

OLD MASTERS

LONDON 15 DECEMBER 2020



CHRISTIE'S





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OLD MASTERS EVENING SALE 15 December 2020

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AUCTION

Tuesday 15 December 2020 at 6.00 pm

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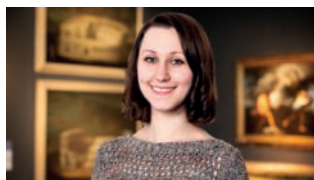
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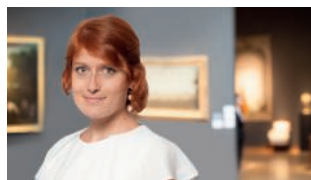
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PROPERTY OF A LADY

1

CIRCLE OF THE MASTER OF SAINT CECILIA

(FLORENCE, ACTIVE C. 1290-1320)

Madonna and Child, with two angels

tempera and oil on gold ground panel, in an integral frame
26% x 16¾ in. (67.7 x 42.5 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Charles Loeser (1864-1928), Torria Gattaia, Florence; (†), Sotheby's, London, 9 December 1959, lot 31 (£1,300), when acquired by the mother of the present owner.

LITERATURE:

R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1924, III, p. 293, as 'Follower of The Master of Saint Cecilia'.

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 344, as 'Studio of The Master of Saint Cecilia'.

H. Friedmann, *The Symbolic Goldfinch. Its History and Significance in European Devotional Art*, New York, 1946, p. 147, as a 'Remote Follower of The Master of Saint Cecilia'.

D.C. Shorr, *The Christ Child in Devotional Images in Italy During the XIVth Century*, New York, 1954, pp. 88 and 92, Type 12, Florence 1, as 'Follower of The Master of Saint Cecilia'.

R. Offner, ed. M. Boskovits, *A Corpus of Florentine Painting, The Fourteenth Century*, Florence, 1986, I, section III, pp. 274-275, pl. XXXIII, as 'remoter following of The Master of Saint Cecilia'.

The Saint Cecilia Master takes his name from the former altarpiece of the Florentine church of S. Cecilia, now in the Uffizi, which is probably of before 1304. He was evidently aware of the work of Roman painters of the late trecento, of whom the most notable was Pietro Cavallini, and evidently worked in parallel with Giotto. His altarpieces for Florentine churches, one of which is dated 1307, were influential on Bernardo Daddi and other Florentine painters of the ensuing generation, but his grandest achievements were the three large narrative frescoes of scenes from the Life of Saint Francis in the upper church of S. Francesco at Assisi: these completed the celebrated cycle which, with the better-preserved decoration of the Scrovegni Chapel at Padua, ranks as one of Giotto's supreme achievements and very probably antedated the millennium year of 1300. That the Saint Cecilia Master was associated with the project testifies to the esteem in which his patrons held him. Adolfo Venturi proposed that the Master should be identified as Buonamico Buffalmacco in 1907, but this association is problematic.

This notable panel was given to a follower of the Saint Cecilia Master by van Marle, who had a particular interest in painting at Assisi, and listed by Berenson as from his studio. Both saw it when it was owned by the connoisseur and dealer, Charles Loeser. Offner catalogued it, with a portable triptych which he gave to the Master of the S. Quirico Crucifix in the Barnes Foundation, Philadelphia, as from the remoter following of the Saint Cecilia Master, noting that it was 'firmly rooted within older local traditions, in spite of the naturalistic action of the Child'. He stated that the 'shape of the panel and its frame are survivals of the later thirteenth century', suggesting that the two angels 'might have been borrowed from Coppo di Marcovaldo'. The pattern of the cloth of honour with eight pointed compartments separated by crosses with pointed extremities is also found in a *Madonna and Child*, published by Filippo Todini as Spoletan of the early trecento and, in more elaborate form, in the hanging in the background of the *Saint Francis healing a sick man at Lerida* at Assisi, which Offner regarded as the work of the Saint Cecilia Master and an assistant.



*2

GHERARDO DI JACOPO, CALLED GHERARDO STARNINA

(FLORENCE C. ?1360-BEFORE 1413)

Saint Thomas Aquinas; and Saint Dominic

on gold ground panel, shaped top
13½ x 9 in. (34.3 x 22.8 cm.)

a pair (2)

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 March 1987, lot 149, as 'Master of the Bambino Vispo'.
with Carlo de Carlo, Florence, where acquired by the present owner.

Gherardo Starnina is now recognised as one of the key artists in early-fifteenth century Florence. He led an itinerant life, working for an extended period in Spain, notably in Toledo and Valencia between 1395 and 1401, but is recorded back in Florence from 1403, after which his fame spread widely in the Tuscan region. Back in his native city, he is credited with introducing 'gothic' influences that he had acquired in Spain, exercising a decisive influence on the formation of Lorenzo Monaco and Lorenzo Ghiberti. Some of his great achievements were documented by Vasari in his *Le Vite de' più eccellenti pittori*, notably the decoration of the chapel of Saint Jerome in Santa Maria al Carmine, a monumental commission which has only survived in fragmentary form. His compositions would be copied by other artists of the era, leaving little doubt as to his pivotal role in early quattrocento Florentine art.

When these two fine panels were last offered at auction in 1987 they were given to the Master of the Bambino Vispo, and there has long been discussion over Starnina and his relationship to the anonymous Master: it is now thought that they are in fact the same hand. The Master had been identified by Osvald Sirén in 1904, mistakenly believing the artist to be a follower of Lorenzo Monaco. As interest in and knowledge of his work expanded, it became clear that this artist was schooled in the Florentine trecento, but embraced the International Gothic Style. This unusual synthesis led to an identification of the Master with Starnina, an association that was convincingly made for the first time in the 1974 (J. van Waadenonjen, 'A Proposal for Starnina: Exit the Maestro del Bambino Vispo?'; *Burlington Magazine*, XCVI, no. 851, 1974, pp. 82-91), and served to establish Starnina's reputation as an artist of pioneering influence in early Renaissance Florence.



■3

HISPANO-FLEMISH, LATE 15TH CENTURY

A standing bishop

parcel-gilt alabaster with traces of polychromy; on an integrally carved base; two paper labels to the reverse each inscribed '147'; the reverse simply finished 33⁷/₈ in. (86 cm.) high

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Acquired from Kunsthandel J. Polak, Amsterdam, 7 June 1999.

COMPARATIVE LITERATURE::

M. van Vlierden, *Hout- en steensculptuur van Museum Catharijnconvent ca. 1200-1600*, 2004.

K. Woods, *Cut in Alabaster - A Material of Sculpture and its European Traditions 1350-1550*, 2018.

Although frequently referred to as marble in documents of the mediaeval period, alabaster was particularly favoured as a material in Northern Europe, with the most significant quarries to be found in England and Spain. It was prized for the ease with which it could be carved, as well as the lustrous and slightly translucent surface, considered especially appropriate for the depiction of skin passages. When carved thinly enough this transparency meant that it could even be used in the place of glass windows and, when painted, it could provide a less expensive alternative to stained glass (Woods, *op. cit.*, p. 9).

Geologically, alabaster is hydrated calcium sulphate and it is found in pieces which are sometimes clustered in seams. The size of the pieces can vary extensively, and the amount of veining or discolouration from surrounding materials during the formation of the alabaster also affected the amount that was suitable for use (*ibid.*, p. 13). Many quarries produced only small individual pieces of alabaster and there was a thriving industry transporting the material across Europe from the quarries that produced the largest and purest pieces.

The present alabaster bishop is unusual for its large size, and the fact that the top of the mitre is carved from a separate piece may suggest that the sculptor was limited by the dimensions of the piece of alabaster available to him. With its angular folds of drapery and its attention to the lavishly decorated morse and mitre it has its origins in late gothic sculpture of the Burgundian Netherlands. However, the realism of the bemused expression of the bishop also points towards renaissance ideals. Cultural, political and economic ties across Europe, but particularly between the Burgundian Netherlands and Spain, meant that it was possible for artists of the period to work in several different European centres, and the author of the bishop offered here appears to have absorbed some of these different influences. Stylistic similarities between the present sculptor and artists such as Gil de Siloé (d. 1501) include the rendering of the drapery, the rich ornamentation and the psychological intensity of his subjects. Of Flemish origin, de Siloé worked extensively in Spain, and is perhaps best known for his work at the Miraflores monastery, near Burgos, including the elaborate alabaster tomb of Juan II of Castille and his wife Isabella of Portugal.



PROPERTY OF A PRIVATE COLLECTOR

4

FRANCESCO MARMITTA

(PARMA C. 1464 - AFTER 1505)

Madonna and Child in a landscape

oil on panel, with the original painted reverse, unframed
22 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in. (56.8 x 37.7 cm.), with an addition of 10 cm. at the upper edge
and 4 cm. to the lateral and lower edges

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

(Probably) Sir Charles McLaren, 1st Bt. Aberconway, PC, QC, JP (1850-1934),
circa 1907, and by descent in the family until the late 1990s, when acquired by
the present owner.

This hitherto unstudied panel is one of the handful of pictures that are securely attributable to the Parmese Francesco Marmitta, who worked both in his native town and at Bologna, and was one of the most accomplished miniaturists of his age. Strongly influenced by Ercole de' Roberti and by his associate Lorenzo Costa, Marmitta emerges as an artist of high rank in the illuminations of about 1485 in a Petrarch executed for a Bolognese patron, Giacomo Giglio, now in the Landesbibliothek at Kassel. Marmitta's subsequent development as a miniaturist can

be followed in a number of illuminated manuscripts including a Missal commissioned by Cardinal Domenico delle Rovere, now in the Biblioteca Nazionale at Turin, most recently dated about 1490-92: this, like a leaf from a Benedictional done for Pope Innocent VIII, was evidently executed in Rome. The artist returned to his native Parma. He continued to evolve and the *Durazzo Book of Hours* (Genoa, Biblioteca Berio), of about 1500, places him in the vanguard of north Italian taste.

Although Vasari was aware of Marmitta's achievement, and his name was never forgotten, no manuscript was securely identified as by him until 1907. It was not until 1948 that Pietro Toesca recognised that he was the painter of the remarkable *Madonna di San Quintino* in the Louvre (A Bacchi, B. and R. Bentivoglio-Ravasio, A. de Marchi and S. Pettenati, *Francesco Marmitta*, Turin, 1996, pp. 329-33, no. 11). Subsequently a small group of panels has been recognised as by the artist. The earliest is the small *Flagellation* at Edinburgh (*ibid.*, p. 307, no. 1), clear in colour and strangely calm despite the subject, which is perhaps marginally earlier in date than the *Durazzo Hours*. A *Madonna* (Genoa, Palazzo Durazzo Pallavicini), oddly akin in her face to Pinturicchio, who also worked for Cardinal delle Rovere, and a *Portrait of Donna Elena di Bonsignore Bonsignori* (Bologna, Pinacoteca Nazionale) have also been attributed to Marmitta (*ibid.*, pp. 340-1, nos. 19 and 20). His masterpiece as a painter rather than a miniaturist is the *San Quintino Altarpiece*, painted for the church of San Quintino at Parma, which can be confidently dated to between 1500 and the painter's death in 1505. That picture—to which this *Madonna and Child* is closely related—had been attributed as early as 1812 to Francesco Bianchi Ferrari, although as early as 1908 Berenson accorded it 'a still higher place' than other pictures given to him, fairly praising 'its severely virginal Madonna, ... the large simplicity of its arrangement, the quiet landscape seen through slender columns, the motionless sky ...' (B. Berenson, *The North Italian Painters of the Renaissance*, New York and London, 1907, p. 69). It marks a high point in Parmese Renaissance painting. The Madonna in this panel is no less virginal and calm in demeanour than her counterpart in the Louvre, and the picture is comparable with that masterpiece in other ways: the landscape with hills descending to the plain - as is the case with the Apennines west of Parma - and the fabrics are resolved with an equally fastidious precision. Small details, rendered with an exacting precision, remind us that Marmitta had for two decades been principally active as a miniaturist. The composition had previously been known from a picture at Cremona (Centro di Musicologia Walter Stauffer; *ibid.*, p. 339, no. 17), in which the figures are shown against a plain background.



The present lot showing the later additions



5

MASTER OF THE PLUMP-CHEEKED MADONNAS

(ACTIVE BRUGES, FIRST QUARTER OF THE 16TH CENTURY)

The Holy Family with Saints Catherine and Barbara

oil on panel
25¼ x 20⅞ in. (65.4 x 51 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

with Coster, Brussels, as 'Gossaert', from whom acquired in 1898 by the following, Joseph Spiridon, Paris, as 'Attributed to Mabuse'; his sale, Paul Cassirer and Hugo Helbing, Berlin, 31 May 1929, lot 76, pl. 94, as 'Netherlandish, circa 1520', sold for 7,000 marks to the following,

Alfred and Gertrude Sommerguth, Berlin and New York; by whom placed on deposit at the Art Museum St Gallen, Switzerland, from April 1940 until at least April 1946.

with Hans Stiebel, Paris, from whom acquired in September 1954 by the following, with P. de Boer, Amsterdam, as 'Jan Provost'.

Heinz Kisters (1912-1977), Switzerland, by 1963, by whom sold to the following, Chancellor Konrad Adenauer (1876-1967), Germany, by 1970; Christie's, London, 26 June 1970, lot 30, as 'Jan Provost' (8,500 gns.), where acquired by the late Betty Lady Grantchester.

EXHIBITED:

Nuremberg, Germanischen Nationalmuseum, *Sammlung Heinz Kisters*, 25 June-15 September 1963, no. 84, as 'Jan Provost'.

LITERATURE:

H. Kisters, *Adenauer als Kunstsammler*, Munich, 1970, pp. 98-99, as 'Jan Provost'.

D. Martens, 'Le Maître aux Madones joufflues: Essai de monographie sur un anonyme brugeois du XVIème siècle,' *Wallraf-Richartz-Jahrbuch*, LXI, 2000, pp. 122-9, 138 and 142, note 41, fig. 17, as 'Master of the Plump-Cheeked Madonnas'.

J. Yarza Luaces, *El Arte en Cataluña y los reinos hispanos en tiempos de Carlos*, exhibition catalogue, Barcelona, 2000/01, p. 356, under no. 87.

E. Bermejo Martínez, *Las Edades del Hombre. Remembranza*, exhibition catalogue, Zamora, 2001, p. 576, under Catedral, no. 9.

D. Martens, 'Deux nouvelles attributions au Maître des Madones joufflues,' *Oud Holland*, CXV, no. 3/4, 2001/2002, pp. 157 and 165, note 6.

D. Martens, 'Une œuvre méconnue du Maître aux Madones joufflues,' *Cahiers du Musée des Beaux-Arts de Lyon*, 2002, p. 31, note 19.

This small devotional panel, which would either have been intended for private prayer, or use in a small chapel, was executed by the Master of the Plump-Cheeked Madonnas, so called because of the characteristic rounded faces of his figures, an artist active in Bruges in the first half of the sixteenth century. Bruges had long been established as one of the leading artistic centres in Europe and works associated with the Master show the influence of key artistic figures active in the city, most notably Gerard David.

The foundational *oeuvre* of this anonymous Master, which was first established by Didier Martens in 2000, centres on a *Virgin and Child with Saints* in a private collection (fig. 1; Christie's, New York, 29 January 2014, lot 105). This panel of the *Holy Family* displays all the hallmarks of the Master's distinctive style and is likely to date to the artist's maturity. Dendrochronological testing suggests that the Baltic panel support dates from circa 1479 to 1511. Martens (*op. cit.*, 2000) noted that the Virgin in this painting recalls that in the Master of the Plump-Cheeked Madonnas' *Holy Family* in the Musée de l'Hôtel Sandelin at Saint-Omer, and that Saint Joseph shares several characteristics with the Saint Dominic in the *Virgin and Child with Saints* (see fig. 1). This *Holy Family* is set in an ornate architectural interior, with the Virgin and Child seated on a throne, flanked at the left by Saint Catharine, identifiable by the sword of her martyrdom and the small wheels on her coronet, and with Saint Barbara seated on the floor with the tower of her legend adorning the front of her elaborate headdress.





Fig. 1 Master of the Plump-Cheeked Madonnas, *The Virgin and Child with Saints Dominic, Augustine, Margaret and Barbara* © Christie's Images, 2020

The composition reoccurs across a small group of works all of which seem to have shared a common model. Most notable among this group is the so-called *Virgen de la mosca* now in the Colegiata de Santa María la Mayor in Toro, Spain, so named because of the illusionistic fly resting on the Virgin's knee (fig. 2). A further significant work in the group is a panel first published by Greindl in 1966 by a Follower of Jan Gossaert (in which Saint Joseph is replaced with an additional female saint), which was later sold at Sotheby's, London (14 December 1977, lot 63). Other works in the group largely replicate these two distinct types, often changing or rearranging the saints positioned around the central Virgin and Child. While this *Holy Family* is very close in terms of composition to the Toro panel, the iconography and setting are quite distinct, with the Toro painting set in a verdant landscape and the female saints replaced with the Magdalene (standing at the left) and Saint Catherine (seated at the right). The representation of the Christ Child is also subtly different, since in the Toro panel He is shown with His head turned slightly in three-quarter view, while here He is shown in profile. In many respects, the present *Holy Family* bears close resemblance with the panel attributed to a Follower of Jan Gossaert, in which the seated female saint wears a correspondingly simple dress, the Christ Child is depicted with His face in profile, and the Virgin's head is similarly covered. Greindl hypothesised that the panel she published was based on a lost prototype by Jan Gossaert, either a painting, or a drawing by the master, which circulated amongst various workshops ('Une composition inédite de Jean Gossart: La Vierge et l'Enfant, accompagnés de trois Saintes', *Revue belge d'Archéologie et d'Histoire de l'Art*, 35, 1966, pp. 17-25). The movement of the figures and the complex architecture of the Virgin's throne are certainly elements which suggest a knowledge of Gossaert's work.

Gerard David, who was active in Bruges, is also likely to have had a formative influence on the design of this painting. Martens discussed the similarities shared between this *Holy Family* and the work of David, citing, for example, the 'speaking' headdresses of the two female saints (decorated with their attributes), which find parallels in pictures by David like the *Virgo inter Virgines* in Rouen (Musée des Beaux-Arts), and the *Virgin and Child with Saints and a Donor* in London (National Gallery). He also emphasised the similarity of the figure of Saint Barbara with the Saint Agnes in the *Virgo inter Virgines* panel in Munich, now attributed to Adriaen Isenbrant, himself a follower of David, especially in the style and colour of her dress.

Aside from presenting a form of *Sacra Conversazione* (a gathering of saints around the Virgin and Child), this panel is also symbolically rich. Saints Catherine and Barbara were frequently depicted together in Netherlandish art, and especially in Bruges, during the late Middle Ages. Venerated as

virgin saints, they symbolised the two ideal modes of Christian living: the *vita contemplativa* (Saint Catherine) and the *vita activa* (Saint Barbara). Portrayed here together, and in fact mirroring each other's virtue - the normally contemplative Saint Catherine standing and engaging with the Virgin and Child, and the usually active Saint Barbara seated in quiet contemplation - they would have encouraged the faithful to balance these two ways of living. The pear held prominently by the Virgin was a commonly used symbol of Christ's love for mankind. The symbolic significance of this becomes more pertinent when considered in the context of other details in the picture. Saint Barbara's Book of Hours, luxuriously bound with an intricately tooled fore-edge, is open at the beginning of the Penitential Psalms, believed to have been written by King David after he had committed a Deadly sin. The richly illuminated miniature on the right folio shows King David in penitent prayer, surrounded by a 'strewn border' of the type popularised in Bruges and Ghent manuscript painting during the late-fifteenth century. The significance of this small, but important detail, is heightened by the saint's gesture, as she points to the illumination and looks up towards Christ. In combination with the pear, the Penitential Psalms encourage repentance and confession through contemplation of David's example and Christ's love.

We are grateful to Till-Holger Borchert, Director of the Musea Brugge, Bruges, Belgium, for his advice in the preparation of this catalogue entry.

Alfred and Gertrude Sommerguth amassed an eclectic art collection of Dutch and Italian Renaissance masterpieces, as well as works by various French Impressionists, to which they added the present picture after acquiring it at the auction of Joseph Spiridon's collection in Berlin in 1929. While many of these works were spoliated by the Nazis in a forced sale in 1939, the Sommerguths were able to ship 22 of their best works, including this one, to Switzerland, where they deposited it at the Art Museum St Gallen for safe keeping from April 1940 until at least April 1946.



Fig. 2 Netherlandish School, *Holy Family with Saints Catherine and Mary Magdalene*, c. 1520, La Colegiata de Santa María la Mayor, Toro, Zamora



PROPERTY OF A EUROPEAN NOBLE FAMILY

6

FOLLOWER OF HIERONYMUS BOSCH

1ST HALF 16TH CENTURY

The Harrowing of Hell

oil on panel, unframed
8½ x 14½ in. (22 x 36.7 cm), with later additions of approx. 1 cm. on each side

£60,000-80,000

US\$78,000-100,000

€67,000-88,000

PROVENANCE:

By inheritance in the Cattaneo della Volta family, Genoa, throughout the 19th century to the following, Marchioness Agnese Cattaneo della Volta Pallavicino (1881-1963), and by descent to the present owner.

The influence of Hieronymus Bosch had a lasting and widely felt impact on the visual arts throughout the sixteenth century. Perhaps the most inventive and individual painter working in the Netherlands during the late Middle Ages, Bosch's unique imaginative powers and vivid pictorial vocabulary proved a source of constant inspiration and adaptation for painters seeking to imagine and visualise the otherworldly.

The event seems first to have appeared in the apocryphal Gospel of Nicodemus, written in the mid-fourth century, and was later adapted and disseminated by popular theological texts, like the *Legenda Aurea* of Jacobus Voragine. While no depictions of this subject by Bosch are known today, four apparently different pictures of this, or closely related subjects, are recorded in early sources. In 1574, a painting by Bosch showing 'the Descent of Christ our Lord to Limbo' was given by Philip II of Spain to the Escorial outside Madrid, with a further painting by the artist of 'Christ after the Resurrection in Limbo, with many figures' owned by the king

upon his death. Another depiction of the same subject was listed in the 1595 inventory of Archduke Ernest of Austria (1553-1595) at Brussels, and a final one recorded by Karel van Mander in his famous *Het Schilder-boeck* (1604), which described a 'Hell [...] in which patriarchs are released'.

