 (detail)
Back cover: Lot 3



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6 DECEMBER

THE ERIC ALBADA JELGERSMA
COLLECTION: IMPORTANT OLD
MASTER PAINTINGS,
EVENING SALE
LONDON

6 DECEMBER

OLD MASTERS EVENING SALE
LONDON

7 DECEMBER

THE ERIC ALBADA JELGERSMA
COLLECTION SALE
LONDON

7 DECEMBER

OLD MASTERS DAY SALE
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A detailed oil painting of a man with white hair and glasses, wearing a green suit and a blue tie, sitting in a white chair. He is in a room with blue walls covered in various framed paintings. A large, ornate chandelier hangs from the ceiling. In the background, there is a desk with a globe, a small table with books, and a large classical painting of a man and a woman. The scene is rich with detail, including a bust on a pedestal and a clock on a mantelpiece.

Our father, Eric Albada Jelgersma, had given much thought to the future of his Old Master Picture Collection, which he – together with our mother Marie-Louise Albada Jelgersma – formed over many decades with love, knowledge and passion. During lengthy discussions with us in 2017, he made the decision to sell parts of the collection at auction, enabling these splendid works to pass on to a new generation of collectors. Earlier this year, our father chose to entrust Christie's with these sales and, following his very sad passing last June, we are honouring our father's wishes.

Dennis, Derk and Valerie Albada Jelgersma

◆

THE ERIC ALBADA JELGERSMA COLLECTION

◆

It was a great privilege to travel to the Swiss mountains to visit Eric and to discuss with him the plans for the dispersal of his collection. It will be a huge honour for me to stand in the rostrum and offer so many of his favourite objects to collectors who share his passion for classical paintings and great works of art.

Eric Albada Jelgersma had an eye for beauty in every field. He was a tastemaker of his generation who scoured the art market for a generation looking for Old Master paintings of the highest calibre and Decorative Arts of the finest quality with which to decorate his many beautiful homes. Along the way, he made many great friendships and took the advice of many other connoisseurs and dealers, but at the end of the day he had a very particular taste for classical beauty which he followed with his own certainty. The result is a collection of great breadth and scope and serves as a perfect example of how classic and modern art can be shown together to brilliant effect and how they can complement each other beautifully, when they are of the highest calibre. We look forward to recreating Eric's sophisticated vision in our exhibition rooms at Christie's later this year.

Jussi Pykkänen
Global President
Christie's



Eric Albada Jelgersma

The remarkable collection formed by Eric and Marie-Louise Albada Jelgersma is a vivid testimony to their shared passion for the arts and for the Golden Age of Dutch and Flemish painting in particular. The sale of this superb collection, which includes masterpieces by Frans Hals, Judith Leyster, Jan Breughel the Elder, Frans Snyders, Anthony Van Dyck and Ambrosius Bosschaert, is one of the most significant of its kind to take place in recent years.

Eric Albada Jelgersma was a collector in the best sense, striving to source the very best pictures, guided by his recognition of quality, rarity, importance and condition. Moreover, he bought what he loved and derived enormous pleasure from the art that he lived with his entire life. The pictures were housed in a number of beautiful homes created by Eric and his wife, often in collaboration with their friend, the designer Axel Vervoordt. The extraordinary collection of objects, curiosities, works of art and furniture, which is also being sold, provided an ideal *kunstkamer* setting for the picture collection.

Eric Albada Jelgersma's taste in Old Masters was expansive, wanting examples from all the different genres – portraits, landscapes, still-lives, allegories and

genre paintings, selecting only those works that were exceptional in some way, or that stimulated his interest. Each acquisition was made only after the most careful deliberation, taking into account every aspect of the work's qualities. In this respect, Eric Albada Jelgersma often sought the advice of art historians, museum directors and dealers – none more important than the London and Maastricht dealer Robert Noortman, with whom Eric struck up a close and enduring friendship, and from whom so many of the pictures in this sale were acquired. Through Noortman, Eric Albada Jelgersma also gained the discerning advice of Simon Levie, the former director of the Rijksmuseum, Amsterdam. The result of these exciting years of discovery and acquisition is a remarkably complete and well balanced private collection, representative of the Golden Age of Dutch and Flemish paintings in all its glory.

These works have held an integral place in the lives of Eric and Marie-Louise Albada Jelgersma. Now their sale offers, to both established and new collectors alike, the chance for them to grace the walls of new homes where Eric would no doubt wish them to give the same enormous pleasure that they gave him.

ERIC ALBADA JELGERSMA – A PERSONAL RECOLLECTION BY AXEL VERVOORDT

'For Eric Albada Jelgersma, the best was just good enough'



I met Eric in the early 1980s when he and Marie-Louise visited our family's home in the Vlaeykensgang in Antwerp's old centre. They were on a search for inspiration, furniture, and objects for their new home in Laren. We had an immediate connection. They arrived about noon and we talked until late in the evening after dinner. We started what became a lifelong friendship. Our friendship grew closer over the years with a familiarity that feels like family. Our children have grown up together and Eric was a mentor to my sons, especially Boris. I'll always be grateful for this.

Over four decades, we worked on many projects together – homes in London, Spain, Château du Tertre, Verbier, Amsterdam, and even two Liberty boats at sea. It was an adventure. We searched for inspiration for every project based on its geography and history. If there was an overall theme, it was to restore architecture to its origins and make each home feel as if the family had always lived there.

Eric always wanted to have the best objects, paintings, and furniture. We often combined the atmosphere with old doors, ceilings, paneling, and antique floors. Everything we found had a universal spirit. He was a shrewd negotiator, but it's important to remember that quality was the most important for him. It's a timeless value that we both share. Each home we created had a welcoming atmosphere, which suited the family's way of life. It was the image they projected to the world. If you were a friend of the Albadas, you were always welcome and well received at any time of day.

To work with Eric and Marie-Louise was to follow a path of mutual inspiration. They had great taste and understood each other very quickly. Eric knew that his incredible Old Master paintings added depth to his collection and by moving them from one city to the next, they gave his

houses a totally new dimension. Like no one else I've ever known, Marie-Louise has a magic touch to make a house livable, warm, stylish, and welcoming. Together, they both insisted and demanded the best, but the true lesson is learning how to live with things. With every home they had, Marie-Louise could move in after one day and put her own touch with a lot of everyday objects to make each space come magically to life.

In Dutch, there is a word that describes what it feels like to be in one of the Albada's homes. It's a word that describes a feeling of comfort, coziness, and familiarity. It's called *gezellig*. It's difficult to translate in English because it's something that you feel very close to your heart. It's about time spent with family and friends. An emotion felt from the inside of your body, like the comfort of a fireplace – a warmth in your soul.

I would like to thank Marie-Louise and the wonderful children – Dennis, Derk, and Valerie – and the entire Albada family for the great adventures. And to Eric – an unforgettable man for so many reasons – most of all for his strength of will, self-assuredness, determination, and never-ending courage. He lived a big, colorful life. He was a man of standards – unwavering in his decisions. He had a great eye and exemplary taste. For more than forty years, he was a precious friend and the rare type of client who encouraged everyone he met to go as far as possible in search of quality and excellence.

I thank Eric for the power of his friendship and for what we shared, which gave both of our lives a new dimension. I'll never forget.

Axel Vervoordt
November 2018





Artistic Centres

Haarlem

Despite its comparatively modest population, totalling at its peak in 1650 only about 50,000 residents, Haarlem was, after Amsterdam, the second most important artistic centre in the Dutch Republic. Known for its textile and brewing industries, Haarlem's artistic legacy is particularly well-represented in the Albada collection. While historical subjects were popular among Haarlem's wealthy collectors during the first quarter of the seventeenth century, from about 1625 on local buyers tended to prefer still life, landscape and genre paintings by the likes of Frans and Dirck Hals, and Judith Leyster. From about 1650 on, Italianate landscapes, including those by Nicolaes Berchem, found particular appeal with collectors. Haarlem's economy faltered at mid-century, initially due to the collapse of the speculative tulip trade and later following increased foreign competition in the brewing and textile industries. The economic decline led many of its greatest artists – including Berchem and Jacob van Ruisdael – to move to Amsterdam in search of more favourable economic conditions.

Leiden

Second only to Amsterdam in terms of population, Leiden was known throughout Europe for its university, the oldest in the Netherlands. The city's cultivated, erudite atmosphere is equally found in the works of its artists, including the so-called *fijnschilders* (fine painters). The Leiden historian Jan Orlers (1570-1646) famously described such paintings – works by the likes of Gerrit Dou and Frans, Jan and Willem van Mieris – as 'small, subtle and curious things'. Owing to the laboriousness of their execution, these meticulously crafted, generally small-scale works were among the most expensive paintings one could acquire in the seventeenth century: a single painting could cost two or three times what a skilled labourer would earn in a year. While demand for most paintings in the seventeenth century tended to be local in nature, the Leiden *fijnschilders* enjoyed international appeal.

The Hague

The Hague served as the primary residence of the stadholder, the chief magistrate of the Dutch Republic, and housed many of the Republic's legal and administrative institutions, among them the High Court of Holland and Zeeland, and the States General, which imbued the city with an international courtly flavour. Between 1600 and 1700 some 650 painters plied their trade in The Hague. With the exception of court portraitists like Jan van Ravesteyn, Adriaen Hanneman and Jan Mijtens, the majority spent only part of their career in the city seeking fame and fortune. Such churn differentiated The Hague's artistic climate from that of the Republic's other artistic centres and gave rise to a tremendous variety of styles and subject matter. Works by two of the city's most famous adopted sons – Esaias van de Velde and Jan van Goyen, the first of whom may have worked for the stadholder Maurits, Prince of Orange – are included here.





17th Century Netherlands

Amsterdam

Described by the English traveller and diarist Peter Mundy in 1640 as 'more beautiful and delightful than any other city I have beholden', Amsterdam was the economic engine of the Netherlands. In the course of the seventeenth century, its population swelled from around 60,000 residents in 1600 to nearly 240,000 by century's end, making it the third largest city in Europe (behind only London and Paris). The exceptional wealth that accrued to its patrician and merchant families – often through investment in Amsterdam's chamber of the Dutch East India Company (VOC) – transformed the city into a vibrant capital for art and architecture. So broad was the market for paintings that more than 1000 painters are documented as being active in Amsterdam during the Golden Age. At its peak in the 1660s and 1670s, the city was home to more than 300 painters, more than were working in all of England, Germany and Spain in the period.

Utrecht

Unlike elsewhere in the Dutch Republic where municipal affairs tended to be overseen by the newly wealthy merchant class, in Utrecht the nobility retained much of their earlier power. Whereas the elite of other cities tended to engage in economic pursuits like international trade, the nobility in Utrecht primarily managed the rents derived from their country estates and served in important governmental and military posts. The city's pronounced aristocratic flavour – combined with its unique religious demographics in which as much as three-quarters of the population remained Catholic – largely explains why its painters, numbering only fifty or sixty active at its mid-century peak, preferred the styles of Counter-Reformation Italy, pastoral landscapes and history painting. Indeed, many of Utrecht's leading painters, including Gerrit van Honthorst, Jan Baptist Weenix and Paulus Moreelse, spent significant periods in Italy, the influence of which is heartily felt in the works they produced upon their return home.

Antwerp

In the sixteenth century, Antwerp rose to become the preeminent artistic centre in Northern Europe, spurred by its position as an international hub of trade and banking. Writing in 1560, the Italian historian Francesco Guicciardini, who was then residing in Antwerp, reported that there were no fewer than 300 artists among the city's 100,000 residents – roughly two for every baker. By the end of the century, Antwerp's population had been cut in half, due in large part to the city's siege by Spanish forces which caused many of its Protestant residents to flee to the Northern Netherlands. In the early seventeenth century, the exploits of artists like Sir Peter Paul Rubens, Jan Brueghel I, Sir Anthony van Dyck, Jacob Jordaens and Frans Snyders brought the city newfound fame, which it would sustain throughout the century. So magnetic was its appeal that, later in the century, a number of Dutch artists – including the still life painter Cornelis de Heem – sought fame and fortune within its walls.

Illuſtriſſimo Orna-
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Dei gratia, Princi-
pi Auranſiæ, Co-
miti de Naſſau op-
timo Patriæ noſ-
træ deſenſori. hæc
tabula dedicatur
et offertur. N.I.V.

Edita a Nicolao Iohannis Viſſcher.

Athenbick. Parnement. Werken. Oudewater. Gertruyſe. Heuſden. Naerden. Weeſſy. - Muiſe.

Art of Seduction





Known for their outward sobriety in dress and bearing, painting provided Dutch and Flemish artists and their patrons license to both depict and consume titillating, often slyly erotic imagery. Such lusty works found particular favour in the largely Catholic province of Utrecht, where in the first half of the 17th century artists like Gerrit van Honthorst (lot 5) and Paulus Moreelse (lot 3) presented their cast of characters not as base creatures but as well-, if suggestively, dressed and wholesome figures. By contrast, Jan Baptist Weenix (lot 4) and Werner van den Valckert (lot 2) thinly veil the erotic undertones of their works by displacing them onto animals or symbolic details. More discreet still are the paintings by Anthony van Dyck (lot 7), Gerard ter Borch (lot 37) and Dirck Hals (lot 6), each of whom couches the sensuality of their works through literary sources or seemingly innocuous domestic encounters.

1

LOUIS LÉOPOLD BOILLY

(La Bassée 1761-1845 Paris)

Head of a man in profile composed of six female nudes

oil on paper, circular
3 1/8 in. (8 cm.) diameter

£50,000–70,000
\$67,000–94,000
€57,000–79,000

PROVENANCE:

Art market, Paris.
with Hazlitt, Gooden & Fox, 1990.
Anonymous sale; Christie's, New York, 29 January 1999, lot 102.
with Noortman (Maastricht) BV, 17 October 2000, from whom acquired.



Fig. 1 Abbé Maury: *L'original est vivant son portrait est envie*, in *Les fouteries chantantes ou Les récréations priapiques des aristocrates en vie, en vit par la muse libertine*, 1791
© Bibliothèque Nationale de France, Paris

A renowned genre painter and prolific portraitist, Boilly trained in the esoteric field of *trompe l'oeil* painting, under the guidance of Guillaume-Dominique Doncre in Arras. This unusual portrait indulges this enduring interest in playful and carefully crafted imagery: it shows a man in profile, his features composed entirely of the cleverly entwined bodies of six women. There is a long history of experimenting with composite elements to create entirely new images, and in Giuseppe Arcimboldo (1527-1593) the genre found arguably its greatest protagonist: he achieved remarkable success with his anthropomorphic portraits, their curiosity and creativity proving immensely popular in subsequent centuries. One picture formerly given to Arcimboldo, the *Portrait of Herod* (Innsbruck, Tiroler Landesmuseum) shows a head in profile made up of numerous children, in reference to the story of the Massacre of the Innocents. This portrait, possibly after a lost Arcimboldo, is perhaps the first of this type of portrait to bring together and manipulate bodies to create the profile of a man. In eighteenth and early-nineteenth century France, there was a renewed vogue for such anthropomorphic or so-called 'hieroglyphic' pictures. A satirical, and slightly gruesome, portrait of Napoleon I, called *Triumph des Jahres 1813*, showed the Emperor in profile, his features made up of the bodies of soldiers, a reflection on the heavy human cost of his military campaigns. It was an extraordinarily successful image, and many variants were produced throughout Europe.

While the circumstances of the original commission behind Boilly's small portrait are not known, it is most closely related to the satirical engravings that appeared during the French Revolution. A pamphlet that was published in 1791 under the title *Les fouteries chantantes ou Les récréations priapiques des aristocrates en vie* showed the heads of political figures made up of nude women and explicit imagery, a particularly scathing form of political mockery used as a weapon against *ancien régime* defenders, such as Jean-Sifrein Maury (fig. 1).

This picture will be included in the forthcoming *catalogue raisonné* of Boilly's paintings being prepared by Etienne Breton and Pascal Zuber, to whom we are grateful for their assistance in cataloguing this lot.



WERNER VAN DEN VALCKERT

(The Hague c. 1580/85-c. 1627 Amsterdam)

A girl holding pancakes in a feigned stone window

dated '1624' (lower centre)
oil on canvas
28 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in. (71.5 x 58.2 cm.)

£80,000–120,000
\$110,000–160,000
€91,000–140,000

PROVENANCE:

Private collection, The Netherlands.
Anonymous sale; Sotheby's, Amsterdam, 8 May 2001, lot 111, as 'Utrecht School' (210,258 NLG).
with Noortman (Maastricht) BV, 18 March 2002, from whom acquired.

LITERATURE:

S. Melikian, 'Discoveries spice up a surfeit of banality', *International Herald Tribune*, 9 March 2002, p. 13, illustrated.

This is one of the earliest paintings in a series of erotically-charged images featuring young girls offering mouth-watering delicacies to the viewer, painted by an array of artists throughout the seventeenth century. Today still one of the most popular national dishes in the Netherlands, pancakes were eaten throughout the year in the seventeenth century, but especially on Shrove Tuesday. Leaning out of a deceptively realistic painted stone window, the life-size young woman addresses the spectator directly. This image anticipates Jan Steen's well-known picture in the Mauritshuis of a girl preparing an oyster to serve to the spectator (fig. 1). Werner van den Valckert was active in The Hague, Amsterdam and Delft and is primarily known as a leading history and portrait painter; genre scenes by his hand are exceptionally rare.

The depiction of large half-length figures harks back to sixteenth century genre scenes by such masters as Quinten Massijs, Marinus van Reymerswale and Jan Sanders van Hemessen, but was given fresh impetus in the Netherlands by artists returning home from Rome, having been exposed to the powerfully innovative scenes by Caravaggio employing this compositional formula. In 1623, the Utrecht Caravaggist Gerard van Honthorst painted two companion pieces of a flute player (Schwerin, Staatliches Museum) and a violinist (Amsterdam, Rijksmuseum), each in a similar square stone niche and these, or similar works, no doubt inspired Van den Valckert in the present work.



Fig. 1 Jan Steen, *Girl Eating Oysters*, c. 1658-1660 © Mauritshuis, The Hague



1629

3

PAULUS JANSZ. MOREELSE

(Utrecht 1571-1638)

An amorous young couple

signed and dated 'Moreelse fe an . 1629' (lower right, on her left sleeve)
oil on panel, dodecagonal
24½ in. (62.3 cm.), diameter

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

(Presumably) Sir William Young, 1st Bt. (1725-1788), Delaford Manor, Iver, Buckinghamshire, by 1782.
Anonymous sale [Property of a gentleman]; Christie's, London, 5 July 1991, lot 61 (£154,000).
with Richard Green, London, 12 March 1992, from whom acquired.

LITERATURE:

J.E. Wessely, *Jacob Gole, Verzeichnis seiner kupferstiche und Schabkunstblätter*, Hamburg, 1889, p. 66, no. 199.
M. Thibaut, 'Gang durch den Londener Kunsthandel', *Weltkunst*, LXII, 1992, p. 1454, illustrated.
P.H. Janssen, *Jan van Bijlert, 1597/98-1671*, Amsterdam, 1998, p. 151.
E.N. Domela Nieuwenhuis Nyegaard, *Paulus Moreelse (1571-1638)*, Leiden, 2001, p. 597, no. SAH191.

ENGRAVED:

Jacob Gole (1660-1737), mezzotint, 1670-1709
Pieter Schenk (1661-1715)
Robert Williams (active 1680-1704), mezzotint, 1680-1704
John Raphael Smith (1752-1812)
Charles White, etching with stipple, 1762
James Watson (1744-1790), mezzotint, 1778



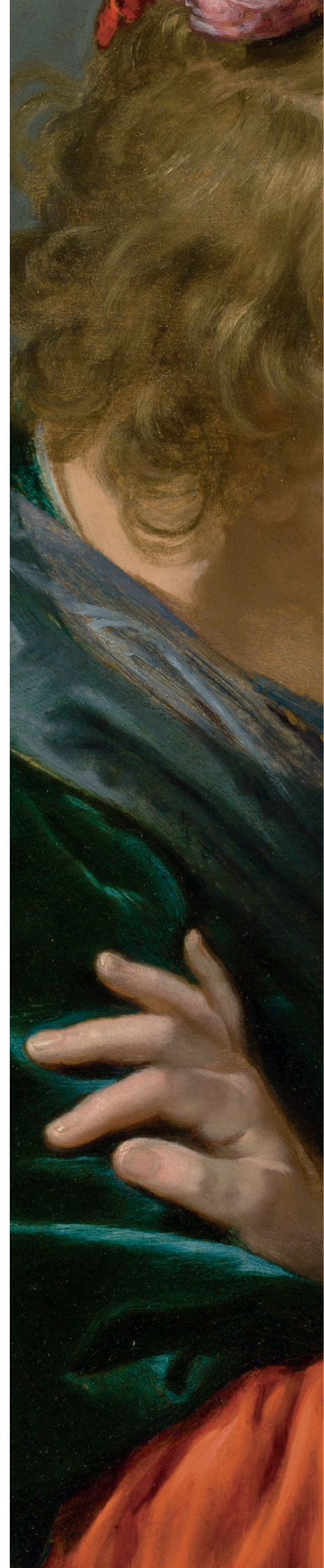
(detail of the present lot showing the signature and date on the sitter's sleeve)



Utrecht, unlike the other artistic centres of the province of Holland, was governed by a noble, aristocratic elite whose tastes conditioned the city's artistic production, particularly in the first decades of the seventeenth century. Arcadian subjects flourished there – first in literature and, shortly thereafter, in art. This pair of young lovers belongs to this tradition. Such a painting may well have been enjoyed primarily for its titillating subject matter rather than its implicit cautioning against loose morals.

The composition of this painting derives in part from that of the 'ill-matched' or 'unequal' lovers, a popular subject going back to the Northern Renaissance. This was a pictorial manifestation of a literary theme that first appeared in the work of the 3rd century BCE Roman poet, Plautus, who cautioned against elderly men taking younger lovers. First popularised by artists like Lucas Cranach the Elder and Quentin Massys, the man generally appears aged to the point of disfiguration and often carries a purse of coins to compensate the woman for her services. In Moreelse's painting, no such monetary exchange takes place and the couple is matched in age and beauty; thus, the composition is not chiefly a moralistic admonition but instead serves as a celebration of youth, beauty and sensuality.

The sole autograph version of this composition, the present painting was evidently highly regarded in the years after its production. In addition to a contemporary painted copy in rectangular format (Nieuwenhuis, *op. cit.*, no. 191A), numerous reproductive prints are known. Their format, always ovoid or 12-sided, suggests that they derive from this autograph painting rather than the painted copy.





JAN BAPTIST WEENIX

(Amsterdam 1621-1659/1661 Huis ter Mey, near Utrecht)

Italianate landscape with a shepherd showing a woman his flock

signed 'GIO. BATT. WEENIX' (lower right, on fallen branch)
oil on canvas
35% x 48 in. (90.5 x 122 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Cornelis van Lill (d. 1743); his sale (†), at his residence, Dordrecht, 18 June 1743, lot 2 (22 florins).
Augustin Blondel de Gagny (1695-1776); his sale (†), Remy, Paris, 10 December 1776 [=1st Day], lot 136 (5,760 livres to Le Marquis de la Villevielle).
C. Leboeuf, Paris; his sale, Le Brun, Paris, 12 April 1783 [=5th Day], lot 46 (6,121 FF to Vincent Donjeux).
Hendrik van Eyl Sluyter (1739-1814) as 'Van Helsleuter', Amsterdam; Alexandre Joseph Paillet & H. Delaroche, Paris, 25 January 1802 [=1st Day], lot 210 (5,001 FF to Nicolas Lerouge).
Cardinal Joseph Fesch (1763-1839), Rome; his sale (†), Rome, 26 March 1844, lot 752.
M. Bourlon de Sarty, Paris; his sale, Hôtel Drouot, Paris, 9 March 1868 [=1st Day], lot 19 (963 FF).
Anonymous sale [Mademoiselle Lemercier, 16 rue de Marignan]; Hôtel Drouot, Paris, 15 June 1942, lot 42 (31,500 FF to Savin Boulevard M[...]).
Private collection, France.
with Bob P. Haboltd & Co., Paris, 1990-1991, from whom acquired.

EXHIBITED:

The Hague, Mauritshuis, *The Amateur's Cabinet, Seventeenth-Century Dutch Masterpieces from Dutch Private Collections*, 10 October 1995–7 January 1996, no. 30.
Apeldoorn, Paleis het Loo Nationaal Museum, *Vorstelijk Vee. Vier eeuwen Nederlandse veerassen*, 9 May–28 July 2002.

LITERATURE:

G. Hoet, *Catalogus of Naamlyst van Schilderyen, met derzelver prijzen zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzten in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in wezen zynde Cabinetten*, The Hague, 1752, II, p. 91.
C. Blanc, *Le trésor de la curiosité*, Paris, 1857, I, p. 338; 1858, II, p. 209.
T. M. Lejeune, *Guide théorique et pratique de l'amateur de tableaux; études sur les imitateurs et les copistes des maitres de toutes les écoles dont les oeuvres forment la base ordinaire des galeries*, Paris, 1864, II, p. 497.
E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays par un groupe d'écrivains spécialistes français et étrangers*, Paris, 1976, X, p. 668.
F.J. Duparc & L.L. Graif, *Italian Recollections: Dutch Painters of the Golden Age*, exhibition catalogue, Montreal, 1990, p. 197, fig. 67.
A.A. van Wagenberg-Ter Hoeven, *Jan Baptist Weenix The Paintings: A Story of Versatility, Success and Bankruptcy in Seventeenth-Century Holland*, Zwolle, 2018, p. 186-189, no. 77, illustrated.







This humorous painting, which was only rediscovered in recent decades, is a masterpiece within the *oeuvre* of the Italianate landscapist Jan Baptist Weenix, who spent four formative years in Italy. The buildings in the background here probably derive from monuments like the Pyramid of Gaius Cestius and the Castel Sant'Angelo that Weenix would have encountered while in Italy. Upon his return to the Netherlands in the second half of the 1640s, Weenix continued to stage his paintings within Italianate settings dotted with Roman ruins, signing them, as here, with the Italianised *Gio[vanni] Batt[ista] Weenix*. In 1649, Weenix settled in Utrecht, where there was a ready market for such relatively large scale works with pastoral themes.

Despite their reputation for sobriety, a broad swath of Dutch artists, among them Frans van Mieris I and Jan Steen, included animals in their work to suggestively reference erotic acts. Here, an impish bearded peasant directs the attention of a young shepherdess to a billy goat mounting a nanny goat. Though she covers her eyes in an attempt at modesty, she nevertheless peeps through her spread fingers to catch a glimpse of the amorous detail. The young woman's sexual desires are perhaps intimated as well through the foliage behind her. It has been convincingly argued that the imagery of a vine entwining a tree in Dutch painting recalls one of the Latin poet Catullus's *carmina* in which this motif is likened to an eager bride 'full of desire for the bridegroom' (see D.R. Smith, 'Courtesy and its discontents: Frans Hals's "Portrait of Isaac Massa and Beatrix van der Laen"', *Oud Holland*, C, 1986, p. 6).

The woman must have been based on a live model who travelled in the artist's circle, for she appears in more than a dozen of Weenix's paintings, always wearing the giant hat to shade her from the sun (see F.J. Duparc and L.L. Graif, *Italian Recollections: Dutch Painters of the Golden Age*, exhibition catalogue, Montreal, 1990, pp. 196-197). The painting may also have served as inspiration for a print subsequently included in the fourth volume of Jan Harmensz. Krul's *Pampiere wereld ofte wereldsche oeffeninge* of 1681.

During its history, this painting has passed through many of the most important collections of Dutch paintings ever assembled. It first appears at the sale of the eminent collection formed by the merchant Cornelis van Lill held in Dordrecht in 1743, which also included paintings by Sir Peter Paul Rubens, Jan Steen and Frans van Mieris. It was subsequently in the collection of the French connoisseur Augustin Blondel de Gagny, housed at his *hôtel particulier* in the Place Vendôme, which also included a number of masterpieces that are today in the Louvre, including works by Sir Anthony van Dyck, Gabriel Metsu, Nicolas Poussin and Claude Lorrain. It was probably in Blondel de Gagny's collection that the painter and writer Jean-Baptiste Descamps first encountered the work, singling it out for praise as 'un beau Paysage' alongside comparable paintings by Weenix in the collections of Jean de Julienne, the Elector of the Palatinate, Willem Lormier and Gerrit Braamcamp (J.B. Descamps, *La vie des peintres flamands, allemands et hollandais*, II, Paris, 1754, p. 311). It was then in the famed Amsterdam collection of Hendrik van Eyl Sluyter and, later, that of Napoleon's uncle, Cardinal Joseph Fesch.

5

GERRIT VAN HONTHORST

(Utrecht 1592-1656)

Allegory of love

oil on canvas
50 $\frac{7}{8}$ x 44 $\frac{1}{8}$ in. (129.3 x 114 cm.)

£500,000–800,000
\$670,000–1,100,000
€570,000–910,000

PROVENANCE:

Private collection, Hamburg, since at least 1966.
Anonymous sale; Kunsthaus am Museum-Carola von Ham, Cologne,
20-23 March 1991, lot 1070, as 'Utrecht Caravaggist 17th C' (630,000DM).
with Galerie Arnoldi-Livie, Munich, 1992-1996.
with Noortman, Maastricht.
Private collection, Switzerland.
with Galerie Neuse, Bremen, 21 December 2000, from whom acquired.