The present composition relates to a group of works, one also catalogued as Follower of Bosch, now in the Prado, Madrid, and two panels with an upright format in the Muzeum Narodowe, Warsaw and in the Detroit Institute of Arts, both of which have been attributed to the Flemish painter Herri met de Bles, who, along with painters like Jan Mandijn and Pieter Huys, painted a number of subjects directly inspired by Bosch. The present painter was evidently aware of the de Bles model. This painting demonstrates the enduring popularity that Bosch's compositions continued to enjoy even toward the middle of the sixteenth century, and the ways in which later artists adapted, elaborated and reworked his ideas.



(excluding later additions)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

7

JOOS VAN CLEVE

(KLEEF 1485-1540 ANTWERP)

*Portrait of King Christian II of Denmark (1481-1559),
small half-length, in a slashed doublet, wearing the
Order of the Golden Fleece*

oil on panel
8¼ x 6⅞ in. (20.9 x 15.5 cm.)

£200,000-300,000

US\$270,000-400,000

€230,000-330,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 21 April 2015, lot 206, as 'German School',
when acquired by the present owner.

EXHIBITED:

Utrecht, Museum Catharijnekovent, *Joos van Cleve and His World. Early
Sixteenth Century Painting in Antwerp*, 7 October 2016-8 January 2017.
Copenhagen, Statens Museum for Kunst, *Pictures and Power: The Visual
Politics of Christian II*, 15 June-10 September 2017, no. 24.

LITERATURE:

M. Leeflang, *Joos van Cleve: A Sixteenth-Century Antwerp artist and his
workshop*, Turnhout, 2015, pp. 175-176, 182-183 and 192, note 30, figs. 4.10-4.11.
M. Leeflang, *King Christian II of Denmark in portraits: a portrait by Joos van
Cleve rediscovered*, Copenhagen, 2017.



(actual size)



Fig. 1 Michiel Sittow, *Portrait of Christian II of Denmark*, c. 1514, Statens Museum for Kunst, Copenhagen © Bridgeman Images

The publication of this remarkable portrait in 2015 by Micha Leeflang marked a momentous addition to the *oeuvre* of Joos van Cleve, one of the most important painters working in the Netherlands during the early sixteenth century. Christian II of Denmark, a controversial figure during his lifetime, married into the Habsburg Imperial family in 1514 and became a prominent patron of Netherlandish art, taking a special interest in commissioning his own portraits. The king was one of the first Scandinavian rulers to actively cultivate the visual arts and his own image as a means of promoting and assuring his position and his power, and van Cleve's portrait represents a crucial stage of this use of visual propaganda, made at a key moment during the king's troubled reign. This portrait, painted in *circa* 1521, was a central loan to the 2017 exhibition of Christian's portraits and propaganda, held at the Statens Museum for Kunst in Copenhagen, which explored the ways in which the king used art to articulate his royal and political ambitions, as seen through his portraits by some of the leading painters of the early sixteenth century.

Throughout his kingship, Christian II was strongly aware of the power of art and its possibilities for the promotion of his self-image and his political agendas. The first, and one of the most important images of the king, commissioned after his ascension to the Danish and Norwegian thrones, was made in *circa* 1514 by Michiel Sittow, one of the most significant painters of his day. Sittow had been the revered court painter of Isabella of Castile until her death in 1504 and had then worked intermittently at the Habsburg Court of her son-in-law Philip the Handsome (1478-1506) and his sister Margaret of Austria (1480-1530). His portrait of Christian II was made in Copenhagen, perhaps as part of the betrothal negotiations for the hand of Isabella of Austria, the niece of Sittow's Habsburg patrons. Two versions appear to have been painted, with one (now lost) recorded in Margaret of Austria's library in 1514, and another autograph version probably taken to Denmark by Isabella on the occasion of her marriage (fig. 1). Sittow's portrait established the king's iconography, setting a type for how he wished to be depicted which the majority of subsequent artists would later follow.

Christian evidently recognised the prestige which came with being painted by leading Netherlandish artists. During a trip he made to the Netherlands in the summer of 1521, he made a conscious effort to have his likeness recorded by established artists with close connections with the Habsburg Court. In this context, it is hardly surprising that Christian II sought to have his portrait painted by Joos van Cleve. At the moment of the king's visit, the painter had just finished a year serving as co-dean of the Antwerp Guild of Saint Luke, and had become prominently established as a leading painter of religious art works as well as portraits in the city.

Joos van Cleve excelled as a portraitist, and his depiction of the king bears all the hallmarks which typify the finest examples of portraits made in the Netherlands during the early sixteenth century. Following in the traditions established by leading painters of the previous generation, like Rogier van der Weyden and Hans Memling, the portrait is closely cropped around the figure, allowing for an incisive concentration of the sitter's face and expression, imbuing him with great psychological depth. The positioning of the sitter's hands at the extreme edge of the panel likewise serves to direct the viewer's attention to his face.

In the present portrait, van Cleve confers a sense of introspection to his sitter. Rather than the bold, direct gaze of Sittow's likeness, which presents such a bold assertion of his position and power, here Christian is shown with his eyes averted, conveying an air of melancholy. First discussed in medical texts of the ancient Greek world, melancholy in the late Middle Ages had begun to assume wider meanings and had begun to be used as a literary trope. Famous writers, like the Burgundian chronicler and poet Georges Chastellain identified himself in the prologue of one of his books as a 'man of sadness, born in an eclipse of darkness, and thick fogs of lamentation' and expounded on the trials of life as, 'at the close of the Middle Ages, a sombre melancholy weighs on people's souls' (J. Huizinga, *The Waning of the Middle Ages*, London, 1928, pp. 22ff). Ideas of the melancholy quickly came to be associated with the weight of duty which went with serious occupations of the mind and the tribulations of power and responsibility. Perhaps here, the pervading sense of melancholia in van Cleve's portrait can be read as an expression of Christian II's own concerns for his kingship, presenting a more vulnerable image of the monarch.

The king is shown wearing the large black hat he almost invariably wears in his portraits, here ornamented by a large pin. He is further dressed in a white shirt with a high collar over which he wears a doublet of grey, trimmed with black fur, and flashed to reveal the lining of cloth-of-gold beneath. The sitter is shown wearing the emblem of Order of the Golden Fleece, which he was awarded in 1519. The Order, established by Philip the Good, Duke of Burgundy on the occasion of his marriage to Isabella of Portugal in 1430, had become by the turn of the sixteenth century, one of the most significant chivalric orders in Europe, given to leading noble families in the Burgundian territories and, after the death of Mary of Burgundy in 1482, across Habsburg lands and alliances. This inclusion provides a *terminus post quem* date for the portrait. Dendrochronological analysis of the oak support of the portrait suggests that the earliest possible date the work could have been painted was in around 1504. However, the evidence of the sitter's biography and life confirm that the portrait must have been painted after 1519 and most likely was painted in around 1521 when the king visited Antwerp.

The portrait displays many of the hallmarks of the painter's technique; from the use of softly blended accents of light and shade, and smooth contours, to the masterful use of thin glazes to depict the hair, enlivened with highlights, found in many of the painter's depictions of the Virgin and Child. Infrared reflectography also shows van Cleve's characteristic practice in not using any underdrawing in his portraits, a practice which can be observed in a number of the artist's portraits, like that of *Stefano Raggio* (fig. 2; Genoa, Galleria Nazionale di Palazzo Spinola) painted between 1516 and 1520. This practice suggests that the painter may have worked directly from life, or at least from preliminary *ad vivum* sketches or drawings.



Fig. 2 Joos van Cleve, *Portrait of Stefano Raggio*, c. 1516-20, Galleria Nazionale di Palazzo Spinola, Genoa © Bridgeman Images



Fig. 3 Bernard van Orley, *Portrait of Christian II of Denmark*, c. 1521, Museo Lazaro Galdiano, Madrid © Bridgeman Images

Van Cleve was not the only painter to receive patronage from the king during this 1521 trip. On 2 July, for example, Christian sent for Albrecht Dürer to come to Antwerp where he asked the artist to 'sketch his portrait. This I [Dürer] did in charcoal...He made me eat with him and was very frank and gracious'. Dürer later presented Christian II with a 'portrait finished in oil' (now lost) for which the drawing, now in the British Museum, was evidently made in preparation (W.B. Scott, *Albert Durer: His Life and Works, including Autobiographical Papers...*, London, 1869, pp. 165-6). The Scandinavian monarch's presence in the Netherlands, his clear enthusiasm for the visual arts and his 'great manly beauty' (*ibid.*, p. 165) all combined to attract other painters to work for him and to fulfil his desire for portrait commissions. At around the same time, portraits of the king were made by Quentin Massys in Antwerp (Kroměříž, Archdiocesan Museum) and Bernard van Orley in Brussels (fig. 3; Madrid, Museo Lazaro Galdiano). In 1523, Christian II returned to the Netherlands after his exile from Scandinavia. His interest in portraiture remained strong, with Jan Gossaert producing a drawing (and subsequent prints) of the king around that time (Paris, Fondation Custodia) and later receiving a commission to paint the famous group portrait of the *Children of Christian II* (c. 1526; Royal Collection, Windsor Castle). Lucas Cranach the Elder and his workshop also produced at least three portraits of the king (Nuremberg, Germanisches Nationalmuseum; Leipzig, Museum der bildenden Künste; and Sønderborg Slot, Museum Sønderborg) around the time of his exile in the Netherlands.

Christian II was recognised as king of Denmark and Norway at Copenhagen in 1513, after the death of his father. Since 1397, the Scandinavian countries had been tenuously bound together under the Kalmar Union, though problems in Sweden had threatened its stability with the country renouncing Christian's father, John II of Denmark, as king in 1501. Christian's place on the Swedish throne therefore was immediately called into doubt upon his ascension, with the delegation from the country declaring that they had the 'choice between peace at home and strife here, or peace here and civil war at home' (R. Nisbet Bain, *Scandinavia: A Political History of Denmark, Norway and Sweden from 1513 to 1900*, Cambridge, 1905 p. 14). Preferring the latter, the question of the Swedish succession was

postponed. In 1514, the year of his official coronation in Denmark and Norway, Christian was married by proxy to Isabella of Austria, daughter of Philip the Handsome. Christian's reign was overshadowed by his desire to bring Sweden back into the Union, and to wrest control from the regent of the country, Sten Sture the Younger (1493-1520). Increasing tensions inevitably led to the outbreak of war between these factions in 1517. Christian eventually succeeded in his venture, conquering Sweden in 1520 and in November of that year, was crowned king. Concerns, however, were still rife about the defeated rebel faction. Only a few days after his coronation, the group was accused of heresy by Gustav Eriksson Trolle, Archbishop of Uppsala (1488-1535) and Christian seized the opportunity to cement his control and to remove any threat from his enemies. Convening an ecclesiastical court, the offending nobles were condemned and on the 8 and 9 November 1520, eighty-two Swedish noblemen were executed at Stockholm. Rather than cementing his kingship, however, Christian's aggressive actions rapidly saw Sweden again secede from the Union and elect Gustav Vasa (1496-1560) as their new king.

In the summer of 1521, Christian II travelled to the Netherlands, visiting the Court of Charles V, Holy Roman Emperor. Upon his return to Scandinavia in September of that year, he instituted two sets of radical new reforms, known as the Town Law (strengthening the rights of merchants and peasants at the expense of the nobility and reorganising trade through specific towns overseen by officials appointed by the king) and the Land Law (permitting the clergy to marry and passing some control of the Church to the State). These actions decreased the powers of the clergy and the Scandinavian nobility and proved widely unpopular. In 1523, Christian was forced to cede his throne to his cousin Frederick, Duke of Holstein. He retreated into exile at Lier in the Netherlands where he later converted to Lutheranism. After the death of his wife Isabella in 1526, the couple's children were taken to live at the Habsburg court so that they could be raised in the Catholic faith. Christian himself later reverted to Catholicism and in 1531 launched a fleet to reclaim his lost throne. His failure in this venture led to his arrest and imprisonment first at Sønderborg Castle, and later at Kalundborg Castle, where he died in 1559.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

8

BARTOLOMÉ GONZÁLEZ Y SERRANO

(VALLADOLID 1564-1627 MADRID)

Portrait of a lady, half-length, in a black brocade gown, holding a fan

signed and dated 'Barme gonzalez pintor del / Rey 1621.' (centre right)
oil on canvas
47 $\frac{1}{8}$ x 39 $\frac{1}{4}$ in. (119.6 x 99.7 cm.)

£50,000-80,000

US\$66,000-110,000

€56,000-89,000

PROVENANCE:

Julián Casildo Arribas y Arauz (d. 1915), Madrid, and by descent to his son, Enrique Arribas y Turull (d. 1952), Madrid, and by descent to his son, Juan Casildo Arribas y de Alaiz, Madrid, and by descent to the present owners.

This sumptuous portrait of a lady is an outstanding example of Bartolomé González's portraiture from the period when he served as the anointed court painter to King Philip III of Spain (1578-1621). Although from 1608, the year the artist is first documented, González produced more than a hundred portraits of members of the royal family and their court, few have left Spain and appeared on the international market. This beautifully preserved three-quarter-length, dated 1621, was painted four years after González was appointed *Pintor del Rey* by Philip. The unidentified sitter's softly-modelled features, endowed with remarkable humanity in the artist's rendering of two barely discernible moles, are framed by an extravagant lace ruff, in keeping with the fashion imposed by the royal family. In her left hand she holds a fan, known at the time as an *abanillo*, one of the most fashionable female accessories in the sixteenth and seventeenth centuries. The sitter's black dress is punctuated by red and white enamelled buttons with diamonds at the centre. These embellishments, which were invariably kept in jewel cases and sewn on to court dresses when required, are identical to those that appear on the dress worn by Philip's Queen, Margarita of Austria, in González's portrait painted in 1609 and now in the Prado, Madrid.

According to Antonio Palomino (1655-1726), the artist's first biographer, González trained with Patricio Cajés (1544-1611), but it was his exposure to Italian Mannerism at Philip's court in Valladolid that also informed the development of his early style. In 1608, he witnessed the will of Juan Pantoja de la Cruz (1553-1608), who he had worked alongside and eventually succeeded in the completion of the royal portraits for the gallery of the Royal Palace of El Pardo, the series commissioned to replace those destroyed by fire in 1604. Following Pantoja's death, González continued the court tradition of Antonis Mor and Alonso Sánchez Coello, ushering in another golden age of Spanish court portraiture that reached its zenith with Velázquez during the reign of King Philip IV. While his *oeuvre* is largely dominated by portraiture, González executed a number of religious works, including the *Saint John the Baptist*, painted the same year as the present picture, and now in the Museum of Fine Arts, Budapest, and a *Rest on the Flight into Egypt* (1627) in the Prado, Madrid.





SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

The Adoration of the Shepherds - a bozzetto

oil on panel
11¼ x 9½ ins. (28.5 x 24 cm.)

£300,000-500,000
US\$400,000-660,000
€340,000-550,000

PROVENANCE:

The Chevalier J.B. Antoine (d. 1691), Post Master General in Antwerp (his seal previously affixed to the reverse), in whose posthumous Inventory of 1691 it appears as no. 60: 'Een schetse Kersnacht van van Dyck Fl. 72' ('A sketch of the Nativity by Van Dyck, 72 guilders').

Anonymous sale; Sotheby's, London, 28 November 1956, lot 84, as 'Fragonard', when acquired by the following, with the Hallsborough Gallery, London, from whom purchased in 1957 by the following,

Private collection, Switzerland, and by descent until 2012.

Anonymous sale [Property from a Private Swiss Collection]; Sotheby's, London, 6 December 2012, lot 335, as 'Follower of Sir Anthony Van Dyck', when acquired by the present owner.

EXHIBITED:

London, Hallsborough Gallery, 29 April-29 June 1957, no. 11, as 'Van Dyck'.
Kings Lynn, Fermoy Art Gallery, *Anthony van Dyck*, 29 July-10 August 1963, no. 19, as 'Van Dyck'.

Brussels, Musée Royaux des Beaux-Arts, *Le Siècle de Rubens*, 15 October-12 December 1965, no. 50, as 'Van Dyck'.

LITERATURE:

J. Denucé, *De Antwerpesche 'Konstkamers'. Inventarissen van Kunstverzamerlingen te Antwerpen in de 16 en 17 eeuwen*, Antwerp, 1932, p. 356.

'Fine paintings of Four Centuries at the William Hallsborough Gallery, London', *Connoisseur*, May 1957, pp. 248-9.

'Dutch, Flemish, French and Italian Masters in a London Exhibition', *The Illustrated London News*, 27 April 1957, p. 698, illustrated.

'Current and Forthcoming Exhibitions', *The Burlington Magazine*, May 1957, p. 169.

R-A. d'Hulst & H. Vey, *Antoon Van Dyck. Tekeningen en olieverfschetsen*, exhibition catalogue, Antwerp and Rotterdam, 1960, p. 165.

E. Duverger, *Antwerpse Kunstinventarissen uit de zeventiende eeuw*, Brussels, 1984, XII, p. 91.

E. Larsen, *The Paintings of Anthony van Dyck*, Freren, 1988, II, p. 276, no. 683.

S.J. Barnes, N. de Poorter, O. Miller, H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, London, 2004, pp. 248, under no. III.2.

C. Brown, 'An oil sketch by Anthony van Dyck', *Connoisseurship: Essays in honour of Fred G. Meijer*, Leiden, 2020, pp. 57-59, fig. 1.





Fig. 1 Sir Anthony van Dyck, *Adoration of the Shepherds*, Onze-Lieve-Vrouwekerk, Dendermonde

This spirited oil sketch by Sir Anthony van Dyck is a rare surviving preparatory study for a major finished work, the artist's celebrated altarpiece of *The Adoration of the Shepherds* in Onze-Lieve-Vrouwekerk (The Church of Our Lady) in Dendermonde (fig. 1).

The altarpiece was commissioned by Cornelis Gheerolfs of Dendermonde and was to be placed behind an altar designed by the Brussels sculptor Hieronymus Duquesnoy the Elder (c. 1570-1641), which was completed in late 1629. Although the precise date of when van Dyck was awarded the commission is not known, the altarpiece was discussed in a letter to Gheerolfs dated 21 November 1631. On 24 August 1633, the altar was consecrated by Bishop Antonius Triest (1576-1657), a great patron of the arts who also sat to van Dyck for a portrait (1627-32; whereabouts unknown). The fee van Dyck charged for the commission was 500 guilders, plus 12 guilders 18 stivers for the canvas.

The altarpiece recalls the moment a group of shepherds arrive in Bethlehem soon after the birth of Christ. The shepherds and shepherdesses bring humble gifts; the central figure kneeling before Christ brings a dead lamb, foreshadowing Christ's death, and the standing female figure reaches into a basket for a gift of eggs, symbolic of birth and redemption. Although this subject was frequently depicted in Western art from the late 15th century onwards, van Dyck sought to heighten the drama of the scene and it is clear from studying both the present work and the final composition that the artist changed his mind numerous times in



The present lot

the preparatory process. Judging from these alterations, it is evident that the ultimate aim was to reduce the width of the composition and increase its height, thereby ensuring the final altarpiece was more imposing and perhaps better suited to the space it was destined for. In the finished picture the artist has moved the donkey and ox from the centre of the composition over to the far left, creating more space in the middle and allowing room for the shepherds to move closer to Christ. By repositioning the figure of Joseph above and behind Mary, the composition also gains height and draws the putti into the narrative arc. Van Dyck also reduced the background elements in the final work to just two classical columns, thereby reinforcing the vertical proportions of the composition and echoing the carved stone altar behind which the painting was situated. In terms of its composition, the final altarpiece would seem to recall Titian's *Pesaro Madonna* (1519-26; Venice, Santa Maria Gloriosa dei Frari), a picture van Dyck must surely have encountered and admired during his years in Italy.

The present work is a rare example of the artist employing colour in an oil sketch, which here serves to direct the viewer's gaze and balance the composition. Naturally, the figure of the Virgin Mary is swathed in blue – a sacred and valuable hue – and the kneeling shepherd, with the hands reaching over the dead lamb, wears a drape coloured with red, perhaps in reference to Christ's martyrdom. Bold white highlights also lead the viewer's eye through the composition and connect the different planes of perspective. These fluidly brushed lead white highlights play a central

role in van Dyck's oil sketches from this date and in some works, such as *The Ecstasy of Saint Augustine*, painted in 1628 and now in the Koninklijk Museum voor Schone Kunsten, Antwerp (see Vey, 2004, *op. cit.*, pp. 276-277, no. III.40), colour is omitted entirely.

For van Dyck, oil sketches such as this played a crucial role in procuring and fulfilling important commissions, and it is therefore surprising how few are now recorded. As Christopher Brown has observed (*op. cit.*), with the exception of two oil sketches from his years in England, *The Garter Procession* (Oxford, Ashmolean Museum) and *The Great Peece* (London, Royal Collection Trust), all the grisaille sketches for van Dyck's history paintings, including those with colour, date to the artist's so-called 'second Antwerp period'. During van Dyck's early years in his native city and the subsequent period in Italy, the artist would explore compositional ideas for his more ambitious works using pen and ink on paper, before committing these to canvas or panel. However, following his return to Antwerp from Italy in 1627, van Dyck relied less on paper as a support and began executing his initial thoughts straight onto panel, as seen here. These compositional designs could then be shown to prospective patrons for their approval prior to undertaking a large-scale work. Although working in different mediums, clear parallels can be drawn between van Dyck's earlier ink studies on paper and his later oil sketches on panel. Whilst his works in oil are naturally more fluid, given the smoother surface on which he was working, the characterisation of his subjects are strikingly similar. The figures' faces, for example, are delineated in the same sharp, economical manner as seen in the earlier ink sketches with only a few quick strokes used to describe the features.

As revealing documents of artistic thought processes and the evolution of compositional ideas, these preparatory oil sketches were highly sought-after and van Dyck was invariably reluctant to part with them. One of the few recorded instances when the artist did allow such a sketch to be sold with the finished work was in May 1631, when he allowed Canon Roger Braye (d. 1632) to keep the preparatory study he made for *The Raising of the Cross*, an altarpiece Braye had recently commissioned on behalf of Onze-Lieve-Vrouwekerk (The Church of Our Lady) in Kortrijk. This gesture was perhaps unavoidable, however, as just one week earlier Braye had expediently sent van Dyck an unexpected gift of a dozen waffles.