EXHIBITED:

Utrecht, Centraal Museum; Frankfurt am Main, Schirn Kunsthalle; and Luxembourg,
Musée National d'Histoire et d'Art, *Het Gedroomde Land. Pastrorale schilderkunst in de
Gouden Eeuw*, 1993-1994, no. 28, as 'Allegory of Spring'.
San Francisco, Fine Arts Museums of San Francisco/Legion of Honor; Baltimore,
Walters Art Gallery; and London, National Gallery, *Masters of Light: Dutch painters in
Utrecht during the Golden Age*, 13 September 1997-7 August 1998, no. 58, as 'Allegory of
Spring (also known as Allegory of Love)'.
Utrecht, Centraal Museum, *Utrechts Gouden Eeuw; Caravaggisten en Italianisanten uit
Nederlands bezit*, 29 June-23 September 2001, no. 32.
's-Hertogenbosch, Noordbrabants Museum; Louvain, Stedelijk Museum Vander
Kelen-Mertens; and Zwolle, Waanders Uitgevers, *De Vier Jaargetijden in de kunst van de
Nederlanden 1500-1750*, 2002-2003, no. 88, as 'Allegory of Spring and Love'.

LITERATURE:

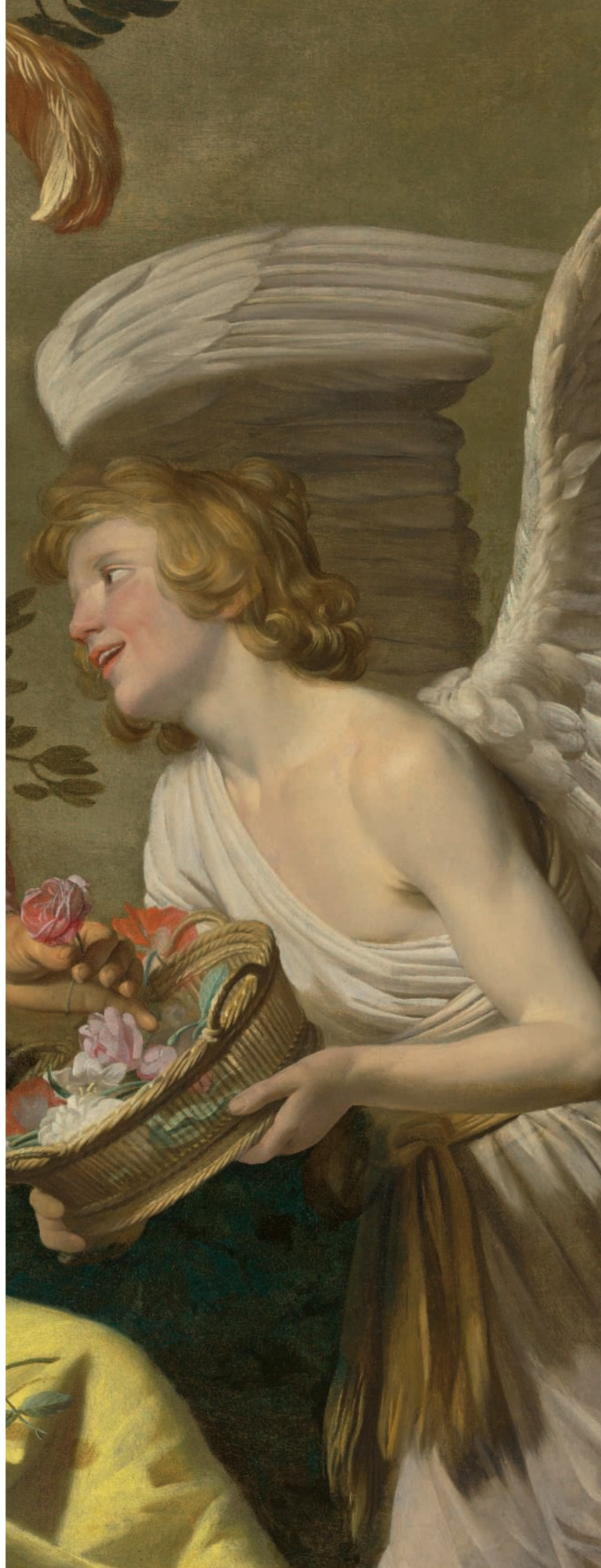
J.R. Judson, 'A New Honthorst Allegory: Can This be Love?', *Shop Talk: Studies in Honor
of Seymour Slive: Presented on His seventy-fifth Birthday*, Cambridge (MA), 1995,
pp. 128-129, and 338-339, fig. 1.
J.R. Judson & R.E.O. Ekkart, *Gerrit van Honthorst, 1592-1656*, Doornspijk, 1999,
pp. 168-170, no. 207, fig. 107, pl. XVI, as 'Shepherdess with a lute, shepherd and cupid
(Allegory of Love?)'.





This joyful picture dates to the early maturity of Honthorst, when he had established himself as one of the most popular and prolific artists in Europe. With its life-affirming *joie de vivre*, it had long been interpreted as an allegory of spring, with the young woman centre stage, flowers crowning her hair, understood to personify the season itself, while the winged figure in this reading represents Zephyr, blowing in his gentle wind. It has more recently been convincingly argued, however, that the picture instead represents an allegory of love, with the same winged figure in fact being Cupid rather than Zephyr. The roses in the woman's hair stand as a symbol of love itself, while the lute she holds has, of course, plentiful amorous associations. Music was certainly a strong motif in Honthorst's *oeuvre*, where it is used and re-used to suggest flirtation, lovemaking and promiscuity. Here, it more likely alludes to the spiritual harmony and pleasures of love. Indeed, the picture typifies Honthorst's keen sense of his audience and his skill in summoning up atmosphere. His figures, harmoniously arranged, are overtly playful and sensual, and such is their sunny countenance and engaging demeanour that is hard not to spontaneously share in their conviviality. J. Richard Judson suggests that this picture, with its warm tones and painterly execution, may date to 1624-6, and that it is possibly the first of this type of pastoral picture that would be in such demand in subsequent years (*op. cit.*, 1999).

Born in Utrecht, Honthorst trained with Abraham Bloemaert before departing for Rome, where he was first documented in 1616. His stay in Italy, thought to have lasted between seven and ten years, had an enduring impact on his style: inspired like many of his contemporaries by the revolutionary impact of Caravaggio, he created his own interpretation of *chiaroscuro*, brilliantly using tenebrist effects to earn himself commissions from the most important patrons in Rome and Florence, including Cardinal Scipione Borghese, Cosimo II de' Medici and Vincenzo Giustiniani. His return to Utrecht was feted in 1620, when a party was thrown in his honour at 'Het Poortgen' ('The Little Gate') on 26 July, an event documented by Arnout van Buchell. He would become a key figure in the artistic culture of the city in the following decade, serving as dean of the Utrecht Guild of St Luke for several years. In this time he continued to produce typically Caravaggesque pictures, invariably lit by an artificial light source within the composition, which confirmed his position as one of the leading members of the so-called Utrecht Caravaggisti, alongside Dirck van Baburen and Hendrick ter Brugghen. In the mid-1620s, however, he began to modify his palette, introducing more vivid colours as he steadily abandoned *chiaroscuro*. It was a style that was well suited to the changing tastes of the era when the courts of Europe, including that of Prince Frederik Hendrik at The Hague, favoured pastoral and Classical themes, at the time when Dutch pastoral poetry and emblematic literature flourished. Honthorst mastered this shift in style and tone, just as he had *chiaroscuro*, painting pictures that explored classicising themes. In some cases he took up scenes from specific sources, notably in his 1625 picture *Granida and Daifilo* (Utrecht, Centraal Museum), which interprets a passage from a pastoral play by Pieter Cornelisz. Hooft. Other pictures, such as this lot, continued the exploration of allegory and symbolism that was such a feature of the Dutch Golden Age.



DIRCK HALS

(Haarlem 1591-1656)

Elegant figures feasting in a garden

signed with monogram (centre, on the red cushion)

oil on panel

19½ x 27¾ in. (49 x 70.8 cm.)

£150,000–250,000

\$210,000–330,000

€170,000–280,000

PROVENANCE:

Anonymous sale; Frederik Muller & Cie, Amsterdam, 30 November 1909, lot 18, as 'Superbe tableau'.
 Anonymous sale; Frederik Muller & Cie, Amsterdam, 4-5 December 1912, lot 189, as 'Superbe tableau'.
 Collection de château de Nyenrode; Frederik Muller & Cie, Amsterdam, 10 July 1923, lot 28, as 'Superbe tableau'.
 Richard Weininger, by 1938.
 with Brian Koetser, London, 1967.
 The Weiniger Collection, New York.
 with French & Company, New York, 1983.
 with Noortman, 4 April 2000, from whom acquired.

EXHIBITED:

London, Brian Koetser Gallery, *Autumn exhibition of Old Master Paintings*, 9 October–20 December 1967, no. 30.
 Rutgers University, The Zimmerli Art Museum, *Haarlem: The Seventeenth Century*, 20 February–17 April 1983, no. 65.
 Pittsburgh, Frick Art Museum, *Gardens of Earthly Delight: 16th & 17th Century Netherlandish Gardens*, 3 April–18 May 1986, no. 20.

LITERATURE:

B. Nehlsen-Marten, *Dirck Hals 1591-1656: Oeuvre und Entwicklung eines Haarlemer Genremalers*, Weimar, 2003, pp. 106, 122, 162 and 275, no. 82, illustrated.
 E. Kolfin, *The young gentry at play: Northern Netherlandish scenes of merry companies 1610-1645*, Leiden, 2005, pp. 101, 105 and 107, illustrated in colour.

This lavish garden scene ranks among Dirck Hals's undisputed masterpieces. It is also arguably his earliest work, datable on grounds of style and of the fashion of the costumes depicted to around 1617 (Kolfin, *op. cit.* p. 105). Merry companies, set in gardens or outdoor terraces, had begun to be painted at the very beginning of the seventeenth century by Esaias van de Velde, David Vinckboons and Willem Buytewech, however, as Elmer Kolfin writes: 'Today, fewer than 25 outdoor merry companies by all three combined are known from the period 1610-25' (*ibid.*). Kolfin further emphasises that the sharp rise in the production of such garden scenes only came about in around 1620 with the work of Dirck Hals, who made it his speciality. Indeed, when both Van de Velde and Buytewech had left Haarlem in 1617, Hals became the only practitioner of such subjects there.

During these early years, Hals took his cue from the work of Buytewech, who, in addition to his elder brother Frans Hals, may even have been his master. The present work can be compared to Buytewech's well-known *Company in a park* in the Gemäldegalerie in Berlin (on loan from a private collection). The many similarities in the composition and the distribution of the fashionable figures in two groups on either side of the set table, as well as in motifs such as the wine-cooler in the mid-foreground and the empty chair in front of the table, compellingly suggest that Hals might be emulating Buytewech here, while Hals's spontaneous execution suggests the influence of Frans.

Hals's loose brushwork is perfectly suited to rendering the loose morals of the protagonists. As is customary in such scenes of levity, subtle allusions to vanity and the folly of sensual enjoyment are hidden in details, for instance the peacock pie in the middle of the table, which symbolised *superbia*, human pride and voluptuousness. Such details in combination with the subject of feasting young people would have reminded contemporary beholders instantly of the Parable of the Prodigal Son (Luke 15:11-32). However, this work is in the first place a celebration of conviviality. Depicting no less than eight love couples, this *fête champêtre* is a splendid continuation of the traditional Garden of Love.



SIR ANTHONY VAN DYCK

(Antwerp 1599-1641 London)

Double portrait of George Villiers, Marquess and later 1st Duke of Buckingham (1592-1628) and his wife, Katherine Manners (1603-1649), as Venus and Adonis

oil on canvas
87¾ x 64¼ (222.9 x 163 cm.)

£2,500,000–3,500,000
\$3,400,000–4,700,000
€2,900,000–4,000,000

PROVENANCE:

Frederick Hall Standish (1799-1840), Duxbury Hall, Lancashire, as 'Rubens and his wife', by whom bequeathed to the following, Louis-Philippe, King of the French (1773-1850); his sale (†), Christie's, London, 28 May 1853, lot 37, as 'Rubens and his wife' (20 gns. to Arthur[?]). T.A. Houghton, Armsworth House, Hampshire; Christie's, London, 28 June 1918, lot 79, as 'Rubens and his wife' (7 gns. to Van Slochem[?]). Private European collection. with Harari & Johns Ltd., London, by 1990. with Derek Johns, London, 10 December 1999, from whom acquired.

EXHIBITED:

Washington D.C., National Gallery of Art, *Anthony van Dyck*, 11 November 1990-24 February 1991, no. 17. Mexico City, Museo Nacional de San Carlos; and Ferrara, Palazzo dei Diamanti, *Rubens e il suo secolo*, 5 November 1998-27 June 1999, no. 64.

LITERATURE:

'Musée Standish', *Le cabinet de l'amateur et de l'antiquaire*, Paris, 1842, I, p. 211, as 'Rubens et sa femme'. *Catalogue des tableaux, dessins et gravures de la collection Standish*, Paris, 1842, p. 13, no. 37, as 'Rubens et sa femme'. L. Lalanne, et al., *Biographie Portative Universelle suivie d'une Table Chronologique et Alphabétique*, Paris, 1853, p. 506, as 'Rubens et sa Femme'. J.B. Gelis, *Précis de Biographie Belge*, Paris, 1853, p. 51, as 'Rubens et sa Femme'. M. Jaffe, 'Van Dyck's "Venus and Adonis"', *The Burlington Magazine*, CXXXII, 1990, pp. 697-703, fig. 26. J. Wood, 'Van Dyck's pictures for the Duke of Buckingham', *Apollo*, XXXVI, 1992, pp. 38, 42-44, fig. 15.

S.J. Barnes, 'Van Dyck and George Gage', in D. Howarth, ed., *Art and Patronage in the Caroline Court: Essays in Honour of Sir Oliver Miller*, Cambridge, 1993, p. 9, footnote 4. D. Kunzle, 'Van Dyck's *Continnence of Scipio* as a metaphor of stagecraft at the early Stuart court', in J. Onians, ed., *Sight and Insight: Essays on Art and Culture in Honour of E.H. Gombrich at 85*, London, 1994, pp. 171 & 180, pl. 72. S.J. Barnes and A.K. Wheelock, *Van Dyck 350*, Washington D.C., 1994, p. 369. C. White, *Anthony van Dyck: Thomas Howard the Earl of Arundel*, Malibu, 1995, pp. 59-62, fig. 47. D. Howarth, *Images of Rule: Art and Politics in the English Renaissance, 1485-1569*, London, 1997, pp. 224-6, illustrated. D. Brème, 'Portrait historié et morale du Grand Siècle', in *Visages du Grand Siècle: Le portrait français sous le règne de Louis XIV 1660-1715*, exhibition catalogue, Nantes, 1997, p. 99. D. Brème, *François de Troy 1645-1730*, exhibition catalogue, Toulouse, 1997, p. 92. J. Szczepińska-Tramer, 'Manet et "Le Déjeuner sur l'herbe"', *Artibus et Historiae*, XIX, no. 38, 1998, p. 185, fig. 5 and p. 189, footnote 41. S.G. Tasch, *Studien zum weiblichen Rollenporträt in England von Anthonis van Dyck bis Joshua Reynolds*, Weimar, 1999, pp. 23-4. E.S. Gordenker, *Anthony van Dyck and the Representation of Dress in sixteenth-century portraiture*, Turnhout, 2001, p. 43. J. Brown and J. Elliot, eds., *The Sale of the Century: Artistic Relations between Spain and Great Britain, 1604-1655*, New Haven and London, pp. 168-171, no. 14, illustrated. O. Millar, in S.J. Barnes, et al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 137, no. I.158, illustrated, as 'Venus and Adonis?'. C. Hille, *Visions of the Courtly Body: The Patronage of George Villiers, First Duke of Buckingham and the Triumph of Painting at the Stuart Court*, Berlin, 2012, pp. 145-174, fig. 25.





This monumental painting of *Venus and Adonis* is a rare and intriguing early work dating from van Dyck's first visit to England, in the autumn and early winter of 1620-1621. While relatively brief (lasting only four months), this trip was highly significant, as it signalled van Dyck as an independent artist of growing, European renown. Since its sensational rediscovery in 1990, this painting has been inextricably linked with the patronage of one of the greatest collectors, patrons and taste-makers of the day, the celebrated George Villiers, Marquess and later 1st Duke of Buckingham (1592-1628). Having been thought previously to represent veiled portraits of Rubens and his wife, this painting is now widely recognised as a disguised double portrait of Buckingham and his wife, Katherine Manners (d. 1649). It stands out as the only example of a grand-scale disguised or mythologising portrait in van Dyck's *oeuvre*.

A letter written in Antwerp dated 17 July 1620 to Thomas Howard, 2nd Earl of Arundel, from Francesco Vercellini, a Venetian gentleman then accompanying Lady Arundel on a tour of the Continent, related that: 'Van Dyck is still with Signor Rubens, and his works are hardly less esteemed than those of his master...it will be difficult to get him to leave these parts, especially since he sees the good fortune enjoyed by Rubens's (cited in White, *op. cit.*, p. 58). By 20 October that year, however, Thomas Locke wrote to William Trumbull from London reporting that: 'Van Dyck is newly come to town ... I am told my Lo: of Purbeck sent for him hither' (*ibid.*). John Villiers, recently created Viscount Purbeck, was half-brother to the royal favourite, the Marquess of Buckingham, who commissioned the present painting. By November, King James I had granted van Dyck an annual pension of £100 and in February the following year van Dyck received £100 from the king 'by way of reward for special service performed for his Matie [sic.]', although the precise nature of these services remains unclear.

When van Dyck arrived in England in October 1620, he entered the heart of an emerging world of avid collectors and patrons at the Jacobean court. Little is known of precisely what he did during his first visit to London, and only a very small group of works are attributed to this brief, but crucial moment in his career. Indeed, this painting is one of only three works known to have been executed at this time, the other two were commissioned by the courtier and celebrated collector Thomas Howard, Earl of Arundel (1585-1646): a painting of *The Continnence of Scipio* (Oxford, Christ Church), which was probably given to Buckingham upon his marriage and later hung at York House; and a half-length portrait of Arundel (Los Angeles, Getty). Christopher Brown believes this painting was executed immediately after *The Continnence of Scipio*. Van Dyck returned to Antwerp in March 1621, before travelling to Italy, and did not return to England again until 1632.

The exact date and circumstances of the commission of this painting are unclear. However, as first suggested by Jaffé in 1990 (*op. cit.*), and repeated (more or less emphatically) ever since, van Dyck's figures of Venus and Adonis can almost certainly be identified as disguised portraits of the duke and his wife, Katherine Manners, daughter of Francis, 6th Duke of Rutland. The picture was likely commissioned to celebrate their marriage in May 1620. The tender interaction between the two figures, with Adonis placing his left arm around Venus's shoulder and touching his heart with his other hand, with his head inclined lovingly towards her, certainly supports such a notion. The dead tree stump covered in ivy at lower left can also be read as a symbol of the couple's eternal union in marriage, since, according to one of the most popular emblem books of the period - Andrea Alciati's *Emblematum libellous* - this motif was associated with the motto '*amicitia etiam post mortem durans*' - 'friendship/love enduring even after death'. The use of ivy to represent love and loyalty in paintings was not uncommon in van Dyck's artistic circle in Antwerp: Rubens, for example, used it to symbolise faithfulness in his *Four Philosophers* (Florence, Palazzo Pitti), and Jacob Jordaens to show marital fidelity in his *Portrait of a Young Married Couple* (Boston, Museum of Fine Arts). The armlet worn by Venus can also be understood as an allusion to the union of marriage. In the early-seventeenth century, such items of jewellery were frequently associated with love (D. Scarisbrick, *Jewellery in Britain 1066-1837: A Documentary, Social, Literary and Artistic Study*, Norwich, 1994,

pp. 217-8). While the armlet in the present work appears to be a classicising invention of the artist, rather than an object personally owned by Katherine Villiers, its prominence can again be seen as a reference to the couple's romantic union in marriage.

While most scholars date this painting to shortly after Buckingham's marriage in 1620, Jeremy Wood (*op. cit.*) has discussed the possibility that the picture was at least completed later than this date, placing it after the 1628 assassination of the duke, as a largely commemorative commission by his widowed duchess. He argues that the appearance of the duke, with his curling hair and neatly-styled beard, was one he adopted later in life and that the ivy clinging to the dead tree refers not just to the enduring love of the couple, but specifically to their love outliving his death. He further suggests that the posing of the duke as Adonis was intended to highlight his tragic and brutal death (Adonis was gorged to death by a wild boar while on a hunting expedition). Brown and Elliot (*op. cit.*), however, argue that the inventiveness and unconventional nature of the composition, and its almost unique position in van Dyck's *oeuvre*, suggest that Buckingham must have been involved in its creation, since it is a picture 'that is thoroughly imbued with his flamboyant spirit'. Sir Oliver Millar dated the work to the autumn and early winter of 1620 on stylistic grounds (*op. cit.*), placing it firmly within the artist's first English period.

The duke is clearly recognisable from his other known portraits. Buckingham's appearance in 1620 is known through a series of portrait engravings made by the Flemish print-maker Simon van de Passe. The first state, made in 1619, shows the duke without a styled beard and moustache, but a second state, published the following year, depicts the duke with his newly-grown beard (fig. 1). While his hair in the van de Passe engraving does not possess the same luxurious curls as in van Dyck's painting, this may be due to the differing medium and skill of the two artists.



Fig. 1 Simon van de Passe, George Villiers, 1st Duke of Buckingham, engraving, 1620 © Given by the daughter of compiler William Fleming MD, Mary Elizabeth Stopford (née Fleming), 1931, National Portrait Gallery, London



Fig. 2 Peter Paul Rubens, *George Villiers, 1st Duke of Buckingham*, c. 1625
Art Gallery and Museum, Kelvingrove, Glasgow, Scotland
© CSG CIC Glasgow Museums Collection / Bridgeman Images

The identification is further supported by an *ad vivum* portrait sketch of 1625 by Rubens (fig. 2), made while Buckingham was in Paris in preparation for a monumental equestrian portrait (destroyed in 1949). The drawing shows the duke with the same thick, curling locks of hair, pointed beard and refined features as in this painting. Identifying the figure of Venus as the Duchess of Buckingham is less straightforward, as few early portraits of Katherine Villiers are known and later portraits by van Dyck, painted after his return to England in 1632, show her with darker hair and eyes. Her long nose, broad forehead and widely arched eyebrows are consistent, however, with van Dyck's painting of Venus here. Furthermore, a drawing, attributed to Rubens and usually dated to around the same period as that of Buckingham, that has traditionally been identified as the Duchess of Buckingham (on the basis of an inscription added in a slightly later hand) shows her in a strikingly similar manner to the woman portrayed in this painting (fig. 3). Jaffé (*op. cit.*) suggests that this drawing was used as an aid by Rubens to paint a possible portrait of the duchess now in the Dulwich Picture Gallery, which also bears a strong resemblance to van Dyck's Venus. Thus, unlike the likeness of the duke, which does not relate directly to the pose of any known portrait of the sitter and was therefore probably the result of an *ad vivum* sitting, it is possible that van Dyck did not have the opportunity to paint the duchess's likeness from life and that he had instead to rely on an existing portrait of her.

The Arcadian landscape setting for van Dyck's monumental figures has generally been considered to have been painted by another hand, a standard practice employed by Flemish painters of the day, which would have allowed van Dyck to focus his attentions on the main elements of the composition. As Millar observed (*op. cit.*), there was unlikely to have been a painter capable of completing the picture in this way at the Jacobean court and since the landscape is clearly suggestive of the idiom of Antwerp painters working during the first-half of the seventeenth century it is plausible that the painting was taken back to Antwerp with van Dyck after he left London in 1621, and completed before his departure to Italy later that same year.

Van Dyck's treatment of his subject in this painting is highly unusual. Indeed, on no other occasion during his career did he engage in such a grand-scale disguised or mythologising portrait. The only work in the painter's *oeuvre* which does use such an approach in portraying a sitter



Fig. 3 Peter Paul Rubens, *Katherine Manners, Duchess of Buckingham*
© Purix Verlag Volker Christen / Bridgeman Images

is arguably the much smaller, posthumous *Portrait of Venetia, Lady Digby* (London, National Portrait Gallery), which shows her as Prudence. The pastoral elegance of the *Venus and Adonis*, however, does foreshadow some of the artist's most beautiful later English period portraits like those of *Philip, 4th Lord Wharton* (Washington D.C., National Gallery of Art) and *Lord George Stuart, Seigneur d'Aubigny* (fig. 4; London, National Portrait Gallery).



Fig. 4 Anthony van Dyck, *Lord George Stuart, 9th Seigneur of Aubigny*, c. 1638 © Purchased with help from the National Heritage Memorial Fund and the Art Fund, 1987, National Portrait Gallery, London

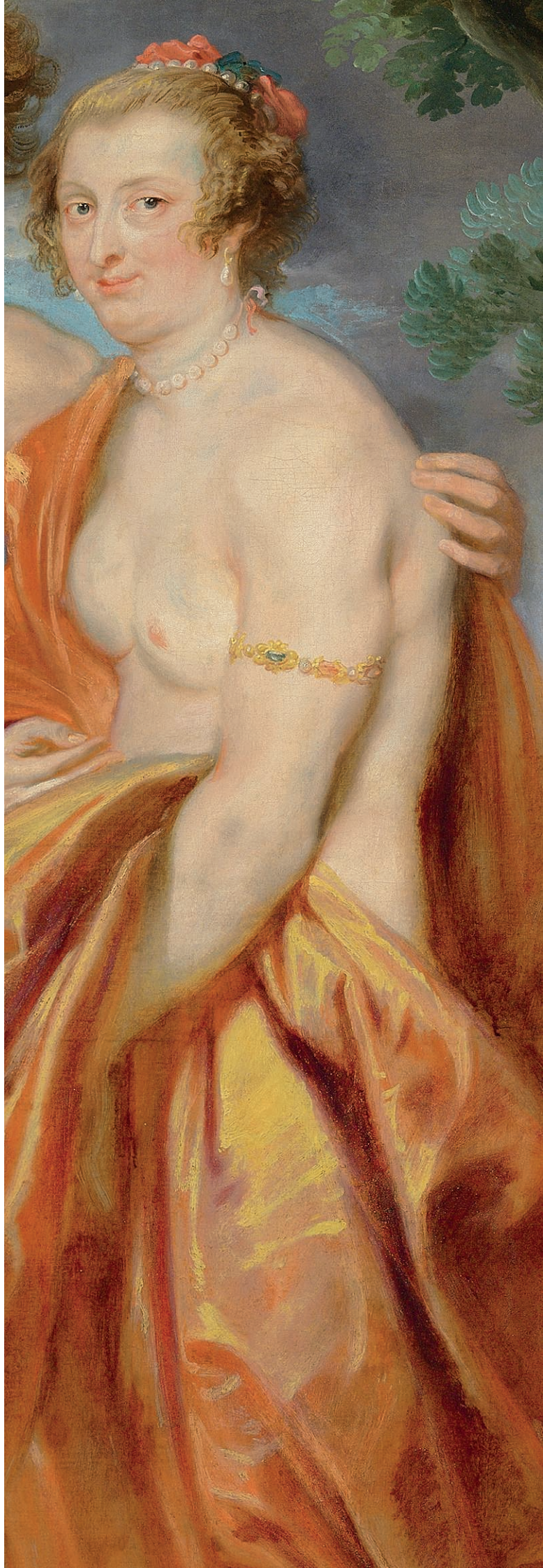




Fig. 5 Titian, *Venus and Adonis*, 1554 © Museo del Prado, Madrid, Spain/ Bridgeman images

The way in which the subject of *Venus and Adonis* is treated here is also remarkably innovative. Recounted in Book X of Ovid's *Metamorphosis*, the story of the doomed love of the goddess Venus and the young shepherd Adonis became a popular subject for painters and writers alike during the sixteenth and seventeenth centuries. The conventional means of depicting the myth was established by Titian, showing Venus attempting to restrain Adonis from the hunt (fig. 5; Madrid, Museo Nacional del Prado). Titian's model was followed by numerous later artists, including Rubens and even the young van Dyck himself, whose circa 1618-1620 rendition of the subject (Madrid, Villar-Mir Collection), may in turn have informed his treatment of the subject in the present painting, especially the leaping hound and in the description of the heavy swathes of rich fabric enveloping the figures. For the pose of Venus and Adonis in this painting, van Dyck may have been inspired by Dürer's famous print of *The Promenade* (fig. 6) or Polidoro da Caravaggio's *Jupiter embracing Ganymede*, both of which would have been familiar from the painter's years in Antwerp and especially in Rubens's workshop.

The subject of *Venus and Adonis* had been widely popularised in cultured English circles by the 1620s, adapted, for example, by Shakespeare as a narrative poem in 1593. Buckingham's choice of the subject for his portrait may not only demonstrate his desire to emphasise the loving union between himself and his new bride, but might also reflect the contemporary fashion for court masques. These spectacular pageants, typically consisting of drama, dance and music, were performed by courtiers and served as a means of symbolically reinforcing the power and authority of the king. Myths and allegories of virtue were standard themes for these events and the Arcadian air of the spectacular sceneries and costumes designed for them by Inigo Jones are certainly evoked by the rich draperies and pastoral elegance of van Dyck's *Venus and Adonis*. Masques seem to have provided the visual and thematic basis for other disguised portraits at the early Stuart court: a notable example, which likewise includes a disguised portrait of the Duke of Buckingham, is Gerrit van Honthorst's monumental canvas showing the duke in the guise of Mercury presenting the Seven Liberal Arts to Charles I and Henrietta Maria, shown seated in a cloud as Apollo and Diana (Royal Collection, Hampton Court Palace).