According to a wax seal previously affixed to the reverse of this work, the present oil sketch was once in the collection of Jean Baptiste Antoine (d. 1691), Post Master General in Antwerp. Antoine amassed a considerable collection of works by van Dyck and his posthumous inventory drawn up in 1692 lists thirty-five works including portraits of King Charles I and Queen Henrietta Maria, a large painting of Saint Sebastian and a number of other sketches and preparatory head studies. Alongside each painting is a value ascribed by the painters and art valuers Jan Erasmus Quellinus (1634-1715) and Pieter van der Willigen (1634-1694). The present study appears as 'Een schetse Kersnacht van van Dyck' ('A sketch of the Nativity by van Dyck') and was valued at 72 guilders. The preceding work in the inventory was *Rinaldo and Armida*, one of van Dyck's undisputed masterpieces in grisaille, painted c. 1634-35 in preparation for an engraving, and now in the National Gallery, London (fig. 2).

A further connection can be drawn between our work and the *Rinaldo and Armida* panel. Recent dendrochronological analysis undertaken by the *Jordaens Van Dyck Panel Paintings Project* has found that both works, along with another sketch of *Venus disarming Mars* (Oxford, Christ Church Picture Gallery), were painted on oak planks sourced from the same two trees from two different regions. Although this work has been shaved and then 'cradled' on the reverse at some point in the past, *Rinaldo and Armida*

remains untouched and thus bears the punch mark of the Antwerp panel maker Michiel Vriendt (d. 1637), van Dyck's main panel supplier during his second Antwerp period. Vriendt, therefore, must have also supplied Van Dyck with the panel used for the present oil sketch.

In the 2004 monograph of van Dyck's paintings, this picture is mentioned under the entry for the Dendermonde altarpiece: 'A further oil sketch, also varying Van Dyck's composition, was in a private collection, London, in 1965 (panel 29.5 x 24 cm.)' (*op. cit.*). This section of the catalogue, which lists the works given to the artist's second Antwerp period, was written by the late Horst Vey who, as far as can be established, was only familiar with the sketch through a poor-quality black and white photograph. The virtuosity of the artist's handling is not discernible in the old photograph due to the extent of later over-paint, which was presumably applied to give the work a more finished appearance and thereby make it more desirable for the market, a practice that van Dyck's sketches were frequently subjected to. These distracting later interventions may explain why the present work was not assigned an individual catalogue number and discussed at greater length in the 2004 catalogue. With these areas of over-paint now removed, one can fully appreciate the dynamic force of this remarkably instinctive oil sketch.

We are grateful to Professor Christopher Brown for confirming the attribution after first-hand inspection.



Fig. 2 Sir Anthony van Dyck, *Rinaldo and Armida*, 1634-35 © National Gallery, London

PROPERTY OF A GENTLEMAN

10

JAN DAVIDSZ. DE HEEM

(UTRECHT 1606-1684 ANTWERP)

A banquet still life

inscribed and signed 'V. E otmoedigen/ J-D heem.' (lower right, on the paper)
oil on canvas
61 x 83½ in. (155 x 211 cm.)

£4,000,000-6,000,000

US\$5,300,000-7,900,000

€4,500,000-6,600,000

PROVENANCE:

(Probably) Anonymous sale; F.J. Bosboom, The Hague, 9 October 1805,
lot 24 (30 guilders to Ph. Meij).

(Probably) Anonymous sale; C.S. Roos, Amsterdam, 29 April 1817,
lot 32 (41 guilders to Smaadt).

Private collection, England, by the early 19th century, and by descent to
the present owner.

LITERATURE:

F.G. Meijer, *Jan Davidsz. de Heem 1606-1684*, PhD dissertation, University of
Amsterdam, 2016, I, pp. 93-4, 96-7, 100-1, 106, 113, 115, 118, 121, 124, 153-4, 158,
216, 342, 411, no. A 071, illustrated; II, pp. 84-5, no. A 071, illustrated.









Fig. 1 Jan Davidsz. de Heem, *Table of Deserts*, 1640, Musée du Louvre, Paris © Bridgeman Images



Fig. 2 Jan Davidsz. de Heem, *Still life in an interior*, 1641, Brussels Municipal Museum

A masterpiece from Jan Davidsz. de Heem's early Antwerp period, this is among the largest and most ambitiously conceived still-lives in his oeuvre. It marks a highpoint in his career, the culmination of a series of four monumental canvases that he embarked on between 1640 and 1643, which together re-defined the still-life genre and established De Heem as the pre-eminent still-life painter of the Golden Age. Unlike the other three works, which are well known, this picture has remained hidden from public view in the same private collection since the nineteenth century. It has only recently been brought to the attention of scholars and it is here offered for sale, uncleaned, for the first time in more than two centuries.

The son of an Antwerp musician, the artist was born in Utrecht as Jan Davidsz. Van Antwerpen, before adopting the name De Heem. It is not known who his teacher was, although he appears to have felt the early influence of Balthasar van der Ast in Utrecht. In 1625, he moved to Leiden where his earliest known works – a small number of fruit and *vanitas* still-lives – show the influence of David Bailly and Rembrandt, who were active there at the same time, as well as new trends from Haarlem initiated by the likes of Pieter Claesz.

In around 1635, De Heem moved to his father's native city of Antwerp, where he joined the painter's guild in March 1636. In Antwerp, De Heem's art underwent a transformation. The muted tones and sparse compositions employed during his Dutch phase were swiftly abandoned in favour of colour, light and exuberance, as De Heem embraced the Flemish baroque movement with open arms. A few years after his arrival, probably inspired by the large-scale kitchen still-lives of Frans Snyders, De Heem embarked on a series of monumental canvases that combined Dutch precision with Flemish grandeur. A somewhat experimental work of circa 1639 (New York, Metropolitan Museum of Art) was followed in 1640 by the masterly *Table of Deserts* now in the Louvre (fig. 1); then, in 1641, by the *Still Life in an Interior* (fig. 2; Brussels Municipal Museum); in 1642 by the *Banquet Still Life with a Lobster* (fig. 3; Private collection; formerly, Christie's, New York, 15 January 1988, lot 107, \$6,600,000),

and finally the present work, the last of the monumental canvases, in 1643. With these works, De Heem effectively invented the *pronkstilleven* (or sumptuous still-life), aggrandising the genre of still-life painting and cementing his reputation as its leading protagonist.

The subject of the present work is overtly luxurious. A heavily laden banquet table stands in a palatial setting before a terrace flanked by columns. A curtain has been drawn to reveal a landscape with a church spire in the distance. A silver-gilt wine cooler with two bottles stands on a stool in the lower left foreground. The table itself is partially covered by a white cloth which is bunched up over a green velvet cloth with a braided edge. On the banquet table are some pewter plates laden with a variety of fruit, shrimps, a crab, a red-boiled crayfish and a fruit pie. To the right of the pie is a large wicker basket holding a *Wanli-kraak* porcelain salver, piled with grapes, plums, peaches, cherries, apples and pears, that spill out onto the table. To the left, a silver tazza lies on its side next to a silver sugar shaker and an extraordinary silver-mounted, turbo shell ewer adorned with a large ruby set in the centre. A large silver-gilt columbine cup and cover stands in the middle of the composition with a tall, half-filled flute glass behind. In front and to the right of the basket are a lute and several flutes, as well as a leather flute case lying by a book and an open portfolio. To the right is a smouldering taper and a pipe beneath a strong box with keys in the lock.

The luxuriousness of the scene arises not just from the proliferation of these costly objects, but also from the lavish way in which they are recorded. De Heem delights in the rendition of the different forms and textures of all the elements – the smooth reflective surfaces of the metallic objects, the delicately crafted, wooden musical instruments, the open pages of a book, the soft velvet table cloth, the nubble of the lemon peel – putting on a peerless display of technical virtuosity. The sumptuous nature of the banquet is further heightened by the sheer scale. De Heem's viewpoint is set back from the table and a remarkable sense of spatial depth achieved by the architectural setting and the view into the landscape. The whole arrangement was carefully calculated



Fig. 3 Jan Davidsz. de Heem, *Banquet still life with a Lobster*, 1642, Private collection © Christie's



Present lot, 1643

to affect an overriding sense of effortless grandeur. As Peter Sutton has put it: 'The abundance and seemingly casual disarray of the precious objects evokes an ideal of moneyed insouciance, the pictorial equivalent of leisured wealth' (*The Age of Rubens*, exhibition catalogue, Boston, 1993, p. 540, under no. 111).

To what extent De Heem intended to convey a moralising message with the picture is a matter of debate. Some of the fruits are often linked with Christian symbolism such as: cherries - the fruit of paradise; peaches and apples - forbidden fruit; grapes - a sign of redemption; and wine - a reference to the Eucharist. While it is uncertain whether the subtleties of such references were really intended by De Heem, or picked up on by his patrons, it is almost certain that a broader *vanitas* message would have been understood loud and clear. The sensual pleasures of food and music are ephemeral, luxury doesn't endure - the snuffed-out ember a reminder of time's fleetingness. As Meijer suggests: 'The costly objects on display can be regarded as reminders of the temporary character of our life on earth: none of this wealth can be transposed to the next world' (*op. cit.* p. 98).

In his PHD dissertation, Meijer considers De Heem's four large canvases together as a group, 'The Large Rich Still Lifes' (*ibid.*, pp. 90-98), discussing their evolution and analysing the geometry of the compositions. He places the present work at the end of the sequence, dating it to 1643, as the effective climax of De Heem's explorations on this monumental format, which he never returned to again. The work is effectively a reprisal of the Louvre *Table of Deserts*. The set-up is broadly the same: the table is covered with the same green and white cloths, shown in an architectural setting, a raised curtain revealing a landscape in the distance. The composition is anchored by same core elements: the wine cooler, acting as a *repoussoir*, moved from the lower right to the lower left corner; the gilt cup and cover at the centre, with the tall flute glass behind. The key position held by the fruit bowl perched on a basket remains, as does the fruit pie, and the ornate ewer (of a different variety) to its left. The lute is moved from the lower left corner to give further weight to the central

part of the composition, and books, manuscripts and the other musical instruments take the place of pewter plates, a knife and a bread roll in the Louvre picture. Behind, De Heem here introduces a burnt ember and a strong box in the place occupied by a circular map.

It is not known who originally commissioned this or the Louvre picture. The patrons must have been wealthy merchants or noblemen and the dedication of the signature in this picture 'V.E otmeoedigen / J-D Heem' ('your Honour's humble JD de Heem') indicates that it was likely painted for a person of especially high rank and title. By 1683, the Louvre picture was in the collection of the French King Louis XIV; the Brussels picture was in the Antwerp collection of Guillelmo Potteau by 1692; and the *Still Life with lobster* was reputedly in the collection of King Charles I and then George III, although this has now been widely refuted.



Fig. 5 Henri Matisse, *Still Life after de Heem*, 1915
Museum of Modern Art, New York

Reputation:

Jan Davidsz. de Heem was highly successful in his own lifetime and became one of the most expensive artists of his generation. His influence on the whole genre of still-life painting was profound. As Sam Segal has asserted: 'No painter had a greater influence on the development of Netherlandish still-life painting during the 17th century as Jan Davidsz. de Heem', making clear that 'His large sumptuous still-lives of the 1640s made a particularly profound impression' ('De Heem Family'; *Grove Dictionary of Art online*). This impression was felt not just by his contemporaries, pupils and followers (who were numerous), but also by succeeding generations of artists at the vanguard of still-life painting. Paul Cézanne has often been cited as an admirer of De Heem. His *Still life with Apples* of 1893-94 (fig. 4; Malibu, J. Paul Getty Museum) has, for example, been discussed in relation to the *Table of Deserts* in the Louvre (B. Als Dorf, 'Interior landscapes: metaphor and meaning in Cézanne's late still-lives', *Word and Image*, online publication, 27 October 2010, pp. 314-323). Henri Matisse was in awe of De Heem's painting at the Louvre. He made a full size, academic copy of it in 1893, before returning to the picture in 1915 with a contemporised version, which brought Jan Davidsz. de Heem into the twentieth century with a vengeance (fig. 5; New York, Museum of Modern Art).



Fig. 4 Paul Cézanne, *Still Life with Apples*, 1893-1894
The J. Paul Getty Museum, Los Angeles



Handwritten signature and text on a piece of crumpled paper in the bottom right corner of the painting.



Hansa House
(Het Oosterhuis)



Recollect Convent
(Minderbroederskerk)



Preecheeren Kerck



St. Walburga Church
(or Burchtkerk)



Butchers' Hall
(Vleeshuis)



Town Hall
(Stadhuis)



Cathedral of Our
Lady
(Onze-Lieve-
Vrouwekathedraal)

St. James' Church
(Sint-Jacobskerk)

St. Andrew's Church
(Sint-Andrieskerk)

Saint Michael's Abbey
(Sint-Michielsabdij)

Saint George's
Church
(Sint-Joriskerk)



JAN WILDENS

(ANTWERP 1586-1653)

*Panoramic view of the city of Antwerp across the River Scheldt*oil on canvas
47¼ x 93½ in. (120 x 236.5 cm.)

£120,000-180,000

US\$160,000-240,000

€140,000-200,000

PROVENANCE:

Warwick Borough Library; Christie's, London, 28 April 1972, lot 70.
with Appleby Borthers, London.
Anonymous sale; Christie's, London, 2 April 1976, lot 9.
Anonymous sale; Sotheby's Mak van Waay, Amsterdam, 18 November 1985,
lot 160.
with Chaucer Fine Arts, by 1986, no. 16.
Private collection, Belgium.

LITERATURE:

W. Adler, *Jan Wildens: Der Landschaftsmitarbeiter des Rubens*, Fridingen, 1980,
p. 109, no. G70, figs. 100-102.
F. Huygens, in J. van der Stock, ed., *Antwerp: Story of a Metropolis*, exhibition
catalogue, Antwerp, 1993, p. 160, under no. 13.

During the seventeenth century, the city of Antwerp was one of the largest and most prosperous cities in the Netherlands. This panoramic view depicts the city from the left bank of the river Scheldt, a vital artery to Antwerp's bustling mercantile and economic life. Over the water, the city skyline is stretched across the length of the canvas, from the Nieuwstad at the left to the Kasteel (Citadel) at the far right. The perspective of the cityscape is slightly lower than the perspective employed for the depiction of the small village scene in the foreground, allowing the city's most prominent buildings to be more clearly observed. Among the most prominent of these are the famous red brick and white stone *Vleeshuis* (the guildhall of the butchers of the Antwerp), the central spire of the Cathedral of Our Lady, and the pentagonal bastion fort, or *Kasteel*, built to defend the city in the late-sixteenth century during the Dutch Revolt. While the viewpoint is slightly altered, the painting is in many respects similar to the large engraved panorama by Jan Baptista Vrients, first published in 1610 under the orders of the Archdukes Albert and Isabella, Governors of the Habsburg Netherlands.

Jan Wildens was a leading landscape painter in Antwerp during the first half of the seventeenth century. He frequently collaborated with his contemporaries, notably Peter Paul Rubens, Jacob Jordaens and Frans

Snyders. Wildens is known to have painted several views of Antwerp. On 17 April 1635, the Cardinal-Infante Ferdinand of Austria (1609/10-1641), brother of Philip IV of Spain and Governor of the Netherlands from 1633, made a triumphal entry into Antwerp and was presented by the city with a pair of paintings of Antwerp by Wildens. A document from the city council records a payment to the artist 'for two big canvas paintings of the land and water sides of the city' on 23 May 1635, presumably accounting for these works. The present painting was probably originally also one of a pair of such views, with the other depicting the city from the land, possibly that sold at Christie's, London, 28 April 1972, lot 69, which shows the entry of Marie de' Medici into Antwerp, an event which took place on 4 September 1631.

Wildens' viewpoint in the present painting gives prominence to the foreground of his painting, depicting the small village banks of the river, grouped around the diminutive Chapel of Saint Anne. Wildens has populated this area with numerous groups of figures, from the elegantly dressed family at the left of the composition, to the more humble groups of drovers, swineherds, fishermen and milkmaids in the centre and at the right. These groups recall several of the motifs frequently found in the work of Jan Breughel the Elder, whose work Wildens would certainly have known in Antwerp.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 12-14)

12

ADRIAEN VAN STALBEMT

(ANTWERP 1580-1662)

A winter landscape, with figures in a village

oil on panel
12½ x 16½ in. (31.7 x 42 cm.)

£60,000-80,000

US\$80,000-110,000

€67,000-89,000

PROVENANCE:

Private collection, Switzerland, until 1993.
with Johnny van Haeften, London, 1993, by whom sold to the following.
Private collection, United Kingdom.
with Johnny van Haeften, London, 1998, from whom acquired by the
present owner.

This snowy scene reveals Adriaen van Stalbemt's homage to Pieter Bruegel the Elder, recalling his innovative winter landscapes of the 1560s, notably *Hunters in the Snow* and *The Bird Trap*. With the ongoing Little Ice Age across Europe, the popularity of this pictorial tradition was unabated well into the seventeenth century. Despite their popularity, winter landscapes by Stalbemt are rare in his *oeuvre*.

Born in 1585, Adriaen van Stalbemt moved at the age of six with his Protestant family to Middelburg, where he very likely received his artistic training. He later returned to his hometown, probably after the proclamation of the Twelve-year Truce (1609-1621), becoming a master in Antwerp's St. Luke's Guild around 1609 and a dean in 1618-1619. Although many details of his life remain enigmatic, he is documented as having spent almost a year in England (1633-34), where he painted two views of Greenwich with King Charles I and Queen Henrietta Maria, which are still in the Royal Collection. He died in Antwerp in 1662 at the age of 82. Stalbemt worked in various styles that convey the influences of many of the leading artists of his day, among them Jan Breughel I, Hendrick van Balen, Paul Bril and Adam Elsheimer, to whom a group of paintings by Stalbemt were once attributed.

As Stalbemt's style was so eclectic throughout his career, it is difficult to determine when the present winter landscape was executed. Moreover, he rarely dated his works. However, it is likely to have been painted in Antwerp and the coherent composition and the meticulous brushwork, particularly evident in the detailed facades of the houses, point to a mature style. The panel may have been part of a series of the four seasons. A signed and indistinctly dated [164(?)4] panel of nearly the same dimensions representing summer is in Leipzig. It may also have served as an independent picture given the popularity of snowy scenes.

The composition is articulated with a diagonal path and winding stretches of frozen water, inviting the beholder to explore the scene. The thatched cottages of the village are covered with a heavy blanket of snow. Smoke curls up from the chimneys in the crisp cold air. A figure with a horse-drawn carriage passes by a gated farmstead, a few other figures on the path ahead curving to the left and disappearing behind the meticulously rendered house. To the right a huntsman fires a shot from behind a tree trunk, and two other huntsmen look on while the crows fly off. In the further distance skaters can be seen on the ice between willows separating acres. A large church building and its steeple rise above the farmhouses in the heart of the village.



13

DAVID TENIERS, THE YOUNGER

(ANTWERP 1610-1690 BRUSSELS)

The Temptation of Saint Anthony

signed 'D. TENIERS . FET' (lower centre)

oil on canvas, unlined

22% x 18% in. (57.4 x 46.7 cm.)

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Collection of the Graf von Hompesch, Schloss Rurich, from the eighteenth century.

Neuerburg, Trier, 1928.

Private collection, Rhineland.

Anonymous sale [Private collection in Trier]; Van Ham, Cologne,

21 March 1998, lot 1280.

with Johnny van Haeften, London, from whom acquired by the present owner.

The Temptation of Saint Anthony was one of David Teniers the Younger's favourite subjects and he revisited it throughout his career. In fact, among his religious paintings, *The Temptation of Saint Anthony* constitutes the largest homogenous group of works, with examples dating from 1635 to the mid-1660s. Initially recorded by Athanasius of Alexandria, the saint's legend was popularised across Europe through various vernacular translations of his *Vita Antonii* and Jacobus de Voragine's *Golden Legend*.

In Teniers' composition, Saint Anthony is seated in his cave before an opening, a devotional book in his hand. He looks at a skull beside him, representing his contemplation of death and his repentance, and a brown terracotta water jug, symbolic of the saint's ascetic, eremitic lifestyle. He wears a dark blue habit, with a prominent 'tau' cross on the shoulder, the emblem adopted by the Order of Saint Anthony on their founding in 1095. A throng of unnatural creatures and demons invades the hermit's cave: 'in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed Saint Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned, and all to-rent his body' (J. de Voragine, *The Golden Legend: Lives of the Saints*,

ed. G.V. O'Neill, Cambridge, 1914, pp. 84-5). A number of the infernal creatures in this work recur in other versions of the scene by Teniers, generally taking the form of anthropomorphic animals, fish and reptiles. Teniers' invention of these demonic types owes a clear debt to the work of Hieronymus Bosch, whose depictions of wild multitudes of demons laid the foundations for the treatment of these subjects for subsequent generations of artists, such as Pieter Bruegel the Elder and his son Jan Brueghel the Elder. In this work, the figure with a skeletal head seated in the bottom right of the panel, holding a small trumpet and wearing a hooded habit like that of Saint Anthony, relates to the figure of a musician with the head of a horse's skull, which frequently features in Bosch's work. Likewise, the fish-like creatures hovering in the air find their prototypes in Bosch's paintings.

The number of times Teniers returned to the subject also indicates how popular it was among his patrons, both as a moralising subject and as an opportunity of presenting the curious and the unknown, akin, perhaps, with the fashion for *Wunderkammer*, or 'cabinet of curiosities', which had become increasingly popular among wealthy collectors with a fascination for rare, beautiful and exotic objects.



14

WILLEM VAN DE VELDE, THE YOUNGER

(LEIDEN 1633-1707 LONDON)

A calm with a States Yacht firing a salute

signed 'W.V.V.' (lower left)
oil on canvas
17 x 21 in. (43.2 x 53.4 cm.)

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

(Possibly) Shipley Hall, Derbyshire, and by descent in the Miller-Mundy family to the following.

Major Edward Peter Godfrey Miller-Mundy, M.C. (1916-1981), Red Rice, Hampshire, and by inheritance

Anonymous sale [Trustees of the Miller-Mundy 1983 Settlement];

Christie's, London, 11 April 1986, lot 40.

with Johnny van Haeften, London, 1990s, from whom acquired by the present owner.

LITERATURE:

M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and Younger Willem van de Velde*, Greenwich, 1990, I, pp. 369-70, no. 762, illustrated.

Michael Robinson dates this painting of a States Yacht to around 1675, a year after Willem van de Velde the Younger and his father, Willem van de Velde the Elder, had entered the service of King Charles II of England and had the use of a studio in the Queen's House at Greenwich. At this time, father and son still collaborated, but also delivered independent works of art. Robinson believes that this painting was executed substantially by the Younger. He notes a greater painterly freedom in the work, compared with the Younger's technique before he moved to England, and a brighter palette, notably in the flags, which compare closely with those in works by Abraham Storck. Robinson further remarks that the signature is in the form that would be expected in 1675, when the Elder and the Younger van de Velde were beginning to separate their studios, but before the Elder added '*de oude*' to his signature and the Younger added '*J*' (*op. cit.* p. 370).