This picture does not appear to have been recorded in the inventory of paintings at York House, the duke's London residence, in 1635 (R. Davies,



Fig. 6 Albrecht Dürer, *The Promenade*, sold Christie's 29 January 2013, Lot 4 © Christie's Images

'An Inventory of the Duke of Buckingham's Pictures, etc., at York House in 1635', *The Burlington Magazine*, X, no. 48, 1907, p. 379), nor was it among the works sent to be sold in Antwerp in circa 1649, by Buckingham's young son, the second duke. It is possible that the painting was not intended for York House, but rather for a more private residence of the duke's like New Hall in Essex, or Burley-on-the-Hill in Rutland. Given the suggestion that this painting may have been finished in Antwerp, it is also possible that it never made it into the duke's collection and was retained by van Dyck after the duke's assassination in 1628. A painting entitled 'Phyllis & Corydon', depicting a popular English pastoral poem, was among the works left in van Dyck's studio after his death and it has been suggested that this may have been the present painting of *Venus and Adonis*, mistakenly identified.

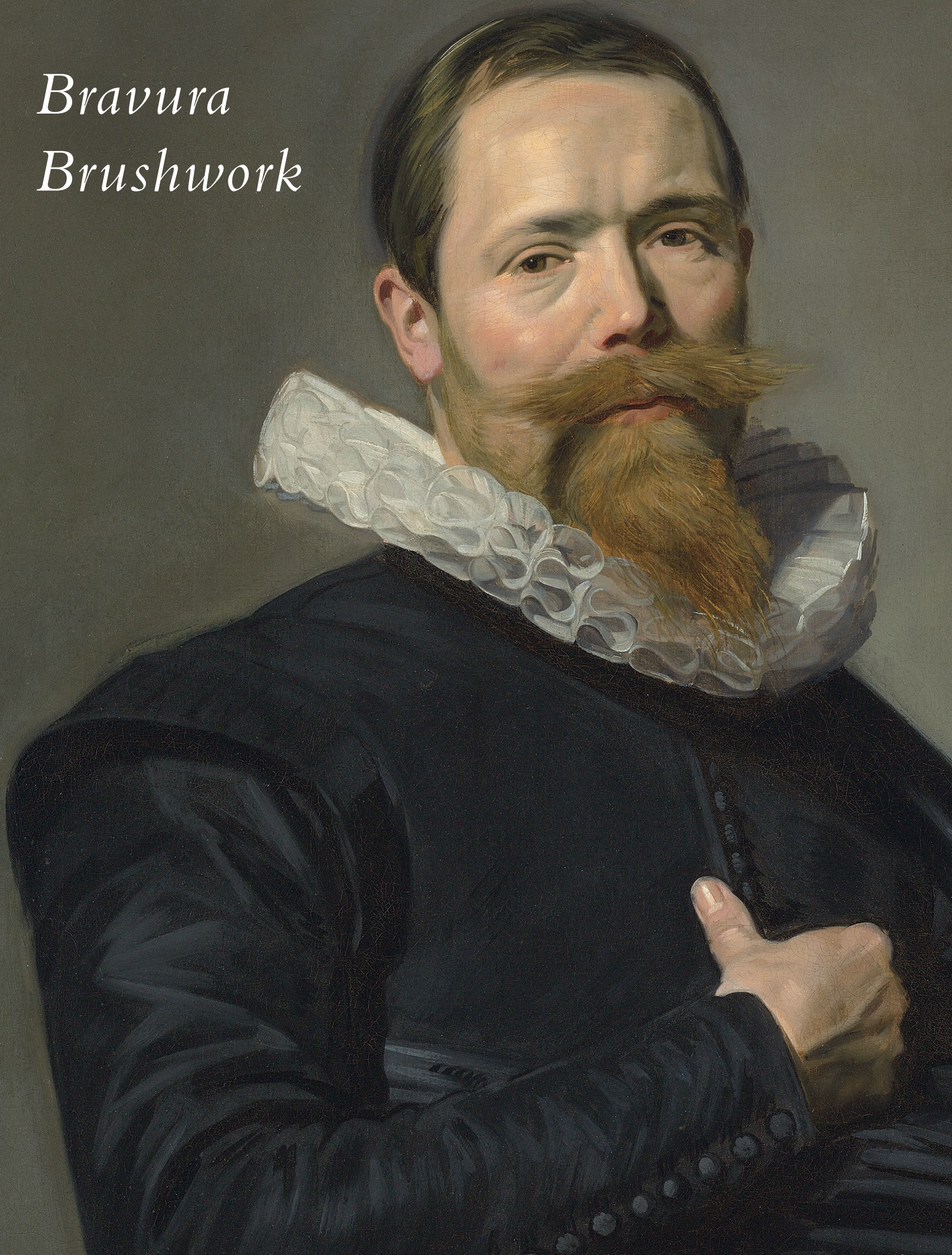
The earliest known record of the painting was in the collection of the English collector Frank Hall Standish. Born Frank Hall, he had inherited the large estate of Duxbury in Lancashire from Sir Frank Standish, Bt. in 1812, assuming the surname and arms of his benefactor. Despite this, he was not allowed to assume the baronetcy, and petitioned for many years to regain this title. Standish spent the majority of his adult life in Spain, writing several travellers' guides to the country and amassing an impressive collection of Old Master paintings, drawings and prints. Standish's time in Spain, and Seville in particular, make it possible that he may have acquired van Dyck's *Venus and Adonis* from a collector or dealer in Spain. By the time the picture entered the Standish collection, the work had come to be regarded as a van Dyck portrait of Rubens and his wife, an identification which remained with the picture until its publication in 1990.

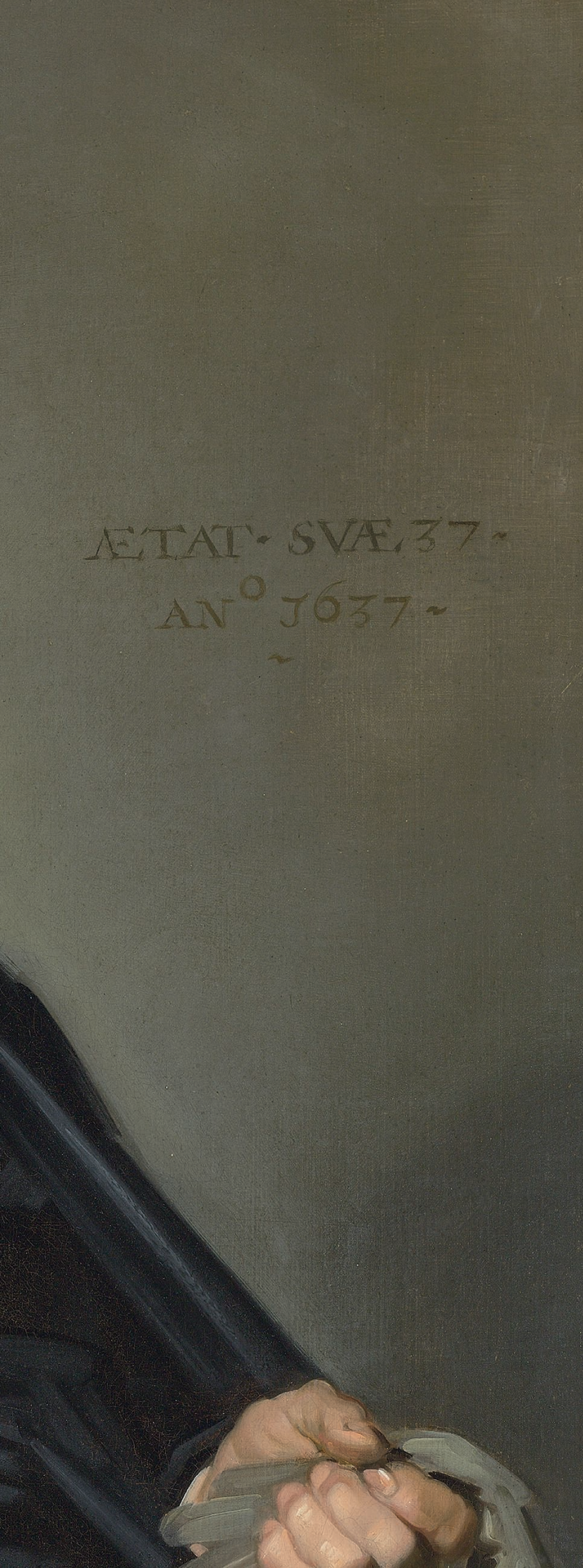
Upon his death in 1840, '[p]iqued at the English ministry's refusal to revive the baronetcy', Standish bequeathed his impressive collection to Louis-Philippe, King of the French. The paintings were placed on public display in the Standish Gallery at the Musée du Louvre until the outbreak of the 1848 Revolution in Paris when Louis-Philippe reclaimed the pictures as part of his private property. Forced to flee Paris, Louis sought refuge in England, settling at Claremont House, Surrey. In 1853, the Standish pictures were auctioned in these Rooms from the king's collection.

We are grateful to Dr. Christopher Brown for his thoughts on the painting and for endorsing the identification of the sitters.



*Bravura
Brushwork*





ÆTAT· SVÆ· 37·
AN^o 1637·

In his *Den Grondt der edel vry schilderconst* (1604), the Dutch artist and art theorist Karel van Mander laid out two different approaches to painting, defining them as *net* (neat) and *rouw* (rough). Of the two approaches, he recommended that young painters 'begin by applying [themselves] to the neat manner', not because it was superior but because of the inherent difficulties of successfully working in the 'rough' style. It is perhaps not surprising, then, that such a manner of painting was largely employed by only the most skilled painters of the period and often toward the end of their careers when they had fully mastered their craft. No artist of the period more successfully exploited the possibilities of the 'rough' style than Frans Hals. Hals's early biographer Arnold Houbraken went so far as to praise his 'control of the brush', noting that in his 'ability to conceive a portrait to so fittingly render the essential features, heights and depths, with a touch of the brush, without tempering or change, his equal was not to be found'.

JACOB JORDAENS

(Antwerp 1593-1678)

Study for the head of Saint Christopher

oil on paper, laid down on panel
14 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (37.2 x 26 cm.)

£80,000–120,000
\$110,000–160,000
€91,000–140,000

PROVENANCE:

New York art market, 1966.
Mr and Mrs Lawrence A. Fleischman, New York, by 1968.
with Thomas Agnew & Sons, London, by 1973.
Private Collection, Portugal.
with Schlichte Bergen, Amsterdam (Maastricht), by 1992.
with Noortman (Maastricht) BV, 24 March 1999, from whom acquired.

EXHIBITED:

Ottawa, National Gallery of Canada, *Jacob Jordaens 1593- 1678*, 29 November 1968- 5 January 1969, no. 29.

LITERATURE:

J.S. Held, 'Jordaens at Ottawa', *The Burlington Magazine*, CXI, no. 794, May 1969, London, p. 266.
R.-A. d'Hulst, 'Exhibition Reviews: Jordaens', *The Art Bulletin*, LI, December 1969, New York, p. 382.
R.A. d'Hulst, *Jacob Jordaens*, London, 1982, p. 138, note 17.
R.A. d' Hulst, in *Jacob Jordaens, 1593-1678*, exhibition catalogue, Antwerp, 1993, I, p. 148, under no. A42, fig. A42b, footnote 6.



Fig. 1 Jacob Jordaens, *St Christopher Carrying the Christ Child*, c. 1625-30
Belfast, Ulster Museum Art Gallery © National Museums, Northern Ireland.
Purchased with the aid of a grant from the National Art Collections Fund

Jordaens employed this powerful head study of a bearded man for the head of Saint Christopher in his monumental painting of *Saint Christopher Carrying the Christ Child*, circa 1625-30 (fig. 1; Belfast, Ulster Museum Art Gallery). Jordaens's depiction of the gargantuan saint in the finished painting was clearly influenced by Rubens's earlier rendering of the saint on the left wing of his altarpiece of the *Descent from the Cross* commissioned by the Antwerp arquebusiers for their altar in the Cathedral of Our Lady in Antwerp. Jordaens made some significant changes in his own composition, however, notably in the prominence of the hermit with his guiding torch, which enhances the *chiaroscuro* and overall drama of the scene. Furthermore, rather than simply copying Rubens's facial type for Saint Christopher, Jordaens chose to make this life study of a model by candlelight. Jordaens's use of realistic models and his penchant for introducing dramatic contrasts of light and dark in his paintings reveal Caravaggio's influence. While Jordaens never travelled south of the Alps (unlike Rubens and van Dyck), he did his utmost to see works by such luminaries as Titian, Veronese, Bassano and Caravaggio, so that he could apply their ideas to his work (*Joachim von Sandrarts Academie der Bau-, Bild-, und Mahlerey-Künste von 1675*, ed. A.-R. Peltzer, Munich, 1925, pp. 2145). Jordaens would also have absorbed elements of Caravaggio's style via Rubens, who painted a number of works that were strongly Caravaggesque after returning from Italy in 1608, such as *Boy Blowing on a Brazier* circa 1616-17 (Dresden, Gemäldegalerie). The one canvas by Caravaggio that Jordaens could admire at first hand was *The Madonna of the Rosary*, which was acquired in 1618/19 by an Antwerp consortium that included Rubens and Jan Breughel the Elder, and hung in the Dominican church at Antwerp.

According to Saint Christopher's legend, which is recounted in Jacobus de Voragine's *Legenda Aurea*, Christopher was a Canaanite of huge stature intent on serving the most powerful lord of all: his first lord was a king, but when the king fled in fear of Satan Christopher chose to serve the devil instead, who in turn showed fear in front of the crucifix, revealing the true Lord of all – Christ. In his quest for Christ, Christopher was guided by a hermit to carry the poor and weak across a river. One night, he was carrying a small child across the river and the infant seemed to become heavier with each step; Christopher had difficulty reaching the other side. The child then revealed that he was Christ and that Christopher had been carrying the weight of the world on his shoulders. Devotion to Christopher, whose name in Greek means 'he who bears Christ' (*Christophoros*), was widespread in the Middle Ages: Christians believed that he could protect them, especially from sudden death. He also became the patron saint of travellers. Large painted and carved effigies were placed in churches, on facades and even on city walls.



9

JAN FYT

(Antwerp 1611-1661)

Studies of the head of a wild boar

oil on canvas
20¼ x 40½ in. (51.5 x 102.8 cm.)

£120,000–180,000
\$170,000–240,000
€140,000–200,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 July 1999, lot 191.
with Noortman (Maastricht), 4 April 2000, from whom acquired.





A gifted pupil of Frans Snyders, Jan Fyt was one of the most successful painters of game pieces and animal still lifes working in Antwerp during the mid-seventeenth century. This robust and vigorously painted study of the head of a wild boar demonstrates his combined powers of observation and his technical abilities, as well as offering an insight into his working practice. Fyt would have painted the boar's head from life, working directly onto the primed canvas. The anatomy of the head is skilfully rendered from two different positions and the texture of the fur is described with rapid strokes of ochres, browns, greys and even dashes of red, while for the lolling tongue and yellowed tusks and teeth, the paint has been applied wet-on-wet with a more fluid manipulation of the brush. A comparable study of a boar's head in the National Gallery of Ireland, Dublin (fig. 1), executed with the same vitality and energy, may have been painted at the same moment.

Fyt would no doubt have been encouraged to make such studies by his master, Frans Snyders, who himself made studies of boars' heads, which he retained in his workshop for reuse in his paintings, such as that now at Hampton Court (Royal Collection Trust). The inclusion of boar's heads in kitchen and market still lifes was common in Antwerp during the seventeenth century, but such studies could also have been used in hunting scenes. Indeed, the head on the left in this study perhaps informed Fyt's *Boar Hunt* of circa 1648-50 (Leeds, Temple Newsam House, Leeds Museums and Galleries) and the *Atalanta and Meleager hunting the Calydonian Boar* in the Ringling Museum, Florida, though in both the painter has changed the orientation of the animal's head to look upwards.

The attribution was confirmed by Dr. Fred Meijer at the time of the sale in 1999.



Fig. 1 Jan Fyt, *Study of the head of a wild boar*, c. 1650 © Purchased, 1866, National Gallery of Ireland, Dublin



FRANS HALS

(Antwerp 1581/5-1666 Haarlem)

*Portrait of a gentleman, aged 37; and
Portrait of a lady, aged 36*

oil on canvas

36 $\frac{5}{8}$ x 27 in. (93 x 68.5 cm.)

the first inscribed and dated 'ÆTAT· SVÆ 37· / ANo 1637· / ·' (upper right);

the second inscribed and dated 'ÆTAT· SVÆ 36· / ANo·1637·' (upper left) a pair (2)

£8,000,000–12,000,000

\$11,000,000–16,000,000

€9,100,000–14,000,000

PROVENANCE:

Comte de Thiennes, Kasteel Rumbeke, Belgium, by whom acquired in the 19th century, and by descent to his granddaughter,

Comtesse de Limburg-Stirum, Warmond, The Netherlands.

M.E. van Gelder, Château Zeecrabbe, Uccle, Belgium, by 1911.

Sir William van Horne (1843-1915), Montreal, by 1912, and by descent to his daughter,

Miss Adaline van Horne, by 1936, by whom gifted to her niece by marriage,

Mrs William van Horne, 14 June 1944 (according to a manuscript annotation in the copy of the 1944 exhibition catalogue kept at the Art Association of Montreal).

with Wildenstein and Co., New York, from whom acquired in March 1973 by the following, Ambassador J. William Middendorf II (b. 1924).

Anonymous sale [Property of an American Collector]; Sotheby's, London,

8 December 1986, lots 52 and 53.

with Noortman (Maastricht), 15 July 1998, from whom acquired.

Anonymous sale [Property of a European Private Collector]; Sotheby's, New York,

29 January 2009, lots 45 and 46 (withdrawn).

EXHIBITED:

Montreal, Art Association of Montreal, *Inaugural Loan Exhibition of Paintings*, December 1912, nos. 66 and 67.Montreal, Art Association of Montreal, *A Selection from the Collection of Paintings of the Late Sir William van Home, K.C. M.G.*, 16 October-5 November 1933, nos. 30 and 31.Montreal, Art Association of Montreal, *Loan Exhibition of Great Paintings: Five Centuries of Dutch Art*, 9 March-9 April 1944, nos. 34 and 35.

Amsterdam, The Rijksmuseum, on loan, 1973-1979.

Cambridge, Mass., Harvard University, The Fogg Art Museum, on loan, 1979-1986.

Boston, Museum of Fine Arts, on loan, 1991-1996.

Boston, Museum of Fine Arts, *European Paintings from Private Collections of Friends of the Museum of Fine Arts*, 17 June-16 August 1992, nos. 72 and 73.

LITERATURE:

C. Hofstede de Groot, 'Twee nieuw aan het licht gekomen portretten van "Frans Hals"', *Onze Kunst*, XX, 1911, pp. 172-3 (reprinted in French as 'Deux portraits nouvellement attribués à Frans Hals', in *L'Art flamand & hollandaise: Revue mensuelle illustrée*, XVII, 1912, pp. 1-2, illustrated).'À propos de deux portraits attribués à Frans Hals,' *L'Art flamand & hollandais: Revue mensuelle illustrée*, XX, 1913, p. 120.W. von Bode, ed., *Frans Hals: sein Leben und seine Werke*, Berlin, 1914, II, no. 162,

illustrated.

W.R. Valentiner, *Frans Hals: Des Meisters Gemälde (Klassiker der Kunst)*, Stuttgart and Berlin, 1st ed., 1921, p. 316, nos. 155 and 156, illustrated; 2nd ed., 1923, nos. 166 and 167.W. Drost, *Barockmalerei in den germanischen Ländern*, Potsdam, 1926, pp. 139-40.F. Dülberg, *Frans Hals: Ein Leben und ein Werk*, Stuttgart, 1930, p. 158.W.R. Valentiner, *Frans Hals Paintings in America*, Westport, 1936, nos. 60 and 61.G.D. Gratama, *Frans Hals*, The Hague, 1943, p. 56, nos. 68 and 69, illustrated.R.H. Hubbard, *European Paintings in Canadian Collections: Earlier Schools*, Toronto,

1956, pp. 81 and 151, illustrated.

S. Slive, *Frans Hals*, London and New York, 1974, II, pls. 178 and 179; III, p. 60,

nos. 109 and 110, illustrated.

C. Grimm, *Frans Hals: Entwicklung, Werkanalyse, Gesamtkatalog*, Berlin, 1972,

pp. 97 and 203, nos. 86 and 87.

C. Grimm, *L'opera completa di Frans Hals*, Milan, 1974, pp. 99-100, nos. 118 and 119,

illustrated.

S. Slive, 'Side by Side at the Fogg', *The Harvard Gazette*, 29 February 1980, p. 3,

illustrated.

C. Grimm, *Frans Hals: Das Gesamtwerk*, Stuttgart and Zurich, 1989, pp. 139-40, 143

and 278, nos. 87 and 88, pls. 39a and 39b.

C. Grimm, *Frans Hals: The Complete Work*, New York, 1990, p. 282, nos. 87 and 88,

illustrated.







ÆTAT. SVÆ. 36.
AN. 1637.

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

(Theodorus Schrevelius, *Harlemias ofte, om beter te seggen, de eerste stichtinghe der stad Haerlem*, Haarlem, 1648, p. 383)

By the time Schrevelius published his effusive praise for Frans Hals and his work, an encomium written a little over a decade after Hals executed this pair of portraits, the artist had long established himself as the undisputed master of portraiture in Haarlem. Each portrait is clearly dated '1637', when Hals was at the height of his powers and his work was in huge demand. Described by the renowned scholar of Hals, Seymour Slive, as: 'outstanding, superlative works by Hals, in a nearly miraculous state of preservation' (*op. cit.*, 1980, p. 3), they are the finest pair of portraits by the artist that remain together in private hands. Their exceptional condition allows a full appreciation of Hals's revolutionary technique and the remarkably subtle range of his limited palette.

Born to the clothworker Franchoy Hals in Antwerp, by 1591 Hals's family had fled the destruction then being wrought on the Southern Netherlands by Spanish forces and, like many Protestants in their position, settled in Haarlem, which was rapidly becoming one of the leading centres for textile production in all of Europe. In Haarlem, he was a pupil of Karel van Mander, with whom he must have studied until 1603 at the latest. He became a master in Haarlem's painters guild in 1610, and his earliest paintings appear to have been the type of merry company scenes popularised by his townsman, Willem Buytewech, and frequently painted by Hals's younger brother, Dirck, in succeeding decades (for a particularly fine example of such a painting, see lot 6 in this sale). By the second decade of the seventeenth century, Hals was chiefly engaged in the production of single, double and group portraits, which would more or less sustain his career for the next half century.

At no point in his career was Hals more fashionable as a portraitist than in the 1630s. The bright local colours of earlier portraits give way to an increased interest in subtle transitions of greys, browns and, above all, blacks. So abiding was Hals's interest in the nuanced effects of black that his countryman and fellow artist, Vincent van Gogh, enviously described some two-and-a-half centuries later how 'that Devil Hals has no less than 27 blacks on his palette'. In his portraits of the 1630s, the silvery cast of his earlier portraits became a richer, more golden one, while his pictorial accents become more restrained and his forms simplified, thereby imbuing the paintings with a greater sense of unity. In these respects, Hals was at the vanguard of taste. Similar changes can be discerned in the tonal landscapes of artists like Jan van Goyen and the monochrome banquets of fellow Haarlemers Pieter Claesz and Willem Claesz. Heda.

In dress too, Hals's portraits of the 1630s convey a degree of restraint not readily apparent in his earlier portraits. Gone are the comparatively ostentatious displays of wealth – richly embroidered black clothing, gold-embroidered stomachers, bobbin lace cuffs, ruffs and caps and colourful underskirts – that appear in portraits like the three-quarter-length portrayals of the wealthy Haarlem brewer Jacob Pietersz. Olycan and his wife Aletta Hanemans of 1625 in the Mauritshuis, The Hague (figs. 1 and 2). The apparent simplicity of the anonymous sitters' dress in the present portraits has led to the supposition that they were Mennonites, a religious sect that made up approximately fourteen percent of Haarlem's population in the period (see P. Biesboer, *Collections of Paintings in Haarlem, 1572-1745*, Los Angeles, 2001, p. 14).



Fig. 1 Frans Hals, *Portrait of Jacob Olycan*, 1625 © Mauritshuis, The Hague



Fig. 2 Frans Hals, *Portrait of Aletta Hanemans*, 1625 © Mauritshuis, The Hague



Fig. 3 Frans Hals, *Portrait of Lucas de Clercq*, c. 1635
© Rijksmuseum, Amsterdam



Fig. 4 Frans Hals, *Portrait of Feyntje van Steenkiste*, c. 1635
© Rijksmuseum, Amsterdam

Some ten or fifteen years before Hals painted these portraits, the Amsterdam-born Leeuwarden poet Jan Jansz. Starter described in his poem 'Mennonite Courtship' the type of clothing that offended Mennonite sensibilities in a fictional account of his courting a Mennonite maid:

She had but look at me to show she was dismayed.
My hair too long, my ruffs unruly,
My cuffs too broad, all starched too blueely,
My breeches too wide, the doublet too tight,
The garters too long, and on my shoes I had roses.

To catch her attention, he changed his clothing and bearing to something she would find more appropriate:

Quite changed in my manners, my speech and my dress.
My coat plain and black, my hair cut short,
My ruff, whitely starched, as flat as a board,
And not a tassel to be seen on my whole attire.
(cited in S. Slive, *Frans Hals*, London, 2014, p. 172).

Comparison with Hals's portraits of the Mennonites Lucas de Clercq and his wife Feyntje van Steenkiste of *circa* 1635 lends credence to the theory of the present sitters' confessional sensibilities (figs. 3 and 4; The City of Amsterdam; on loan to the Rijksmuseum, Amsterdam). Like the portraits in Amsterdam and Starter's recommendation, here the anonymous woman wears modest white cuffs with minimal lace trimming largely hidden beneath her sleeves, while both sitters don simple, out-modish ruffs. Alison McNeil Kettering, however, has rightly noted that the choice of sober black clothing is linked 'not with the sitters' religious affiliation, but with their class and political identification...and their notion of portraiture's function' (see A.M. Kettering, 'Gentleman in Satin: Masculine Ideals in Later Seventeenth-Century Dutch Portraiture', *Art Journal*, LVI, 1997, p. 43). Indeed, only three years after Hals painted this pair of portraits, he depicted Paulus Verschuur, a wealthy Rotterdam merchant and member of the city's council – a position that necessitated his membership in the Dutch Reformed Church – in similarly staid attire (fig. 5; New York, The Metropolitan Museum of Art).

This pair of paintings would almost certainly have been commissioned to commemorate the anonymous sitters' marriage. As is traditional for such works, the male sitter is portrayed to his wife's right, a position of

honour and authority. He places his right hand over his heart as a gesture of avowal, while both parties hold a pair of comparatively simple deerskin gloves. A deftly applied muted red stroke on one of the gloves in the woman's hand offers the only hint of local colour found in either painting. Gloves were costly, fashionable accessories that signified their owner's wealth and status. For this reason, they were often presented as tokens of love or gifts at weddings, with special pairs given by the groom to his bride (for a full discussion of the symbolic associations of gloves, see M. de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam, 2006, pp. 86-88).



Fig. 5 Frans Hals, *Paulus Verschuur*, 1643
© Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington, 1926, The Metropolitan Museum of Art, New York



*'outstanding, superlative works by Hals,
in a nearly miraculous state of preservation'*

(Seymour Slive, 1980)



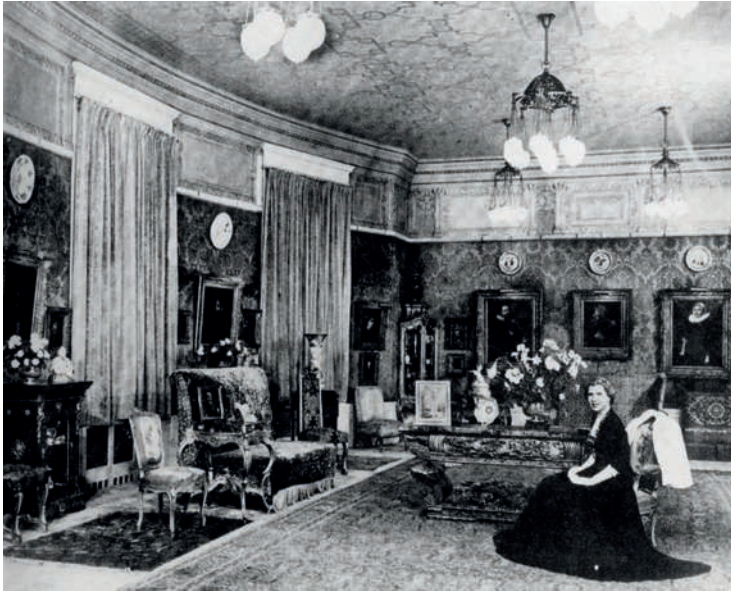


Fig. 6 Interior of the home of William Cornelius Van Horne in Montreal, showing the present pair of portraits
© Coolopolis

PROVENANCE:

Of the 36 pendant portraits identified by Seymour Slive in his *catalogue raisonné*, the present pair is the finest of only three that remain together in private hands. Though their early history is unknown, at the beginning of the twentieth century they passed successively through several of the most important collections of Dutch paintings formed in the period. First published by Hofstede de Groot in a short article for *Onze Kunst* in 1911, they were at the time in the collection of M.E. van Gelder at his château in Uccle near Brussels. Van Gelder owned several further paintings by or attributed to Hals as well as Rembrandt's exquisite *Portrait of Petronella Buys* sold in these rooms on 7 December 2017 (£3,368,750). Shortly thereafter, they were acquired by the Canadian railroad magnate Sir William Cornelius Van Horne, in whose house they were given pride of place (fig. 6). Only a few years before acquiring the present pair of paintings, Van Horne lent several paintings to what was arguably the finest exhibition of Dutch paintings ever assembled – the Hudson-Fulton exhibition curated by Wilhelm Valentiner and held at The Metropolitan Museum of Art in 1909 as part of celebrations commemorating the 300th anniversary of Henry Hudson's discovery of the Hudson River. In addition to landscapes by Aelbert Cuyp and Philips Koninck, two of the most desirable Dutch painters in the early years of the twentieth century, Van Horne lent his magnificent *Portrait of Samuel Ampzing* by Frans Hals, now in a private collection. The present pair of portraits must have appealed to Van Horne not only due to their obvious quality, in which Hals's distinct brushwork can be fully appreciated, but because they presented a different side of the master's work when compared with the small-scale copper portrait that he had acquired several years earlier.