The subject-matter of van de Velde's paintings underwent a marked change during the 1670s, after his move to England. Instead of groups of anonymous fishing boats, he tended to paint portraits of particular ships, such as royal yachts and men-of-war, while storm and shipwreck subjects replace the calms of the 1660s. Robinson suggests that the Yacht in this painting may be the same Amsterdam admiralty yacht that appears in his *Calm* in the Mauritshuis, The Hague (*ibid.*, p. 369, no. 1), both having the prominent lion supporters either side of the ensign staff and the same number of carved figures along the side of the paviljoen, or cabin aft. Robinson further points out that the pendant below a flag at a yacht's mainmast is unusual and may signify a commander-in-chief going out to join his fleet. The yacht fires a salute on the starboard side. Two small boats with numerous figures are alongside its leeboard and a third barge with a blue awning is approaching close by. To the right a so-called *boeier*, a small fishing vessel, is nearing the group whereas in the left foreground a rowing boat with fishermen and large fish-baskets is moored at a dolphin. Behind them, further offshore, two sailing vessels can be seen before a thin strip of land. In the right background sunlight illuminates the sails of two other larger sailing boats. A church spire is visible on the horizon. An array of Dutch flags and blue pendants are gently lifted by the light breeze and further enhance the liveliness of the scene.

Robinson commented in 1990 that the painting had probably been in the Miller-Mundy family for more than a hundred years. In all likelihood it hung in Shipley Hall, the family's country estate near Heanor, Derbyshire before the estate's demolition in 1943.



15

PAULUS POTTER

(ENKHUIZEN 1625-1654 AMSTERDAM)

Landscape with cattle and a woman cleaning a bucket by a stream

signed and dated 'Paulus Potter f. / 1647' (upper right)

oil on panel

16¾ x 14¾ in. (42.5 x 37.5 cm.)

£2,000,000-3,000,000

US\$2,700,000-4,000,000

€2,300,000-3,400,000

PROVENANCE:

Johan van der Marck Aegidiusz. (1707-1772), Leiden, from whom acquired 'for a large sum of money' by the following (see Priem, *op. cit.*, p. 144, note 103), with Pierre Rémy (d. after 1787) and Jacques François Boileau (1720-1785), Paris, from whom acquired by the following,

Étienne François, Marquis de Stainville, duc de Choiseul (1719-1785), Paris.

Louis-François de Bourbon, Prince de Conti (1717-1776), Paris; his sale (*), Palais du Temple, Paris, 21 April 1777 (=14th day), lot 372, where acquired for 10,900 livres by the following,

Achille Joseph Robert de Lignerac, duc de Caylus (c. 1733-1783), Paris.

with Alexandre Joseph Paillet (1743-1814), Paris, by whom entrusted to the following to sell in 1811,

with Louis Bernard Coclers (1741-1817), Amsterdam, from whom acquired through Jeronimo de Vries on 11 June 1811 for 8,001 Dutch guilders by the following,

Lucretia Johanna van Winter (1785-1845), Amsterdam, whose collection was merged into the Six van Hillegom-van Winter collection upon her marriage in 1822 to Hendrik Six van Hillegom (1790-1847), and by descent to their sons, Jan Pieter Six van Hillegom (1824-1899) and Pieter Hendrik Six van Vromade (1827-1905), and by descent; Frederik Muller & Cie., Amsterdam, 16 October 1928, lot 36 (78,000 florins to J. van Wisselingh), illustrated.

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

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

EXHIBITED:

Amsterdam, Stedelijk Museum, *Catalogus der verzameling schilderijen en familie-portretten van de heeren Jhr. P.H. Six van Vromade, Jhr. Dr. J. Six, en Jhr. W. Six wegens verbouwing in het Stedelijk Museum van Amsterdam tentoongesteld*, 1900, no. 112.

LITERATURE:

P.F. Basan, ed., *Recueil d'estampes gravées d'après les tableaux du cabinet de Monseigneur le Duc de Choiseul*, Paris, 1771, unpaginated, no. 9.

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, 1912, IV, p. 623, no. 80, with the provenance incorrectly listing the picture in the 1772 sale of the duc de Choiseul.

C. Blanc, *Histoire des peintres de toutes les écoles: École hollandaise*, II, Paris, 1861, p. 15.

T. van Westrheene, *Paulus Potter: sa vie et ses oeuvres*, M. Nijhoff, 1867, p. 151, no. 15.

F. Cundall, *The Landscape and Pastoral Painters of Holland: Ruisdael, Hobbema, Cuijp, Potter*, Marston, 1891, p. 170.

G. Lafenestre and E. Richtenberger, *La peinture en Europe, catalogues raisonnés des oeuvres principales conservées dans les musées, collections, édifices civils et religieux... La Hollande*, Paris, circa 1900, p. 329, illustrated on the previous page.

A. Walsh, *Paulus Potter Paintings, Drawings and Etchings*, The Hague, 1994, p. 95, under no. 14, illustrated.

R. Priem, 'The "Most Excellent Collection" of Lucretia Johanna van Winter: The Years 1809-22, with a Catalogue of the Works Purchased' and 'Catalogue of Old Master Paintings Acquired by Lucretia Johanna van Winter, 1809-22', *Simiolus: Netherlands Quarterly for the History of Art*, XXV, nos. 2/3, 1997, pp. 142-45 and 191, fig. 45; and Appendix II, pp. 208-209, no. 31, as 'the most expensive purchase that Lucretia would ever make for her collection'.

S. Avery-Quash, 'The Travel Notebooks of Sir Charles Eastlake', *The Walpole Society*, LXXIII, 2011, p. 556.

ENGRAVED:

B.A. Dunker (1746-1807), 1770.

Jacques Couché (1750-1832).





Fig. 1 Paulus Potter, *Landscape with cattle and a woman cleaning a bucket by a stream*, c. 1647, black chalk, heightened with white, on laid paper © Ashmolean Museum, University of Oxford

Paulus Potter was one of the most significant painters of the Dutch Golden Age. From early in his career, in around 1643, the artist focused almost exclusively on painting works which made animals their primary focus and subject. This immaculately preserved painting is a consummate example of Potter's best work in the genre, combining scrupulous observation of the anatomy of the cattle with richly detailed renditions of texture and vivid effects of soft, glowing sunlight. The painter's career was cut short tragically by his early death in 1654, at the age of 28. With an especially distinguished provenance, this is arguably the finest painting by the artist still in private hands, unseen in public and untraced since the last time it was sold at auction in 1928.

Relatively little is known about Potter's training, though his early works betray the influence of the Amsterdam history painter Claes Moeyaert and it is possible that Potter thus spent time in his workshop. In May 1642, the painter Jacob de Wet recorded in a sketchbook that he had been paid 8 *point* by Potter to study painting with him for a year. The duration of this recorded training, however, suggests that Potter had already completed an apprenticeship (which typically lasted three years in the Netherlands) and was working as a journeyman painter. The first mention of Paulus Potter as an independent master is the record of his entry into the Guild of Saint Luke in Delft on 6 August 1646, though he probably had been working independently for a few years before this date. By 1649, however, he had relocated to The Hague, where he rented a house on the Dunne Bierkade canal from Jan van Goyen. Finding increasing popularity with wealthy and important patrons in the Netherlands, including Amalia of Solms-Braunfels (1602-1675), Princess consort of Orange, Potter moved to Amsterdam in 1652 at the invitation of the famed surgeon Nicolaes Tulp (subject of the eponymous *Anatomy Lesson* by Rembrandt).

While the earliest known works by Potter are history paintings, after 1643, he increasingly focused his attentions on the countryside of the Netherlands. The emergence of greater naturalism in his works and his more focused subject matter were perhaps inspired initially by the Haarlem painter and etcher Gerrit Claesz Bleker. In around 1640, Bleker had published a series of four etchings depicting herdsmen and their livestock, constituting some of the earliest 'pure' Dutch pastorals, expressing idyllic country life free from reference to a specific literary source. Similarly, painters like Aelbert Cuyp, a slightly older contemporary of Potter's, were themselves turning towards the depiction of idyllic country scenes, populated by gently grazing livestock and contented countryfolk. Under the influence of painters who had travelled to Italy, especially Pieter van Laer, Potter suffused his depictions of his local Dutch countryside with brilliant effects of light.

The composition of this painting was first established in a surviving preliminary study, drawn in black chalk, heightened with white (fig. 1; Oxford, Ashmolean Museum). The drawing sets out the main elements of Potter's composition, most of which are followed closely in the finished painting. One of the most remarkable elements of the picture is the carefully observed and masterfully rendered reflections in the glass-like surface of the stream. Potter's interest in the brilliant effects of the reflections in the water is already evident in the Ashmolean drawing, where they are captured in rapid, deft touches of black chalk, heightened with white. In the painting, the reflections of the central cow and the woman washing out the tub are subtly refracted by gentle ripples in the water. Potter's manipulation of light in the painting throws a dark shadow over the right side of the stream in the foreground, further changing the nature of the reflections, making them darker and murkier. This is contrasted with the glistening light hitting the water at the left where the reflections of the cow and the plants growing at the water's edge are more clearly defined against sunlight reflected in the stream.





Fig. 2 Paulus Potter, *Cows reflected in the water*, 1648 Mauritshuis, The Hague © Bridgeman Images

The painter's interest in light effects and reflection can be seen again in his *Cow reflected in the water*, painted a year after the present work, in 1648, which similarly used changes of light to brilliant effect (fig. 2; The Hague, Mauritshuis). On visiting the picture gallery of the Stadholder Willem V in 1781, Sir Joshua Reynolds praised that painting as: 'remarkable for the strong reflections...in the water' (*The Literary Works of Sir Joshua Reynolds, First President of the Royal Academy*, H.W. Beechey, ed., London, 1835, II, p. 194).

The present work is prominently signed and dated '1647' at the top right of the panel. 1647 was a hugely important year in Potter's career, representing the moment he created some of his finest paintings. Significantly, this year saw the creation of Potter's most renowned work, the monumental *Young Bull* (fig. 3; The Hague, Mauritshuis). Regarded during the nineteenth century as one of the greatest paintings executed in the seventeenth century in the Netherlands (alongside Rembrandt's *The Night Watch* and *The Anatomy Lesson of Dr Tulp*), the *Young Bull* is somewhat unusual in Potter's oeuvre in depicting its subject life-sized. Despite its enormous scale, the *Young Bull* shares numerous traits with the present work: in the brilliantly-observed details of the fur, foliage and earth; in the luminous contrasts of light and shade; and in motifs such as the man leaning on the tree and wooden fence. The present work fits closely with a group of other cabinet pictures made by Potter in the late 1640s, in which the painter employed a low vantage point and created a more compact composition by making the animals overlap. Other examples include *Two cows and a bull* of 1647 (Chicago, Art Institute), *Three Cows* of 1648 (Montpellier, Musée Fabre) and *Bull with two cows in a meadow* of 1649 (Royal Collection, Buckingham Palace). In these works, too, Potter used foreshortened animals to draw the viewer's eye toward the landscape background, emphasising a sense of the continuous landscape stretching towards the distant horizon.

Images of the vernacular countryside, its inhabitants and its livestock can be linked to the burgeoning discussions that life in the country representing an ideal of rest, calm and regeneration which emerged during the seventeenth century (A. Rüger in, *Vermeer and the Delft School*, W. Liedtke, M.C. Plomp and A. Rüger, eds., New Haven and London,



Fig. 3 Paulus Potter, *The Young Bull*, 1647, Mauritshuis, The Hague © Bridgeman Images

2001, p. 335). Patrons in Dutch cities were keen to collect images which captured this idyllic, simple life. These concepts of the pastoral Dutch idyll of country life became increasingly associated with cattle, developing on the long-held connotations these animals had had with fecundity, prosperity and the earth - a trope which continued to be prevalent in Dutch art as demonstrated in Cornelis Bloemaert's etching *Terra* (Earth), which depicted a pastoral scene of cattle and a milkmaid in an idealised landscape. Such associations were also connected with the growing importance of dairy farming to the Dutch economy.

Even in the late-sixteenth century, the dairy industry had been a hugely significant aspect of the Dutch economy. The Florentine historian Lodovico Guicciardini, for example, published the first edition (several others would follow) of his *Descrittione di tutti i Paesi Bassi* in 1567, providing a full account of the culture, history and economy of the Low Countries. His discussion of the various imports and exports in Europe at the end of the sixteenth century emphasised the centrality of dairy products in the agricultural and economic health of the Netherlands. Indeed, according to Guicciardini, five villages in the Netherlands produced, in one year, as much milk for export as all wine imported into Dordrecht from the Rhine. During the seventeenth century, the milk production of the Dutch provinces and of Friesland was renowned across Europe, far exceeding the yields of English and German cattle. The significance and symbolism of cattle farming and the dairy industry became increasingly entrenched in Dutch culture. Cows appeared, for example, in emblem books, which reached a height of popularity in the Netherlands during the seventeenth century. This importance of cattle to Dutch economic strength was clearly reflected in the growing market for paintings of cows, milkmaids and drovers, which increased with ever greater frequency from the 1640s onwards in Holland. Rather than simply representing idyllic scenes of country life, the cattle in paintings such as this could be viewed as symbols of national pride, combining generalised associations of plenty with specific ideas of economic success for the Dutch nation (A. Rüger, *op. cit.*, p 337).

As well as representing the strength of the Dutch economy, in several instances, cows also came to represent the well-being of the Dutch

nation itself (or the *Hollands welvaren*). These popular associations were visualised in a 1644 engraving by Hendrik Hondius. Published as part of a series of allegorical landscapes, Hondius' print showed a group of cows in verdant pastures and a stream, much in line with the pastoral depictions of painters like Potter (fig. 4). Below the image, however, the artist included a poetic commentary on the scene: 'Watchmen, do your best to make sure that the Dutch cow is not stolen from us' ('Ghy Heeren wachters wel neerstelyck toesiet, / Dat Ons gerooft werd de Hollandse koe niet'). This admonition was designed as a commentary against a rushed, unprofitable peace treaty with Spain, against whom the Dutch provinces had been in rebellion since 1566. With the eventual conclusion of peace negotiations at the Treaty of Münster in 1648, the poet and playwright Samuel Coster presented a play on the subject, describing the 'Ruling States of Holland, like the hundred eyed Argus' keeping watch over the cow lo and urging him that he must not sleep but forever be the watchful guardian of the cow (that is her own agreeable Fatherland)' (P. Sutton, 'The Noblest of Livestock', *The J. Paul Getty Museum Journal*, vol. 15, 1987, p. 108).

The work of Paulus Potter and his contemporaries, therefore, can be seen to address a much broader and more complex set of issues than merely serving as a mimetic representation of the Dutch countryside. Painted at a moment when the Dutch Republic was on the brink of independence from Spanish Rule, after many years of war and economic hardship, depictions of cattle and flourishing local industry in the fields beyond the city came to represent the growing strength of Holland and its people, serving as a triumphant, patriotic symbol of prosperity, fertility and plenty in Holland, and an enduring source of pride for its people.



Fig. 4 Hendrik Hondius, *Koeien in een landschap*, engraving, 1644, Rijksmuseum, Amsterdam



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

A Note on the Provenance:

First recorded in the possession of the Dutch collector and mayor of Leiden, Johan van der Marck Aegidiusz. (1707-1772), by 1770 the Potter had entered the collection of Étienne François, duc de Choiseul (1719-1785), one of the pre-eminent French statesmen of the eighteenth century. Through industry and intrigue, Choiseul rose to become the most powerful person in France after King Louis XV, amassing a great fortune and spending it extravagantly on, among other things, an outstanding collection of Dutch pictures. He was once characterised as 'a wonderful mixture of selfishness, charm, recklessness and exquisite taste'. Choiseul fell out spectacularly with Louis XV in 1770 and retreated in disgrace to his estate, Chanteloup, in the Touraine region of central France. Unable any longer to sustain his princely lifestyle, Choiseul was forced into selling the great majority of his collection in a highly publicised auction in Paris in 1772. Of the 147 paintings that went under the hammer, 113 were Dutch and Flemish, giving a clear barometer of where fashionable taste lay in mid-eighteenth century France. The sale included three other works by Potter, but this was one must have been sold privately, remaining in Paris in the collections of Louis-François de Bourbon, Prince de Conti (1717-1776) and then Achille Joseph Robert de Lignerac, Duc de Caylus (c. 1733-1783).

In 1811, the picture re-surfaced on the market in Paris with the dealer Alexandre Joseph Paillet (1743-1814) and was sent to Amsterdam on consignment to the dealer Louis Bernard Coclers (1741-1817). There it

soon came to the attention of Lucretia Johanna de Winter (1785-1845). Relying on contemporary accounts and letters, Ruud Priem provides a riveting account of her subsequent purchase of the picture on 11 June 1811 (*op. cit.*).

Lucretia was the daughter of the immensely wealthy Amsterdam merchant Pieter van Winter Nicolaas Simonsz (1745-1807), who owned one of the most important private collections ever formed in the Netherlands. It numbered around 180 paintings, including such masterpieces as Rembrandt's *Portraits of Maerten Soolmans and Oopjen Coppit*, Jan Steen's *Girl eating Oysters* and Vermeer's *Village Street*, which, after his death, were divided between Lucretia and her sister Ana Louisa Agatha, also known as Annewies (1793-1877). Upon her inheritance, Lucretia began collecting herself using Jeronimo de Vries, who was acting director of the Rijksmuseum, as her agent and adviser. In the fifteen years preceding her marriage in 1822, she acquired 53 pictures, becoming herself one of the most important collectors of her day in Amsterdam and creating a worthy complement to her father's collection.

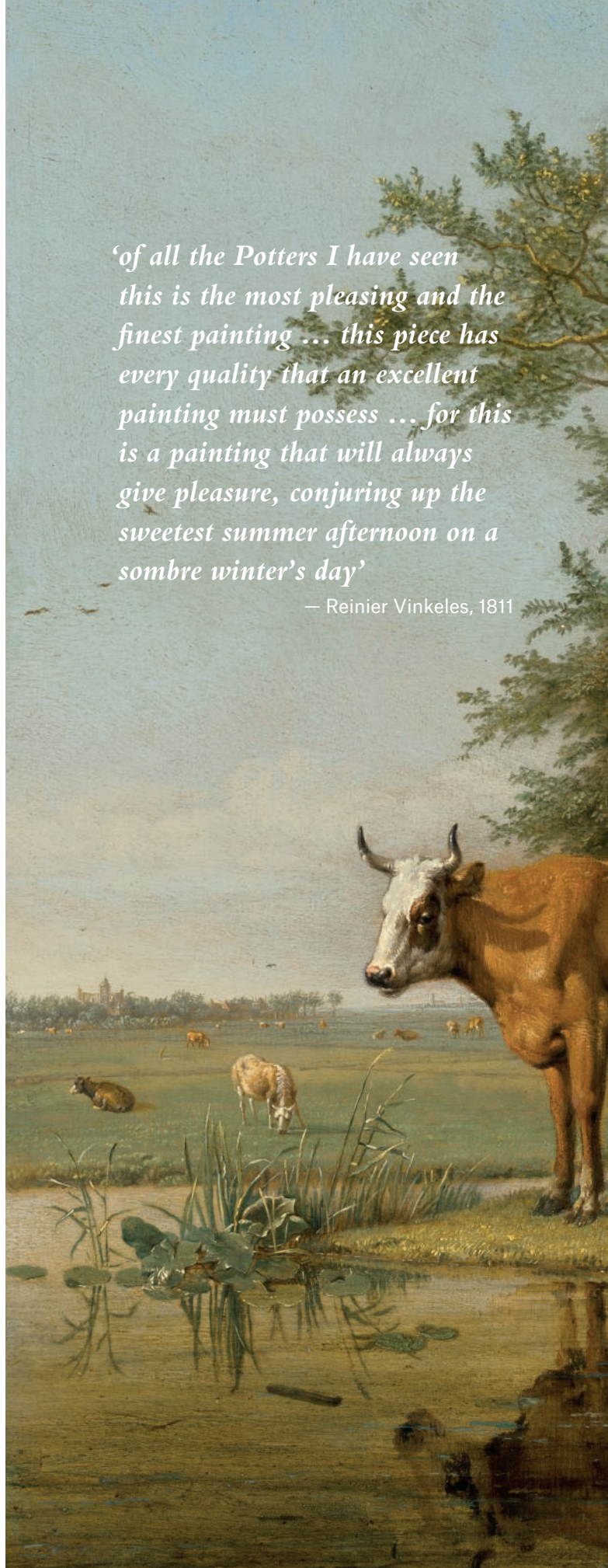
Paulus Potter represented a gap in her father's collection and was an artist Lucretia had set her sights on. In 1810, she bid Dfl.3600 in a vain attempt to acquire *Two Cows and a Bull* (Chicago, Art Institute), which only seems to have fired her determination to find another. The following year, her agent de Vries received word of an outstanding Potter that had arrived in Amsterdam. His friend, the painter and engraver Reinier

Vinkeles wrote him a letter eulogising about the picture: 'of all the Potters I have seen this is the most pleasing and the finest painting ... this piece has every quality that an excellent painting must possess ... I only know that were it within my powers to purchase this painting, it would certainly be one of the first and best pieces in my collection. For this is a painting that will always give pleasure, conjuring up the sweetest summer afternoon on a sombre winter's day. For yesterday I fancied that I saw nature itself; looking at the trees I seemed to see them sway gently to and fro. I must close, or else my raptures concerning this painting might perhaps run to excess and stray altogether too far from the point' (Priem, *op. cit.*, Appendix II, p. 223). The asking price was Dfl.10,000 and after a protracted negotiation, de Vries managed to secure the picture for Lucretia for Dfl.8001, assuring her that: 'I am certain that it is without equal as a collection piece, nor is there any chance, while there be any art-lover alive, that it will not retain its value' (*ibid.*, p. 145). It proved to be the most expensive picture she ever bought, nearly four times the price she paid for what became by far her most famous acquisition - Vermeer's *Milkmaid* (fig. 5), which she purchased at the sale of Hendrik Muilman in 1813 for Dfl.2125.