'In his exaggerated brusqueness, his risky contrasts, his informal carelessness, there is always the hand of a bountifully talented painter, and even the sign of a certain kind of genius'

(Théophile Thoré-Bürger)

FRANS HALS'S LEGACY

Though Hals is today regarded, alongside Rembrandt, as the greatest Dutch portraitist of the Golden Age, his work found comparatively little interest among connoisseurs of the eighteenth and early nineteenth centuries. His name is absent from many of the contemporary discussions of seventeenth-century Dutch and Flemish portraiture, which focus instead on the likes of Sir Anthony van Dyck, Sir Peter Paul Rubens, Rembrandt and Bartholomeus van der Helst. When his name does appear, he is inevitably misunderstood and described as the great London art dealer C.J. Nieuwenhuys did in 1834: 'several of his works were so negligently executed with regard to the finish; for that reason it may easily be conceived that many amateurs do not esteem them, and thus they are to be obtained at very low prices' (see C.J. Nieuwenhuys, *A Review of the Lives and Works of Some of the Most Eminent Painters*, London, 1834, p. 131).

Nieuwenhuys's claim about Hals's paintings achieving modest prices at auction in the years before his writing is borne out by early sale catalogues. The highest recorded price for a painting by Hals at a Paris auction before 1800 was 502 livres, a price achieved for a small bust-length portrait of a woman at the 1780 sale of the collection of Jean-François Leroy de Senneville. At the same sale, a landscape by Adam Frans van der Meulen obtained 1850 livres, while a pair of landscapes by Claude Joseph Vernet brought the astounding sum of 5500 livres. Moreover, masterpieces by the most popular Dutch painters in the period like Paulus Potter and Gerrit Dou routinely brought 5000 livres or more, with Potter's *Departure for the hunt* (Berlin, Gemäldegalerie) reaching the stratospheric sum of 27,400 livres at the 1772 sale of Étienne-François, duc de Choiseul.

While connoisseurs of the period appear to have taken little interest in Hals's works, artists began to recognise his abilities and import as early as the first decades of the eighteenth century. The great French rococo painter Antoine Watteau, for example, produced at least two drawings after Hals, while, later in the century, Jean-Honoré Fragonard made a drawn copy of



Fig. 7 Jean Honoré Fragonard, *Young Girl Reading*, c. 1769
© Gift of Mrs. Mellon Bruce in memory of her father, Andrew W. Mellon, National Gallery of Art, Washington DC



Fig. 8 Gustave Courbet, *Malle Babbe*, 1869
© Hamburger Kunsthalle, Hamburg, Germany

Hals's *Portrait of Willem Croes* in the Alte Pinakothek, Munich. Fragonard's engagement with Hals's paintings is equally evident in works such as his series of fifteen fantasy portraits executed between 1768 and 1772, their dynamic compositions and vigorous, unblended brushwork have a distinctly Halsian quality about them (fig. 7), one that is equally mediated through sources like Rubens's *tronies* and Tiepolo's oil sketches (for a full account of Hals's impact on eighteenth-century painters, see C.D.M. Atkins, *The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity*, Amsterdam, 2012, pp. 201-211).

Hals's critical fortunes only began to turn in earnest in the middle of the nineteenth century when the art critic Théophile Thoré-Bürger rediscovered the artist and his work. Thoré, who is celebrated today for his rediscovery of another Dutch painter – Johannes Vermeer – first effused about Hals's work upon seeing two paintings at the seminal Art Treasures exhibition held in Manchester in 1857. As Frances S. Jowell has noted, the critic enthusiastically described 'Hals's consummate mastery and the cheerfulness and spontaneity that emanate from both the subject matter and assumed artistic procedure' (see F.S. Jowell, 'The Rediscovery of Frans Hals', in *Frans Hals*, exhibition catalogue, New York, London and Haarlem, 1989, p. 64). In short, where earlier commentators found Hals's works unfinished and the colours insufficiently blended, Thoré insisted that 'in his exaggerated brusqueness, his risky contrasts, his informal carelessness, there is always the hand of a bountifully talented painter, and even the sign of a certain kind of genius' (quoted in *ibid.*, p. 65).

Hals's newly regained acclaim would soon manifest itself in the great private and public collections of Dutch and Flemish paintings. While works by Hals were seldom encountered in the leading French collections of the eighteenth century, in the years that followed Thoré's rediscovery of the artist, a number of British collectors acquired key examples of the artist's work. The famed Northbrook collection, for example, only added Hals's *Portrait of Pieter Cornelisz. van der Morsch* (Pittsburgh, Carnegie Museum of Art) in 1866. Similarly, Richard Seymour-Conway,

4th Marquess of Hertford, whose collection now forms The Wallace Collection, acquired Hals's famed *Laughing Cavalier* the previous year. Similarly, the first genuine painting by Hals to enter the Louvre was the artist's *La Bohémienne*, acquired in 1869, while The National Gallery would not obtain such a work until 1876, when it purchased the artist's *Portrait of a middle-aged woman with hands folded*. For its part, The Metropolitan Museum of Art acquired its first three paintings by Hals upon the 1889-90 bequest of the collection of Henry G. Marquand, this following an earlier purchase in 1871 of a *Malle Babbe*, now said to be in the style of the artist. The almost manic American taste for Hals at the end of the nineteenth and early twentieth centuries would manifest itself in the subsequent gifts made to the museum by Benjamin Altman, Mrs. H.O. Havemeyer, Collis P. Huntington, Michael Friedsam and Jules Bache, which included eight additional genuine works and one now regarded as a copy after the artist.

Realist painters, too, of the mid-nineteenth century responded to Hals's paintings in a manner and at a rate previously unknown. Having seen Hals's *Malle Babbe* (Berlin, Gemäldegalerie) on exhibition for the first time in Munich, Gustave Courbet expressed his admiration for the artist in a remarkable copy, now in the Hamburger Kunsthalle (fig. 8). In the second half of the nineteenth century, a startling number of painters produced copies after Hals's works: Mary Cassatt, William Merritt Chase, Max Liebermann, John Singer Sargent and James Ensor, to name but a few. Others, including Edouard Manet, responded more indirectly to the master's paintings: his *Le Bon Bock*, for example, exhibited at the Salon of 1873 and today in the Philadelphia Museum of Art, Philadelphia (fig. 9), was widely considered a paraphrase of Hals's paintings. After the critic Albert Wolff suggested that Manet had put 'water into his beer', the painter Alfred Stevens retorted that it was 'pure Haarlem beer' (quoted in *ibid.*, p. 71). But it was Vincent van Gogh who perhaps understood Hals better than any other painter of the period. In a letter from October 1886, he praised Hals as 'a colourist among colourists, a colourist like Veronese, like Rubens, like Delacroix, like Velasquez' (*The Complete Letters of Vincent van Gogh*, London, 1958, II, p. 424). Following two centuries of neglect, Hals had, at long last, found his rightful place in history.



Fig. 9 Edouard Manet, *Le Bon Bock*, 1873 © The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963, Philadelphia Museum of Art, Pennsylvania, USA

'That Devil Hals has no less than
27 blacks on his palette'

(Vincent van Gogh)

JACOB JORDAENS

(Antwerp 1593-1678)

Four studies of a man's head

oil on panel
19 x 25% in. (48.3 x 65.1 cm.)

£200,000–300,000
\$270,000–400,000
€230,000–340,000

PROVENANCE:

(Probably) Jean Joseph Verellen; his sale (†), Ter Bruggen, Antwerp, 15 September 1856.
Anonymous sale; Frederik Muller & Cie, Amsterdam, 27 November 1917, lot 12 (4,800 Dfl to Goudstikker).
with Asscher, Koetser & Welker.
Dr. Richard Strauss, Munich.
with van Rees, Utrecht.
with Bernhard Houthakker, Amsterdam, by 1949.
A. Edelstein.
with E.V. Thaw & Co, New York.
with Bob Haboltd (Maastricht), 1992.
Private collection, U.S.A.
Anonymous sale; Christie's, New York, 31 January 1997, lot 29 (\$156,500).
with Noortman (Maastricht) BV, 4 April 2000, from whom acquired.

EXHIBITED:

Ottawa, National Gallery of Canada, *Jacob Jordaens 1593-1678*, 29 November 1968-5 January 1969, no. 24.
Paris, Bob P. Haboltd & Co., *Portrait de l'artiste: images des peintres 1600-1890*, 1991-1992, no. 23.

LITERATURE:

M. Rooses, *Jacob Jordaens: His Life and Work*, London, 1908, p. 267, as 'four heads of Shepherds'.
L. van Puyvelde, *Jordaens*, New York and Paris, 1953, pp. 84, 209.
R.A. d'Hulst, *Jacob Jordaens*, London, 1982, pp. 90, 331 (note 4), 368.

Michael Jaffé dated this sketch to *circa* 1620, in the exhibition catalogue to the landmark 1969 Jordaens exhibition in Ottawa, noting that all four heads were studied from the same model, and that the reverential attitude of the lower right head suggested that Jordaens may have had an *Adoration of the Shepherds* in mind. Jordaens painted many such oil studies in the first half of his career, after the example of Rubens. This practice was also adopted by van Dyck. At times these depicted individual head studies, while in others, as is the case here, he combined several studies on one panel. Jordaens would have kept these studies in his studio for use in his paintings. While it is not possible to link these four head studies with any specific finished work, the head on the far left does bear some resemblance to the head of Meleager in Jordaens's painting of *Meleager and Atlanta* of *circa* 1624 in the Prado, Madrid.

Jordaens displays great skill and economy in this sketch in both his execution and in his ability to accommodate all four head angles in a single study. Other examples of Jordaens combining more than one study in a single sketch include *Three studies of a child*, *circa* 1620 (St. Petersburg, Hermitage); and *Four studies of a man*, *circa* 1620-23 (Amsterdam, Bernard Houthakker). The present sketch is similar in its intensity and method of execution to other studies executed by Jordaens *circa* 1620-1, such as the *Two head studies of Abraham Grapheus* in the Museum voor Schone Kunsten, Ghent; the *Job* in the Detroit Institute of Arts; and another *Study for the head of Abraham Grapheus* in the Musée de la Chartreuse, Douai (*Jacob Jordaens*, exhibition catalogue, Antwerp, 1993, pp. 96-103, nos. A21-3 respectively). In all these sketches, Jordaens used a heavily loaded brush and applied the paint with fluid, rapid brushstrokes. As in both the Detroit *Job* and the Douai *Grapheus*, Jordaens painted this panel *alla prima*, a technique developed in the sixteenth century by Titian, and subsequently mastered by Rubens.



JUDITH LEYSTER

(Haarlem 1609-1660 Heemstede)

*Merry Company*oil on canvas
29% x 24% (74.5 x 63.2 cm.)£1,500,000–2,500,000
\$2,100,000–3,300,000
€1,700,000–2,800,000

PROVENANCE:

Sir George Donaldson, London, circa 1903.
 Frederick Muller & Co., Amsterdam, April 1908.
 with Thomas Agnew & Sons, London, 1910.
 R.W. Pettigrew; Christie's, London, 8 February 1929, lot 129 (175 gns. to Wiss).
 M. van den Honert, Blaricum, and by descent to the following.
 Dr. and Mrs. P.L. Galjart, Soest, by 1984, until 1986.
 with P. de Boer, Amsterdam, 1987.
 with Noortman, London and Maastricht, 6 January 1988, from whom acquired.

EXHIBITED:

London, Guildhall, 1893.
 London, Guildhall, *Catalogue of the Exhibition of a Selection of Works by Early and Modern Painters of the Dutch School*, 1903, no. 185, as 'Frans Hals and Lyster (sic.)' (lent by G. Donaldson).
 Amsterdam, Frederick Muller, *Tentoonstelling van Oude Meesters*, 1918, no. 7.
 The Hague, Mauritshuis, on loan, 1935-40 (lent by Mrs. van den Honert, Blaricum).
 The Hague, International Red Cross Headquarters, on loan (lent by Mrs. van den Honert, Blaricum).
 Zurich, Kunsthaus, *Holländer des 17. Jahrhunderts*, 4 November-20 December 1953, no. 78 (lent by Mrs. van den Honert, Blaricum).
 Rome, Palazzo delle Esposizioni, *Mostra di Pittura Olandese del Seicento*, 4 January-14 February 1954, no. 80 (lent by Mrs. van den Honert, Blaricum).
 Philadelphia, Philadelphia Museum of Art; West Berlin, Gemäldegalerie; and London, Royal Academy of Arts, *Masters of Seventeenth-Century Dutch Genre Painting*, 18 March-18 November 1984, no. 61 (lent by Mr and Mrs P.L. Galjart, The Netherlands).
 Haarlem, Frans Hals Museum, *Judith Leyster: A Dutch Master and Her World*, 16 May-22 August 1993, no. 5.
 Washington, National Gallery of Art; Haarlem, Frans Hals Museum, *Judith Leyster, 1609-1660*, 21 June 2009-9 May 2010.

LITERATURE:

'The Dutch Exhibition at the Guildhall, The Old Masters', *The Burlington Magazine*, II, 1903, p. 55, as 'catalogued as being collaborations by Hals and Judith Leyster, but beyond the potent influence of the former they have nothing to do with him'.
 J. Harms, 'Judith Leyster: Ihr Leben and ihr Werk', *Oud-Holland*, XLIV, 1927, pp. 145-7 and 237, fig. 8.
 G.D. Gratama, 'Het Portret van Judith Leyster door Frans Hals', *Oud-Holland*, XLVII, 1930, p. 71.
 S. Slive, *Frans Hals*, London, 1974, III, p. 116, L2-2.
 F.F. Hofrichter in A. Sutherland Harris and L. Nochlin, *Women Artists: 1550-1950*, Los Angeles, 1976, p. 139.
 F.F. Hofrichter, 'Judith Leyster's 'Self Portrait': Ut Pictura Poesis', *Essays in Northern European Art. Presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday*, Doornspijk, 1983, pp. 107-8.
 C. Moiso-Diekamp, *Das Pendant in der holländischen Malerei des 17. Jahrhunderts*, Frankfurt, 1987, p. 361.
 F.F. Hofrichter, *Judith Leyster: A Woman Painter in Holland's Golden Age*, Doornspijk, 1989, pp. 25, 34, 41-2, no. 9, pl. III.





Fig. 1 Judith Leyster, *Self-Portrait*, c. 1630 © Gift of Mr. and Mrs. Robert Woods Bliss, National Gallery of Art, Washington, USA

'There also have been many experienced women in the field of painting who are still renowned in our time, and who could compete with men. Among them, one excels exceptionally, Judith Leyster, called a true leading star in art, as her name indicates'

(Theodorus Schrevelius, *Harlemias, ofte, om beter te seggen, de eerst stichtinghe der stad Haerlem*, Haarlem, 1648, pp. 384–85)

This witty and engaging scene of three young revellers is a rare work by the greatest female artist of the Dutch Golden Age, Judith Leyster. Painted circa 1629, when Leyster was just twenty years old, it demonstrates both her precocious talent and her ambitions as a painter of modern genre subjects, a field dominated by her male contemporaries, notably Frans Hals. This painting has featured in all the key Leyster exhibitions and was selected most recently for the 2009 exhibition at the Frans Hals Museum in Haarlem and the National Gallery of Art in Washington to mark the four hundredth anniversary of Leyster's birth. Also included in that exhibition was Leyster's celebrated *Self-Portrait*, circa 1633 (fig. 1; Washington, National Gallery of Art), in which Leyster chose to depict herself in front of a canvas displaying the fiddler from this painting. *Merry Company* is the most important work by the artist to be sold at auction in a generation.

Anna Tummers, in a booklet published to accompany the 2009 focus exhibition at the Frans Hals Museum, stressed Leyster's status as the only seventeenth-century woman to paint modern figure pieces; the only seventeenth-century female to master a loose painting style; and the first woman in the Western world to be officially recognised by a painters' guild as a 'master painter', in 1633, which gave her the right to have her own workshop, take on pupils and sell her paintings independently (*Judith Leyster: De eerste vrouw di meester-schilder werd / Judith Leyster: The first woman to become a master painter*, exhibition booklet, Frans Hals Museum, Haarlem, 2009, p. 3). As early as 1628, the minister, poet and historian Samuel Ampzing noted, in his ode to Haarlem, that Leyster painted with 'good and keen insight' ('*met goed en kloek verstand*', S. Ampzing, *Geschiedenis en Lof van de stad Haarlem*, Haarlem, 1628, p. 370). Three years after being recognised as a 'master painter', Leyster married the Haarlem genre and portrait painter, Jan Miense Molenaer (c. 1610-1668), and her output reduced dramatically (she gave birth to five children between 1637 and 1650; the distinctive

fiddle in this work recurs in paintings by Molenaer, suggesting that it was a shared studio prop). However, the writer and poet Theodorus Schrevelius still singled her out for special praise as a true 'ley-sterr', leading star, in 1648 (*op. cit.*). Given her remarkable talents and achievements, and the fact that these were clearly recognised during her lifetime, it is extraordinary that her work should then have fallen into obscurity until the late nineteenth-century when her monogram was discovered on a painting of a *Carousing Couple* (1630; Paris, Louvre), which had been ascribed to Frans Hals for over two hundred years. One possible explanation for Leyster's name being 'lost' is that in her husband's posthumous inventory, which followed her own death by eight years, her paintings were listed as by 'Mrs. Molenaer'. Discoveries of other works by Leyster, many previously attributed to Hals, or as simply anonymous, soon followed. *Merry Company* was believed to be a collaborative work between Leyster and Hals when it was exhibited at the Guildhall in London in 1903, but is now recognised as a fully autograph work by Leyster.

Hofrichter (*op. cit.*, 1989, p. 41) dated *Merry Company* to circa 1629 based on similarities in the figure type, lighting and painting technique to Leyster's dated painting of the *Serenade* in the Rijksmuseum, Amsterdam. She suggested that the costumes of the three principal figures were vaguely reminiscent of the types found in *commedia dell'arte*, particularly the character of *Il Capitano*. Cynthia Kortenhorst-von Bogendorf Rupprath (in *Judith Leyster: A Dutch Master and Her World*, exhibition catalogue, Haarlem, 1993, p. 150) observed that baggy clothes were also a special feature of the *zanni*, or clowns, of Italian comedy. While Italian troupes made only sporadic appearances in the Netherlands in the first half of the seventeenth century, the likely source for artists like Leyster was probably Callot's *Balli di Sfessania*, a series of twenty-four etchings from circa 1622 illustrating characters from the *commedia*, in which the *zanni* are nearly always shown dancing and merry making (fig. 2; Jacques Callot, *Franca Trippa and Fritellino*, c. 1622, from the series *Balli di Sfessania*, etching, Rijksmuseum, Amsterdam). *Zanni* were typically dressed in white, however, so, following Peter Sutton's earlier suggestion (*Masters of Seventeenth-Century Dutch Genre Painting*, exhibition catalogue, Philadelphia, Berlin and London, 1984, p. 235), Rupprath concluded that the bright costumes of Leyster's figures were more indicative of carnival revellers (*op. cit.*). Indeed, *commedia dell'arte*-type costumes were already incorporated in traditional carnival dress in the sixteenth century. The figure in blue to the right in this painting plays a fiddle, the type usually associated with dancing in contemporary painting, and dancing was an important part of Shrovetide festivities in the lead up to Lent. In her depiction of carnival celebrants, Rupprath suggested (*ibid.*, p. 152) that Leyster may have been influenced by Frans Hals's painting of *Shrovetide Revellers* of 1616 (fig. 3; New York, Metropolitan Museum of Art), highlighting in particular Leyster's adaption of a Halsian motif in the central figure in the background of the present painting, who gestures to the left, while looking to the right, mimicking the pose of the central figure in Hals's composition. This figure in Leyster's painting draws the viewer's attention to the group of laughing spectators peering through an open window to the left of the composition – a man, woman and child. While the motif of figures peering into a scene became popular in the mid-seventeenth century, in particular in the work of Jan Steen and Jan Miense Molenaer, it was still relatively rare in the early decades of the seventeenth century.



Fig. 2 Jacques Callot, *Twee straatartiesten als Franca Trippa en Fritellino*, from the series *Balli di Sfessania*, 1621-22 © Rijksmuseum, Amsterdam

Merry Company may originally have formed a pendant with Leyster's monogrammed *The Last Drop* (fig. 4; Philadelphia, Philadelphia Museum of Art; Hofrichter, *op. cit.*, 1989, pp. 41-2). These paintings correspond in theme and compositional design, the figures are of a similar type and dress, and even the floorboards in each might indicate a continuous space. These paintings also share the same earliest known provenance, both belonging to Sir George Donaldson in London in the early twentieth century. The current disparity in size between the two pictures indicates that *Merry Company* has been reduced slightly in format. While the spirit of *Merry Company*, a daylight scene, is animated and the mood good-humoured, *The Last Drop*, a night scene, is rather morose and the mood somewhat debauched, with the ominous figure of a skeleton brandishing a skull and an hourglass in the background making clear the moral message of the evil effects of excessive alcohol and tobacco consumption. The contrast of daylight and night-time scenes, and the theme of early light-hearted and later depraved stages of drinking, suggest a cause-and-effect reading of the pair. However, Rupprath suggested (*op. cit.*, p. 154) that the foolishness of revelry is already hinted at in the *Merry Company* by the inclusion of the figure in red with his plumed beret, an accessory traditionally associated with a foolish person; the Shrovetide was in fact known as the Fool's Festival (Sebastian Brant's, *Ship of Fools*, Basel, 1494). Despite these moral undertones, the dominant theme of this work remains one of convivial mirth.

Merry Company showcases Leyster's signature painterly technique. Similarly to Hals and Rembrandt, Leyster sketched her compositions directly on to the panel or canvas with her brush, rather than relying on preliminary drawings. This would often result in pentimenti, note for instance the slight readjustments of the middle figure's left leg in this painting. Anna Tummers was keen to distinguish Leyster's loose painting technique from Hals's approach, however, arguing that: 'while she did build on innovations that Hals had introduced into painting, she did so in her own way' (*op. cit.*, p. 7). While Hals painted in a broad and economic manner, often letting the ground show through in areas, Leyster, in contrast, usually applied areas of shade over lighter passages, or combined them wet-in-wet. This can be seen in the modelling of the drapery in this painting, especially in the folds in the red and blue garments.

Merry Company clearly held particular significance for Leyster, since she selected the figure of the fiddler to adorn the easel in her celebrated *Self-Portrait*, circa 1633, which Hofrichter believes was Leyster's presentation piece to the Haarlem Guild of St. Luke (*op. cit.*, 1983, p. 106): it shows



Fig. 3 Frans Hals, *Shrovetide Revellers*, c. 1616-1617
© Bequest of Benjamin Altman, 1913, Metropolitan Museum of Art, New York, USA



Fig. 4 Judith Leyster, *The Last Drop*, c. 1629
© Philadelphia Museum of Art, John G. Johnson Collection, 1917, Cat. 440, USA

the young artist in a relaxed and confident pose, turning and leaning on the back of her chair, addressing the viewer directly with her mouth open slightly as if in conversation (fig. 1). Infrared imaging of the *Self-Portrait* revealed that Leyster had originally painted a portrait of a woman or girl on the canvas before her, but must have changed her mind at some point and replaced this with the fiddler from *Merry Company*. Raupp speculated that the fiddler might relate to the sense of hearing, or be a personification of the sanguine temperament, or indeed a personification of joy, more specifically the joy of artistic creation (H.J. Raupp, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert*, Hildesheim, 1984, pp. 346-47). Hofrichter believes that Leyster chose to include the fiddler in order to highlight and promote her expertise both as a genre painter and as a portraitist, thus demonstrating the versatility of her skills (*op. cit.*, 1983, p. 107). This idea is supported by Wheelock (www.nga.gov/collection/art-object-page.37003.html#entry), who added that Leyster may have selected the fiddler because of the popular success of the *Merry Company* from which this figure derived, as attested by the numerous copies and variants of the composition that survive: notably a copy at Goodwood House, Chichester, National Trust; a loose copy sold Palais des Beaux-Arts, Brussels 14 December 1954, lot 36; and a variant with Barbara Sweigart, Womelsdorf, Pennsylvania. Wheelock further proposed that by juxtaposing the bow of the violin player with her own paintbrush, Leyster was reminding the view that: 'just as the musician has mastered his instrument to produce music, so too has she mastered the tools of her profession to create equally compelling art' (*ibid.*). Hofrichter and Rupprath both believe that the fact that this particular figure is introduced into a self-portrait – by definition, a very personal painting – suggests that it held some personal significance for Leyster' (Hofrichter, *op. cit.*, 1983, p. 107, footnote 3; and Rupprath, *op. cit.*, p. 165). Building on her theory that *Merry Company* held subtle allusions to foolishness that in turn could lead to debauchery, Rupprath concluded that Leyster's decision to include this figure in her *Self-portrait* may have been a reference to a passage in Karel van Mander's *Het Schilder-Boeck* of 1604, which echoes a popular Dutch proverb: 'the more a painter he becomes, the wilder he gets' (*Hoe schilder, hoe wilder*). Whatever the intended meaning of *Merry Company*, or the significance of its inclusion in the Washington *Self-Portrait*, it is a *tour-de-force* in painting and clearly demonstrates that Leyster could compete in the male dominant arena of modern genre painting.

We are grateful to Dr. Frima Fox Hofrichter for her assistance in preparing this catalogue entry.



FRANS FLORIS, THE ELDER

(Antwerp 1519/1520-1570)

Head study of a man in profile

oil on panel

15¾ x 12⅞ in. (40.1 x 32.8 cm.)

with a later inscription 'DIOGNES SENOPENSE' (upper left)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, France.

Anonymous sale; Lenormand, Paris, 11 December 1991, lot 51 (49,000 FF).

with Bob P. Habeldt & Co., New York and Paris, 24 March 1992, from whom acquired.

LITERATURE:

E. Wouk, *Frans Floris (1519/20-1570): Imagining a Northern Renaissance*, Leiden and Boston, 2018, pp. 578-9, no. 50.

This small panel was probably painted by Frans Floris I as a head study, a practice which constituted one of the most enduring innovations of his workshop. Following his return from Italy in *circa* 1545, the painter established a large and prolific studio in his native city of Antwerp, modelled in part on those he had observed in Rome, notably that of Giulio Romano. Here, Floris pioneered the creation of carefully observed head studies, painted from life, which he retained in his workshop to serve as models for future compositions. These head studies allowed the artist to regulate the quality of his assistants' work and to save time from inventing new figure types. This practice was recorded by Karel van Mander in his *Het Schilder-Boeck* (1604), where he described how the painter would 'set his journeymen to do the dead colouring [the paint or underpainting, usually in monochrome or reduced colour, applied over the ground and underdrawing to block in a composition] after he had indicated to them his intention somewhat with chalk, letting them get on with it, after having said: Put in these or those heads; for he always had a few of those to hand on panels' (fol. 242v). The practice became enormously popular in Antwerp, famously influencing the workshop practice of great seventeenth masters like Rubens, van Dyck and Jordeans.

This study was used, for example, for the figure at the far left of his *Suffer the Little Children to Come Unto Me* in Ambridge, Pennsylvania. This may have been the painting described by van Mander as: 'a very beautiful, large, important painting in which Christ calls the little children to him... in which subtle faces are to be seen' (fol. 242r). The same head, with only minor variations, also appears to have been used as the head of the Saint Luke in Floris' *Saint Luke painting the Virgin* (Ghent, Sint-Baafskathedraal). It is likely that later in the study's history, probably during the seventeenth century, the inscription identifying the figure as Diogenes was added.

DIOGENES
SENOPIENSE



The Power of Water





The Dutch had a contentious relationship with water. It was at once the lifeblood of their economy: rich fishing grounds off the coastline, international maritime trade and an efficient network of canals allowing for the swift transportation of people and goods in a manner that would not be rivalled until the advent of the railroad all aided its rise to become the preeminent European power of the 17th century. But, with much of the country's land below sea level, they were by no means immune to the enormous effort entailed in keeping water at bay and its destructive capacities when those defences failed. Between 1609 and 1612, private investors embarked on a project to drain the Beemster lake in North Holland and reclaim an area of 7,208 hectares for agriculture and country residences through an ingenious series of dikes and forty windmills that pumped out excess water. However, the failure of these defences could equally lead to catastrophic disasters like the one that befell Amsterdam and the surrounding area when in early March 1651 a storm tide burst through the dikes and flooded much of the city, leaving as many as 15,000 people dead in its wake.

ESAIAS VAN DE VELDE

(Amsterdam 1587-1630 The Hague)

Winter landscape with a farmhouse, skaters and kolf players on a frozen stream

signed and dated 'E.V. Velde. 1628' (lower centre)
oil on panel
7¼ x 13 in. (19.8 x 33 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

L.A.M. Jagenau; A. Nijstad, Laren, 25 September 1947, lot 15.
with Galery B. Houthakker, Amsterdam, 1947.
with Noortman, 2007, from whom acquired.

LITERATURE:

G.S.Keyes, *Esaias van den Velde 1587-1630*, Doornspijk, 1984, pp.144-45,
no. 92, fig. 205.