With Lucretia's marriage in 1822 to Hendrick Six van Hillegom (1790-1847), her collection was added to that of her husband more than doubling it in size. On their deaths (in 1845 and 1847 respectively), the collection was inherited by their two sons, Jan Pieter Six van Hillegom (1824-1899) and Pieter Hendrik Six van Vromade (1827-1905), who both continued to live in their parental home at 509-511 Heerengracht for a number of years. The house and collection then passed to the former's son, Jan Six van Hillegom (1857-1926), and two years after his death, the Potter reappeared on the market at the famous 1928 Six sale in Amsterdam, which contained 56 paintings: 'the largest and best part of the Six collection' (*ibid.* p. 190), including virtually all of the remaining items from the former collections of Pieter and Lucretia de Winter. The Potter fetched one of the highest prices in the sale (Dfl. 78,000) and was acquired shortly after by an ancestor of the present owners.



Fig 5. Jan Vermeer, *The Milkmaid*, c. 1658-60, Rijksmuseum, Amsterdam
© Bridgeman Images



*'of all the Potters I have seen
this is the most pleasing and the
finest painting ... this piece has
every quality that an excellent
painting must possess ... for this
is a painting that will always
give pleasure, conjuring up the
sweetest summer afternoon on a
sombre winter's day'*

— Reinier Vinkeles, 1811

FLEMISH SCHOOL, MID-16TH CENTURY

The Sack of Rome, 1527

inscribed 'ROMA CAPTA -AO- 1527' (upper centre) and 'BORBON' (lower centre)
oil on panel
31 x 44⁷/₈ in. (78.7 x 114 cm.)

£200,000-300,000

US\$270,000-400,000

€230,000-340,000

PROVENANCE:

with Carlo De Carlo, Florence, where acquired by the father of the present owner in 1974.

This panel, together with the subsequent lot, record two of the most significant military campaigns in the early-sixteenth century, the Sack of Rome in 1527 and the Conquest of Tunis in 1535. Rich in narrative detail, they celebrate events that served to consolidate the remarkable power and reach of the Habsburg Empire under Charles V.

The siege on Rome took place on 6 May 1527, when mutinous troops under Charles V stormed the walls by the Vatican, plundering the city in a manner that contemporary accounts compared to the attacks by the Gauls, Visigoths and Vandals in centuries past. In 1526, Clement VII had formed an alliance with Francis I, King of France, the so-called League of Cognac, in an effort to counter the growing threat to the dominance of the Catholic church posed by Charles V. The Imperial Army scored victories in battles with the League of Cognac, but went unpaid for months in the run up to May 1527, and forced their commander, Charles III, Duke of Bourbon, to march on Rome. The attack proved a devastating defeat, with thousands killed and widespread looting bringing Rome to its knees. The event brought seismic changes; religiously, politically, and artistically: Pope Clement VII took refuge in Castel Sant'Angelo, and an exodus followed, with many artists in particular fleeing the city in the wake of the attack. The sack has been perceived subsequently as the end point of the so-called High Renaissance.

The panel itself shows the chaotic moment when the troops breach the city walls, with a mass of soldiers gathered outside, primed to spill through into the heart of Rome. Some can be seen already on the steps of the old St. Peter's church, at the heart of the Vatican. In the foreground, dying, is the Duke of Bourbon himself; he was killed beneath the walls, reputedly by Benvenuto Cellini, a moment that ignited merciless looting. The panoramic view of the city clearly employs a broad degree of topographical freedom, but nonetheless accurately shows Rome at a time of great change: the basilica of St. Peter's can be seen under construction, with the arches in place, ready to support the dome whose construction had yet to start. The old façade is still visible here, together with the medieval bell tower, and the obelisk to the side, which would later be moved to the centre of the piazza, today's great focal point during the approach to St. Peter's. To the right, crossing the Tiber, one can see the great monuments of antiquity, including the Pantheon, the Torre delle Milizie, the Colosseum and the Basilica of Maxentius.

The second picture, the following lot, equally ambitious in scope and design, shows the conquering of Tunis in June 1535, when the great fleet of Charles V set siege to the city. This move was a response to Tunis, a strategically important city, having been captured the previous year by Kair-ed-Din Barbarossa, a Berber prince in the Ottoman navy, who had deposed Mulay Hassan, a vassal of Charles V. In June 1535, Charles V set sail for Africa with a fleet of four hundred ships and over thirty thousand soldiers, intent on recapturing Tunis, and in the process curtailing the expansion of the Ottoman Empire. Here a flotilla can be seen approaching La Goulette, the city port, which would become the site for a three week long siege; in the distance two sections of the Zaghuan Aqueduct (or Aqueduct of Carthage) can be seen, one of the longest aqueducts of the Roman Empire. In its design the panel has a distinct cartographic structure, with the lands in and around Tunis laid out in a manner familiar to map makers. The artist zooms out from incidental detail to give a broad narrative sweep to the events.

It is possible these two panels may form part of a longer series of depictions of military campaigns under Charles V. Representations, indeed, of other significant military events in his reign have survived, including, for example, a panel in the Birmingham Museum of Art showing the *Battle of Pavia*, an engagement on 24 February 1525 between the troops of Charles V and Francis I, King of France. And most significantly, a series of twelve tapestries were woven in Brussels between 1548 and 1554 by Willem de Pannemaker, celebrating the campaign in Tunisia and glorifying the status of Charles V as the great protector of the Christian world. An ambitious project, the preparatory cartoons were designed by Jan Cornelisz Vermeyen, who had been appointed court artist to Margaret of Austria from 1527, and then to Charles V from 1534. He accompanied the latter in fact on the expedition to Tunis in 1535, making sketches and drawings that would later form the basis of the cartoons for the tapestries themselves. It may be that an artist in his circle, or influenced by him, was responsible for these two panels.





FARDI

COVLONETTE



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

17

THVNES

FLEMISH SCHOOL, MID-16TH CENTURY

The Capture of Tunis, 1535

inscribed 'THVNETVM EXPVNGNATVM · AO · 1535' (upper centre),
and 'THVNES' (upper left)
oil on panel
31 x 44 7/8 in. (78.7 x 114 cm.)

£200,000-300,000

US\$270,000-400,000

€230,000-330,000

PROVENANCE:

with Carlo De Carlo, Florence, where acquired by the father of the present owner in 1974.

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





18

ERCOLE DE' ROBERTI

(FERRARA C. 1455/6-1496)

Portrait of Filippo Beroaldo (1453-1505), bust-length, in a black hat

with identifying inscription 'PHILIPPVS BEROALDVS' (upper centre)
oil on panel, with the original painted reverse
14½ x 10½ in. (37.1 x 27 cm.)

£400,000-600,000

US\$530,000-790,000

€450,000-670,000

PROVENANCE:

(Probably) Sir Richard Westmacott (1775-1856), London; his sale, Christie's, London, 11 March 1825, lot 22, as 'Pourbus' (1 gn. to Johnson).
Charles Fairfax-Murray (1849-1919), London.
Dr. Albert Figdor (1843-1927), Vienna, by 1894; his sale (*), Paul Cassirer and Hugo Helbing, Berlin, 29 September 1930 (=1st day), lot 27, illustrated (42,000 Reichsmarks to the following).
Jacques Goudstikker (1897-1940), Amsterdam (inv. no. 2671), by whom sent or taken to London prior to May 1940, subsequently stored at Smith College, Northampton, MA, and returned to the following after 1945,
Dési Goudstikker (1912-1996), New York.
with Blumka Gallery, New York; Sotheby's, New York, 11 January 1996, lot 57, as 'Giovanni Ambrogio de Predis', when acquired by the present owner.

EXHIBITED:

Amsterdam; and Rotterdam, Jacques Goudstikker, *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, November 1930-January 1931, no. 55, as 'Ambrogio de Predis'.
Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Bezit*, 1934, no. 300, as 'Ambrogio de Predis' (loaned by Kunsthandel J. Goudstikker N.V., Amsterdam).
Amsterdam, Rijksmuseum, *International Exhibition of Old Master Painting in the Rijksmuseum*, 1936, no. 126, as 'Ambrogio de Predis' (loaned by Kunsthandel J. Goudstikker N.V., Amsterdam).

LITERATURE:

Dr T. von Frimmel, 'Gemälde in der Sammlung Albert Figdor in Wien', *Kleine Galeriestudien. Neue Folge*, Leipzig, 1896, VI, p. 8.
Raimund van Marle, *Bolletino d'Arte*, April 1935, X, p 455, fig. 15.
A. Severi, 'Il volto sfuggente del 'Commentatore Bolognese': Filippo Beroaldo il Vecchio tra parole e immagini', *La letteratura italiana e le arti, Atti del XX Congresso*, Naples, 2018, p. 6, illustrated, as 'Ercole de' Roberti'.

PHILIPPVS BEROALDVS





Fig. 1 Ercole de' Roberti, *Portrait of Giovanni II Bentivoglio* and *Portrait of Ginevra Bentivoglio*, c. 1474-7, National Gallery of Art, Washington DC © Bridgeman Images

This previously misattributed portrait of a celebrated and influential humanist is a significant addition to the *oeuvre* of Ercole de' Roberti, who was, with Cosimo Tura and Francesco del Cossa, one of the trio of major masters of the late fifteenth-century School of Ferrara. Ercole d'Antonio de' Roberti was by 1473 working under Cossa, and painted the predella of his major altarpiece of that year for San Petronio at Bologna, which is just under thirty miles from Ferrara and was thus comfortably within a day's reach. He must then have come to the notice of the ruler of Bologna, Giovanni II Bentivoglio, his remarkable portraits of whom and his wife were painted in the ensuing period (fig. 1). His earliest independent masterpiece was the *Pala Portuense* (Milan, Brera) of 1481, from S. Maria in Porto Fuori at Ravenna. Ercole worked in Bologna in 1482-6, but was back in Ferrara by 6 March of that year. Most of his later works were executed for Alfonso d'Este and other members of the ruling family there.

Filippo Beroaldo was one of the most distinguished humanists of his age. The son of a lesser noble family of Bologna, he was taught at the Studio, or university, there by Francesco Puteolino—best known for his editions of Ovid, Catullus and Tacitus—after whose retirement to Milan in 1472 he was appointed professor of rhetoric and poetry, at the remarkably early age of nineteen. He was evidently a charismatic lecturer, gaining audiences of up to 300 students. Beroaldo left in 1475 for Parma, and may have gone on to Milan before travelling to Paris. In 1479, he returned to Bologna, where he remained until his death in 1505. From 1476 onwards, he published editions of numerous classical writers, including Apuleius, Cicero, Columella, Juvenal, Lucan, the elder Pliny, Propertius and Suetonius: it was to his edition of Apuleius that Raphael and Giulio Romano probably referred when projecting their interpretations of the story of Cupid and Psyche. Beroaldo was highly regarded not only at Bologna, where he taught numerous younger scholars, but also throughout Italy: no doubt many of the 200 students who left the university after his death came from other parts of Italy.

Giovanni II Bentivoglio (1443-1508), Gonfaloniere and ruler of Bologna from 1462 until 1506, maintained a highly sophisticated court to give authority to his rule. He was fully aware of the international fame of his city's ancient university, and saw himself as a patron of both humanists and poets. He was presumably behind the invitation for Beroaldo to return

from Paris, issued in 1477, and clearly held him in considerable esteem. At least two of his three sons were taught by Beroaldo, who accompanied one of these on an embassy to Pope Alexander VI in Rome in 1492. Ironically, when Bologna was threatened by the pope's son, Cesare Borgia, in 1504, the humanist was given a key role in preparations for the defence of the city.

This portrait, presumably because of its profile format, was given in 1936 to the Milanese master, Ambrogio de Predis, best known for his association with Leonardo da Vinci, whose masterpiece is the profile portrait of a lady in the Pinacoteca Ambrosiana, Milan. This attribution was endorsed by Everett Fahy in 1996. Federico Zeri correctly recognised that the panel must be by Ercole de' Roberti, placing it as such in his photographic archive. Ercole worked intermittently in Bologna in the 1470s and was there for some years from 1481. The most obvious parallel is with the celebrated portraits of Beroaldo's patron, Giovanni II Bentivoglio and his wife Ginevra Sforza at Washington (fig. 1; National Gallery of Art, nos. 1939.1.219/20), which are dated about 1474-7 by Joseph Manca (in M. Boskovits and D.A. Brown, *Italian Paintings of the Fifteenth Century*, Washington, 2003, pp. 602-3). On the basis of a high resolution image, David Alan Brown agreed that the panel 'seems likely' to be by the same hand as the Bentivoglio portraits, while noting that the attribution of these is not universally accepted: the young Lorenzo Costa was invoked - in Manca's words 'untenable' - by Alberto Neppi (*Francesco del Cossa*, Milan, 1958, p. 41). Giovanni Sassu, again on the basis of a high resolution image, fairly observes: 'I can't imagine anyone else able to bring out the profile in this way and to enhance every element of the face and hair'. Although all three pictures have been subject to restoration, such details as the strands of loosened hair and the subtle modelling of the profile are directly comparable. A fourth, double-sided, profile portrait in the Powis collection (M. Molteni, *Ercole de' Roberti*, Ferrara, 1995, no. 26), also once assumed to be Milanese, was restored to Ercole by Roberto Longhi in 1934.

Although the inscription may be of the later sixteenth century, there is no reason to doubt its authority. The picture was presumably included in a series of portraits of famous men, perhaps inspired by that assembled by the physician, historian, biographer, and prelate, Paolo Giovio.



Infra-red reflectogram of the present lot (detail)

BIAGIO D'ANTONIO TUCCI

(FLORENCE 1446-1516)

*Madonna and Child with the Infant Saint John*oil on panel, marouflaged
31½ x 22¾ in. (79.2 x 57.7 cm.)

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

with A.S. Drey, Munich, as 'Uttili da Faenza', from whom acquired in November 1925 by the following,
Prof Dr jur Max Alsberg (1877-1933), Berlin, and by descent to the following, Ellinor Alsberg née Sternberg (1888-1965), Berlin and London;
Confiscated by the *Sammelverwaltung feindlicher Hausgeräte (Heim in Holland)* at De Gruijter & Co, The Hague, April 1941;
Sale, Van Marle & Bignell, The Hague, 1-2 July 1941, lot 29, as 'Giovanni Batista Uttili da Faenza' (unidentified Italian buyer).
Bardi collection, Rome, by 1946.
with Giovannella Goffi Carboni, Rome, by 1971.
Corcos collection, Rome, by 1976.
Anonymous sale; Franco Semenzato & C.S.a.s., Venice, 23 October 1983, as 'Benedetto Ghirlandaio', when acquired by the present owner.
The work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Dr Max and Ellinor Alsberg. This settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

EXHIBITED:

Florence, Palazzo Strozzi, *7a Biennale Mostra mercato Internazionale dell'Antiquariato*, 1971.

LITERATURE:

M. Gregori, 'Mostra mercato dell'Antiquariato a Palazzo Strozzi', *Arte Illustrata*, IV, nos. 45-46, 1971, pp. 93 and 95, illustrated.
E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London, 1976, p. 210.
F. Zeri, *Italian Painting in the Walters Art Gallery*, Baltimore, 1976, I, p. 99, under no. 63.
E. Fahy, 'The Tornabuoni-Albizzi Panels', *Scritti di Storia dell'Arte in onore di Federico Zeri*, Milan, 1984, I, p. 247, note 8.
M. Cinotti, *Catalogo della Pittura Italiana dal '300 al '700*, Milan, 1985, p. 184, as 'Benedetto Ghirlandaio', with incorrect dimensions.
R. Bartoli, *Biagio d'Antonio*, Milan, 1999, pp. 94, 210-211, no. 70.

Biagio d'Antonio Tucci belonged to the great generation of painters born in Florence in the mid-fifteenth century and worked in association with many of the greatest artists of his time. He must have been trained in the orbit of Fra Filippo Lippi and then was by 1470 strongly influenced by Andrea del Verrocchio. By 1476, he was building up a successful practice at Faenza, where he was to work intermittently for at least three decades. In 1481-2 he assisted the slightly older Cosimo Rosselli (1439-1507) who, with Botticelli, Signorelli, Pinturicchio and others was one of the team of

painters coordinated by Perugino for the narrative frescoes of the Sistine Chapel; and when that project was completed he was associated with Perugino in a contract, that was to prove abortive, for murals in the Sala dei Gigli of the Palazzo Vecchio, Florence. That contract was eventually transferred to the most dependable Florentine painter of the period, Domenico Ghirlandaio, for whose style Biagio came to express a strong affinity. Biagio was a productive artist. Because many pictures by him remained at Faenza, his *oeuvre* was long assumed to be by a Faentine master and generally assigned to a documented local personality, Giovanni Battista Uttili. By 1932, when listing over sixty works by Uttili, Berenson characterised him as a 'shadowy entity in life, but a consistent artistic personality' (*Italian Pictures of the Renaissance*, Oxford, 1932, p. 584): in an article of 1947, G. Golfieri and A. Corbari established that the works in question were in fact by Biagio.

On its appearance in Florence in 1971, this panel was recognised as a characteristic work of Biagio d'Antonio by Mina Gregori and the foremost connoisseurs of the Florentine *quattrocento*, Everett Fahy and Federico Zeri. As this panel, so eloquent of Biagio's interest in Flemish painting, demonstrates, Biagio had a forceful and effective style his own, while remaining alert to artistic developments both in Florence and in the Romagna. Roberta Bartoli proposes a date about 1490.

A prominent and respected criminal lawyer in Berlin during the Weimar Republic, Dr. Max Alsberg (1877-1933) was also renowned as a legal reformer and writer. Born in Bonn in 1877, Alsberg studied Law in Munich, Leipzig, Berlin and Bonn and in 1906 co-founded a legal practice in Berlin with offices on Nollendorfplatz. He gained renown in the first decades of the 20th century, both as a defence attorney working on a series of high-profile cases, and as an academic, who in 1931 was named honorary professor at the University of Berlin. In 1912, he married Ellinor née Sternberg (1888-1965). The couple had two children, Klaus (later Claude G. Allen, born in 1914) and Renate (born in 1917) and in 1925 the family moved into a mansion in the leafy Grunewald district. After the Nazis took power in Germany in 1933, Alsberg was ousted from his profession and the couple fled to Switzerland, where Max took his own life. In 1939, Ellinor was able to emigrate to Great Britain. Since 1997, a prize of the German Criminal Defence Lawyers' Association has been named in Max Alsberg's memory. Part of the Alsberg collection, this painting's history has been newly uncovered and addressed with generosity by the parties involved.



PROPERTY OF A LADY

20

MASTER OF THE BATH CLOELIA

(VERONA C. 1500)

The Crucifixion

oil on linen, laid down on panel by the artist
12 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. (32 x 22.5 cm.)

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Albin Chalandon (1809-1885), Château de la Grange Blanche, Parcieux, and by descent to his son, George Chalandon, Paris (photograph in the Berenson archive), with Wildenstein, London, by 26 January 1952. with Alfred Brod, London, as 'Bernardo Parentino', from whom acquired on 18 July 1958 for £700 by the following, with Julius Böhler, Munich, from whom acquired in May 1961 for 12,500 DM by the following, Feltrinelli, Milan. Anonymous sale; Sotheby's, New York, 11 January 1996, lot 42, as 'Attributed to Bernardo Parentino', when acquired by the present owner.

EXHIBITED:

Munich, Julius Böhler, *Meisterwerke Alter Kunst*, no. 4, as 'Bernardo Parentino'.

LITERATURE:

E. Ruhmer, 'Bernardo Parentino und der Stecher PP', *Arte Veneta: Rivista di storia dell'arte*, XII, 1958, p. 39, fig. 30, as 'Parentino'.
M. Natale, *Primitifs Italiens, le vrai et le faux*, Paris, 2012, pp. 306-07, fig. 48.2, as a fake.
M. Vinco, *Cassoni, Pittura profana del Rinascimento a Verona*, Milan, 2018, p. 336, fig. 50, as the 'Maestro della Cloelia Bath'.

As Mattia Vinco has convincingly proposed, this refined devotional canvas, so strongly influenced by Mantegna, is by the same hand as the very much larger *Flight of Cloelia from Porsenna* in the Bath collection at Longleat, which is also on canvas laid on panel and also formerly attributed to Parentino, after which he names his Maestro della Cloelia Bath (M. Vinco, *op. cit.*, no. 112). He knew this *Crucifixion* from a photograph taken when the painting was with Julius Böhler. The artist was he considers Veronese and so aware of Mantegna's early altarpiece in the church of San Zeno at Verona. He was also responsible for decorative scenes now in the Ca' d'Oro, Venice and two panel formerly in the Lippmann collection (*ibid.*, nos.111 and 113), as well as a derivation from Mantegna's *Triumph of Caesar*, sold by Sambon, Milan, 31 May 1898, lot 2 (*ibid.*, p.337, fig. 51). Vinco does not consider that the pictures in question can represent phases of two Veronese masters of the relevant period, 1495-1500, Giovanni Maria Falconetto or Michele da Verona, but does not exclude the possibility that the pictures in question are early works by Nicola Giolfino (1476-1555), to whom he attributes the panel of *The suicide of Dido* in the National Gallery, London (*ibid.*, no. 1136). Natale presumably was unaware of its distinguished French nineteenth-century provenance. We are indebted to Antonio Mazzotta for assistance with this entry.

The Signor Beltrami mentioned by Milanese was presumably the Cremonese miniaturist, Eugenio Beltrami, who was father of the eponymous mathematician (1835-1900): however, the description may imply that the *Crucifixion* in question was somewhat larger in scale.



PROPERTY OF A LADY

21

DOMENICO GHIRLANDAIO

(FLORENCE 1448/9-1494)

Salvator Mundi

tempera and oil on panel, inset
13½ x 9⅞ in. (33.3 x 23.7 cm.), including later additions of approx. 2 x 2.5 cm.

£300,000-500,000

US\$400,000-660,000

€340,000-560,000

PROVENANCE:

with Josiah Taylor, Pall Mall; his sale, Phillips Son & Neale, London, 28 June 1828 (=6th day), lot 499, as 'Domenico Ghirlandaio...Salvator Mundi. An exquisite specimen of the master of Michael Angelo, and in fine preservation, 32 x 23' (unsold and re-offered); Phillip s Son & Neale, London, 28 July 1832 (=2nd day), lot 156 (46 gns.).

with A.L. Nicholson, London.

with Galerie D'Atri, Paris, where acquired by the grandparents of the present owner in *circa* 1955.

LITERATURE:

D. Lygon and F. Russell, 'Tuscan Primitives in London Sales: 1801-1837', *The Burlington Magazine*, CXXII, no. 923, February 1980, p. 117.

Recently rediscovered, this remarkable work by Domenico Ghirlandaio is a rare addition to the *oeuvre* of one of the leading painters of the Florentine Renaissance. With Sandro Botticelli, Andrea del Verrocchio and the Pollaiuolo brothers, Ghirlandaio formed the pivotal artistic circle of Florentine masters at the end of the fifteenth century.

Domenico's early education began as a goldsmith in the workshop of his father, and it is here that he would gain the sobriquet 'Il Ghirlandaio', the 'garland-maker', for his specialisation in silver and gold garlands and diadems, popular among the young women of Florence. According to Vasari, he subsequently apprenticed with Alesso Baldovinetti, and may have assisted Verrocchio, whose style was clearly a source of inspiration for the young Domenico, as evidenced by his self-consciously elegant figures. The convergence of these influences would give rise to a refined and identifiable style, with which Domenico would re-envision religious stories and images through the lens of contemporary life. His workshop became the training ground for a significant portion of the next generation of artists, including his brothers Davide and Benedetto Ghirlandaio, brother-in-law Sebastiano Mainardi and most significantly, the young Michelangelo.

Although the tradition of depicting Christ in half-length was not new, Domenico's representation of the *Salvator Mundi*, the 'Saviour of the World', was unique in Florence at this time, predating Leonardo da Vinci's *Salvator Mundi* by more than a decade. Holding a glass orb in His left hand as He raises His right in benediction, Christ is portrayed in a landscape as resolutely human, facing frontally in an immediate and almost visceral interaction with the viewer. The popularity of this mode of presenting Christ flourished in Italy in the fifteenth century, with one of the earliest influences deriving from northern Europe in Jan van Eyck's *Holy Face* (now lost, the most faithful copy held in the Gemäldegalerie, Berlin). The intense religious devotion that these images inspired was evidently in the first instance triggered by what was believed to be their physical authenticity, either as reliable portrait likenesses of Christ, or – in the case of the Veil of Saint Veronica – as a literally imprinted record of His features.



(excluding later additions)



Fig. 1 Domenico Ghirlandaio, *The Last Supper* (detail), c. 1485, San Marco, Florence © A. Dagli Orti / De Agostini Picture Library / Bridgeman

Infrared imaging reveals that the outline of Christ's head and hands was laid out first in thin strokes of underdrawing, with indications of the position of his chin visible beneath his beard. The head and hair were then outlined in broader brushstrokes, showing numerous *pentimenti* of flyaway strands of hair and the original position of Christ's head, painted slightly higher in the composition. In the proper left hand holding the orb, Ghirlandaio made the greatest number of alterations by repositioning it slightly from left to right, and adjusting the thumb, index and middle fingers, which originally held a smaller orb. This revision evidently occurred late in the painting process, since remains of the original paint are still faintly visible to the naked eye, with the fifth finger permanently distanced from the final larger orb, the circumference of which he incised directly into the panel.

Domenico's careful construction of Christ's heavy-lidded eyes, the upturned swell of his lips and the softly twining curls of hair may have been in part derived from Verrocchio's sculptural types of Christ from this period, which Domenico also modelled in his Christ of the *Last Supper* (*Cenacolo di San Marco*) of circa 1486 (fig. 1; Florence, Museo nazionale di San Marco). For the portrayal of Christ's purported appearance, however, Domenico evidently looked to Botticelli, who painted some of his most innovative portraits in Florence in the 1480s. Christ's pose suggests that Domenico had a direct knowledge of Botticelli's *Resurrected Christ* of circa 1480 (Detroit, Detroit Institute of Arts). Yet it is Botticelli's *Portrait of a Youth* of circa 1482/85 (fig. 2; Washington, National Gallery of Art) that arguably inspired the sympathetic and finely observed realism of Christ's tilted head and direct gaze, achieving the reality of the 'speaking likeness' that was so important in Renaissance portraiture, combining both an immediacy and immutability.

We are grateful to Christopher Daly for confirming the attribution on the basis of photographs.

For Ghirlandaio, Northern models provided a wealth of new artistic inventions. From the middle of the fifteenth century, Netherlandish painting became increasingly available in Florence, and with the arrival of Hugo van der Goes's *Portinari Altarpiece* in 1483 (c. 1477-8; Florence, Uffizi), there came a greater demand from patrons for 'Netherlandish elements' in painting. It clearly presented an irresistible challenge to Ghirlandaio, who famously adapted the *Portinari Altarpiece* in his *Adoration of the Shepherds* for the Sassetti Chapel, completed in 1485. Christopher Daly, to whom we are grateful, has suggested the period of execution for the present picture to be around this date (private communication, October 2020), approaching Domenico's altarpiece for the Ospedale degli Innocenti of circa 1486, in which the figure of Saint John the Baptist bears a striking semblance to this Christ.

Much like the Innocenti altarpiece, this work is painted in a direct yet diffuse light, creating an atmospheric unity that is evident even through the layer of aged varnish. In order to achieve the delicate textures and tonal reflections of Christ's face and hair, Domenico painted the skin in precise hatchings using the tip of a brush dipped in tempera, with the meticulously painted hair executed with an astonishing freedom of touch. The drapery was rendered more freely in sweeping brushstrokes, while in the landscape, Domenico seemingly attempted to replicate Netherlandish techniques by applying thin transparent glazes to create an atmospheric haze, infusing the distant water and hills with the blue of the sky. While some scholars have speculated whether the present work was possibly executed by Davide Ghirlandaio, Domenico's closest collaborator, Domenico's authorship is evident in the manifest superiority, extraordinary quality and close adherence in style of this work to his pictures of the mid-1480s. Indeed, this was recognised as early as 1828, when it was with the London dealer Josiah Taylor, who offered it at auction as 'Domenico Ghirlandaio...Salvator Mundi. An exquisite specimen of the master of Michael Angelo, and in fine preservation' (*op. cit.*).



Fig. 2 Sandro Botticelli, *Portrait of a Youth*, c. 1482/85, Washington, National Gallery of Art



Infra-red reflectogram of the present lot

BERNARDINO LUINI

(LUINI 1480/1485-1532 LUGANO)

The Nativity, with the Journey to Egypt beyond

tempera and oil on panel
46¾ x 35½ in. (118.7 x 89.8 cm.)

£3,000,000-5,000,000

US\$4,000,000-6,600,000

€3,400,000-5,600,000

PROVENANCE:

Giuseppe Bianchi, Milan, from whom purchased by James Irvine (1759?-1831) for 350 *louis d'or* shortly before 27 June 1827, as 'Madonna Joseph and young Christ by Luini' (letter from Irvine to the following), on behalf of the following, Sir William Forbes, 7th Bt. of Pitsligo (1773-1828), Fettercairn House, Kincardineshire, by descent to his son, Sir John Stuart Hepburn Forbes, 8th Bt. of Pitsligo (1804-1866), by whom sold, in or soon after 1828, for £800 to the following, Sir Archibald Campbell, 2nd Bt. of Succoth, Lord Succoth (1769-1846), Garscube House, Dunbartonshire, and by descent to his second son, Sir George Campbell, 4th Bt. of Succoth (1829-1874), recorded as no. 86 in the Drawing Room at Garscube as by Luini or Gaudenzio Ferrari in an inventory of 1864 (Glasgow University Archive, Garscube Estate, 80/430, published on line as a supplement by P. Humfrey, 2009), and by descent to the current owners.

EXHIBITED:

Glasgow, Art Gallery, from before 1955 until 1959, on long term loan.
London, Royal Academy, *Italian Art and Britain*, 2 January-6 March 1960, no. 117.

LITERATURE:

G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 294, as by Gaudenzio Ferrari ('To this admirable master I have no hesitation in ascribing a picture ... This picture has a great charm of composition, with a fine feeling in the heads, and transparency of colour.').
H.F. Cook, *Illustrated Catalogue of Pictures by Masters of the Milanese and allied Schools of Lombardy*, London, 1899, p. lvi.

G.C. Williamson, *Luini*, London, 1899, p. 104.

B. Berenson, *North Italian Painters of the Renaissance*, London and New York, 1907, p. 251 (listed under Scotland).

A. Ottino della Chiesa, *Bernardino Luini*, Novara, 1956, pp. 39 and 76, no. 54, fig. 128 ('Importante originale ricco di particolari preziosi').

B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London, 1968, I, p. 228.

P. Humfrey, 'The collection of Old Master paintings formed by Sir Archibald Campbell of Succoth at Garscube House, near Glasgow', *Journal of the History of Collections*, 2009, pp. 4-5, fig. 5.

G. Renzi and M. Romeri, in G. Agosti and J. Stoppa, *Bernardino Luini e i suoi figli*, exhibition catalogue, Milan, Palazzo Reale, 2014, p. 180, under no. 30.

T. Tovaglieri, in G. Agosti, R. Sacchi and J. Stoppa, *Bernardino Luini e i suoi figli: Itinerari*, Milan, 2014, p. 195.

C. Quattrini, *Bernardino Luini, Catalogo generale delle opere*, Turin, 2020, pp. 287-8, no. 96, dated about 1520.





This well-preserved panel is to be counted among the masterpieces of the full maturity of the Milanese artist, Bernardino Luini. Acquired by the Scottish agent, James Irvine for one major Scottish collector, Sir William Forbes, 7th Bt., it was subsequently sold to another, Sir Archibald Campbell, 2nd Bt. of Succoth.

Bernardino Luini was the most influential indigenous painter of *cinquecento* Lombardy. Trained like his future associate, the Piedmontese Gaudenzio Ferrari, under the obscure Gian Stefano Scotti, presumably in Milan, he was strongly influenced by Leonardo da Vinci and may well have owned his cartoon, the *Madonna and Child with Saint Anne* (London, National Gallery), of which he painted a direct copy (Milan, Ambrosiana), as this is first recorded, with other drawings by the Florentine master, in the possession of Luini's son, Aurelio, also a painter. Many works by Luini were considered to be by Leonardo himself until well into the nineteenth century. But Luini's interest in Leonardo was never slavish. He was aware of Raphael's mature style, but would remain true to the traditions of his Milanese and Lombard predecessors. Partly because of its popularity from the late eighteenth century onwards, much of Luini's work has suffered: numerous frescoes have been detached and some panels have been transferred to canvas. The Campbell *Nativity* is one of finest and the best preserved of Luini's panels intended for private devotion.

The chronology of Luini's work has only been more fully understood in recent years. The first serious endeavour to explain his development was that of Ottino della Chiesa, who dated the panel to about 1525. She placed it after the larger *Nativity* in the Plymouth collection (Quattrini, *op. cit.*, no. 152, as of c. 1526-9, which she may not have seen as she was uncertain of its location), which may come from the Abbey of Chiaravalle outside Milan, comparing it in character with this, but considering it finer ('di spirito affine al precedente ma più alto', *op. cit.*, p. 39). As she noted, the Flight into Egypt in the background is related to (but in reverse) that similarly placed in the fresco of the *Presentation* (Quattrini, no. 118c), which is dated 1525, in the Santuario at Saronno, Luini's work which represents a high point not only of his development as a painter of frescoes, but also of Lombard High Renaissance painting. Although the ox and ass imply that the panel represents the *Nativity*, the inclusion of the saddle and of the water bottle, neither of which appear in other pictures of that subject by the artist, would be more normal in a *Rest on the Flight*: the background scene suggests that Luini intended to combine both episodes.

Several scholars collaborated to work on the artist in preparation for the 2014 Milan exhibition, for which the loan of the *Nativity* was agreed, although in the event the organisers were unable to afford the necessary costs of foreign loans. In the exhibition catalogue Renzi and Romero suggested that the Campbell picture was the prototype of a group of small devotional pictures of the *Nativity*, including panels at Berlin (no. 219) and in the Borromeo collection at Isola Bella (Ottino della Chiesa, *op. cit.*, no.11, fig. 126, 'autografia controversa', and no. 62, fig. 127, 'forse non interamente autografa'; Quattrini, nos. 35 and 34), as well as that in the Accademia Carrara, Bergamo (no. 302; Ottino della Chiesa, *op. cit.*, no. 8, 'da mani di bottega'; exhibited at Milan, 2014, no. 30, as from the bottega; Quattrini, no. 36), and a picture formerly in the Rittmann-Urech and His Veillon collections with the addition of a shepherd (Quattrini, no. 98). They convincingly advanced a date of about 1517-8 for the Campbell picture, by comparison with the signed Trivulzio altarpiece, *The Madonna and Child with Saints with the kneeling Cardinal Scaramuccia Trivulzio*, in

the Cathedral at Como (Quattrini, no. 50): this can be precisely dated as it shows the donor, who was appointed a cardinal in 1517 and resigned as Bishop of Como in favour of his brother Antonio in the following year, as a cardinal. The two pictures are stylistically absolutely compatible; and it may not be wholly coincidental that the Child in Luini's later *Adoration of the Shepherds* (Quattrini, no. 141e), supplied to the church of Sant'Abbondio at Como and now also in the Cathedral there, is more closely related to that in the Campbell picture than to the corresponding figures in any of the *Nativities* that derive from this, although the legs are differently disposed. That the outsize altarpiece from which that much larger work on canvas comes was a joint project on which both Luini and Gaudenzio Ferrari contributed may explain Dr. Waagen's uncharacteristic error in attributing the Campbell *Nativity* to the latter.

The picture has a distinguished place in the history of collecting in Scotland. James Irvine, a painter who had more success as an agent, who had made significant purchases in Italy for William Buchanan in 1802-5 and acted for other dealers and collectors, formed a notable collection in 1826-7 for Sir William Forbes, 7th Bt. of Pitligo. A prominent banker, Forbes acted as executor to James Boswell and in 1797 married the heiress Williamina Belsches, with whom the young Walter Scott had been in love: on Scott's bankruptcy Forbes assumed the key role in the arrangements that led, after his own death, to the settlement of the novelist's debts. Among the pictures Irvine acquired for Sir William were Veronese's *Last Communion of Saint Lucy* (Washington, National Gallery of Art), Lotto's *Lady as Lucretia* (London, National Gallery), portraits attributed to Titian, devotional works by Garofalo and Mazzolino, as well as two major canvases by Ludovico Carracci from the Tanari collection, Bologna. The high esteem in which Luini's *Nativity* was held is implied by the sum, £800, for which Sir John Stuart Hepburn Forbes, 8th Bt.-himself as a boy the subject of a fine portrait by Raeburn recently acquired by the National Galleries of Scotland - sold it to Sir Archibald Campbell, 2nd Bt. of Succoth.

Sir Archibald Campbell, whose collection has been studied by Professor Humfrey, was the heir of a family that had held land in Dunbartonshire since the seventeenth century, and, like his father, Sir Ilay Campbell, 1st Bt. of Succoth, Lord Succoth (1734-1823), had a successful legal career. Marriage to an heiress, Elizabeth Balfour, enabled him to employ the architect William Burn - who rebuilt Fettercairn for Sir William Forbes in 1826 - to reconstruct Garscube on an extravagant scale in 1826-7. Like Forbes, Campbell set about collecting pictures for his 'new' mansion, helped by the Scottish painter-cum-agent Andrew Wilson who had been in direct competition with Irvine in Genoa over two decades earlier and made purchases in Italy after he withdrew as Manager of the Trustees' Academy at Edinburgh in 1826. The Luini was by a comfortable margin the finest Renaissance picture that Campbell acquired, but he also bought works given to Moretto and Leonardo - the last a rare portrait by Zaganelli - as well as Annibale Carracci's intimate so-called *Montalto Madonna* (London, National Gallery), a distinguished Genoese portrait by van Dyck and a characteristic Cuypp. His pictures were complemented by a substantial group of Old Master drawings: this included what was perhaps the finest Florentine *trecento* drawing in any Scottish collection, the sheet attributable to Taddeo Gaddi now with the Woodner Collection in the National Gallery of Art, Washington, as well as a notable study by Guido Reni that was purchased for the National Gallery of Scotland when the collection was dispersed at Christie's, 26 March 1974.





23

MASTER OF THE SCANDICCI LAMENTATION

(ACTIVE FLORENCE FIRST QUARTER 16TH CENTURY)

Madonna and Child with the Infant Saint John

oil on panel, tondo, unframed
34½ in. (86.6 cm.) diam.

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

Stefano Bardini (1836-1922), Florence.
Augusto Lurati, Milan; his sale, Galleria Pesaro, Milan, 18 April 1928 (=1st day), lot 114, as 'Giuliano Bugiardini'.
with Gogna Bros., Milan, by 2019.

LITERATURE:

C. von Holst, *Francesco Granacci*, Munich, 1974, pp. 130-31 and p. 191, note 5.
L. Pagnotta, *Giuliano Bugiardini*, Turin, 1987, pp. 233-34, no. 112, fig. 122.
E. Fahy, *L'Archivio Storico Fotografico di Stefano Bardini: Dipinti, disegni, miniature, stampe*, Florence, 2000, p. 45, no. 362.

The identification of the Master of the Scandicci Lamentation is owed to Everett Fahy. First recognised in 1968, the artist was discussed in more detail in 1976 (E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York, pp. 196-7), where a group of fifteen pictures were given to the Master, the name deriving from a panel showing the *Lamentation* made for the church of San Bartolomeo in Tuto, in Scandicci, a small town south west of Florence. Although the corpus of pictures is still relatively small, it shows an artist who absorbed many key influences in Florence in the first quarter of the sixteenth century. In particular, it demonstrates a clear knowledge of Perugino, most notable in the *Lamentation* itself, which derives from the latter's treatment of the same subject for the convent

of Santa Chiara (now Galleria Palatina, Palazzo Pitti) and a style close to Ridolfo del Ghirlandaio and Francesco Granacci. There has been a recent suggestion that the artist be identified with Francesco di Niccolò Forzetti, called il Dolzemele (1462-1516), a tenant of the Florentine Badia, the monastery to which San Bartolomeo belonged, although no sure pictures by him are known. The links indeed between Scandicci and the dynasty of artists from the Ghirlandaio family was examined in a recent exhibition (*Una famiglia di pittori del Rinascimento tra Firenze e Scandicci*, Castello dell'Acciaiuolo, Scandicci, 2011).

The present panel shows his characteristic smooth handling, reminiscent of Raphael, with the features of the figures delicately and sensitively drawn. The *tondo* format is one the artist seemed to favour: popular in Florence at the turn of the century, he made successful use of the particular challenges and opportunities afforded by the shape. There are a few other versions, with small variations, of the composition under discussion here, including a *tondo* in the Musée Columbie, Alès (which was published by M. Gianeselli, 'Pratiques d'atelier et diffusion des modèles en Italie centrale (1490-1520): Quelques réflexions autour de tableaux appartenant aux collections publiques françaises,' *Revue du Louvre*, no. 4, October 2011, pp. 51-61), where the Madonna's headdress is arranged differently, and another in the Galleria Borghese. We are grateful to Christopher Daly for his assistance in cataloguing this picture.



24

FRANCESCO ZAGANELLI DA COTIGNOLA

(COTIGNOLA, NEAR RAVENNA 1470/80-1532 RAVENNA)

The Holy Family

oil on panel

27½ x 21½ in. (54.5 x 52 cm.)

inscribed 'g' (lower centre) and 'gg' (lower right)

£600,000-800,000

US\$800,000-1,100,000

€680,000-900,000

PROVENANCE:

A seal with the Habsburg arms establishes that the picture was exported from Northern Italy, under Austrian control between 1815 and 1866.

Wilhelm von Bode (1845-1929), from whom acquired by the following, with Murray Marks (1840-1918), Florence, from whom acquired in 1884 by the following,

Heinrich Vieweg (1826-1890), Schloss Wendhausen, Brunswick; Lepke, Berlin, 18 March 1930, lot 24 (8,800 Reichsmarks).

Helene Tepelmann, née Vieweg (d. 1939); her sale (†), Lempertz, Cologne, 1 February 1940 (=1st day), lot 13 (12,500 Reichsmarks).

Anonymous sale; Hans W. Lange, Berlin, 12 March 1941, lot 2 (11,000 Reichsmarks).

Anonymous sale [Property from an Important European Collection]; Christie's, London, 6 December 2011, lot 22 (£1,015,650), when acquired by the present owner.

LITERATURE:

F. Harck, 'Quadri di maestri italiani nelle Gallerie private in Germania', *Archivio Storico dell'Arte*, Rome, 1890, III, p. 171.

R. Buscaroli, *La pittura romagnola del Quattrocento*, Faenza, 1931, p. 348. *Die Weltkunst*, XV, no. 9, March 1941, p. 1, illustrated.

R. Roli, 'Sul problema di Bernardino e Francesco Zaganelli', *Arte Antica e Moderna*, XXXI, 1965, p. 241.

B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London, 1968, I, p. 454; III, no. 1053.

R. Zama, *Zaganelli e dintorni, per una ricerca sui dipinti di Francesco e Bernardino, fra Cotignola e Ravenna*, exhibition catalogue, Faenza and Cotignola, 1989, p. 11.

R. Zama, *Gli Zaganelli (Francesco e Bernardino)*, Rimini, 1994, p. 190, no. 73.

R. Zama, *Girolamo Marchesi*, Rimini, 2007, p. 155-156, under no. 66.



Since its sale in these rooms in 2011 this panel has been cleaned and restored, which has revealed extensive underdrawing and liquid brushstrokes, particularly to the cloth that bears the Christ Child. The extraordinary, lustrous depth of colour achieved by the artist is fully illuminated, which is particularly evident in the well preserved red lakes and green glazes in the draperies.

Francesco di Bosio Zaganelli was perhaps the most individual painter of his generation in the Romagna. Born at Cotignola, he may have been trained by Marco Palmezzano and in the first decade of the fifteenth century shared a bottega in his native town with his brother, Bernardino, whose only certain independent work is the signed Saint Bernardino of 1506 in the National Gallery, London. By 1513, Francesco was based at Ravenna, but receiving commissions for towns in the area including Faenza, where he supplied the Baptism of 1514, now also in the National Gallery, for the Laderchi chapel at San Domenico. Zaganelli developed a highly individual style that assimilated influences from Ferrara, from the Bologna of Costa and Aspertini, and, less directly, from the Umbrians of the previous generation.

As this Madonna demonstrates, he was an artist of considerable emotional range and equal expressive power: given the demand for pictures of the subject it is notable how varied Zaganelli's interpretations of this are. In

this example, the Infant looks towards the spectator, while the Virgin and Saint Joseph, like the angel, the angle of whose head echoes the latter's, bend down, their eyes almost closed, in silent devotion. The position of the Christ Child deliberately evokes the moment His body was similarly laid out following the Crucifixion. Christ is the only figure to look directly out at the viewer, while the others look in tender and focused adoration of Him.