Fig. 1 Willem Buytewech, *Landschap met ruïne van de kerk van Eik en Duinen bij Den Haag* from *Verscheyden Lantschapjes*, 1621 © Rijksmuseum, Amsterdam

Born in Amsterdam in 1587, Esaias van de Velde moved to Haarlem as a young man in 1609 and rapidly became one of the city's leading landscape painters. In 1618, he had settled in The Hague, where he likely worked for Maurits, Prince of Orange. Though painted a decade after the artist arrived in The Hague, the idiosyncratic spindly trees that appear in this painting nevertheless suggest the continued influence of Haarlem landscapes on van de Velde's work, notably a series of etchings entitled *Verschey den Lantschapjes* (Various Landscapes) that Willem Buytewech executed earlier in the decade (fig. 1).

Winter scenes were a particularly popular theme for Dutch painters of the seventeenth century and found their roots in the earlier winter landscapes of Flemish artists like Pieter Bruegel the Elder. Such paintings allowed artists like van de Velde, Jan van Goyen and Hendrick Avercamp to indulge themselves in the depiction of a broad spectrum of society engaged in leisure activities. Van de Velde's acute observation is evident here in the myriad of figures who skate, stride and slide across the flat, frigid landscape. Most notable are the pair of figures in the foreground who engage in a game of *kolf*, a predecessor of the modern game of golf. *Kolf* originated in the Middle Ages and involved the use of a club to knock a ball towards a target. The sport grew so popular in the urbanised Dutch environment and its players so rowdy from too much drink that the resulting damage to personal property induced a number of city councils to pass laws restricting its play to the countryside.







JAN JOSEPHSZ. VAN GOYEN

(Leiden 1596-1656 The Hague)

The beach at Egmond-aan-Zee

signed with monogram and indistinctly dated 'VG 1653'

(lower right, on the boat, 'VG' in ligature)

oil on panel

19¾ x 29¼ in. (49.2 x 74.3 cm.)

£300,000–500,000

\$410,000–670,000

€340,000–570,000

PROVENANCE:

Frederick C. Dickson.

Lady S.G. Balme.

Anonymous sale [Property of a Lady]; Sotheby's, London, 8 December 1971, lot 44, as 'Salomon van Ruysdael' (£30,000 to Denguin).

with H. Terry-Engell, London, by 1973.

with Noortman BV, Hulsberg, by 1975.

J.B. Beijer, Lanaken, Belgium, until 1977.

J.H. Bakker, until 1984.

with Noortman and Brod, London, by 1984.

Private collection, Germany, 1987.

with Noortman (Maastricht) BV, 1 May 1994, from whom acquired.

EXHIBITED:

London, Christie's, *Fanfare for Europe: The British Art Market*, January 1973, no. 225.

New York, Metropolitan Museum of Art, *Sixth International Exposition presented by C.I.N.O.A.*, 19 October 1974-5 January 1975, no. 111.

Amsterdam, Rijksmuseum; Boston, Museum of Fine Arts; and Philadelphia, Museum of Art, *Masters of 17th Century Dutch Landscape Painting*, 2 October 1987-31 July 1988, no. 38.

Leiden, Stedelijk Museum De Lakenhal, *Jan van Goyen*, 12 October 1996-13 January 1997, no. 51.

LITERATURE:

Art at Auction 1971-1972, Sotheby & Co, London, 1972, p. 22.

H.-U. Beck, *Jan van Goyen, 1596-1656*, Amsterdam, 1973, II, p. 433, no. 963.

C.A. Breuer, in *Weltkunst*, 15 December 1975, p. 2356, illustrated.

H.-U. Beck, *Jan van Goyen, 1596-1656*, Amsterdam, 1987, III, p. 255, no. 963.

This remarkable, atmospheric view of Egmond-aan-Zee, a fishing village approximately 10 kilometres west of Alkmaar, is among the largest and most compositionally complex of van Goyen's dozen or so treatments of the subject. Dated 1653, it is also his last extant view of the village, a summation of the charming incidental details found in earlier examples into a theatrical composition of discrete figural groupings. The central group features several kneeling fisherwomen surrounded by a broad cast of characters. In the foreground with her back turned to the viewer a maid dressed in a red bodice, blue skirt and white apron crouches to inspect the day's catch, while a woman in a *huik* – a black cloak worn for warmth, protection from the sun and modesty – balances a basket of fish on her head. Behind, a well-to-do gentleman appears frontally atop his horse, while two labourers are seen loading a cart with the day's haul. Several other groups of fish sellers are scattered throughout the composition, as is a group of men straining to push a boat off its blocks at left and a humorous vignette of a dog marking his territory in the central foreground.

On 5 April 1571 Egmond-aan-Zee fell victim to the notorious pirate Bartel Entes, whose men plundered its houses and set fire to the Sint Agneskerk, the tower of which can be seen rising above the dunes at right. While the nave burned, the tower survived. Some fifty years later, the nave was rebuilt with funds generated by taxing fishermen one *stuiver* apiece for the right to sell their catch in the town and along its beaches. Egmond-aan-Zee was an exceptionally popular subject for a large number of Dutch landscapists active in the middle of the seventeenth century, among them Jacob van Ruisdael and Salomon van Ruysdael, far outstripping its geographic and economic importance. Such images no doubt appealed for their picturesque qualities but, in light of the village's history, may also have stood as visual embodiments of the resilience and civic-mindedness for which the Dutch prided themselves in the period.



ALLAERT VAN EVERDINGEN

(Alkmaar 1621-1675 Amsterdam)

A view of Gorinchem from the Merwede river

indistinctly signed 'Av.Everd [...]n[...]' (lower left)
oil on canvas
38½ x 53¾ in. (97.7 x 135.5 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

(Possibly) Laurens Mauritsz. Douci, Amsterdam, 1669 (inventory 18 January 1669, no. 43, as 'De stad van Gorcum door Everdingen...f 20.-').
Private collection, France, from the mid-nineteenth century.
Anonymous sale; Sotheby's, Monaco, 6 December 1987, lot 37 (281,940 FF).
with Heim, London, 1989.
with Noortman (Maastricht) BV, 12 May 1989, from whom acquired.

EXHIBITED:

London, Heim Gallery, *Towards a New Taste: Summer Exhibition of Old Master Paintings*, 1989, no. 7, erroneously identified as 'View of Middelharnis from the Maas'.

LITERATURE:

(Possibly) A. Bredius, *Künstler-Inventare: Urkunden zur Geschichte der Holländischen Kunst des XVten, XVIIten und XVIIIten Jahrhunderts*, The Hague, 1916, II, p. 423, no. 43.
C. van Hasselt and M. van Berge Gerbaud, *Eloge de la navigation Hollandaise au XVIIe siècle*, exhibition catalogue, Paris, 1989, p. 9, under no. 6.
A.I. Davies, *Jan van Kessel (1641-1680)*, Doornspijk, 1992, pp. 56 and 127, under no. 18, fig. 36.
W. Liedtke, 'Pentimenti in Our Pictures of Salomon van Ruysdael and of Jan van Goyen', *Shop Talk. Studies in Honor of Seymour Slive, Presented on His Seventy-Fifth Birthday*, Cambridge (MA), 1995, pp. 155, 157, footnote 22.
A.I. Davies, *Allart van Everdingen 1621-1675: First Painter of Scandinavian Landscape*, Doornspijk, 2001, pp. 213-4, no. 21, fig. 21, plate III.

Following periods of study with Pieter de Molyn in Haarlem and Roelandt Savery in Utrecht, Allaert van Everdingen travelled to Norway and Sweden in 1644. The northern scenery he observed and sketched on his travels deeply impacted his subsequent landscapes – not only in his choice of subject matter, which includes many identifiable views, but also in the light, atmosphere and flora he depicted. A remarkably prolific draftsman and painter, van Everdingen developed his paintings from a substantial body of drawings, of which over 500 are preserved in European public collections.

This painting shows the western Dutch town of Gorinchem, also known as Gorkum, which was annexed by Holland in 1417. Trade was rerouted through the city, resulting in it becoming the eighth largest city in the region. This view is from the southwest, with the Merwede River flowing through the centre of the composition. Several of the buildings are recognisable, notably the tower of the Grote Kerk (then the clock tower of the town hall), which rises above the avenue of elms at the left edge of the composition. While several other buildings match contemporary descriptions of Gorinchem, the specific layout is likely not topographically accurate. Like many of his contemporaries, van Everdingen was more interested in the aesthetic harmony of his paintings than in depicting an entirely faithful cityscape. The organisation of the landscape, with a strip of land with figures in the foreground, derives from the topographical tradition of the late-sixteenth and early-seventeenth centuries, and would find its greatest expression in Vermeer's contemporary *View of Delft* of the early 1660s (The Hague, Mauritshuis).







17

PHILIPS KONINCK

(Amsterdam 1619-1688)

Panoramic river landscape with drovers

oil on canvas

32¾ x 44½ (83.2 x 113 cm.)

£350,000–550,000

\$470,000–740,000

€400,000–620,000

PROVENANCE:

Anonymous sale [Mrs Whalman, Kent]; Christie's, London, 16 June 1900,

lot 60 (350 gns. to the following).

with Colnaghi, London.

M.H. Colnaghi; Robinson and Fisher, Paris, 19 November 1908, lot 58 (240 gns.).

Arthur M. Grenfell; Christie's, London, 26 June 1914, lot 18 (850 gns. to the following).

with Thomas Agnew & Sons, London.

H.J. Joel, Childwick Bury, St. Alban's; Christie's, London, 7 July 1978,

lot 131 (£200,000 to the following).

with Leger Galleries, London.

with French & Co. Inc., New York.

Linda and Gerald Guterman, New York, by 1988.

with Noortman, 14 May 2007, from whom acquired.

EXHIBITED:

New York, Minskoff Cultural Center (to benefit the Appeal of Conscience Foundation),

The Golden Ambiance: Dutch Landscape Painting in the Seventeenth Century, 1985,

no. 15.

LITERATURE:

'In the Saleroom', *The Connoisseur*, XXIII, 1909, p. 63.

H. Gerson, *Philips Koninck*, Copenhagen, 1936, p. 108, no. 41.

H. Gerson, *Philips Koninck*, Berlin, 1980, p. 113, no. 89.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, III, pp. 1550 and 1621,

no. 1071, dated to the mid-1670s, illustrated.





Fig. 1 Philips Koninck, *An Extensive Wooded Landscape*, 1670s
 © The Metropolitan Museum of Art, New York; purchase, Mr. and Mrs. David T. Schiff and George T. Delacorte Jr. Gifts, special funds, and Bequest of Mary Cushing Fosburgh and other gifts and bequests, by exchange, 1980

'...he owes the special place which he occupies in Dutch art to his grand landscape panoramas of the Dutch plains intersected with rivers and other water-courses ... The landscapes are largely conceived, and are arched over with an imposing sky broken up with great masses of clouds.'

(Cornelius Hofstede de Groot, 1916)

The most talented son in a family of artists, Philips Koninck ranks among the most skilled painters of the Dutch landscape during the Golden Age. Born in Amsterdam, he apprenticed in Rotterdam with his elder brother, Jacob I Koninck. Contemporary sources suggest he may have also been a pupil of Rembrandt, and while modern scholarship is inconclusive, the influence of the great master is evident in his work. Indeed, Koninck's early paintings closely follow Rembrandt's landscapes of the 1630s. By his late career, Koninck had reached an unrivalled mastery of the panoramic scene, of which this is a fine example.

Dating to the 1670s, this painting represents the pinnacle of Koninck's landscape achievement and the decorative potential of Dutch views of this decade. In this picturesque prospect, Koninck paints his staffage as hunters, workers and at leisure. Meandering through the centre of the picture is a gentle creek, which acts as a reminder of the fleeting nature of the scene. While the topography loosely resembles the Low Countries, Koninck rarely painted specific locations, and as such, this view almost certainly represents an imaginary scene. It is nearly identical in size to a contemporary work by the artist in the collection of the Metropolitan Museum of Art, New York (fig. 1). The pair share provenance until their separation between 1900 and 1908, and it is highly probable that they were conceived as pendants.



REINER NOOMS, CALLED ZEEMAN

(Amsterdam 1623-1664)

The Battle of Leghorn, 4th March 1653, during the First Anglo-Dutch War (1652-54)

signed 'Zeeman' (lower centre, on the flag of the Dutch warship)
oil on canvas
32¼ x 46¾ in. (82 x 118.8 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 2013, lot 4.
with Kunsthandel Rob Kattenburg BV, Bergen, 27 March 2014, from whom acquired.

England and the United Provinces of the Netherlands found themselves at war on three occasions within twenty years in the mid-seventeenth century and despite a variety of political causes, the underlying rationale for this essentially continuous conflict was trade. The first outbreak of hostilities came in 1652 following a chance encounter between two squadrons off Dover on 29 May. More a skirmish than a battle, this merely precipitated the formal declaration of war two months later thus setting the stage for a number of full-scale fleet actions during the remainder of that year and all through 1653. In broad terms, the Dutch suffered several major defeats, and in total, lost about 1,700 vessels against English losses of only 440, even though most of these were in the form of merchantmen taken as prizes by both sides. The principal theatres of operation in this conflict were the English Channel, the Dover Straits and the waters off the Dutch coast but there was also activity in the Mediterranean where, in separate engagements, the two squadrons of the English fleet cruising there were brought to action by Captain Johan van Galen's squadron.

The first of the two actions, which was indecisive, took place off the island of Elba on 28 August 1652, whilst the second was fought off the Italian port of Leghorn on 4 March the following year. Captain Appleton, in the *Leopard*, in company with five armed merchantmen (*Bonaventure*, *Samson*, *Mary*, *Peregrine* and *Levant Merchant*), had been stranded in Leghorn unable to sail because of van Galen's blockade. Captain Badiley, commanding four

men-of-war off Elba, therefore came to his aid and was sighted by van Galen early on the morning of 4 March. Van Galen feigned an attack on him, thereby persuading Appleton's squadron to come out, but Appleton weighed anchor too soon and the Dutch turned to engage him whilst Badiley was still too far away to intervene. In the fierce action which ensued *Bonaventure* blew up, *Leopard* and three of the armed merchantmen were captured, and only the *Mary* escaped the scene to join Badiley's fleet. 150 men out of 200 were killed or wounded before Appleton surrendered his ship. As a consequence of the battle the Dutch were left in command of the Mediterranean.

In this depiction of the action, the Dutch ship *Zon*, 40-guns, with the emblem of the sun carved on its stern, is seen firing broadsides at two English men-of-war, the left of which is likely to be Appleton's *Leopard*, which is also being engaged at close quarter's by Van Galen's flagship. In the distance to the left of the canvas Badiley's fleet appear to be engaging in a few shots with some of the Dutch, with the increased number of English ships appearing to make the Dutch victory all the more significant.

Another version of the subject by Nooms is in the National Maritime Collection at Greenwich. The artist Reinier Nooms, also known as Zeeman, was born and died in Amsterdam. His pseudonym reflects the artist's early life spent at sea.



*19

WILLEM VAN DE VELDE, THE YOUNGER

(Leiden 1633-1707 London)

*A calm with a States Yacht with the arms of
Amsterdam and other vessels*

signed and indistinctly dated 'W.V.V. 1655[?]' (lower right)
oil on canvas
21 x 26½ (53.4 x 67.6 cm.)

£500,000–800,000
\$670,000–1,100,000
€570,000–910,000

PROVENANCE:

Louis Robert de Saint Victor (1738-1822), Paris; his sale (†), Galerie Le Brun, Paris, 26 November 1822-27 January 1823, lot 166, (8,000 FF to the following).
John Smith (1781-1855), London.
Michael Zachary, London, from whom acquired by the following,
Frederick Perkins, London, by 1835, and by descent to,
George Perkins, Chipstead, Kent, 1863; his sale (†), Christie's, London, 14 June 1890, lot 27 (850 gns. to Davis for the following).
George Spencer-Churchill, 8th Duke of Marlborough (1844-1892), and by inheritance to his wife,
Lily Spencer-Churchill, Duchess of Marlborough (1854-1909), by whose Executors sold; Christie's, London, 7 June 1918, lot 127 (1,100 gns. to Colnaghi).
with Knoedler, London, 1918.
with Colnaghi, London, 1924, from whom acquired by the following,
Leonard Gow, March 1925.
with P. & D. Colnaghi, London, 1936, from whom acquired by the following,
Sir Bruce Ingram, O.B.E., M.C. (1877-1963), London, at Great Pednor Manor, Chesham, Buckinghamshire, by 1936, by whose Executors sold; Sotheby's, London, 11 March 1964, lot 38 (£14,000 to the following).
Dr. Hans Wetzlar, Amsterdam; his sale, Sotheby, Mak van Waay, Amsterdam, 9 June 1977, lot 20 (unsold).
Wetzlar collection; Sotheby's, London, 9 July 2008, lot 54 (£481,250).
with David Koetser Gallery, Zurich, 9 January 2012, from whom acquired.

EXHIBITED:

London, British Institution, 1824, no. 79 (lent by Frederick Perkins).
London, British Institution, 1836, no. 41 (lent by Frederick Perkins).
London, British Institution, 1853, no. 57 (lent by Frederick Perkins).

London, British Institution, 1863, no. 7 (lent by George Perkins).
London, Colnaghi, *Masterpieces of Marine Art from the Collection of Captain Bruce S. Ingram*, 1938, no. 100.
(Possibly) Eastbourne, Towner Art Gallery & Museum, August 1946 (lent by Sir Bruce Ingram).
London, Royal Academy, *Winter Exhibition: Dutch Pictures 1450-1750*, 22 November 1952-1 March 1953, no. 555.
Dordrecht, Dordrechts Museum, *Zee-, Rivier- en Oevergezichten 17e eeuw*, 12 July-14 September 1964, no. 82.
Laren, Singer Museum, *De kunst van het verzamelen: keuze uit twee Nederlandse collecties*, 18 June-18 September 1966, no. 55.
Tokyo, Museum of Occidental Art; and Kyoto, Municipal Museum, *The Age of Rembrandt*, 19 October 1968-2 March 1969, no. 66.
Amsterdam, Kunsthandel P. de Boer, *Nederland Waterland, Jubileum Exhibition*, January-February 1972, no. 90.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters*, London, 1835, VI, p. 350, no. 110.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most eminent Dutch Painters of the Seventeenth Century based on the work of John Smith*, Esslingen, 1923, VIII, p. 81, no. 293.
Illustrated London News, 21 March 1964.
Arts en Auto, XLVI, no. 8, 12 April 1980.
M. Robinson, *Willem van de Velde*, London, 1990, I, pp. 308-10, no. 157, illustrated.

ENGRAVED:

In etching, by E. Salmon.



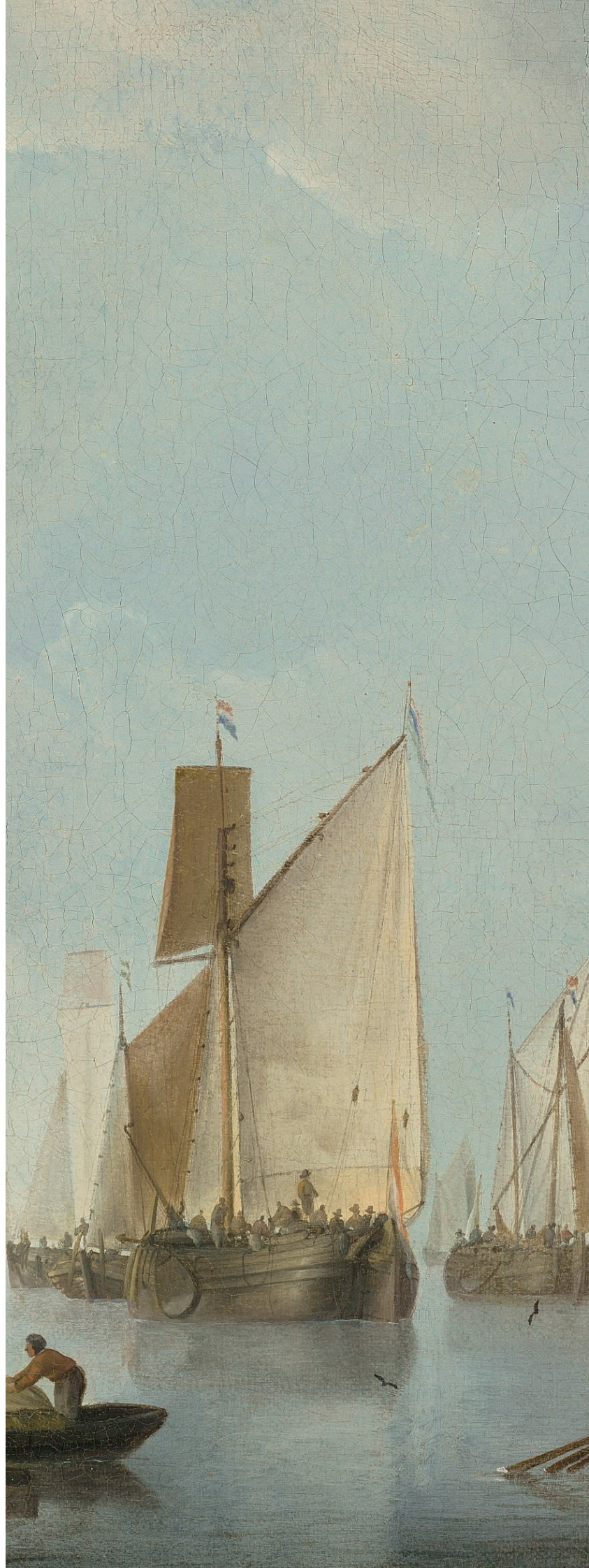




Willem van de Velde had begun painting calm marines with towering skies and numerous boats of varying types retreating into the distance by the early 1650s. These works were no doubt influenced by his teacher Simon de Vlieger, and by Jan van de Cappelle, who was probably also active in de Vlieger's studio in Weesp at the same time. These celebrated marines were often based on designs made by his father, Willem van de Velde the Elder, in *grisaille penschilderijen*, which were then transformed into coloured paintings by the younger Van de Velde. The precise nature of this working relationship is hinted at by an English Royal warrant of 1674, which specified equal payments to the two artists: to the father 'for taking and making Draughts of seafights'; and to his son 'for putting the said Draughts into colours for our particular use'.

Painted in 1655, this composition is typical of Van de Velde's early arrangements in the way that the vessels are grouped on both sides, leaving a distant view in the centre, partly mitigated by smaller vessels in the middle distance. The artist characteristically devotes a large area in the upper reaches of the canvas to a great expanse of sky, while offering a richly detailed description of the array of vessels below. The positioning of the boats, the way the light catches their sails, and the angles at which they are viewed, is worked out with masterful care, creating an overriding sense of serene tranquility.

Frederick Perkins assembled a notable collection of Old Masters, composed chiefly of Dutch seventeenth-century landscapes and genre pictures. When the collection was dispersed in these Rooms in 1890, the sale included a fine landscape by Hobbema, now in the Allen Memorial Art Museum, Oberlin, Ohio, and another marine by Van de Velde, which again sold in these Rooms on 13 December 2000, lot 33 (£1,543,750). The latter work, which is of almost identical dimensions to the present picture, was the following lot in the Perkins sale at Christie's in 1890, and almost certainly served as its pendant while in the Perkins collection.





Northern Arcadia





Despite the unusually urban environment of the Lowlands, there remained large areas of countryside, particularly in the eastern provinces of Utrecht, Gelderland and Overijssel in the Dutch Republic and the Counties of Namur and Hainaut in the Southern Netherlands. Geographically removed from the bustling commercial centres, these regions were largely given over to agriculture and animal husbandry. Governance of these areas was largely the purview of the nobility, who tended to their estates and had the exclusive right to engage in the pleasures of the hunt. By the middle of the century, an ever-growing number of the urban elite, one of whom appears in a collaborative painting by Jan Breughel II, Jan Thomas van Yperen and Lucas van Uden (lot 26), began to acquire plots, driving out many of the peasant smallholders who had previously worked the land. There, they often established menageries with exotic and rare birds like the yellow crested cockatoo that features in Jan Fyt's wooded landscape (lot 27) and engaged in the Arcadian ideals espoused by the Utrecht artist Paulus Moorelse in his depictions of a music-making shepherd and shepherdess (lots 20 and 21).

PAULUS JANSZ. MOREELSE

(Utrecht 1571-1638)

Shepherdess with a tambourine

signed with monogram and dated 'PM: 1635' (upper right)
oil on panel
29 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (74 x 59.4 cm.)

£70,000–100,000

\$94,000–140,000

€79,000–120,000

PROVENANCE:

(Possibly) sale, Amsterdam, De Vries/Roos, 31 March 1846, lot 62 (to Roos, together with lot 61, a pendant picture: '... een jonge Herder, met een roode muts op het hoofd, houdende in de rechter hand een blad muzijk, van hetwelck hij schijnt te zingen, terwijl hij met zijn linker hand op zijn staf leunt; ... paneel, 75 x 60 duim').
(Possibly) sale Amsterdam, De Vries/Roos, 16 November 1853, lot 218 (80 NLG to Roos, together with a pendant: 'Een arcadische Herder...paneel, 73 x 59 duim').
(Possibly) sale, Amsterdam, 26 April 1854, lot 28 (with a pendant, Een Arcadische Herder, met een blad muzijk in de rechterhand en een staf in de linker ... paneel).
with Gebroeders Douwes, Amsterdam, 1973.
Private collection, United Kingdom, 1984.
with Gebroeders Douwes, Amsterdam, 1984.
G. Daleboudt, Nijkerk.
with Gebroeders Douwes, Amsterdam, 1985, from whom acquired.

EXHIBITED:

Delft, Museum Het Prinsenhof, *25e Oude Kunst- en Antiekbeurs: der Vereeniging van Handelaren in Oude Kunst in Nederland*, 1973.
New York, Christopher Janet, 1984, no. 8a.

LITERATURE:

'Gebr. Douwes. zes generaties in aparte schilderijen', *Kunstbeeld*, 1984.
E.N. Domela Nieuwenhuis Nyegaard, *Paulus Moreelse (1571-1638)*, Leiden, 2001, pp. 618-19, no. SAH207.

Though Moreelse primarily worked as a civic portraitist in his native Utrecht, he was among the first Dutch painters to create Arcadian images of shepherds and shepherdesses, a genre that flourished in Utrecht in the first half of the seventeenth century. Paulus Moreelse was not only a skilled painter but also worked as an architect, urban planner and draftsman. Born to a wealthy family in Utrecht, Moreelse studied in Delft with the portrait painter Michiel van Mierevelt. A subsequent period of travel in Italy enhanced his studies by providing an opportunity for him to learn first-hand about artistic production south of the Alps. By 1596, he had returned to Utrecht and joined the saddle-makers' guild, to which painters belonged before 1611, when Moreelse and Abraham Bloemaert (among others) founded the city's chapter of the Guild of St. Luke. In addition to being one of Utrecht's leading painters, Moreelse was deeply involved in the city's civic life. He joined the town council in 1618 and later supported the founding of the city's university. Moreelse's public presence helped advance his artistic career, furnishing him with numerous prominent commissions.

The artistic precedent for this painting of a shepherdess, and the following lot of a shepherd, can be found in the flute-playing shepherds painted by Giorgione and his school, which Moreelse and his contemporaries may have observed on their Italian tours. However, the contemporary impetus for such subject matter was literary rather than visual. While Arcadian and pastoral texts had circulated throughout Western Europe in the preceding centuries, they were first published in the Low Countries in the early 1600s. Among the most famous of these was *Granida*, a play by Pieter Cornelisz. Hooft, which contemplated the duality between idealistic love and blatant eroticism. Published in 1615, *Granida* provided ample subject matter for Moreelse, whose first images of amorous shepherds and shepherdesses date to 1622. These images were avidly consumed by Utrecht's elite, appealing both to their nobility and baser senses.

This painting and the following lot have been a matched pair since 1973. The shepherdess is the only known single female figure by Moreelse holding a musical instrument in her hands (Nieuwenhuis, *op. cit.*). Though her presumed pendant appears to be lost, it is likely the one depicted in a drawing by Henriette A. van Eys, sold as lot 304, 28-29 August 1989, at Diederiks Auction BV, The Hague.



21

PAULUS JANSZ. MOREELSE

(Utrecht 1571-1638)

A shepherd with a flute

signed with monogram and dated 'PM / 1636' (upper right)
oil on panel, with a shaped top made up
28 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (73.3 x 60.7 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

with Gebroeders Douwes, Amsterdam, 1931-1938 and 1973.
Private collection, United Kingdom, 1984.
with Gebroeders Douwes, Amsterdam, 1984.
G. Daleboudt, Nijkerk.
with Gebroeders Douwes, Amsterdam, 1985, from whom acquired.

EXHIBITED:

Utrecht, Centraal Museum der Gemeente Utrecht, *Tentoonstelling van werken van Paulus Moreelse*, 1938, no. 52.
Delft, Stedelijk Museum Het Prinsenhof, *25e Oude Kunst- en Antiekbeurs: der Vereeniging van Handelaren in Oude Kunst in Nederland*, 1973.
New York, Christopher Janet, 1984, no. 8b.

LITERATURE:

C.H. de Jonge, *Paulus Moreelse, Portret- en Genreschilder te Utrecht 1571-1638*, Assen, 1938, pp. 41, 50, 51, 67-8, 71 & 123, no. 290, fig. 187.
A. McNeil Kettering, *The Dutch Arcadia. Pastoral Art and its Audience in the Golden Age*, New York, 1983, p. 34, fig. 6.
E.N. Domela Nieuwenhuis Nyegaard, *Paulus Moreelse (1571-1638)*, Leiden, 2001, pp. 622-3, no. SAH211.

Please see the previous lot for a note on this picture.