The attention to detail and the setting of luminous colours against earthy ones are particularly striking. After his brother's death, Francesco responded to new stimuli, including German woodcuts, and the voluminous, creased white cloth that the Christ Child lays upon and which takes up a large part of the composition, recall the work of German artists such as Patinir, Dürer and Altdorfer, whose work Zaganelli may have known through prints or seen in north Italian collections.

This panel was dated to the mid-1520s by Roli (*op. cit.*), while Zama suggests a less specific chronology, 1518-30. The pose of the Child is related to the altarpiece of 1518 in the church of San Martino at Viadana, near Mantua, although it is arguably more successful in the deployment of the arms. A certain roundness in the types of both the Virgin and Saint Joseph also recalls the earlier works of Correggio which Zaganelli would no doubt have seen in 1519, when his altarpiece for the church of the Annunziata at Parma was completed and no doubt delivered.



Infra-red reflectogram of the present lot

An. 1630







PROPERTY FROM A PRIVATE ENGLISH COLLECTION

25

NICHOLAES ELIASZ. PICKENYOY

(AMSTERDAM 1588-1650)

Portrait of a gentleman, three-quarter-length, in a black brocade doublet and cloak, with a lace collar, holding a pair of gloves; and Portrait of a lady, three-quarter-length, in a cartwheel ruff, gold and black embroidered bodice and black brocade skirt, holding a fan

both dated 'Ano · 1636 ·' (upper right)
oil on panel
48 $\frac{1}{8}$ x 35 in. (122.3 x 88.9 cm.)

£200,000-300,000
US\$270,000-400,000
€230,000-330,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 December 1980, lot 112.
with Richard Green, London, by 1981, where acquired by the present owner.

Nicolaes Eliasz. Pickenoy was the preeminent portrait painter in Amsterdam prior to Rembrandt's arrival there in 1631, and the two were inextricably linked in Amsterdam's artistic milieu in the second quarter of the seventeenth century. Between 1639 and 1645 they were neighbours on Amsterdam's fashionable Sint Anthonisbreestraat. At times, they also shared patrons. A year after Rembrandt completed his famed *Anatomy Lesson of Dr. Nicolaes Tulp* (1632; The Hague, Mauritshuis), the doctor sat for a bust-length portrait by Pickenoy (Amsterdam, Stedelijk Museum). Similarly, both artists found favour with the wealthy de Graeff family – among the most powerful and politically connected in Amsterdam – with Pickenoy having depicted Cornelis in a full-length portrait of 1636 (Berlin, Staatliche Museen zu Berlin, Gemäldegalerie) and Rembrandt portraying his younger brother Andries three years later in similar format (Kassel, Museumslandschaft Hessen Kassel, Gemäldegalerie Alte Meister).



Pickenoy's social connections to Amsterdam's elite likewise earned him prestigious commissions to depict the syndics of the city's wine merchants guild, the regents of its Spinhuis and no fewer than five civic guard portraits. His most successful civic guard portrait was painted for the company of Jan Claesz. van Vlooswijck – one of seven monumental group portraits, among which was Rembrandt's *Night Watch* (Amsterdam, Rijksmuseum), that were commissioned for the newly constructed great hall of the Kloveniersdoelen (the arquebusiers' civic guard headquarters) in Amsterdam. Despite his success as a portrait painter (and, in a handful of instances, a painter of large-scale historical subjects), Pickenoy appears to have died in relative obscurity sometime between 1650 and 1656, the year in which his wife was described in an archival document as a 'widow'.

The present pair of portraits, among the finest in private hands, testify to Pickenoy's consummate abilities as a portrait painter. The sitters are shown at three-quarter-length following a format popularised in

the second decade of the seventeenth century by Cornelis van der Voort, with whom Pickenoy probably trained. Likely commissioned to commemorate the couple's marriage, the man places his right hand over his heart as a sign of avowal. While such a device is seldom encountered in Pickenoy's work, the young woman's pose largely parallels that of one of Pickenoy's undisputed masterpieces, the *Portrait of a young woman* of 1632 (Los Angeles, J. Paul Getty Museum). However, in the present painting, Pickenoy removed the pair of richly embroidered gloves from the woman's slightly raised proper left hand. In doing so, she now appears to gesture toward her betrothed, a change that heightens the interaction between the sitters. As with Pickenoy's finest paintings, here he freely indulged his penchant for depicting the tactile qualities of the textiles. Due to the pair's impeccable state of preservation, his minute rendering of the openwork lace of the man's flat collar and the sumptuous brocade of the woman's dress can be appreciated in mesmerising detail.

PROPERTY FROM A PRIVATE DUTCH COLLECTION

26

JAN VAN GOYEN

(LEIDEN 1596-1656 THE HAGUE)

View of the beach at Scheveningen

signed with the artist's monogram and dated 'VG 1642' (lower left)

oil on panel

17¼ x 26¾ in. (43.8 x 67 cm.)

£60,000-80,000

US\$80,000-110,000

€67,000-89,000

PROVENANCE:

with Eugene Slatter, London, by 1944.

Dr Hugo Rast (1891-1982), Switzerland (according to a seal on the reverse).

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 9 December 1981, lot 85.

with Noortman Master Paintings, Maastricht, by 1982.

with G.J. Scherpel, Bussum, by 1987.

Private collection, The Netherlands.

LITERATURE:

H.U. Beck, *Jan van Goyen: 1596-1656: ein Oeuvreverzeichnis, Katalog der Gemälde*, Amsterdam, 1973, II, p. 421, no. 941, illustrated.

This painting of the beach just north of the fishing village of Scheveningen, with its church and houses towering on the dunes to the left, was executed at the height of van Goyen's career in the 1640s. The artist had achieved notable recognition as one of the foremost landscapists of his generation by the end of the preceding decade. Despite losing a great deal of money in 1637, supposedly through a failed venture in the tulip market, he was able to buy a house on the Singelgracht in The Hague in 1639 and was appointed head of the Guild of Saint Luke in the city in 1638, and again in 1640. He was astonishingly productive in the 1640s with over 450 known dated works from this decade alone. He was also intermittently active as an art dealer, auctioneer and estate agent.

Hans-Ulrich Beck records several other views of Scheveningen looking south across the dunes, of which the earliest is dated 1632. In 1642, the date of the present picture, he painted three other views from this

northern side of Scheveningen; two others on panel of nearly the same size (*op. cit.*, nos. 939-40) and a larger work on canvas. He appears to no longer return to this composition after 1645.

The palette of this painting is predominantly grey, yellow and golden brown in tonal range. Although van Goyen employed a restricted palette in the 1640s, he was able to capture an enormous range of atmospheric effects and achieve a masterly sense of depth in his compositions. This was partly achieved by his expert use of a transparent ground, which allowed the natural grain of the wooden panel to appear through the oil glazes, most notably in the sky and water in his landscapes. Van Goyen has rendered this view with beautifully loose and skillful brush strokes. Whereas the clouds are painted with a vivid and broad handling of the brush, the landscape is executed in a liquid style, painted rapidly in the wet paint with great attention to the narrative.



FRANS VAN MIERIS, THE ELDER

(LEIDEN 1631-1685)

The Drummer Boy

signed and dated 'F van Mieris / Ao 1670' (lower left)

oil on copper

6¼ x 5½ in. (17.1 x 14.3 cm.)

£800,000-1,200,000

US\$1,100,000-1,600,000

€900,000-1,300,000

PROVENANCE:

(Probably) bought by Elector Maximilian II Emanuel of Bavaria (1662-1726) at the beginning of the 18th century for his Gallery in Schloss Schleißheim. Elector Franz Stefan I of Bavaria (1708-1765), and by descent in the Bavarian Electoral and Royal Collection, and subsequently the Bayerische Staatsgemäldesammlungen until 1929, in the following locations: Picture Gallery of Schloss Schleißheim, mentioned in the inventories of 1748 (the earliest existing inventory, p. 4, *recto*), and moved by 1839 to, The Alte Pinakothek, Munich (inv. no. 547), by whom sold by ministerial decree in 1929 to the following, with D.A. Hoogendijk, Amsterdam. Acquired shortly afterwards by Charles Peto Bennett (1856-1940) (m. Kristine Elisabeth 'Kiss' Gudde), and by descent to his son, Alfred Edwin Peto Bennett (1905-1996), and by descent to the present owners.

LITERATURE:

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters*, London, 1829, I, p. 83, no. 86, incorrectly listed as on panel, valued at 300 gns.
 G. de Dillis, *Catalogue des tableaux de la Pinacothèque Royale à Munic*, Munich, 1839, p. 10, no. 80, as 'William van Mieris'.
Verzeichniss der gemälde in der Königlichen Pinakothek, Munich, 1853, p. 210, no. 275, as 'William van Mieris'.
Verzeichniss der gemälde in der Königlichen Pinakothek, Munich, 1865, p. 187, no. 275, as 'Frans van Mieris'.
 C. Lemcke, 'Frans Van Mieris', *Kunst und Künstler Deutschlands und der Niederlande bis gegen die Mitte des achtzehnten Jahrhunderts*, Leipzig, 1878, II, p. 23.
 Lord Gower, *The figure painters of Holland*, London, 1880, p. 113.
 J.D. Champlin and C.C. Perkins, eds., *Cyclopedia of painters and paintings*, New York, 1887, III, p. 265.
 J.A. Crowe, *Handbook of painting: The German, Flemish and Dutch schools, based on the handbook of Kugler*, London, 1889, p. 409.
 G.C. Williamson, ed., *Bryan's Dictionary of Painters and Engravers*, London, 1904, III, p. 337.
 A. von Wurzbach, *Niederländisches Künstlerlexikon*, Vienna, 1910, II, p. 165.
 C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, Cambridge, 1927, no. 178.
 L. Hourticq, *Histoire générale de l'art*, Paris, 1932, p. 307.
 E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs etc.*, Paris, 1953, VI, p. 117.
 I.F. Finlay 'Musical instruments in 17th century Dutch paintings', *The Galpin Society Journal*, VI, 1953, p. 68, no. 141.
 O. Naumann, *Frans van Mieris (1635-1681) the Elder*, Doornspijk, 1981, II, p. 94-95, no. 81, illustrated.
 B. Gaehtgens, *Adriaen van der Werff*, Munich, 1987, p. 203, under no. 7.
 J. Ingamells, *The Wallace Collection, Catalogue of Pictures*, IV, *Dutch and Flemish*, London, 1992, p. 218, under no. P178.
 E. Schavemaker, *Eglon van der Neer*, Doornspijk, 2010, p. 95, note 4.

Described as 'a picture of exquisite beauty' by the great nineteenth-century chronicler of Dutch paintings John Smith, Frans van Mieris's *Drummer Boy* is a work of striking originality that can be considered one of the most important child genre scenes painted in Holland during the second half of the seventeenth century. Untraced since its de-acquisition from the Alte Pinakothek Munich in 1929, and feared to be lost, the picture can now be properly re-instated into van Mieris's *oeuvre* and its qualities appreciated at large for the first time in almost a century.

Together with Gerrit Dou, Frans van Mieris was the founder and leading member of a group of Leiden painters known collectively as the *fijnschilders* on account of their exceptionally refined, jewel-like handling of paint. Precise craftsmanship was in van Mieris's blood. He was the son of a goldsmith, Jan van Mieris (1585/86-1650), and initially set out to follow the same vocation before turning his talent to painting. He trained in the studio of Dou and soon eclipsed his fellow pupils, as Arnold Houbraken noted in his life of van Mieris published in 1721 (vol. 3, p. 2). Later, in the eighteenth century, the French theorist Jean Baptiste Descamps claimed van Mieris also surpassed his master because 'he drew better and had more finesse; his touch is more spirited, his colours fresher and less tortured and his paintings more forceful' (*Vie des Peintres Flamands, Allemands et Hollandois...*, Paris, 1760, III, p. 19).



(actual size)



Schleißheim Palace, Oberschleißheim, Germany

It was for this finesse and his supreme ability to render light and texture in miniaturist detail that van Mieris was so admired: above all, for his spectacular rendering of different materials such as silk, satin and velvet. His *Drummer Boy* is dressed in a shimmering, pale yellow, silk shirt with slashed sleeves and a brilliantly observed blue and red ribboned hem. He wears a blue, folded sash across his chest and a red, velvet cap with a feather in its side. The light source is from the upper left, beautifully illuminating the boy and casting his shadow against the back wall and the shadow of his left hand against the drum, heightening the sense of his physical presence. The secondary figure of the young flute player remains out of the spotlight. In the same vein, van Mieris delights in the minute observation of different surface textures: the wooden body of the well-used drum and its taut skin tied with string; the stone ledge with various nicks and chips; and the vine leaves seen in various degrees of light.

As well as offering a vivid demonstration of his technical brio, van Mieris's cherubic *Drummer Boy* is rich in emblematic meaning. Painted in 1670 (the last digit of the date has been questioned in the past as a '6', but is clearly '0'), this is the only genre picture by van Mieris in which adults do not appear. Intended as a meditation on childhood, van Mieris celebrates the innocent state of youth, the two protagonists absorbed in their play with a seriousness displayed by adults in their seemingly more important pursuits. In Netherlandish art, the art of play had long been treated as an allegory of adult life, a notion going back to Pieter Bruegel the Elder's *Children's Games* of 1560 (Vienna, Kunsthistorisches Museum). At the same time the artist reminds us of the transience of youth and impending adulthood. The drummer boy looks wistfully into the distance as if musing on what lies ahead, the feather in his cap a familiar *vanitas* symbol as is the empty birdcage above his head.

While most children in seventeenth-century Dutch genre painting were treated as scamps, imitating the bad behaviour of adults, van Mieris treats the drummer boy heroically already displaying the attributes of virtuous citizenship. The notion of civic responsibility is clearly evoked by the drummer boy's guise. In this van Mieris was likely inspired by the writer Jacob Cats, who had included a poem in the forward of his *Houwelick* titled 'Kinderspel: ex nugis seria' (Child's Play: trifles beget seriousness), which he illustrated with a print by Experiens Sillemans after Adriaen van de Venne, showing boys and girls of different ages forming into a column of civic guards (fig. 1). Cats's saying 'Behold how people also reveal their true natures in childhood', which is also the subject of the print, seems to have been van Mieris's underlying message.

The *Drummer Boy* had an immediate impact on van Mieris's contemporaries. Eglon van der Neer repeated the theme with a picture of 1676 (private collection; see E. Schavemaker, *op. cit.*, p. 478, no. 66, illustrated), and Adriaen van der Werff adopted it in 1679 (Gaehtgens, *op. cit.*, pp. 202-203, no. 7, illustrated). Willem van Mieris, Frans's son, revisited the subject in a picture of 1702 (London, Wallace Collection). The picture also inspired a number of copies. Naumann lists three on panel (*op. cit.*, nos. 81a, b and c), and a fourth was offered at Christie's, South Kensington, 2 December 2014, lot 775.

A Note on the Provenance:

This picture was probably acquired by the Bavarian Elector Maximilian II Emanuel (1662-1726) in the early eighteenth century for his palace at Schleißheim, a few miles north-west of Munich. It was certainly at Schleißheim by 1748, and remained in the possession of the Bavarian Electors and Princes, being transferred with the majority of the collection into the purpose-built Alte Pinakothek, where it is first recorded by 1839. After the toppling of the monarchy in Germany at the end of the First World War, the works passed into the hands of the state. The collection had a remarkable holding of works by Frans van Mieris. John Smith listed ten pictures in 1829 and by 1864 there were twelve. Perhaps on account of this embarrassment of riches, and perhaps also due to a lack of appreciation for *fijnschilder* paintings in the early twentieth century, there began a spate of major de-accessions: *Peasant Inn* went in 1928 (Leiden, Stedelijk Museum de Lakenhal); the present work and *Woman playing a Lute* (Edinburgh, National Galleries of Scotland) were both sold in 1929; *Oyster Meal* followed in 1931 (The Hague, Mauritshuis); and then, in the Nazi era, *Woman feeding a Parrot* was sold off in 1936 (private collection; formerly Sotheby's, London, 3 December 2008, lot 25); and *Old Soldier with a Pipe* (Pennsylvania, Allentown Museum of Art) went in 1937 – a decimation of the single greatest collection of paintings by Frans van Mieris ever formed.



Fig. 1 Experiens Sillemans, after Adriaen van de Venne, *Child's Play: trifles beget seriousness*, engraving



28

RACHEL RUYSCH

(THE HAGUE 1664-1750 AMSTERDAM)

*Tulips, rose, honeysuckle, apple blossom, poppies
and other flowers in a glass vase, with a butterfly,
on a marble ledge*

oil on canvas
30 x 24¾ in. (76.3 x 62.8 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Anonymous sale [From a Deceased Estate; Sold in Conjunction with Lawrence Fine Art of Crewkerne]; Christie's, London, 15 April 1992, lot 2, as 'Attributed to Rachel Ruysch'.
with Richard Green, London, by 1994, from whom acquired by the present owner.

LITERATURE:

To be included in Dr. Marianne Berardi's forthcoming *catalogue raisonné* of the work of Rachel Ruysch.

This elegant bouquet of spring and summer flowers arranged on a on a stone ledge before a niche dates from the early 1690s (*circa* 1691-1694), the beginning of the second decade of Rachel Ruysch's celebrated 70-year career as one of Holland's premier flower painters. This phase of the artist's career was a particularly inventive one, during which she moved more decisively beyond her early artistic models (notably Otto Marseus van Schrieck for her forest floor paintings, and the flamboyant floral bouquets of her teacher Willem van Aelst), towards a more personal idiom that would result in a body of work of supreme refinement. Notably, she explored different ways of composing her painted bouquets, incorporated a new range of floral types, and experimented with a variety of backgrounds beyond the plain dark wall that characterized a great deal of Dutch flower painting up to this point.

The strong diagonal arrangement from lower left to upper right seen in the present painting emerged in Ruysch's paintings during the late 1680s/early 1690s and became one of the stylistic trademarks of her mature work. While she adopted the diagonal from van Aelst's own model, both for bouquets in a vase and for her delicate nosegays, she varied it considerably as we can see here. Ruysch composes with a greater number of floral varieties than van Aelst, pulling in wildflowers and willowy grasses together with the showier blossoms van Aelst preferred. Her use of the overblown variegated tulip in the present work, one of van Aelst's favourite blossoms, is likely a nod to her teacher. But unlike van Aelst, she surrounds it with very common flowers such as sunflowers, honeysuckle and bindweed, some of which protrude to imply a secondary

diagonal that crosses the primary axis creating an X. More than van Aelst ever would, she mixes common and rare, and also varies the sizes of her flowers considerably from quite large and ostentatious, to delicate and spindly. Additionally, her vase selection is more restrained than those her teacher preferred, choosing round, footless, dark glass vessels that never compete with the flowers which she reserves as the main event of her paintings. The squat vase also helps to anchor Ruysch's bouquets visually by establishing a low centre of gravity: the strong diagonal arrangements can then cantilever far beyond the immediate footprint of the vase, without seeming to be on the verge of toppling over.

Also during the early 1690s, Ruysch tended to forego the shiny pink marble table tops that she often used during the 1680s, choosing instead unpolished stone ledges, often architecturally articulated as is the one in the present work. Often she showed little nicks in the edge of the stone. Additionally, during this period, Ruysch experimented a good deal with articulating the backgrounds of her flower pieces. She often included the suggestion of architectural events behind the bouquets, always painted with a deliberate haziness so as not to compete visually with the bouquet. Sometimes walls or cornices converge, while sometimes there is a glimpse of sky or a park beyond at left or right.

We are grateful to Dr. Fred Meijer and Dr. Marianne Berardi for confirming the attribution, on the basis of images. Dr. Berardi kindly contributed to this catalogue entry and will be including the painting in her forthcoming *catalogue raisonné* of the work of Rachel Ruysch.



29

JACOB VAN RUISDAEL

(HAARLEM 1628/29-1682 AMSTERDAM)

A wooded river landscape with shepherds and their flock

signed 'Ruisdael' (lower left)
oil on canvas
19 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (50.6 x 60.8 cm.)

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

Pieter van Winter (1745-1807), Amsterdam, and by descent to his daughter, Anna Louisa (1793-1877), who married in 1815 Willem van Loon (1790-1847), Amsterdam; sold *en bloc* in 1877/78 by her heirs, with 80 paintings from the van Loon collection to the Rothschilds.

Baron Lionel de Rothschild (1808-1879), Gunnersbury, Middlesex, and by descent to his son,

Sir Nathaniel, later 1st Baron Rothschild (1840-1915), and by inheritance to his brother,

Baron Leopold de Rothschild (1845-1917), and by descent to his son, Lionel de Rothschild (1882-1942), and acquired from his executors by the following in 1946,

with Thomas Agnew & Sons, London.

R.P. Silcock.

Charles Russell; (*) Sotheby's, London, 7 December 1960, lot 2 (£8,500 to the following).

with Thomas Agnew & Sons, London.

Private collection, Yorkshire, after 1962, until 1992.

Anonymous sale; Christie's, London, 15 April 1992, lot 24 (£198,000).

with Noortman, London and Maastricht.

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 6 July 2000, lot 59 (£388,500), where acquired by the late Betty Lady Grantchester.

EXHIBITED:

Amsterdam, Oudemannenhuis, *Historische Tentoonstelling*, 1876, no. 170.
Sheffield, Graves Art Gallery, *Local Heritage*, 18 April-17 May 1970, no. 71 (with incorrect provenance).

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1835, VI, p. 91, no. 289.

C. Hofstede de Groot, *A Catalogue Raisonné of the most eminent Dutch painters of the seventeenth century*, London, 1912, IV, p. 129, no. 405 (and possibly no. 567).

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, New Haven and London, 2001, pp. 272-3, no. 342, illustrated.

S. Avery-Quash, ed., 'The Travel Notebooks of Sir Charles Eastlake', *Walpole Society*, LXXIII, 2011, p. 550.

Jacob van Ruisdael's reputation as the most talented and versatile of the Dutch landscape painters of the Golden Age has remained undiminished since his lifetime. Dating to *circa* 1660, this painting, which has highly distinguished provenance, is a fine example of his early mature style and is one of a significant group of works which he executed in collaboration with Adriaen van de Velde (who painted the figures and sheep).

Ruisdael's earliest woodland landscapes, which date to the second half of the 1640s, assimilate influences from Cornelis Vroom's work, especially in their delicate and meticulous treatment of foliage. By the following decade, with works like the *Great Oak* of 1652 (Los Angeles, J.P. Getty Museum), Ruisdael had begun to fully assert his mastery of the genre. In the present painting, he has employed a favourite compositional device, by depicting a dense grove of trees at the left, with a strong diagonal line descending toward an open vista at the left. The composition is punctuated in the centre by glimmers of sunlight breaking between the tree trunks in the middle ground. The light, feathery treatment of the foliage and grasses, combined with the fluid, painterly execution of the towering sky and billowing clouds are characteristic stylistic traits of Ruisdael's artistic maturity and demonstrate his acute powers of observation.