22

NICOLAES BERCHEM

(Haarlem 1620-1683 Amsterdam)

The Watering Place

signed 'NBerchem' (lower right, NB linked)
oil on panel
22 $\frac{1}{8}$ x 24 $\frac{3}{4}$ in. (56.2 x 62.8 cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Gerrit van der Pals (1742-1839), Rotterdam; his sale, Rotterdam, W. van Leen & A. Lamme, 30 August 1824, lot 5 (7,900 NLG to the following).
with C.J. Nieuwenhuys, Brussels.
Lord Charles Townshend (1785–1853), London, by 1834; his sale, Christie's, London, 11 April 1835, lot 48 (750 gns. to Yates).
James Morrison, London, 1857, and by descent to the following,
Charles Morrison, London, and by descent, until sold by the family around 1950.
Private collection, England.
with Otto Naumann Ltd, New York.
with Noortman (Maastricht) BV, 18 September 1990, from whom acquired.

EXHIBITED:

London, Royal Academy of Arts, *Old Masters Exhibition*, 6 January–15 March 1879, no. 49 (lent by Mrs Morrison).

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters*, London, 1834, V, p. 64, no. 191.
G.F. Waagen, *Treasures of Art in Great Britain, being an account of the chief collections of paintings, drawings, sculptures, illuminated mss.*, London, 1857, p. 109, in Mr. Morrison's collection.
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts*, Esslingen and London, 1926, IX, p. 240, no. 696.



Described as 'superb' and 'precious' by the highly-respected connoisseur, dealer and art consultant John Smith in his seminal *Catalogue Raisonné* (*op. cit.*), this finely-executed painting is an excellent example of the type of Italianate landscape that Nicolaes Berchem had perfected by his late career. Born in Haarlem, as the son of the famed still-life painter Pieter Claesz, Berchem was predestined to become an artist. His father taught him to draw in his youth, and his early work reveals the influences of Jan van Goyen, Claes Moeyaert and Pieter de Grebber, all of whom may have also served as his teachers. By the 1650s, however, Berchem began to paint panoramic vistas with a distinctly southern brightness, strongly emulating the work of Jan Asselijn. Whether he travelled to Italy is uncertain; it is possible he made a trip in 1642 with his close friend and associate, the painter Jan Baptist Weenix, who was documented in Rome in 1645. Berchem could also have made the tour in the early 1650s, and a will dated to 1649 may have anticipated his prolonged absence.

Whether or not Berchem personally travelled to Italy, the dazzling light of this picture proclaims the artist's affinity with the crisp, golden light of the Roman *campagna*. Carefully signed but not dated, this painting is consistent with the finest of Berchem's works from the 1660s, which are characterised by highly-saturated colours and populated by graceful forms composed of uniform brushstrokes. In this painting, a young peasant girl rides a mule, surrounded by members of her cohort and a hoard of farm animals. In the left background, earthy, cloaked settlers mingle and pass through a triumphal arch. The right of the composition is dominated by an even larger ruin, its shape recalling an aqueduct or, perhaps given its tripartite arrangement, the Basilica of Maxentius and Constantine. A beautiful passage of sky with downy, illuminated clouds is visible in the left background, balancing the harmonious composition. The afternoon sun is just above the horizon, casting long shadows over the figures and architecture.

Berchem's fame endured into the eighteenth century, notably in France, where he was one of the most sought after artists from the Golden Age, and his works entered many important and princely collections. In a 1727 publication, the French connoisseur Dézallier d'Argenville described his ideal 'Flemish' collection, which included, among others, works by Rembrandt, Gerrit Dou, Frans van Mieris I and Berchem (see G. Seelig, 'The reception of Berchem's paintings in eighteenth-century France,' in *Nicholas Berchem: In the Light of Italy*, exhibition catalogue, Gent, 2006, p. 61). Twenty years later, d'Argenville would declare, rather improbably, that 'rien n'est plus recherché aujourd'hui que les tableaux de Nicolas Berchem' ('Nothing is rarer today than the paintings of Nicolaes Berchem'; *ibid.*). A century later, Gustav Friedrich Waagen saw this painting in the collection of James Morrison and described it as 'A rich and picturesquely arranged composition of careful execution, of the later time of the master' (*op. cit.*).









23

JAN BRUEGHEL, THE ELDER

(Brussels 1568-1625 Antwerp)

*An extensive wooded landscape with travellers
on a road, a church in the distance*

signed and dated 'BRUEGHEL 1610' (lower left)
oil on copper, stamped on the reverse with the maker's mark of
Peeter Stas (active Antwerp c. 1587-1610), dated 1610, and with
the coat-of-arms of the city of Antwerp
20¾ x 28½ in. (52.7 x 72.4 cm.)

£3,000,000–5,000,000
\$4,100,000–6,700,000
€3,400,000–5,700,000

PROVENANCE:

Private collection, Brazil.
Anonymous sale [Property of a Family Collection]; Sotheby's, New York, 1 June 1990,
lot 20 (\$2,035,000).
with Verner Amell Ltd, London/Newhouse Galleries, New York, 12 March 1991,
from whom acquired.

EXHIBITED:

Boston, Museum of Fine Arts; and Toledo, Toledo Museum of Art, *The Age of Rubens*,
22 September 1993-24 April 1994, no. 83.

LITERATURE:

K. Ertz, *Jan Breughel the Younger (1601-1678): The Paintings with Oeuvre Catalogue*,
Freren, 1984, I, pp. 204-206, under no. 23.
K. Ertz and C. Nitzze-Ertz, *Jan Brueghel der Ältere (1568- 1625): Kritischer Katalog der
Gemälde*, Lingen, 2008, I, p. 138, no. 39, illustrated, as a 'Meisterwerk'.



(detail of the reverse, showing the maker's mark of Peeter Stas, and
the coat-of-arms of the city of Antwerp)







This luminous and intricately-rendered landscape is one of the largest that Breughel painted on the valuable medium of copper. Dated 1610, it was executed while Breughel was court painter to the Governors of the Southern Netherlands, Archduke Albert and his wife Isabella, and while its earliest provenance has been lost, it clearly constituted a significant commission. It is widely regarded as one of the most important landscapes by the artist to come to the market in recent decades.

This painting is one of the finest examples of a distinct type of landscape that Breughel painted between 1600 and 1619, in which he juxtaposed a close-up view of figures on a country road in the foreground with a panoramic vista beyond, abruptly separated by a precipitous drop. The landscapes produced by Breughel during the early-seventeenth century represent an important development in the genre, merging the tradition of the *Weltlandschaft* (world landscape), pioneered by artists like Joachim Patinir and Herri met de Bles, with the genre scenes of later generations, which favoured detailed views of figures pursuing their day-to-day activities. The format of Breughel's panoramic landscapes seems to have developed out of his earlier depictions of *The Road to the Market*, of which the earliest known example is dated 1601 (formerly with Kaplan, London, 1956), a pendant to an *Approach to a village with a windmill* (see K. Ertz, *Jan Brueghel der Ältere (1568-1625): Die Gemälde, mit kritischem Oeuvrekatalog*, Cologne, 1979, p. 570, nos. 78 and 77). By 1610, Breughel had gradually developed away from these earlier more elevated, bird's-eye perspectives, to scenes depicted from a more natural, lower viewpoint, with a greater horizontal emphasis.

The transition of the split perspective, a device probably inherited from his father, Pieter Bruegel the Elder, is resolved in this picture by Breughel's subtle gradations of colour: from the browns of the earth and soil that transition into the verdant greens, and deep aquamarine mountains that blend into the luminous sky, Breughel draws the eye deeper into the composition, creating the illusion of depth and distance in the two-dimensional plane through modulations of colour and an orthogonal perspective. The brilliance of his palette and the delicacy of his execution earned him the sobriquet 'Velvet Breughel'.

The scale and refinement of this copper suggest that this would have been a significant commission for the artist. It was created when Breughel was serving as court painter to the Governors of the Southern Netherlands, the Archduke Albert and his wife Isabella, a position he kept until his death. Breughel painted a small number of comparable compositions in a smaller format, notably *River landscape with an animal skeleton* in Dresden Gemäldegalerie, dated 1608, with which this picture shares some of the same individual motifs, including the large framing tree on the left. The composition was evidently popular, since a copy was produced by his son Jan Breughel the Younger, in a slightly smaller format (Moscow, Hermitage Museum), and this composition was in fact only known through this copy until the present work reappeared at auction in 1990.

Breughel frequently repeated specific groups of staffage in his landscapes. The meandering cattle in the foreground to the left appear in a possible study, now in the Courtauld Institute of Art, London, dated 1610, while the white cow, the solitary rider to the left and the front horse-drawn wagon recur in *Village Road with Cattle and Wagon*, dated 1611 (fig. 1; Zurich, Kunsthhaus), suggesting they may have been particular favourite motifs of the artist. The church in the distance recurs as a common compositional device in Breughel's work. Its precise rendering in this picture, which concurs with its appearance in *A Summer Landscape with Harvesters* of circa 1610, attributed to Jan Breughel the Elder and Joos de Momper the Younger (Ohio, Toledo Museum of Art), bears some semblance to Antwerp's Cathedral of Our Lady, perhaps evoking the old Flemish proverb: 'the journey is not over if you can discern the church and the steeple', meaning 'do not give up until the task is finished'. The church motif could also be interpreted as a metaphor for the 'journey of life'. Such symbolism reminded the viewer of the importance of leading a moral life, yet also perhaps carried a political message. With the Twelve Years' Truce of 1606, lands were reclaimed in the Southern Netherlands that had previously been abandoned, and as a result, agriculture and the rural economy again began to flourish. Breughel's vision of bucolic harmony here perhaps served to further reassure patrons that this was now a time of political stability in the Southern Netherlands.



Fig. 1 Jan Breughel, the Elder, *Village road with cattle and wagon*, 1611 © Kunsthhaus Zürich, The Betty and David Koetser Foundation, 1986







DAVID VINCKBOONS

(Mechelen 1576-c. 1632 Amsterdam)

A hurdy-gurdy player surrounded by village children

signed with monogram and dated 'DV 1606' (upper right)

oil on panel

17 x 29 in. (43.2 x 73.6 cm.)

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Anonymous sale [Property of a Private Collector]; Sotheby's, New York, 10 January 1991, lot 41 (\$363,000).

with Noortman (Maastricht) BV, 9 January 1992, from whom acquired.

LITERATURE:

J. de Maere and M. Wabbes, *Illustrated dictionary of 17th century Flemish painters*, Paris, 1994, p. 1224.K. Ertz and C. Nitze-Ertz, *Vinckboons 1576-1632*, Lingen, pp. 46, 62, 63, 65, 370, no. 114, illustrated.

Signed with monogram and dated 1606, this early painting by Vinckboons is a poignant example of the ongoing artistic dialogue between Vinckboons and the Bruegel dynasty. Vinckboons studied with his father, Philip. As a young child, he moved with his family from their native Mechelen to Antwerp in 1579, relocating to Middelburg in 1586 following the siege of Antwerp and ultimately settling in Amsterdam in 1591. It was there that he probably came into close contact with Gillis van Coninxloo, who was to be a dominant influence on Vinckboons's artistic production. Like Coninxloo, Vinckboons is regarded as a bridge between Flemish art of the sixteenth century and Dutch painting of the seventeenth century, linking the Flemish peasant genre paintings of Pieter Bruegel I with those of later Dutch artists like Isaac van Ostade.

A second, unsigned example of this composition previously thought to be by Vinckboons, but in recent years recognised by Klaus Ertz as the work of Pieter Brueghel II, is in a Brescian private collection (see K. Ertz, *Pieter Brueghel der Jüngere 1564-1637/38: Die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 2000, p. 761, no. 1024, fig. 586). Korneel Goossens, who was unaware of the present work and published the Brescian painting as by Vinckboons, suggested that it dated to *circa* 1608 or slightly earlier on stylistic grounds (see K. Goossens, *David Vinckboons*, Antwerp and The

Hague, 1954, p. 106, fig. 57). Ertz similarly proposed a date of *circa* 1607 for Brueghel's painting. While it is unclear how Brueghel, who is not known to have travelled to Amsterdam, gained access to Vinckboons's painting, it is all but assured that the present painting is the prototype on which Brueghel based his image of a year or so later.

Images of the indigent strolling through villages and towns playing instruments, typically bagpipes or hurdy-gurdies, were extremely popular in the seventeenth century. Such works would almost certainly have been understood in moralising terms by their contemporary audience. Municipal governments throughout the Netherlands sought to distinguish between the deserving and undeserving poor, lending a hand to the former and shutting the door on the latter. One's claim to aid hinged on whether they were deemed to be physically or mentally incapacitated or simply seen as lazy, drunk or a drifter (see R. Baer, 'The Indigent', in *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, exhibition catalogue, Boston, 2015, p. 234). It seems clear that in this painting Vinckboons is drawing a contrast between the bagpipe player and the begging woman with a child in her arms at right; however, he offers few clues as to which of the two – the 'industrious' musician or the 'downtrodden' mother – is worthy of financial assistance, instead leaving it to the viewer to decide.



JAN WEENIX, THE YOUNGER

(Amsterdam 1640/1642-1719)

*Dead hares, jackdaws and a partridge with a spaniel
upsetting a basket of pigeons, a lake and formal
garden beyond*

signed and indistinctly dated 'J. Weenix F. / 170[0?]' (upper right)
oil on canvas, unframed
48¾ x 40 in. (123.7 x 101.6 cm.)

£80,000–120,000
\$110,000–160,000
€91,000–140,000

PROVENANCE:

Johanna Tyler (Tijler), window of Lucas van Beek [van Beck?]; De Leth & De Bosch, Amsterdam, 30 April 1759, lot 5 (340 fl. to Quikhart[?]).
Benjamin West (1738-1820); his sale (†), Christie's, London, 23 June 1820 [=2nd day], lot 79 (unsold);
his sale (†), Raphael & Benjamin West, London, 10 June 1822, lot 1 (unsold);
his sale (†), Christie's, London, 28 May 1824, lot 75 (unsold).
with Slatter, London, 1943.
with M.B. Asscher Gallery, London, 1957.
Anonymous sale [Property of a Lady]; Christie's, London, 13 December 1985, lot 80 (£36,720).
with B. Meissner, Zurich, 1986.
with Noortman (Maastricht) BV, 20 April 1995.
Private collection, Switzerland, 1995.
with Otto Naumann, New York, 15 July 1998, from whom acquired.

LITERATURE:

R.J. Ginnings, *The Art of Jan Baptist Weenix and Jan Weenix*, PhD dissertation, University of Delaware, 1970, p. 269, no. 190.
A.A. van Wagenberg-Ter Hoeven, *Jan Weenix The Paintings: Master of the Dutch Hunting Still Life*, Zwolle, 2018, pp. 237-239, no. 132, illustrated.

This refined treatment of one of Weenix's most popular subjects dates to 1700, when the artist's fame and success was reaching its apogee. Weenix revolutionised his approach to game pieces in the second half of the seventeenth century, transforming them from the traditional kitchen interiors and pantries to outdoor settings, thereby creating quasi-narratives in which the objects portrayed could be read as trophies, casually set down by hunters alongside their hunting accessories in the grounds of their palatial estates. Weenix first explored the specific theme of the dead-hare-in-a-garden in the early 1680s, starting with his celebrated *Dead Hare* of 1682/83 (Karlsruhe, Staatliche Kunsthalle). Over the following decades, he would return to it on numerous occasions, continuously refining and elaborating his compositions while incorporating a more decorative style consistent with the French tastes of his international clientele (see A.A. van Wagenberg-Ter Hoeven, *op. cit.*, p. 31). As in the present work, Weenix typically set these still life arrangements against a large stone urn, situated within a vast garden landscape with classical architecture in the distance. Here, he populated the background with elegantly-dressed figures who stroll along the water bank, passing by a fountain that cascades down a series of steps into the river.

Weenix infuses his composition with a certain sense of drama by juxtaposing the hunting trophies with live animals. At right, a delicately-rendered spaniel chases a flying pigeon while at left, a servant and a second dog appear to flush out the birds above them. In the late-seventeenth and early-eighteenth centuries, hunting was exclusively the privilege of the nobility and it was illegal for the increasingly wealthy mercantile class to participate in the sport. Accordingly, paintings such as this, with their association with wealth and fashion, were highly popular by Weenix's aristocratic clients, lending them a 'mark of social prestige' (*ibid.*, p. 35).

In the early-nineteenth century, this painting belonged to Benjamin West, the first American artist to achieve an international reputation and to influence artistic trends in Europe. Upon his death in March 1820, West had outstanding debts of a little over £10,000. James Christie personally reviewed the artist's collection at West's Newman Street home on 27 April, and ultimately arranged with the artist's son and executor, Raphael, to offer the collection of Old Masters in a series of sales. The Weenix must have been regarded by the family as a work of particular importance, since it was offered with a reserve that ultimately proved to be too high, leading the work to remain unsold, despite being described in the catalogue as 'one of the finest specimens of the master'.



JAN BREUGHEL, THE YOUNGER

(Antwerp 1601-1678)

JAN THOMAS VAN YPEREN

(Ypres 1617-1673 Vienna)

LUCAS VAN UDEN

(Antwerp 1595-1672)

Portrait of Nicolaas de Man in the grounds of his country estate in the neighbourhood of Antwerp, surrounded by a garland of flowers

signed and dated 'Ao 1653 Lucas van Uden / Jan Breughel / Jan Thomas' (lower right);
signed 'i thomas:' (centre left, on the table);
inscribed and dated 'nicolaüs / de man: / ætatis . / 57.1653' (centre left, on the letter);
and inscribed and dated 'Nicolaüs de man ætatis 57 / 1653' (lower centre)
oil on canvas
41½ x 58¼ in. (105.8 x 147.8 cm.)

£250,000–350,000
\$340,000–470,000
€290,000–400,000

PROVENANCE:

Private collection, France.
Anonymous sale; Couturier & Nicolay, Paris, 27 June 1985, lot 13,
as 'Jan Breughel the Younger and Lucas van Uden' (310,000 FF).
with Noortman (Maastricht), 6 October 1987, from whom acquired.

EXHIBITED:

Cologne, Internationale Kunstausstellung, *Aus der Schatzkammer des Kunsthandels:*
50 Jahre C.I.N.O.A., 8 November–7 December 1986, no. 77.



(detail of the present lot, showing the joint signatures)



This painting is a fascinating example of the complex forms that collaborative painting could take in Antwerp during the seventeenth century. It is the work of three painters, each contributing the element that best exemplified their individual talents: the portrait of Nicolaas de Man, who is shown turning to acknowledge a messenger on his right, while pointing to his estate on his left, was painted by Jan Thomas van Yperen; the formal gardens and house to which the sitter gestures, as well as the distant view of Antwerp, were executed by Lucas van Uden; while the elaborate floral garland that frames the scene was the work of Jan Breughel the Younger. All three artists enjoyed successful careers in Antwerp during the 1650s. Although each is known to have collaborated with other artists, their partnership in a single work (in this painting) appears to have been unique. Each was clearly keen that their role in the work be recognised, since all three artists signed the painting in the lower right of the panel - van Yperen, in fact signed the work a second time, on the table below his sitter. While this suggests a certain level of competition between the three painters, the group signature also celebrates the cooperative process involved in creating the work.

Nicolaas de Man may have commissioned this painting to celebrate the acquisition of the country estate depicted. Numerous such country residences were built around Antwerp during the seventeenth century by the city's urban elite. The view of Antwerp in the distance is seen from the east, with the spires of the Cathedral of Our Lady in the centre and the slightly shorter spire of the Abbey of St Michael to the left. A similar view of Antwerp, though on a larger scale, features in a work by Jan Wildens (1585/6-1653) of 1636 (Amsterdam, Rijksmuseum). A will dated 12 December 1653 stated that Nicolaas de Man, who lived on the Sint-Annastraat in Antwerp, was *kerkmeester* (church master) of the Borchkerke, situated near the city's old rampart walls (E. Duverger, *Antwerpse Kunstinventarissen uit de Zeventiende Eeuw-Vol. 6: 1649-1653*, Brussels, 1992, p. 468-9). The position of *kerkmeester*, equivalent to a church Warden, was occupied by a layman, who was responsible for the financial management of a church, as well as overseeing the church's buildings and possessions. Unfortunately, no records survive detailing the precise location of Nicolaas de Man's country residence. His will stated that he desired to be buried alongside his wife, Anna Despomereaux, in the Chapel of Our Lady in Antwerp's Sint-Jacobskerk, the burial place for the majority of the city's prominent citizens during the sixteenth and seventeenth centuries.









■ 27

JAN FYT

(Antwerp 1611-1661)

*A wooded landscape with a still life of fruit,
a guinea pig and a sulphur-crested cockatoo*

signed 'IOHANNES FYT.' (lower right, on terracotta bowl)

oil on canvas

53 x 78½ in. (134.6 x 199.4 cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Private collection, Ireland.

Anonymous sale; Sotheby's, London, 11 April 1990, lot 68 (£253,000).

with Bob P. Habeldt & Co., New York and Paris, 12 June 1990, from whom acquired.

Having trained with Frans Snyders, Fyt undertook a study trip to Italy, working in Rome, Venice, Naples and Florence. While the subject matter of this painting is akin to the works he would have encountered in Snyders's studio, his treatment of it shows the impact of his time in Italy. This can be seen in the more muted tones of the landscape and in his depiction of certain elements of the still life, for instance the open melon, which calls to mind Neapolitan models, for example works by Giovan Battista Recco (c. 1615-c. 1660).

Fyt is primarily known for his paintings of game and hunting trophies, however, this painting includes specimens of a more exotic nature. Indeed, both the guinea pig and cockatoo should be understood in the context of the burgeoning trade in such exotic creatures, which emerged during the seventeenth century as trade routes across the world began to open up. Guinea pigs had first been brought to Europe from South America in the late-sixteenth century and had rapidly become prized as exotic pets. The rulers of the Spanish Netherlands, the Archdukes Albert and Isabella, for example, kept an extensive aviary and several small menageries, to which they added three guinea pigs in 1612. Cockatoos likewise were sort after as status symbols throughout the seventeenth century. While Fyt incorporated various types of exotic birds, notably red macaws and African grey parrots, in to his compositions, this is one of the rare instances he included a cockatoo. The snarling polecat at the lower left of the picture adds an element of drama and tension to the work, a device frequently employed by Snyders with cats or monkeys in his large kitchen scenes.



28

JAMES WARD, R.A.

(London 1769-1859 Cheshunt)

*A view of Somersetshire from Fitzhead,
the seat of Lord Somerville*

signed with monogram and dated 'JWARD -1805-' (lower left)
oil on panel
39¾ x 67½ in. (101 x 170.5 cm.)

£180,000–250,000
\$250,000–330,000
€210,000–280,000

PROVENANCE:

Commissioned by John Southey, 15th Lord Somerville (1765-1819) and by descent, until 2004, when acquired by the father of the following consignor.
Anonymous sale [Property of a Gentleman]; Christie's, London, 3 July 2012, lot 61, when acquired.

EXHIBITED:

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

LITERATURE:

C. Reginald Grundy, *James Ward R.A.*, London, 1909, p. 44, no. 308 or 309.
K. Cave, ed., *The Diary of Joseph Farington*, New Haven, London, 1982, VII, p. 2683 (entry under Sunday, 16 February 1806).
O. Beckett, *The Life and Work of James Ward R.A.*, Lewes, 1995, p. 202.





Fig. 1 Peter Paul Rubens, *View of Het Steen in the Early Morning*, c. 1636 © National Gallery, London / Bridgeman images

This remarkable landscape, showing the extensive view from Fitzhead, near Taunton in Somerset, is an exceptional example of Ward's work, painted for one of the artist's most important patrons, the celebrated agricultural reformer, John Southey, 15th Lord Somerville (1765-1819). Executed in 1805, this sweeping panorama was painted in homage to Sir Peter Paul Rubens's celebrated *View of Het Steen in the Early Morning* (fig. 1; c. 1636; London, National Gallery) and was chosen by Ward to be exhibited along with its companion at the first exhibition of the newly founded British Institution in 1806.

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

Ward first met Lord Somerville in connection with an ambitious scheme to produce two hundred portraits of the significant breeds of cattle, sheep and pigs. Although the project ultimately proved to be a financial disappointment, Ward's work had impressed Somerville and he commissioned a version of the artist's large equestrian picture of George III on His Majesty's horse Adonis. Ward visited Somerville in Somerset to paint the two large panels of the Fitzhead estate and later travelled with

him up to Roxburghshire, where he executed two further landscapes: *Melrose Abbey* and *The Eildon Hills and the Tweed* (Edinburgh, National Gallery of Scotland).

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



Conspicuous Opulence





Comparatively few pure still lifes from the 16th century are known, but from about 1600 on artists began to specialise in painting such images due to their increased market appeal. Demand for such works in the Northern and Southern Netherlands had much to do with the increasing urbanisation of the region and the greater emphasis on the luxurious trappings of upper class existence. Each of the cities in which still life painting flourished in the period had its own specialty. Flower painting found particular appeal in the cities of Middelburg and Antwerp, with artists like Ambrosius Bosschaert I (lot 30) at the beginning of the century and Cornelis de Heem (lots 31 and 33) towards its end taking the genre to new heights. By contrast, Haarlem was known chiefly for its monochrome still lifes, while market scenes and fancy pronk still lifes like the exquisite example by Nicolaes van Gelder (lot 32) in this sale found particular interest in Leiden and Amsterdam. Still lifes appealed not only for the sumptuousness of the objects presented but their symbolic, often moralising, associations as well.

■ 29

FRANS SNYDERS

(Antwerp 1611-1661)

A larder with a draped table laden with game, a lobster, vegetables and fruit in a basket, and kraak porcelain, with a parrot and two hounds

signed 'F. Snyders. feci' (lower right)
oil on canvas
66½ x 93¼ in. (169.2 x 236.5 cm.)

£1,000,000–1,500,000
\$1,400,000–2,000,000
€1,200,000–1,700,000

PROVENANCE:

Earl of Dudley, Dudley House.
Private collection, New York, 1993.
with Noortman (Maastricht), 6 April 2000, from whom acquired.

LITERATURE:

S. Koslow, *Frans Snyders: The Noble Estate: seventeenth century still-life and animal painting in the southern Netherlands*, Antwerp, 1995, pp. 156, 166, 368, fig. 211.









Fig. 1 Peter Paul Rubens, *The Recognition of Philopoemen*, c. 1609 © Musée du Louvre, Paris / Bridgeman Images

This monumental larder scene represents the apotheosis of Frans Snyders's achievements as a still life painter. He was the leading pioneer of this particular genre of still life in seventeenth century Flanders and these images of game and bountiful produce strewn across a table and overflowing on to the floor constitute some of the most enduringly popular compositions in his *oeuvre*.

Similarly to Rubens, Snyders worked for both the local civic government and the royal Spanish court, and it was his depictions of game still lifes and hunting scenes, that most aristocratic pastime, that brought him the greatest renown among his contemporaries. Snyders worked with Rubens on many occasions, for instance in *The Recognition of Philopoemen* of circa 1609 (Madrid, Museo del Prado), for which a Rubens oil sketch survives (fig. 1; Paris, Musée du Louvre), which may have provided the compositional paradigm for many of Snyders's later larder still lifes.

Snyders established the canonical model of his larder scene between 1614 and 1618, featuring selections of luxurious delicacies – small birds, boars, artichokes, asparagus and fruit – spread over a red tablecloth, which he then employed throughout his career. Whilst it is difficult to establish a chronology for these works, since only a few are dated, Koslow considers this picture to be a masterpiece from the 1640s (*op. cit.*), by which time the artist was staging more economical compositions with a greater sense of order, unified by intersecting curves and dynamic spirals. Rubensian baroque diagonals imbue the scene with monumental grandeur, viewed from a high vantage point so as to reveal a deeper and more realistic sense of three-dimensional space. The figures which featured in earlier larder scenes have now been eliminated. The greyish-green background complements Snyders's rich and varied palette; the paint has been applied in transparent glazes, a technique he mastered in the 1610s.

A cool, bright light illuminates the contents of the table, with the variety and texture of the produce appearing in such close proximity to the viewer that it gives a strikingly tactile immediacy. Goods and game lie arbitrarily in the immediate foreground, as if they have just freshly arrived from the field and garden to supply the householder's table. During the sixteenth and seventeenth century, as wealthy merchants and the nobility acquired estates with greater vigour than before, they increasingly lavished their tables with the fresh produce of the land. The emergence of the larder still life coincides with the signing of the Twelve Years' Truce of 1609, after which the Netherlanders could anticipate a lengthy period of peace and tranquility: the larder scenes can be seen to reflect this optimism. In the allegorical symbolism of the Seasons, Elements and Senses, fruit is associated with autumn and the earth, so Snyders's composition extols the joys of rural life and its plenitude, with the fruit alluding both to domestic abundance and charity. The presence of poultry and hare, yielded from the estate's farm, is fitting as it was levied as a seigneurial tax (*pachtschuld*) paid by a landowner's tenant farmers (*ibid.*, p. 108).

To Snyders's contemporary audience, the motifs in this picture would have also held unmistakable moral connotations. For instance, the leashed hounds to the left look in different directions, symbolising man's conflicted nature between carnal temptation and spiritual aspiration. The assemblage of game and animal trophies alludes to both lust and chaste love, such as the boar, an attribute of the virgin goddess Diana, who, as huntress, symbolises the conquest of carnal passions. Tapestries depicting hunts often showed courtly lovers displaying their affection in the midst of a hunt, with a late fifteenth-century German stag hunt tapestry announcing: 'I am hunting for fidelity, and if I find it I will never have lived a happier time.'



30

AMBROSIUS BOSSCHAERT,
THE ELDER

(Antwerp 1573-1621 The Hague)

Flowers in a berkemeier glass on a stone ledge

signed with monogram and dated 'AB-1607.' (lower left)
oil on copper, laid on panel
15½ x 10¾ in. (38.5 x 27 cm.)

£800,000–1,200,000
\$1,100,000–1,600,000
€910,000–1,400,000

PROVENANCE:

Private collection, France.
Private collection, The Netherlands.
with Noortman (London) Ltd, 1998, from whom acquired.



Signed and dated to 1607, this luminous work demonstrates in brilliant detail Ambrosius Bosschaert the Elder's ability to combine an almost forensic study of individual flowers and insects with his characteristically elegant composition, colouring and execution. The work is painted on copper with a white chalk ground, allowing for a more intense radiance and clarity to be achieved.

Bosschaert, along with his contemporaries Jan Breughel I, Jacques de Gheyn II and Roelandt Savery, pioneered the genre of flower painting in the Netherlands during the early years of the seventeenth century. Here, in a centrally placed *berkemeier* glass, Bosschaert has carefully arranged a vibrant bouquet of intricately painted blooms. At the top are a large red rose and yellow and red variegated tulip. Beneath these is a profusion of smaller flowers with further tulips and roses, as well as others including narcissi, forget-me-not and the distinctive drooping 'checkered' head of a fritillaria at the centre. Across this careful arrangement of flora, numerous butterflies and other insects enliven the composition. The *berkemeier* is placed on a stone ledge and silhouetted against a dark background serving to focus the viewer's attention on the jewel-like bouquet. The placement of a single red Pheasant's-eye flower and Red Admiral butterfly on the stone ledge is a motif frequently employed by Bosschaert and one which was influential for his pupils and followers, especially Balthasar van der Ast.

After being forced to leave his native city of Antwerp in 1587, following religious persecution, Bosschaert settled in Middelburg. At this period, the city boasted some of the most comprehensive collections of flora in Holland and, during the last decades of the sixteenth century, emerged as a leading centre for the developing field of botany and the scientific study of plants. It was here, for example, that pioneering botanists like Matthias de l'Obel made systematic attempts to classify and catalogue plants according to their natural affinities, rather than their perceived medical uses as had previously been the norm. His *Icones stirpium, seu, Plantarum tam exoticarum, quam indigenarum (Images of plants, both exotic and native, for students of botany)*, published in 1591, was one of a number of books featuring extensive scientific engravings of plants, which provided important models for painters like Bosschaert. Indeed, it is possible that Bosschaert himself, during his early years in Middelburg, was employed to create similarly technical watercolour 'portraits' of individual blooms. These studies may well have served as later models for his finished paintings.

The emerging interest in botany at the turn of the seventeenth century saw wealthy and educated collectors increasingly seek out rare and unusual blooms. The increasing competition and desire for these flowers resulted in the popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s. This period saw the fervent production and sale of different varieties of tulips commanding soaring prices (reaching as much as 2,000 or 3,000 guilders in 1624, the equivalent of a wealthy merchant's average annual earnings) as collectors competitively sought to own and grow new, strikingly coloured types of the tulip. The most prized of these flowers were the so-called 'broken' variety which were infected with a virus to give them strikingly variegated colours. The prominent yellow and red tulip at the summit of Bosschaert's painting is such a type, sometimes referred to as a *Bizzarden* (bizarre) variety. These specimens were often carefully reproduced in watercolour or drawings in a similar mode to Bosschaert's own studies of individual flowers, to produce, effectively, catalogues for buyers, advertising the spectacular colouring of new varieties of flowers (fig. 1). Concurrent with this desire for living specimens was the desire for painted 'flower pieces', which, unlike the flowers themselves, were constantly in bloom and enabled the painter to combine flowers that grew at different times of the year into fictive compositions.



Fig. 1 Great Tulip Book: Root En Geel Van Leyden, 17th century
© Norton Simon Art Foundation



CORNELIS DE HEEM

(Leiden 1631-1695 Antwerp)

A flower garland around a berkemeier on a ledge

signed 'C.DE HEEM f' (lower right)
oil on panel
15½ x 13¼ in. (39.4 x 33.4 cm.)

£200,000–300,000
\$270,000–400,000
€230,000–340,000

PROVENANCE:

Merian Frischmann, until 1891.
Bischoff collection, Germany.
with Noortman (Maastricht) BV, 15 July 1998, from whom acquired.

EXHIBITED:

Utrecht, Centraal Museum; and Brunswick, Herzog Anton-Ulrich Museum,
Jan Davidsz. de Heem en zijn kring, 16 February-7 July 1991, no. 37.

LITERATURE:

C. Herchenröder, 'Unersetzlicher Verlust nationalen Kulturguts', *Handelsblatt*, no. 133, 15 July 1980.
S. Segal, *Flowers and Nature: Netherlandish Flower Painting of Four Centuries*, exhibition catalogue, The Hague, 1990, p. 219, footnote 9.

The inspiration for this beautifully-composed still life of fruit and flowers around a *berkemeier* can be found in the work of Cornelis's father, Jan Davidsz. de Heem, although the composition of the wreath in this painting is entirely Cornelis's own invention. The work can be dated stylistically to the 1670s when Cornelis was less directly under the influence of his father, working in The Hague from 1676. In his still lifes from the 1660s onwards, Cornelis's work is increasingly characterised by a greater sense of depth and a more subdued *chiaroscuro*, enlivened with bursts of saturated colour.

Jan Davidsz. had painted a golden *ciborium* in the niche of a cartouche in 1648 (Vienna, Kunsthistorisches Museum); a *roemer* on a pedestal in a cartouche encircled by fruit in 1650 (Dresden, Gemaeldegalerie); and a *berkemeier* in a cartouche encircled by flowers and fruit in 1651 (Berlin, Bode Museum), each with strong Christian symbolism. Cornelis has also charged his small panel with meaning though his careful selection of motifs, most overtly in the wine and wheat, symbols of the Eucharist, and more subtly in the ripe strawberries, which represent the righteous and signify rebirth (strawberries being the first fruit to ripen in spring). However, unlike some of his father's more heavily emblematic still lifes, for instance his *Flower still-life with Crucifix and Skull* in Munich (Alte Pinakothek), this painting can also be enjoyed as a pure still life, in which Cornelis has clearly delighted in depicting the pitted lemon rind, the roughly-hewn stone ledge and the many reflections of the window in the *berkemeier*. Both the structure and palette of the composition are carefully composed, with the vertical of the *berkemeier* (reinforced by the yellow of the lemon and honeysuckle) balanced by the strong horizontal of the stone ledge. Cornelis painted several other works featuring a *berkemeier* encircled by a wreath of flowers, including a painting now in the Castle Museum in Norwich.

We are grateful to Dr. Fred Meijer for dating this work to the 1670s on the basis of first-hand inspection.



NICOLAES VAN GELDER

(Leiden? c. 1636–c. 1676 Amsterdam)

*A pronk still life with a lobster on a silver platter,
a goblet and roemer on a table, a parrot perched
in the foreground*

signed and dated 'NVGELDER. / A 1667' (lower right)

oil on canvas

43 $\frac{1}{8}$ x 34 $\frac{1}{8}$ in. (109.5 x 86.5 cm.)

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Johann Ludvig Malthe (1807-1896), Risebru, Ullensaker, Norway.

Christian Barnekow (1837-1913), Copenhagen, and by descent.

Private collection, Denmark.

Anonymous sale; V. Winkel & Magnussen, Copenhagen, 4 February 1937, lot 39.

Anonymous sale; Arne Bruun Rasmussen, Copenhagen, 29 April 1980, lot 1.

with Richard Green, 1981, from whom acquired.

EXHIBITED:

Copenhagen, Kunstforeningen, *Den Barnekowske Samling*, 1921, no. 7.

LITERATURE:

P. Gammelbo, *Dutch Still-Life Painting from the 16th to the 18th Centuries in Danish Collections*, Leigh-on-Sea, 1960, p. 80, no. 99, illustrated.





Fig. 1 Nicolaes van Gelder, *Still Life*, 1664 © Rijksmuseum, Amsterdam

This sumptuously detailed *pronk* still life is an impressive work by Nicolaes van Gelder. Probably trained in the Leiden workshop of Pieter de Ring, van Gelder travelled to Scandinavia, where he is recorded in Sweden in 1661 and then in Denmark three years later. Though he later returned to Holland, several of the painter's works, including this *Still life*, have a Danish provenance, suggesting that the painter was certainly active during his sojourn there.

The large scale of this work, which is prominently signed and dated, shows an abundance of textures, details and effects of light. Across a table, draped with a rich blue silk cloth fringed with silver, van Gelder has depicted numerous fruits and luxury goods. *Pronk* still lifes were designed as a means of ostentatiously displaying wealth and plenty, and here the *façon de Venise* wineglass, orientalising Delftware porcelain, decorative metalwork, seafood and even the parrot in the foreground would all have been the preserve of only the wealthiest members of seventeenth century society.

Van Gelder has paid particularly careful attention to the rendering of the tall gilt *pronkbokaal* (*pronk* goblet), surmounted by an ornately modelled bird, the highly-polished surface of which includes a number of repeated reflections of the artist at work in his studio. It is likely that this *pronkbokaal* was based on a real object since a very similar goblet can be found in the work of Pieter de Ring, for instance his *Still Life with Golden Goblet* in the Rijksmuseum, Amsterdam. The silver platter on which van Gelder's lobster rests was also probably painted from life, based on an ornate silver dish similar to that made by Johannes Grill in *circa* 1650 (Amsterdam, Rijksmuseum). The range and type of objects included in the work can be closely related to van Gelder's 1664 masterpiece in the Rijksmuseum, Amsterdam (fig. 1).

Still life painters of the seventeenth century in Flanders often included parrots eating cherries in their works, numerous examples of which can be found in paintings by Frans Snyders and Adriaen van Utrecht. This motif occurs less frequently in the work of Dutch painters, although small parrots can be seen eating cherries in *pronk* still lifes by Pieter de Ring (Bloomington, Eskenazi Museum of Art, Indiana University; and Westerham, Kent, Squerryes Court Collection).



CORNELIS DE HEEM

(Leiden 1631-1695 Antwerp)

A festoon of fruit hanging from a blue ribbon

signed 'C.DE.HEEM. f' (lower right)
 oil on canvas
 23 $\frac{7}{8}$ x 18 in. (60.2 x 45.7 cm.)

£120,000–180,000
 \$170,000–240,000
 €140,000–200,000

PROVENANCE:

with Bernheimer, Munich, 23 November 2000, from whom acquired.

This dramatically-lit festoon relates closely to a work by Cornelis de Heem's father, the esteemed still-life painter Jan Davidsz. de Heem (1660s; Amsterdam, Rijksmuseum). In both, a heavy swag of fruit hangs from a brilliantly-coloured blue ribbon. Cornelis has simplified and distilled his father's composition, however, by reducing the number and varieties of fruit depicted, removing the butterflies and moths, and eliminating any suggestion of a stone niche.

Cornelis has delighted in reproducing, as faithfully as possible, the pale bloom on the skins of the grapes and plums, the bruising and imperfections on other soft fruits, and the torn flesh and hard stone of the central peach. He would not have painted this work from life, since each of the fruits depicted ripened at a different time of the year. Instead, Cornelis would have had to rely on individual studies he had made from life, detailed watercolours and even coloured engravings to render each element as accurately as possible. The brilliance of Cornelis's palette is enhanced by the dark, neutral background. Cornelis returned to the depiction of abundant festoons of fruit throughout his career. A similar painting, which can be dated stylistically to around the same time as this work, is in the Bowes Museum (Barnard Castle, County Durham), which again shows grapes, peaches and plums suspended from a blue ribbon, silhouetted against a dark background.

We are grateful for Dr. Fred Meijer for dating this work to the early-1660s on the basis of first-hand inspection.



C. DE HEEM



34

JUAN DE ARELLANO

(Santorcaz 1614-1676 Madrid)

Flowers in glass vases on stone ledges

both signed 'Juan de Arellano' (lower right)

oil on canvas

21½ x 25½ in. (55.5 x 64.7 cm)

a pair (2)

£300,000–500,000
\$410,000–670,000
€340,000–570,000

PROVENANCE:

with Noortman BV, Hulsberg, 1979.

Private collection, The Netherlands.

with Noortman (Maastricht) BV, 4 May 1987, from whom acquired.

LITERATURE:

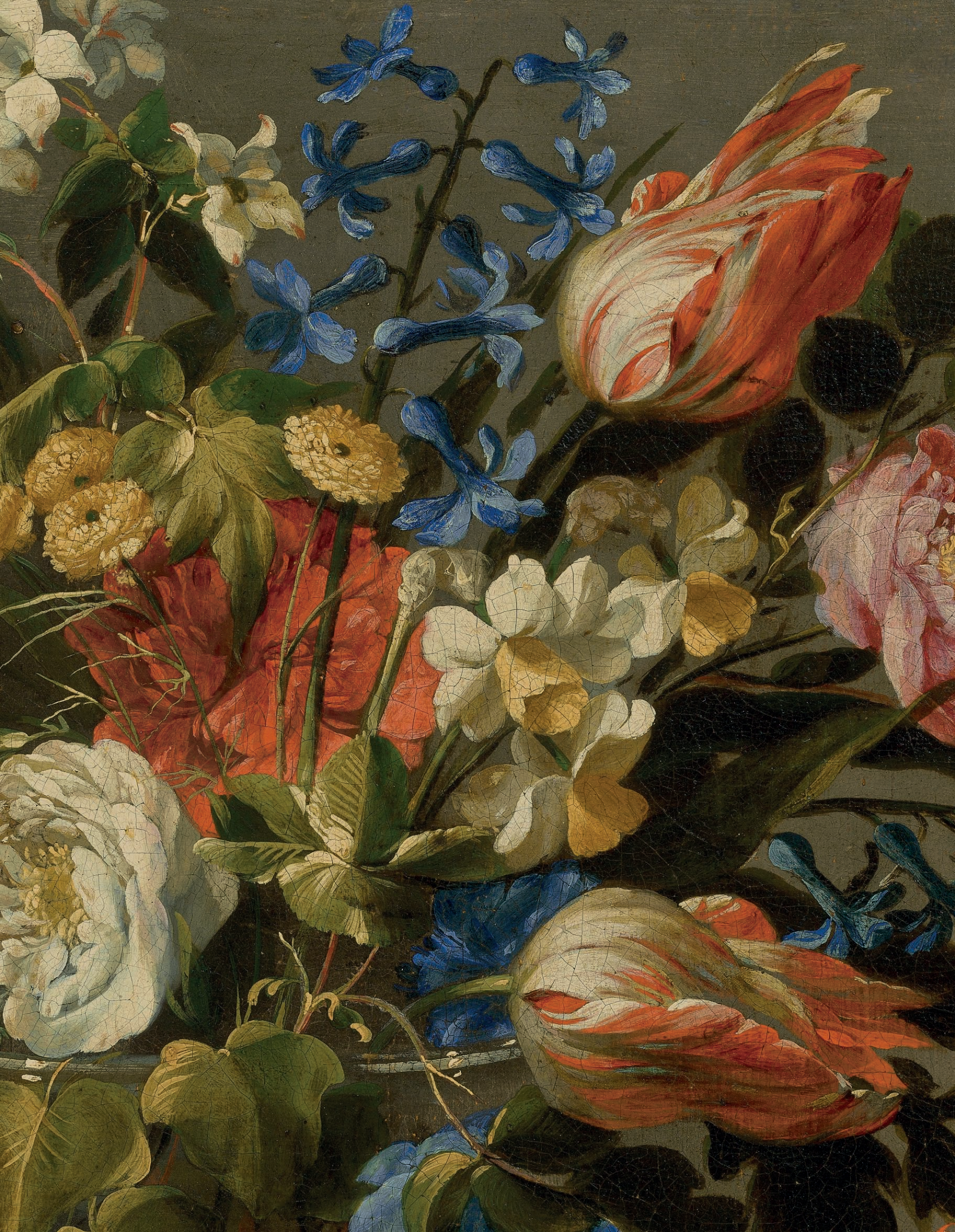
A.E. Pérez Sánchez, *Juan de Arellano: 1614-1676*, exhibition catalogue, Madrid, 1998, pp. 60-1, fig. 10-11.



The painter and biographer Palomino, who was known as the Spanish Vasari, wrote of Arellano that: 'none of the Spaniards surpassed him in eminence of this skill' (A. Palomino de Castro y Velasco, *Las vidas de los pintores y estatuarios eminentes Españoles*, London, 1742, p. 105). These still lifes are fine examples of the work that established Arellano's reputation as the pre-eminent painter of flower pieces in the Golden Age of Spanish art, displaying several characteristic features of his style, particularly in the use of the primary colours red, yellow and blue. These dominant hues are harmoniously balanced and offset through the *chiaroscuro* generated from the white highlights and dark background. These pictures can be compared with a pair of almost identical dimensions, both signed in the same extravagant manner, which are now in a private collection in Barcelona. Alfonso Pérez Sanchez considers that pair to have been executed in *circa* 1665-70 (*op. cit.*, pp. 209-212, nos. 44 & 45), and it would seem reasonable to date the present pictures to this period of Arellano's *oeuvre*. The lively sense of movement, bold colours, and Baroque grandeur of these works illustrate the increasing influence of Mario Nuzzi, called Mario de' Fiori (1603-1673), and the flower-pieces by the following generation of painters in Madrid, such as Bartolomé Pérez (1634-1693) and Gabriel de la Corte (1648-1694).

Born in Santorcaz, Madrid in 1614, Juan de Arellano entered the studio of Juan de Solís at the age of sixteen where he trained as a figure-painter of modest success. However, by the time he reached his thirties, he had begun to concentrate predominantly on flower-pieces, eventually producing a repertoire of different formats, including vases, baskets and garlands. This genre had been explored by Spanish artists of the previous generation, most notably by Juan van der Hamen y León (1596-1631) and Juan Fernández, called El Labrador (active 1629-1636), who both incorporated flowers into their still life paintings. However, it was not until the mid-seventeenth century, and in part due to Arellano, that flower-pieces became a specialist field in Spanish art and an integral feature of the decoration of homes and church interiors in Madrid.





Refined Execution





The market for paintings in the Netherlands was markedly different than elsewhere in Europe, where the Church and nobility remained the principal patrons. In order to gain a foothold in a highly competitive environment, Dutch painters, who tended instead to produce their works 'on spec', often specialised not only in specific subject matter but a way of handling paint as well. The price of a painting often correlated with its degree of refinement and the amount of labour required in its production. Among the most expensive paintings in the period were those by the Leiden *fijnschilders* (fine painters) and artists who looked to them for inspiration whose paintings could cost two or three times what a skilled labourer would earn in a year. Such works enjoyed wide appeal among Europe's greatest patrons of the arts, including Queen Christina of Sweden, Archduke Leopold Wilhelm of Austria and Cosimo III de' Medici.

WILLEM VAN MIERIS

(Leiden 1662-1747)

A Merry Toper

signed and dated 'W van. Mieris · / ft Ano 1699' (upper right)
oil on panel
7½ x 6 in. (19 x 15.2 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

(Possibly) Pieter van Winter (1745-1807), Amsterdam, and by descent to his daughter, (Possibly) Lucretia Johanna de Winter (1785-1845), Amsterdam, who married Hendrik Six, Lord of Hillegom (1790-1847), and by descent to the following, Jonkheer Professor Dr Jan Six (1857-1926), Amsterdam; Frederik Muller & Cie., Amsterdam, 16 October 1928, lot 29.
Alois Miedl, Gallery Jacques Goudstikker, Amsterdam, no. 6522, by 1943.
Anonymous sale; Sotheby's, London, 8 December 1993, lot 50.
with Noortman (London), 19 April 1995, from whom acquired.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Schilderijen uit de collectie Six*, 1910, no. 82.

LITERATURE:

C. Hofstede de Groot & W.R. Valentiner, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts, nach dem Muster von John Smith's Catalogue Raisonné*, London, 1928, X, p. 169, no. 241.
R. Priem, 'The "most excellent collection" of Lucretia Johanna van Winter: the years 1809-22, with a catalogue of the works purchased', *Simiolus*, XXV, 1997, p. 220.
N.H. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas, 2009, p. 441, no. C48.
E. Schavemaker, *Eglon van der Neer (1635/36-1703). His Life and His Work*, Doornspijk, 2010, pp. 55-56, illustrated.

Willem van Mieris was one of two sons of the celebrated *feinmaler* Frans van Mieris the Elder (1635-1681), both of whom followed in their father's footsteps. Willem became highly successful in his own right and he kept the torch of his father's legacy burning with works that celebrated Frans's meticulous style and witty subjects, of which this small signed and dated panel is an excellent example. The pose of the sitter is based on Frans van Mieris's *Old Violinist* in the collection of Eyk and Rose-Marie de Mol van Otterloo, which similarly features a still life of a violin and crabs. Throughout his career, Frans the Elder painted male tronie or head studies using his own face. He often painted himself in fancy dress reminiscent of the theatre, grimacing at the viewer and clasping a large wine-filled *roemer*. His son Willem was obviously fond of these intimate works with their light-hearted self-mocking and here he gives his own interpretation. Pictures like this stand midway between head studies and fully-fledged genre scenes. This drinker is also recognisable as Frans van Mieris, which would have added extra charm, especially to collectors for whom the rare and highly-prized pictures by Frans were unattainable. This work can be compared with Willem van Mieris's signed and dated '1683' *Painter with a Pipe and Berkemeier in a Niche*, which sold at Fryasse & Associés in Paris on 24 November 2016, lot 173 (€220,000).



MICHIEL VAN MUSSCHER

(Rotterdam 1645-1705 Amsterdam)

Self-portrait of the artist in his studio

signed and dated 'M. v. Musscher Pinxit / 1670' (lower centre, on the easel)
oil on canvas
29¼ x 24¾ in. (74.3 x 63.3 cm.)

£250,000–350,000
\$340,000–470,000
€290,000–400,000

PROVENANCE:

Artist's sale; Jan Pietersz Zomer, Amsterdam, 12 April 1706, lot 11, as 'a Painter in his room, very beautiful' (Dfl. 100,-).
Anonymous sale; Amsterdam, 21 January 1733, lot 22.
Anonymous sale; Haring v.d. Land, Amsterdam, 2 April 1734, lot 22.
H. Esser; De Ruelles, Amsterdam, 19 October 1774, lot 17.
Daniel Marsbag; Ploos, de Winter & Yver, Amsterdam, 30 January 1775, lot 74.
Anonymous sale, Ploos & Yver, Amsterdam, 19 October 1778, lot 133.
Private collection, Basel, between at least 1919 and 1974.
Anonymous sale; Phillips, London, 12 August 1992, lot 39 (£80,000).
with Noortman (Maastricht), 8 February 1993, from whom acquired.

EXHIBITED:

Basel, Galerie M. Schulthess, *Meisterwerke holländischer Malerei des 16. bis 18. Jahrhunderts im Kunstmuseum*, 23 June-19 August 1945, no. 55.

LITERATURE:

(Probably) 1699 inventory of the collection of Michiel van Musscher and his second wife, as '*Het pourtrait van den rendant in syn schilderkamer*' (The portrait of the account holder in his studio), cited in A. Bredius, *Künstler-Inventare*, The Hague, 1917, III, pp. 987-99. (Probably) 1705 inventory of the collection of Michiel van Musscher, cited in A. Bredius (*ibid.*).
H. Schneider, 'Ein Atelierbild des Michiel van Musscher', *Monatsheft für Kunstwissenschaft*, XII, 1919, pp. 130-131, pl. 47.
H. van Hall, *Portretten van Nederlandse beeldende kunstenaars, repertorium*, Amsterdam, 1963, p. 223, no. 9.
P.J.J. van Thiel, 'Michiel van Musscher's vroegste werk naar aanleiding van zijn portret van het echtpaar Comans', *Bulletin van het Rijksmuseum*, XVII, 1969, pp. 3-36.
P.J.J. van Thiel, 'Andermaal Michiel Musscher: zijn zelfportretten', *Bulletin van het Rijksmuseum*, XXII, 1974, pp. 131-149, fig. 7.
M. Russell, 'The Artist in his studio. A self portrait by Michiel van Musscher', *Apollo Magazine*, January 1988, p. 11, fig. 3.
E.J. Sluijter, 'Vermeer, Fame, and Female Beauty: The Art of Painting', in I. Gaskell and M. Jonker, *Proceedings van het symposium "New Vermeer Studies" in Washington, 1995 en Den Haag*, Washington, D.C., 1998, pp. 266-7, fig. 2 (as dated '1690').
A. Vergara, ed., *Vermeer y el interior holandés*, exhibition catalogue, Madrid, 2003, p. 91, illustrated.
Y. Hadjinicolaou, *Denkende Körper, formende Hände: Handeling in Kunst und Kunsttheorie der Rembrandtisten*, Berlin, 2016, VIII, p. 129, fig. 55.
A.E. Waiboer, ed., *Vermeer and the Masters of Genre Painting*, exhibition catalogue, New Haven and London, 2017, pp. 17, and 276, note 57.





Michiel van Musscher was the leading painter of portraits and genre scenes in Amsterdam in the late-seventeenth century. The confidence he gained from this success is reflected in the self-portraits he painted, seven of which are known today, each employing a different formula and stemming from a different moment of his career. This painting is one of the earliest and arguably the most remarkable. It is clearly modelled after Johannes Vermeer's famous allegory of *The Art of Painting* (fig. 1; Vienna, Kunsthistorisches Museum), which Musscher must have seen during a visit to Vermeer's studio in Delft. It shows the self-assured twenty-five-year-old painter, dressed in a costly Japanese robe, seated at his easel, portraying a client. When Van Musscher's second wife died in 1699, an inventory was drawn up of the couple's belongings, which lists among the paintings: 'The portrait of the accountholder in his studio' (*Het portraict van den rendant in syn schilderkamer*). It has been suggested that the shop-sign depicting 'the art of painting', mentioned in 1705 in Van Musscher's estate, refers to this painting as well. After the artist died, in 1705, one of the appraisers of the 1699 inventory, the well-known dealer Jan Pietersz Zomer, organised the sale in Amsterdam of 17 paintings from Van Musscher's possession, including 'a Painter in his room, very beautiful', no doubt the same work. This evidence indicates that the work remained with the artist until his death, suggesting that it held special significance for him, just as Vermeer never parted with his *The Art of Painting*.

The subject ultimately originates in sixteenth-century depictions of Saint Luke painting the Virgin and other similar themes featuring an artist painting a sitter from life, such as Apelles painting Campaspe. The seventeenth-century Netherlands produced a wealth of studio scenes, often with the artist painting, or showing a work to a potential buyer or connoisseur. Van Musscher would certainly have been familiar with those examples by Frans van Mieris and Gabriel Metsu, both of whom he clearly admired judged from the many quotations from their work that can be found in his other paintings. Just like Vermeer's allegory, Van Musscher's *Self-portrait* contains allusions to the illusionistic power of painting, for instance the tapestry serving as a curtain, and to the supreme example set by the art of classical antiquity, note for example the inclusion of a cast of the famous Borghese Gladiator. Many of the props in this intriguing work recur in Van Musscher's later compositions, notably in his 1679 *Self-portrait* in the Rotterdam Museum. Widely published, this picture glorifies the art of painting and it constitutes one of Van Musscher's early masterpieces.



Fig. 1 Johannes Vermeer, *The Art of Painting*, c. 1666-1668
© Kunsthistorisches Museum, Vienna / Bridgeman Images

GERARD TER BORCH

(Zwolle 1617-1681 Deventer)

*Glass of Lemonade*oil on canvas
26 $\frac{7}{8}$ x 22 in. (68.3 x 55.9 cm.)£1,200,000–1,800,000
\$1,700,000–2,400,000
€1,400,000–2,000,000

PROVENANCE:

(Possibly) John Maitland (?1754-1831), M.P., Woodford Hall, Essex; his sale (†), Christie's, London, 30 July 1831, lot 99, as 'Terburg', 'an exquisite specimen' (100 gns. to Woodburn).

(Possibly) John Rogers; his sale (†), Christie's, London, 1 May 1847 [=2nd day], lot 182, as 'Terburg' (138 gns. to Smith).

(Possibly) with Samuel Woodburn (1786-1853), London; his sale (†), Christie's, London, 24 June 1853, lot 51, as 'G. Terburg' (93 gns. to Pearce).

Hugh A.J. Munro of Novar (1797-1864), Novar House, Ross-shire; his sale (†), Christie's, London, 1 June 1878, lot 114, as 'G. Terburg' (1,850 gns. to Goupil).

Antony Gibbs (1841-1907), Tyntesfield, near Bristol, by 1880 (according to an old label on the reverse).

Sir Joseph Robinson, 1st Bt. (1840-1929), South African mining magnate and 'Randlord'; his sale, Christie's, London, 6 July 1923, lot 94, as 'G. Terburg' (withdrawn from sale), and by descent to,

Ida Louise Robinson, Princess Labia, Cape Town;

Property from the collection of Sir Joseph Robinson Bt. (1840-1929); Sotheby's, London, 7 December 1988, lot 100, as 'Attributed to Gerard ter Borch'.

with Thomas Agnew & Sons, London, as 'Ter Borch'.

with Noortman, Maastricht, as 'Ter Borch', from whom acquired in 2004

by the following,

Pieter and Olga Dreesman; Christie's, London, 3 July 2012, lot 26, as 'Attributed to Gerard ter Borch' (£1,273,250), when acquired.

EXHIBITED:

London, Royal Academy of Arts, *Winter Exhibition*, 5 January-13 March 1880, no. 77, as 'Gerard Terburg' (lent by Antony Gibbs).

London, Corporation of London Art Gallery, *Loan Collection of Pictures*, 2 April-30 June 1894, no. 56, as 'Gerard Terburg' (lent by Antony Gibbs).

London, Royal Academy of Arts, *The Robinson Collection*, 2 July-14 September 1958, no. 2, as 'Gerard ter Borch'.

Cape Town, National Gallery of South Africa, *The Joseph Robinson Collection, Lent by the Princess Labia*, 1959, no. 61, as 'Gerard ter Borch', 'its quality suggests an original' (catalogue by E.K. Waterhouse).

Zurich, *Kunsthaus, Sammlung Sir Joseph Robinson, 1840-1929*, 17 August-16 September 1962, no. 41, as 'Gerard ter Borch'.

Washington, National Gallery of Art; and Detroit, The Detroit Institute of Arts, *Gerard ter Borch*, 7 November 2004-22 May 2005, no. 40, as 'attributed to Gerard ter Borch', as a version of 'extremely high quality' (noted by A.K. Wheelock, Jr. in the catalogue).

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters*, London, 1833, IV, p. 120, under no. 8, as 'Gerard Terburg'.

W. Roberts, *Memorials of Christie's: A record of art sales from 1766 to 1896*, London, 1897, I, p. 294, as 'G. Terburg, The Glass of Lemonade, two ladies and a gentleman in a handsome apartment'.

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts, nach dem Muster von John Smith's Catalogue Raisonné, Esslingen*, 1912, V, p. 37, no. 37.2, as a treatment of the same subject as the picture in the Hermitage, St. Petersburg.

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century based on the work of John Smith*, London, 1913, V, p. 36, no. 87.3, as a treatment of the same subject.

A. Graves, *A Century of Loan Exhibitions, 1813-1913*, London, 1914, III, p. 1302 (two entries), as 'Terborch, Gerard'; and 1915, V, p. 2501.

S.J. Gudlaugsson, *Gerard Ter Borch, 1617-1681*, The Hague, 1960, II, p. 189, no. 192b, as 'Kopie, nach dem ursprünglich Zustand'. W.A. Liedtke, 'Dutch and Flemish Paintings from the Hermitage: Some notes to an exhibition catalogue with special attention to Rembrandt, Van Dyck and Jordaens', *Oud Holland*, CIII, 1989, p. 155, no. 4, as 'possibly by Eglon van der Neer'.

M. Stevenson, *Art & Aspirations. The Randlords of South Africa and their collections*, Vlaeberg, 2002, p. 52, fig. 16, as 'Attributed to Gerard Ter Borch'.

A. Wallert and G. Tauber, 'Over herhalingen in de schilderkunst: het probleem van reproductie', *Bulletin van het Rijksmuseum*, LII, 2004, pp. 316-7 and 319-20, fig. 1, as 'een eigenhandige repliek' by Ter Borch.

A. Wallert, 'Ter Borch's Materials and Methods of Painting: The Glass of Lemonade', *Zeitschrift für Kunsttechnologie und Konservierung*, 2004, pp. 379-90, figs. 1 and 3-6, as a 'beautiful work' by Ter Borch.

B. Cornelis, 'Gerard ter Borch', *The Burlington Magazine*, CXLVII, 2005, p. 357, fig. 70, illustrated, as 'attributed to Gerard ter Borch, a very good, exact replica', 'too good to be...a replica [by van der Neer or Musscher]' but bearing 'all the hallmarks of Ter Borch himself'.

E. Schavemaker, *One Hundred Master Paintings*, Zwolle, 2005, pp. 42-7, no. 10, as 'Ter Borch'.

G. Korevvaar & G. Tauber, 'Gerard ter Borch repeats: on autograph portrait copies in the work of Ter Borch (1617-1681)', *The Rijksmuseum Bulletin*, 2014, p. 377 (as an example of 'multiple versions of composition by Ter Borch').





Gerard ter Borch was the most influential and innovative genre painter of his day. This is one of his most brilliant compositions and one of the very few elaborate high-life genre scenes by the master featuring full-length figures still remaining in private hands. The composition exists in two versions – the present and the one in the Hermitage, St. Petersburg (fig. 1; canvas 67 x 54 cm.), which was acquired from the collection of the Empress Josephine at Malmaison and was once in the celebrated cabinet of the duc de Choiseul. The history of the Hermitage picture is complex. At some stage early in its existence it was expanded by adding strips of canvas to all four edges; in its enlarged state it measured 81.7 x 72 cm., as recorded in a 1742 sale catalogue and a 1771 engraving (fig. 2). The larger margins created by the additions were painted to include a chandelier, a window with a view to a landscape, a lap-dog on a footstool and a pet monkey on a ball-and-chain. Although these additions have since been removed, traces of the elements painted to remain on the original support. The Hermitage canvas appears to have been subsequently trimmed at the left edge, with a thin but significant strip of the background removed, cropping the picture plane to the extreme tip of the woman's fur-lined jacket, narrowing the width of the painting and shifting the balance of the composition slightly off-centre. By contrast, our picture preserves the original format and dimensions of Ter Borch's composition. The cusping along all four edges indicates that it has never been cut down, and the excellent state of the paint layer enables the viewer to fully appreciate the virtuosity of Ter Borch's technique.

A finely appointed, dimly lit room is the setting for an amorous encounter between a splendidly dressed young woman and her suitor, a young cavalier. The male admirer stirs the lemon rind with elegant movements of his right hand while holding the glass with his cupped left hand. An elderly woman has her hand placed on the young woman's shoulder in a gesture of apparent reassurance. The iconographic ambiguity and subtle psychology that marks Ter Borch's high-life interior scenes and makes them so appealing, is fully at work here. Although one could mistake the scene for an innocent *rendez-vous* of two people in love, the contemporary beholder would immediately have recognised the old woman facilitating the courting process as a procuress, the young woman by consequence as a prostitute

and the suitor as her client. Erotic overtones are clearly exchanged through their glances. A direct visual pun alluding to their envisaged sexual pastime is provided by the motif of the fork with which the lemon is stirred in the glass. Yet, the polite and controlled communication of the fashionably dressed young couple imbues the scene with an engaging tenderness. This genteel conduct is rooted in the Petrarchan ideal of courtly love as laid down and codified in Petrarchan poetry. These very social codes are also abundantly prevalent in surviving textual and visual material belonging to the prodigiously literary and artistic Ter Borch family. Ter Borch's step-sister Gesina, who served as the model for the young lady in this picture, as she did for many others by Gerard, compiled albums of poetry that testify to her fascination with ideal Petrarchan love, a notion also much in vogue in Dutch writing, emblems and songs of this period (see A. Kettering, *Drawings from the Ter Borch Studio Estate in the Rijksmuseum*, The Hague, 1988, II, pp. 416-19). Obviously, Gerard ter Borch was steeped in knowledge of these concepts. Ter Borch intentionally made his scenes multi-interpretational, even adding clues that enforce conflicting readings. Another reading that moves away from the erotic interpretation is invoked by the motif of the lemons, which in Ter Borch's time were recommended as a cure for lovesickness, and were often included in contemporary scenes of distraught maidens by artists such as Jan Steen (for which see Arthur Wheelock's entry on our painting and the Hermitage version in *Gerard ter Borch*, exhibition catalogue, Washington and Detroit, 2005, pp. 11-12 and 149-53). So, it seems Ter Borch was also exploring the theme of lovesickness and youthful courtship. He paid close attention to subtle details that seem to add another dimension to this particular reading; the young man cups the stand of the glass in such a way that he can touch the young woman's little finger, pressing his skin to hers in a tentative, secret signal; while she, pale but lightly flushed, steadies her right arm almost unnoticeably with her left hand. Such details combine to endow the picture with its full emotional and intellectual complexity, which impresses itself upon the viewer even before he has had the time to register them consciously. In the end, Ter Borch leaves it to us, beholders, to judge the outcome of the narrative. Scenes such as these therefore make for a perfect conversation piece.



Fig. 1 Gerard ter Borch. *Glass of Lemonade*, 1660s © The State Hermitage Museum, Saint Petersburg, Russia / Bridgeman Images



Fig. 2 A.R. Basan, after Gerard ter Borch, *Glass of Lemonade*, 1771, engraving



Fig. 3 Gerard ter Borch, *Paternal Admonition*, c. 1654
© Gemäldegalerie, Staatlichen Museen, Berlin, Germany / Bridgeman Images



Fig. 4 Gerard ter Borch, *Paternal Admonition*, c. 1654
© Rijksmuseum, Amsterdam

The two versions are datable to the early 1660s, when Ter Borch was at the height of his creative powers. In the past, the present painting has been classified as a copy after the Hermitage version, but already shortly before the leading Ter Borch scholar Sturla Gudlaugsson published this painting as such in his monograph on the painter (*op. cit.*, p. 189, under no. 192), distinguished scholars like Professor Ellis Waterhouse pointed out that 'its quality suggests an original' (for which see *The Robinson Collection*, exhibition catalogue, London, 1958). Ter Borch, in fact, regularly painted versions of a single composition. His biographer Arnold Houbraken related how the artist painted two versions of a portrait of Willem III, Prince of Orange (A. Houbraken, *De groote schouburgh der Nederlandsche konstschilders en schilderessen*, Amsterdam, 1721, III, p. 39). Recent technical research on the Rijksmuseum's *Portrait of Godard van Reede* and a second version in Castle Zuylen established that both are autograph and that Ter Borch worked on them simultaneously (Korevaar & Tauber, *op. cit.*, pp. 349-64). Technical examination of two further works, Ter Borch's portraits of Jacob de Graeff, also in the Rijksmuseum and in the Saint Louis Art Museum, suggests a similar scenario (see *ibid.*, pp. 364-76.). It has been known for a long time that Ter Borch also produced double versions of several of his genre works, the earliest and best-known example being of the *Gallant Conversation* of circa 1654, of which one version is in the Berlin Gemäldegalerie (fig. 3; better known under its anecdotal title: *Paternal Admonition*) and the other in the Rijksmuseum, Amsterdam (fig. 4). The Toledo Art Museum (Ohio) and The Rothschild Collection, The National Trust, at Waddesdon Manor both have autograph versions of Ter Borch's *Music Lesson* or *Duet* of around 1668. It has meanwhile become accepted that Ter Borch, like so many other genre painters, reused successful motifs and compositions, presumably when they proved to be a commercial success, as this winning subject must have been.

Arie Wallert of the Amsterdam Rijksmuseum has thoroughly examined Ter Borch's technique of replicating entire compositions using this picture as a case study (in *Zeitschrift für Kunsttechnologie und Konservierung*, *op. cit.*). He concluded that the pigments and technique used are fully consistent with that found in other genre works by Ter Borch. In addition to the identical built-up of the paint layers, Wallert and Gwen Tauber, a Rijksmuseum restorer, particularly explored reusable model drawings, the design of which was transferred directly onto the already prepared painting support (*Bulletin van het Rijksmuseum*, *op. cit.*). Ter Borch followed a method described in detail by Vasari in the sixteenth-century *Volpato*

manuscript, and echoed in a northern context by Karel van Mander in his 1604 *Schilder-Boeck*: the drawing would be 'covered on the back with some fine white pigment powder and then laid on the canvas. With a pointed tool, the contours of the design were traced, thereby pressing the pigment powder from the cartoon onto the canvas', leaving an impression of the design. Those elaborated drawings were used to faithfully reproduce satin gowns, which represented the most laborious part of a conversation piece. The cartoon used for the transfer might shift during the process, leading to minor variations, or be shifted intentionally to modify the composition. For instance, in the Berlin *Paternal Admonition* the figures are half a head closer together than in the Amsterdam *Gallant Conversation*. The figures in this and the Hermitage picture are full of minute variations in contour, the only significant one being in the position of the young man's head, which leans even closer to the lady in this picture (fig. 5). The use of a drawing for the satin gown in this painting is also proved by the fact that the same dress with identical pleating appears in a Lady's portrait datable to the early 1670s (private collection, France). *The Glass of Lemonade* therefore provides invaluable insight into Ter Borch's working process. Further evidence of Ter Borch's creative process can be found in the infrared reflectography of this painting, which reveals a number of pentimenti, including changes to the line of the young woman's dress relative to the man's leg, the front leg of the chair, the position of the hand holding the knife and the vertical line of the bed as well as the band around its top (Wallert, *Zeitschrift*, p. 383). An X-ray produced by Art Access Research, London also indicates potential changes in the area above and behind the seated young man, with a distinct highlight immediately behind his chair, in what are now the darkest parts of the picture, the curtain around the bed (fig. 6). One of the most interesting observations made by Wallert in his analysis of this work relates to an unpublished manuscript in the Frans Hals Museum, Haarlem (MS 93-94), *Recepten-boeck van allerlei kleuren te verwen*, a recipe book for pigments used in dying cloth, probably written by a contemporary of Ter Borch's in 1650-80. While most of the recipes apply strictly to the tinting of cloth, a few are drawn from the painter's practice, and, intriguingly, one provides instructions for the manufacture of a red lake from cochineal according to Gerard ter Borch ('Root Lac van Cocheneilje van Geerart ter Burg van Swol'). As a painter working in the provincial towns of Zwolle and Deventer, far from Amsterdam and the other civic centres of the western United Provinces, Ter Borch seems to have had a much greater involvement in the preparation of his studio materials and it is logical that he would have had his own tried and tested recipes for paints, one of which could



Fig. 5 Outlines of the figures in the Hermitage picture, laid over the present lot

have been recorded by the anonymous author of the Haarlem manuscript. Wallert points out that such a red lake is indeed present in many of Ter Borch's pictures, such as the red dress of the lady in *Curiosity* (New York, The Metropolitan Museum of Art), the upholstery and tablecloths of many of Ter Borch's portraits, and indeed in the present picture, where it is mixed with precious ultramarine to achieve the deep, clear purple of the older woman's coat.

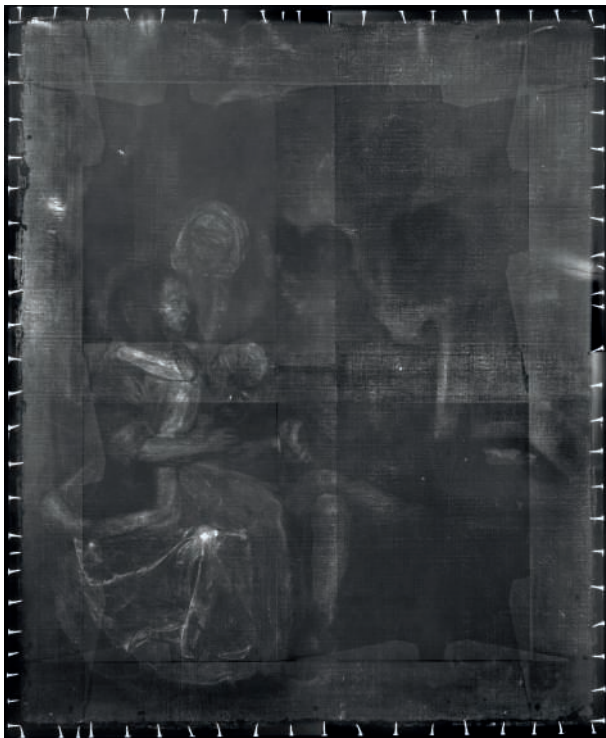


Fig. 6 X-radiograph of the present lot © Art Access Research



EGLON HENDRICK VAN DER NEER

(Amsterdam 1635/6-1703 Düsseldorf)

The Nosey Maid

signed and indistinctly dated 'E. van der Neer Fe [...]166.' (lower right)

oil on panel

25 x 21 in. (63.5 x 53.3 cm.)

£150,000–250,000

\$210,000–330,000

€170,000–280,000

PROVENANCE:

Anonymous sale; Salles des Grands Augustins, Quay de la Vallée, Paris, 1 March 1758, lot 127, as 'par Vanderner, en 1660, par le Vieux Mirens'.
 Anonymous sale [P. Boetens *et al.*]; Van der Eyk, Leiden, 29 July 1763, lot 7 (35 florins).
 J.A. van Kinschot; Van der Smout, Delft, 21 August 1767, lot 48 (15.15 florins to Nicolaas François Twent), and by inheritance to his widow,
 Wilhelmina Catharina Mareus, and by inheritance to her second husband,
 John Pompe van Meerdervoort; his sale (*), Abraham Delfos, Zoeterwoude, 19 May 1780, lot 38 (29 florins to Wubbels).
 Pierre-Marie-Gaspard Grimod, comte d'Orsay; Pierre François Basan and Louis François Jacques Boileau, Paris, 14 April 1790, lot 88 (300 livres to Alexandre Joseph Paillet).
 with Appleby Brothers, London, 1962.
 Private collection, Channel Islands.
 with Johnny van Haeften, London, 1995.
 Private collection, Florida, 2000.
 with Noortman (Maastricht), 31 August 2004, from whom acquired.

EXHIBITED:

London, Appleby Brothers, *First Exhibition of Dutch and Flemish Oil Paintings of the 17th and 18th Century*, 1962, no. 13.

LITERATURE:

P. Terwesten, *Catalogus of Naamlyst van schilderyen*, The Hague, 1770, p. 610, no. 47.
 E. Le Roy, archive of the Brussels gallery Le Roy, manuscript, RKD, The Hague.
 C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century based on the work of John Smith*, London, 1913, V, p. 485, no. 39.
 'Current and Forthcoming Exhibitions', *The Burlington Magazine*, CIV, June 1962, p. 273, fig. 55.
 Th.H. Lunsingh Scheurleer, W.C. Fock and A.J. van Dissel, *Het Rapenburg. Geschiedenis van een Leidse Gracht*, Leiden, 1989, IV, p. 168; 1992, VI, p. 515.
 E. Schavemaker, 'De derde Eglon van der Neer in het Rijksmuseum: de ontdekking van een damesportet', *Bulletin van het Rijksmuseum*, LI, 2003, pp. 231-2, illustrated.
 E. Schavemaker, *One Hundred Master Paintings*, Maastricht, 2005, pp. 48-51, no. 11, illustrated.
 E. Schavemaker, 'Copy and paste in the Work of Eglon van der Neer: Some Thoughts on Eclecticism', *Holland nach Rembrandt. Zur niederländischen Kunst zwischen 1670 und 1750*, Cologne, 2006, p. 255, illustrated.
 E. Schavemaker, *Eglon van der Neer (1635/36-1703): His Life and His Work*, Doornspijk, 2010, p. 454, no. 10, pl. V.



This rare early work by Van der Neer displays the master's love for staging suspenseful scenes. A luxuriously-furnished room is the setting for a lady, dressed in a skirt of dazzling orange satin and silvery-coloured bodice, who is about to make her way out of the room as her maid, unaware of her lady's attentive glance backwards, reaches with undisguised curiosity for a letter on the table, no doubt addressed to her lady. With her plunging neckline and sly conduct, the maid is an emblem of vanity and loose morals, reflecting the bad reputation housemaids enjoyed in the period. This is a typical conversation piece and in it Van der Neer offers a new variation on the popular love letter theme that Gerard ter Borch developed during the 1650s in paintings that also inspired Vermeer, Gabriel Metsu and many other Dutch genre masters.

Van der Neer was living in Amsterdam when he painted this picture, where he took a keen interest in the latest developments in genre painting as manifested for instance in the works of his fellow townsman Pieter de Hooch. The interior, with its accomplished treatment of light and subtle effects such as the reflections of the lady's costume in the marble floor, shows Van der Neer emulating De Hooch. Striking, as well, are the similarities of Van der Neer's picture with Frans van Mieris's well-known painting of *The Puppy* in the Hermitage, St. Petersburg (fig. 1). Van der Neer and the Leiden-based Van Mieris appear to have been good friends and the composition and setting, as well as the palette of the latter's masterpiece, has clearly provided Van der Neer with much inspiration for this work.



Fig.1 Frans van Mieris, *Lady at her toilet*, c. 1659 - 1660
© The State Hermitage Museum, Saint Petersburg, Russia / Bridgeman Images





MICHIEL VAN MUSSCHER

(Rotterdam 1645-1705 Amsterdam)

A female merchant and a maid at the Eenhoornsluis in Amsterdam

signed and dated 'Ml.v. Musscher / Pinxit ·1669' (lower left)
oil on panel
21 x 16 $\frac{1}{2}$ (53.4 x 41 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Maria Theresia Andrioli (1734-1802); Philippus van der Schley *et al.*, Amsterdam, 18 July 1803, lot 31 (fl. 95 to the following).
Matthias Ignatius van Iperen.
Adrian Hope (d. 1863); his sale (*), Christie's, London, 30 June 1894, lot 45 (320 gns. to Donald).
with Galerie Sanct Lucas, Vienna.
with Gebroeders Douwes, Amsterdam, 1928.
W.J.R. Dreesmann, Amsterdam; his sale, Frederik Muller & Cie, Amsterdam, 22-25 March 1960, lot 8.
with Auke van der Werff BV, Amsterdam, 27 April 1999, from whom acquired.

LITERATURE:

Verzameling Amsterdam, W.J.R. Dreesmann, Amsterdam, 1942, I, pp. 9 and 62, illustrated.
I.J. Brugmans, ed., Prof. Dr Hajo Brugmans, *Geschiedenis van Amsterdam*, Utrecht, 1972/1973, V, p. 95, illustrated.
F. Grijzenhout, 'Michiel van Musscher and Bartholomeus van der Helst: Theft of Honour or Creative Imitation?', in A.W.A. Boschloo *et al.*, eds., *Aemulatio: Imitation, emulation and invention in Netherlandish art from 1500 to 1800: Essays in honour of Eric Jan Sluijter*, Zwolle, 2011, pp. 396, 397, illustrated.

A prolific and sought-after portrait painter of high society in his day, Michiel van Musscher is now chiefly remembered for his refined genre scenes. This charming street scene is one of his earliest works, painted only a few years after he concluded his training with the celebrated Adriaen van Ostade (1610-1685) in 1667. The setting is the Eenhoornsluis (Unicorn Lock) in western Amsterdam, on the Korte Prinsengracht as seen from the north-east. This view, with the tower of the Westerkerk in the background, has remained largely unaltered through the centuries and is still recognisable today. It would have been a familiar site to the artist since he lived on the Vinkenstraat, just a three-minute walk away.

Van Musscher had not only trained with Ostade, but with a number of excellent masters, including the portrait specialist Abraham van den Tempel (1622/3-1672) and the genre painter Gabriel Metsu (1629-1667). Throughout his prolific career, Van Musscher had a keen eye for the potential of different styles and subjects practised by fellow artists, and easily adjusted his own style to new artistic fashions. This picture is a case in point and is particularly close to an early, more elaborate composition by Nicolaes Maes (1634-1693) of around 1659 in the Rijksmuseum, Amsterdam, similarly showing an outdoor market scene on a bridge. Metsu also painted such market scenes, his finest being one in the Louvre, Paris.

The individualised faces of the two protagonists in this painting leave little doubt that the artist based them on real women who he would have painted from life. Van Musscher often prepared his paintings with finely worked-out drawings. The old woman vegetable seller is the same woman 'portrayed' in van Musscher's *View of the Haarlemmerdijk in Amsterdam*, of 1668, in the Amsterdam Museum (fig. 1). The present work is reminiscent of and similar in conception to Jan Steen's so-called *Burgomaster of Delft* of 1655 in the Rijksmuseum. It shows Van Musscher expertly fusing genre and portrait.



Fig. 1 Michiel van Musscher, *View of the Haarlemmerdijk in Amsterdam*, 1668
© Private collection (on loan to the Amsterdam Museum / Bridgeman images)



W. van der Meer
Pict. 1699

40

PIETER NEEFFS, THE ELDER

(Antwerp c. 1578–after 1656)

Interior of a Gothic church

indistinctly signed and dated 'PETE[...] [...]EEFF / 161[0?]' (lower left, on the column)

oil on panel

23 $\frac{3}{8}$ x 33 $\frac{1}{2}$ in. (60 x 85.1 cm.)

stamped on the reverse with the panel maker's mark 'VB'

£50,000–70,000

\$67,000–94,000

€57,000–79,000

PROVENANCE:

John Dunn, 25 Montagu Square, London; his sale (†), Christie's, London, 16 December 1935, lot 61 (18 gns. to A. Staal).

with Drs Salomon Lilian, Amsterdam, 1990, from whom acquired.

Neeffs specialised in architectural interiors of churches. Active in Antwerp, he was influenced by the works of the Dutch architectural painters Hendrik van Steenwijk the Elder and the Younger. Characteristically, this church interior does not directly relate to any known building, but is rather the product of the artist's imagination. However, Neeffs has included an accurate depiction of the tomb of William I, Prince of Orange (1533-1584), at the left of the composition. This monumental structure was commissioned in 1614 from the Utrecht sculptor Hendrick de Keyser, fashioned in black and white marble, with a gilt bronze statue of William seated at the head of the tomb chest. The tomb became an important monument for the Dutch Republic as a memorial of the duke, the 'Father of the Fatherland'. Numerous other leading painters of church interiors also incorporated depictions of the tomb in their works, including Bartholomeus van Bassen (Budapest, Szépművészeti Múzeum), Dirck van Delen (Amsterdam, Rijksmuseum) and Gerard Houkgeest (The Hague, Mauritshuis).



(the reverse of the present lot, showing the panel maker's mark)



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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, 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 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

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

(iii) Cash

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

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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

Δ 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 Δ next to its **lot** number.

o 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 o 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.

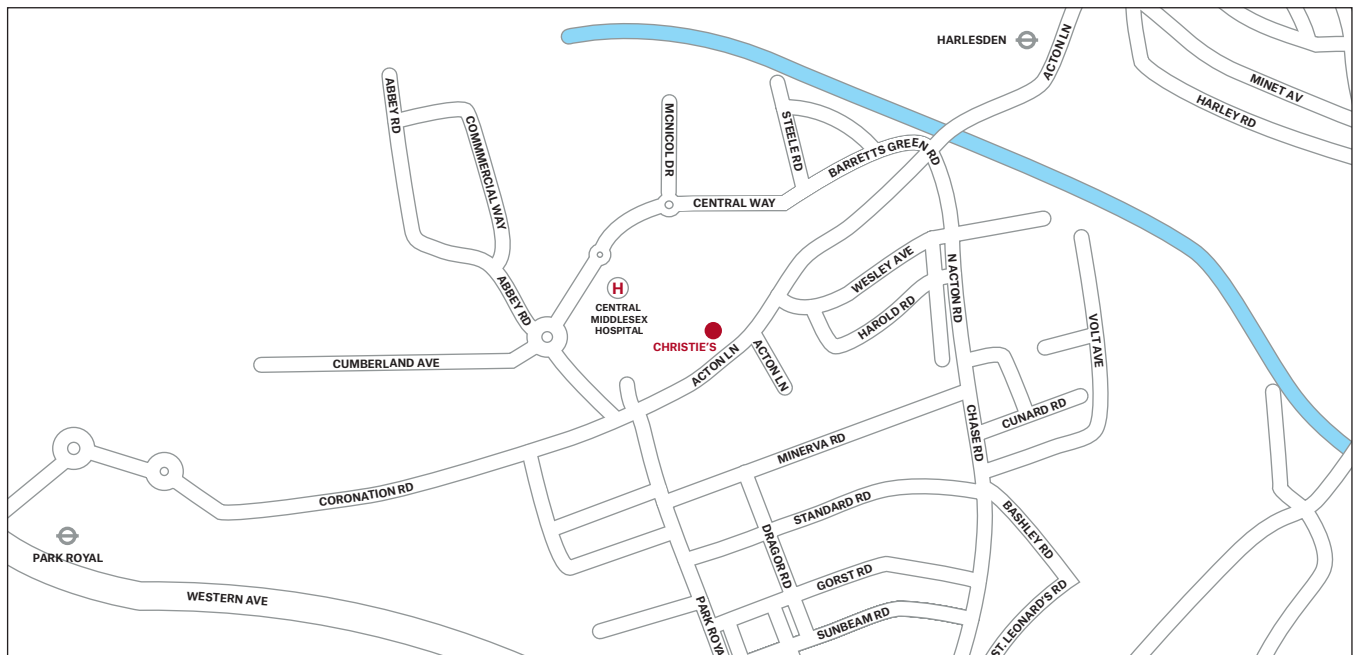
CHRISTIE'S PARK ROYAL

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.





◆
THE
ERIC ALBADA JELGERSMA
COLLECTION
◆



AUCTIONS

Important Old Master Paintings,
Evening Sale, 6 December 2018
The Collection Sale, 7 December 2018

VIEWING

30 November – 6 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Amjad Rauf
arauf@christies.com
+44 (0) 20 7389 2358

JUDITH LEYSTER (1609-1660)

Merry Company
oil on canvas
29 3/8 x 24 7/8 (74.5 x 63.2 cm.)

CHRISTIE'S



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

62¼ x 42¾ in. (158.2 x 108.6 cm.)

oil on canvas

£5,000,000 - 8,000,000

OLD MASTERS EVENING SALE

London, 6 December 2018

VIEWING

30 November - 6 December
8 King Street
London SW1Y 6QT

CONTACT

John Stainton
jstainton@christies.com
+44 (0)20 7389 2945

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



MICHELE TOSINI, CALLED MICHELE DI RODOLFO DEL GHIRLANDAIO (FLORENCE 1503-1577)

Head of a young woman

oil on panel

15 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (39.7 x 33.7 cm.)

£30,000-50,000

OLD MASTERS DAY SALE

London, 7 December 2018

VIEWING

30 November - 6 December 2018

8 King Street

London SW1Y 6QT

CONTACT

Maja Markovic

mmarkovic@christies.com

+44 (0)20 7389 2090

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



LUCAS VAN LEYDEN (LEIDEN 1489/1494-1533)

A young man standing
black chalk, cut out and laid down

27.9 x 13.2 cm

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SALE NUMBER: 16352

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UK£20,000 to UK£30,000	by UK£2,000s
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