Ruisdael collaborated with Adriaen van de Velde (1636-1672) on a number of significant occasions. For example, van de Velde supplied the staffage and fauna for Ruisdael's great *Stage Hunt in a wood with a marsh* (Dresden, Staatliche Kunstsammlungen); for the *Extensive landscape with a ruined castle and a village church* (London, National Gallery); and for his *Waterfall in a hilly landscape* (St Petersburg, State Hermitage Museum). The scale and treatment of van de Velde's figures and sheep in the present painting are similar to those in Ruisdael's *Hilly landscape with a high road* (Amsterdam, Rijksmuseum), likewise dated to the 1660s.

This painting is first recorded in the collection of Pieter van Winter, an Amsterdam merchant, who took over his father's business dealing in dyes and indigo after 1768. A passionate collector throughout his life, van Winter purchased works by many of the leading painters of the Dutch Golden Age. His collection passed to his daughters, Lucretia Johanna van Winter and Anna Louisa van Loon. After Anna's death, the collection was sold *en bloc* in 1878 to the Rothschild family, comprising, amongst many others, Rembrandt's magnificent portraits of *Marten Soolmans* and *Oopjen Coppit* (Amsterdam, Rijksmuseum; and Paris, Louvre), Gabriel Metsu's *Portrait of a woman, probably Lucia Wijbrants* in Minneapolis (Institute of Arts), Adriaen van de Velde's *Cattle and sheep in a river landscape* (Boston, Museum of Fine Arts) and Wouwerman's *The cavalry camp* (New York, Frick Collection), as well as a superb pair of still lifes by Jan van Huysum (Los Angeles, J.P. Getty Museum).



PROPERTY OF LA COMTESSE DIANE DE CASTELLANE

30

MELCHIOR D'HONDECOETER

(UTRECHT 1636-1695 AMSTERDAM)

Chickens and pigeons in a landscape

signed 'M D Hondecoeter' (centre, on the rock)

oil on canvas

34¼ x 26¼ in. (87 x 66.6 cm.)

£50,000-80,000

US\$66,000-110,000

€56,000-89,000

PROVENANCE:

Boniface of Castellane (1867-1932) and Anna Gould (1875-1961), Palais Rose, Avenue Foch, Paris, and by descent.



Interior of Palais Rose, Le Vésinet, Paris, showing the present lot hanging in situ
© Christie's

Melchior d'Hondecoeter took up the genre of barnyard and park scenes, which he had learnt from his father, Gijsbert and uncle, Jan Baptist Weenix, absorbing also the influence of Frans Snyders, and carried it to a new level of elegance and technical perfection. His pictures are filled with both domestic and exotic birds, painted with equal accuracy of observation and delight. Hondecoeter worked by making *ad vivum* oil sketches of his favourite birds, captured in various striking or engaging poses, from which studies he would later populate his paintings. This picture, which is prominently signed at the centre of the composition, is an early work by the artist and can be dated to the 1660s. Hondecoeter established his style at an early stage and adhered to it throughout his long career.

Hondecoeter's combination of technical brilliance, alert observation of nature and a playful imagination made him the greatest bird painter of his generation. His large-scale decorative game-pieces were popular amongst wealthy Amsterdam merchants and were commissioned to adorn the walls of their town houses and country mansions. They were also amongst the most desirable decorative paintings in Europe, to be encountered in almost any royal, princely or national collection by the nineteenth century. This painting was in the collection of the Count Boniface de Castellane, known as 'Boni', a French politician and key figure of the Belle Époque, and his wife Anna Gould, the daughter of an American millionaire who made his fortune in the railway industry. The couple married in 1895 and in 1902 they built one of the last great *hôtel particulier* of the 19th century in Paris, the Palais Rose. It was designed by Paul-Ernest Sanson and René Sergent, two of the last architects influenced by neoclassicism, who openly took inspiration from Versailles' Grand Trianon, and recreated a perfect copy of the celebrated 'Ambassador Staircase', decorated by Charles Le Brun (demolished in 1752 under King Louis XV). Over a seven year period, Palais Rose hosted some of the most prestigious parties in Paris, welcoming celebrities, Paris' aristocracy, Queen Isabel II of Spain, Kapurthala's Maharaja, the Queen of Naples and even the Kings of Spain and Portugal in 1905.



31

HENDRICK TER BRUGGHEN

(THE HAGUE 1588-1629 UTRECHT)

*Democritus and Heraclitus*oil on canvas
36% x 43% in. (93 x 111 cm.)

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

John Stanley, 10th Earl of Derby (1664-1736), Knowsley Hall, Merseyside, and by descent in the family to the following, Frederick Arthur Stanley, 16th Earl of Derby (1841-1908); (†), Christie's, London, 27 May 1909, lot 65, as 'Spanish School'. (Probably) Anonymous sale; Kende, Vienna, 21-22 October 1918, lot 20, as 'Caravaggio'. Ole Olsen, Copenhagen; his sale, Winkel & Magnussen, Copenhagen, 5-8 May 1943, lot 13. Private collection, Denmark, 1943. Anonymous sale; Rasmussen, Copenhagen, 7-21 May 1969, lot 530. with Trafalgar Galleries, London, by 1973. Ginsberg collection, South Africa, until 1989. Sir Charles Blomfield, Clapton Manor, Clapton, Gloucestershire, 1989. with Spencer A. Samuels and Company, Santa Monica, 1992. Private collection, United Kingdom. with Jack Kilgore & Co., New York, 1994. Private collection, The Netherlands. with Jack Kilgore & Co., New York, 2005, from whom acquired by the present owner.

EXHIBITED:

London, Trafalgar Galleries, *Trafalgar Galleries at the Royal Academy: Old Master Paintings*, 1977, no. 29.
London, Robilant + Voena, *The International Caravaggesque Movement: French, Dutch, and Flemish Caravaggesque Paintings from the Koelliker Collection*, 20 June-15 July 2005 (entry by J. Bikker).

LITERATURE:

Catalogue of Derby Pictures, 1736, no. 93, as 'Bruggens'.
G. Scharf, *A Descriptive and Historical Catalogue of the Collection of Pictures at Knowsley Hall*, London, 1875, pp. 185-6, no. 356, as 'Attributed to Bruggens'.
V. Winkel and Magnussen, eds., *Kunst i Privat Eje*, Copenhagen, 1944-1945, I, p. 71, illustrated.
B. Nicolson, *Hendrick Terbrugghen*, London, 1958, p. 46, no. B79, pl. 101b.
A. Blankert, 'Heraclitus and Democritus; in het bijzonder in de Nederlandse kunst van de zeventiende eeuw', *Nederlands Kunsthistorisch Jaarboek*, XVIII, 1967, p. 102, no. 41, as 'Attributed to Hendrick ter Brugghen'.
B. Nicolson, 'Terbrugghen since 1960', in *Album Amicorum J.G. van Gelder*, E. de Jongh, ed., The Hague, 1973, pp. 238, 240, as 'an indisputable original'.
In the Light of Caravaggio, exhibition catalogue, London, 1976, p. 21.
B. Nicolson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and His Followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 98.
A. Tzeuschler Lurie, 'The Weeping Heraclitus by Hendrick Terbrugghen in the Cleveland Museum of Art', *The Burlington Magazine*, CXXI, 1979, p. 279, fig. 5.
L.J. Slatkes, 'Review of Benedict Nicolson, The International Caravaggesque Movement', *Simiolus*, XII, 1981-1982, p. 182.
European Paintings of the 16th, 17th, and 18th Centuries: Cleveland Museum of Art, Cleveland, 1982, p. 278, fig. 123a.
L.J. Slatkes, 'Het werk van Hendrick ter Brugghen', in *Nieuw Licht op de Gouden Eeuw: Hendrick ter Brugghen en tijdgenoten*, exhibition catalogue, 1986, p. 49.
Nieuw Licht op de Gouden Eeuw: Hendrick ter Brugghen en tijdgenoten, exhibition catalogue, 1986, p. 98, under nos. 6-9 (entry by L.J. Slatkes).
L.J. Slatkes, 'Rethinking ter Brugghen's Early Chronology', in *Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland*, R. Klessmann, ed., Braunschweig, 1988, p. 81.
B. Nicolson, *Caravaggism in Europe*, L. Vertova, ed., Turin, 1989, I, p. 189; III, fig. 1134.
J.A. Spicer and L. Federle Orr, *Masters of Light: Dutch Painters in Utrecht during the Golden Age*, exhibition catalogue, New Haven and London, 1997-1998, pp. 201, 203, under nos. 23 and 24, fig. 1 (entry by L.J. Slatkes).
J. Bikker, G. Papi, N. Spinosa, eds., *Collezione Koelliker, French, Dutch and Flemish Caravaggesque paintings*, Torino, 2005, pp. 26-28, illustrated.
L.J. Slatkes and W. Franits, *The Paintings of Hendrick ter Brugghen, 1588-1629*, Amsterdam and Philadelphia, 2007, pp. 136-137, no. A39, fig. 38, pl. VII.



This is an important early work by Hendrick ter Brugghen, whose attribution was first established by Benedict Nicolson in 1958 (*op. cit.*) and subsequently endorsed by every principal scholar in the field. It is generally dated to 1618-19, at which time Ter Brugghen was the only Caravaggesque painter active in Utrecht who had actually been to Italy and experienced the work of Caravaggio at first hand. He is thought to have travelled south in 1607, spending seven years in Italy – predominantly in Rome – before returning home, via Milan, in 1614. Although Caravaggio had left Rome by the time Ter Brugghen arrived, he is still often cited as the only Dutch disciple of the Caravaggio who was active there during his lifetime.

Ter Brugghen's choice of subject was indebted to his Italian education. Democritus and Heraclitus were among the most important pre-Socratic philosophers who, according to Cicero and other Roman sources, viewed the human condition in two contrasting ways: Heraclitus, known as the 'dark', with pity and compassion and a perpetually sad demeanour; and Democritus, the laughing philosopher, with amusement at the absurdity of life. The pair became popular subjects in Dutch art after 1620, often depicted with a globe representing the world. Ter Brugghen's globe is animated by what appears to be a wild Caravaggesque tavern scene emblematic of the frivolity of human existence. The prominent inclusion of the bone in the lower foreground serves to further underscore the *vanitas* themes inherent to the subject.

Ter Brugghen repurposed the figure of the weeping philosopher, Heraclitus, in his *Saint Jerome contemplating a skull*, which is signed and dated 1621 (fig. 1; Cleveland Museum of Art). That the Cleveland picture post-dates *Democritus and Heraclitus* is confirmed by the numerous pentimenti in the latter. The model may equally be the same as that used for the seated figure at far right in the *Calling of Saint Matthew* of circa 1618-19 (Le Havre, Musée des Beaux-Arts André-Malraux).

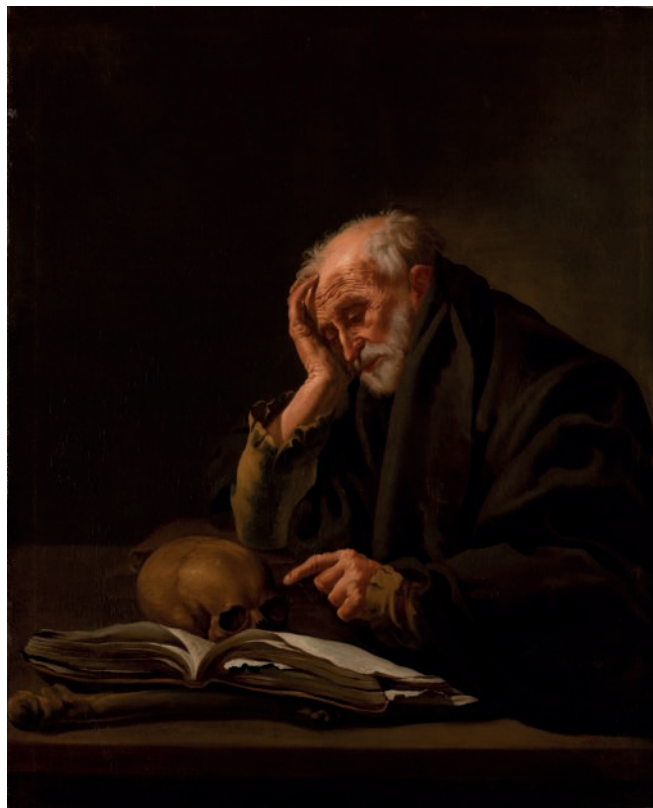


Fig 1. Hendrick ter Brugghen, *Saint Jerome contemplating a skull*, 1621, Cleveland Museum of Art, Cleveland © Bridgeman Images



PROPERTY OF A GENTLEMAN

32

GERRIT VAN HONTHORST

(UTRECHT 1592-1656)

A young man holding a burning candle and a scamorza cheese, a fiasco bottle beside him

oil on canvas

30¼ x 25 in. (76.2 x 63.5 cm.)

£250,000-350,000

US\$330,000-460,000

€280,000-390,000

PROVENANCE:

Sir Claud Alexander, 2nd Bt. (1867–1945), Ballochmyle, Ayr, Scotland.
In the collection of the present owner by 1961.

EXHIBITED:

Plymouth, City Museum and Art Gallery, *Old Masters from London Galleries*,
21 July-27 August 1961, no. 18, as 'Gerard van Honthorst', noting 'Professor
Longhi dates this 'about 1619-1620 (late Italian period)'.
'

LITERATURE:

W.E. Franits, 'A Bravo Examining Cheese: A "new" painting by Gerrit van
Honthorst', *Connoisseurship. Essays in Honour of Fred G. Meijer*, Leiden,
2020, pp. 133-37.





Fig. 1 Bartolomeo Manfredi, *Bacchus and a Drinker*, 1621, Galleria Nazionale d'Arte Antica, Rome

This enigmatic work is an exciting rediscovery and addition to the oeuvre of nocturnal paintings by Gerrit van Honthorst. Extremely dirty and unseen in public since the early 1960s, the picture largely eluded the attention of scholars until it was published in 2020 by Wayne E. Franits, who endorses it as an untypical yet autograph work by the artist (*op. cit.*).

Honthorst's artistic formation largely took place during his early years in Italy, where he attained a deep knowledge of Caravaggism that would have an enduring impact on his style. His early training, however, was in his native Utrecht, apprenticing under Abraham Bloemaert before travelling to Italy between circa 1610 and 1615, where he is thought to have stayed between seven and ten years. By the time Honthorst left Italy, his fame was so established that it preceded him to Utrecht, where he was fêted upon his return in 1620, with a party thrown in his honour at 'Het Poortgen' ('The Little Gate') on 26 July.

In Rome, Honthorst's unique interpretation of Caravaggio's tenebrist style earned him commissions from such important patrons as Cardinal Scipione Borghese, Cosimo II de' Medici, Grand Duke of Tuscany, and his principal patron, Marchese Vincenzo Giustiniani, in whose palace he lodged for an extended period of time. Giustiniani's collection strongly influenced Honthorst's stylistic direction, boasting works by Caravaggio, Manfredi, Bassano, the Carracci and the lesser-known still-life painter Pietro Paolo Bonzi, whose *Boy holding a melon* may have been a source of inspiration for the present picture (Formerly Berlin, Kaiser-Friedrich-Museum;

destroyed; see L. Salerno, 'The Picture Gallery of Vincenzo Giustiniani - 1: Introduction', *The Burlington Magazine*, January 1960, CII, no. 682, p. 23, fig. 32). Indeed, Bonzi's work perfectly demonstrates the clever visual food puns that were so popular in Rome at this time, based on Renaissance 'learned erotica' steeped in metaphors and elaborate rhetorical devices.

Honthorst's composition, though sparse and seemingly arbitrary, was clearly painted with such allusions in mind, the specific elements of which are so unique that they may have been included at the patron's request. The object that the youth holds aloft and gazes at so intently has been identified by Franits as *scamorza* cheese, the name for which was derived from the now archaic verb *scamozzare*, meaning to pollard or lop off, in a witty and 'not-so-subtle allusion to testicles' (*op. cit.*). Indeed, being the fare of peasants and the poor, cheese was seen as a coarse food that led to coarse behaviour of promiscuous sexuality, with *scamorza* featuring frequently in the works of Cecco del Caravaggio, such as *The Fluteplayer* of circa 1610-20 (Oxford, Ashmolean Museum). Franits speculates that this visual pun may have been extended in the feather of the youth's cap, contributing to the scatological subject matter. Still lifes carrying erotic associations flourished throughout Italy particularly in the sixteenth century, with Italian artists like the Cremonese Vincenzo Campi underscoring the sexual implications of cheese in his *Ricotta Eaters* of circa 1585 (Lyon, Musée des Beaux-Arts). In the present picture, Honthorst reinforces the food's erotic implications by prominently displaying a fiasco of wine, traditionally associated with lasciviousness, while acting upon the popularity of comparable images by Bartolomeo Manfredi, such as his *Bacchus and a Drinker* of circa 1600-10 (fig. 1; Rome, Galleria Nazionale d'Arte Antica).



Fig. 2 Simon Vouet, *Young Man with a Fig*, c. 1620-30, Musée des Beaux Arts de Caen, Caen

Sixteenth-century authors, like artists, were equally attracted to the congruities of food and sex, with the locus of the genre being in Rome. The Accademia dei Vignaiuoli (Academy of Vintners), founded in 1527, was renowned for celebrating the harvest season with recitations of bawdy poems linked to sexually suggestive crops (see J. Varriano, 'Fruits and Vegetables as Sexual Metaphor in Late Renaissance Rome', *Gastronomica*, V, no. 4, November 2004). In looking at influences chronologically closer to Honthorst's artistic milieu, Franits observes that the painter would have no doubt been familiar with similar works of obscene subjects produced by Rome's Caravaggisti, such as Simon Vouet's *Man Making a Fig Gesture* (fig. 2; Caen, Musée des Beaux-Arts de Caen). Painted in Rome in around 1615, it presents a man in a dress holding two figs while making the *mano in fico*, or fig gesture, intended to 'give the fig' – a euphemism first found in Dante's *Divine Comedy* – as an allusion to sexual intercourse. Franits notes that in the fruit *fica*, slang for female genitalia, and the *scamorza*, an allusion to testicles, the 'bawdy visualization of erotic wordplay is fundamental to both Vouet and Honthorst's canvases, and is certainly reflective of both artists' knowledge of these linguistic possibilities' (*op. cit.*).

Yet the influence of the Rome Caravaggisti on Honthorst extended far beyond the thematic. While always looking to the youthful sexuality of Caravaggio's figures – the present, a seeming amalgam of his *David with the Head of Goliath* of circa 1607 (Vienna, Kunsthistorisches Museum) and *Bacchus* of circa 1596 (Florence, Uffizi), with the wine in the same corner – Honthorst may have looked to the artist David de Haen, a fellow countryman, for this specific work. De Haen's *Satyr Drinking from Grapes* (fig. 3; sold Sotheby's, New York, 30 January 2014, lot 51), painted in Rome in circa 1619, shares striking parallels with the present picture in its composition, pose and earthy tenebrist treatment. As a close associate of Dirck van Baburen and one of the central figures in Rome, de Haen's career coincided directly with Honthorst's stay in the city, making it likely that their artistic paths crossed. The shared Bacchic iconography of both figures' smiling, upturned gazes and *il braccio in aria* ('arm in the air') suggests that they may have also derived their models from similar sculptural sources, looking plausibly to ancient statuary, with Rome offering the greatest abundance of classical remains. Exact parallels can also be made to Jacopo Sansovino's *Bacchus* of circa 1514 (fig. 4; Florence, Museo Nazionale del Bargello), considered one of the most celebrated sculptures of the High Renaissance, with which they would have no doubt been familiar.

While there has been debate as to whether Honthorst executed the present picture in Italy or upon his return to Utrecht, many of his visual sources are resolutely Italian – from the *scamorza* to the fiasco, largely exclusive to the region – adducing support that the work was painted for an Italian patron familiar with, and amused by, such allusions. In the exhibition of 1961, Roberto Longhi dated the present picture to Honthorst's late Italian period, around 1619 to 1620 (*op. cit.*). Conversely, some scholars have questioned the attribution of the work due to its uniqueness in Honthorst's *oeuvre*, with no other single-figure genre works known from his Italian period. For Franits, resolving the question of chronology with any certainty is difficult, if impossible, as such male figures could also be placed within the period of circa 1621-1623, immediately following the artist's return to Utrecht. What is certain of this period, however, is that Honthorst did not remain idle, continuing to paint in the style that gained him fame as Gherardo delle Notti, which he injected into the stream of artistic development upon his return to the Netherlands.

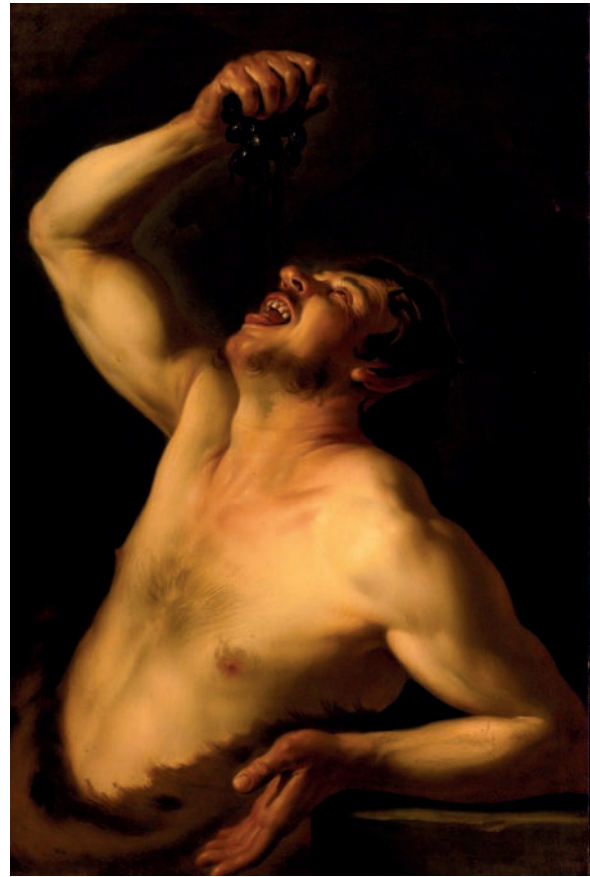


Fig. 3 David de Haen, *Satyr Drinking from Grapes*, c. 1619 © Christie's

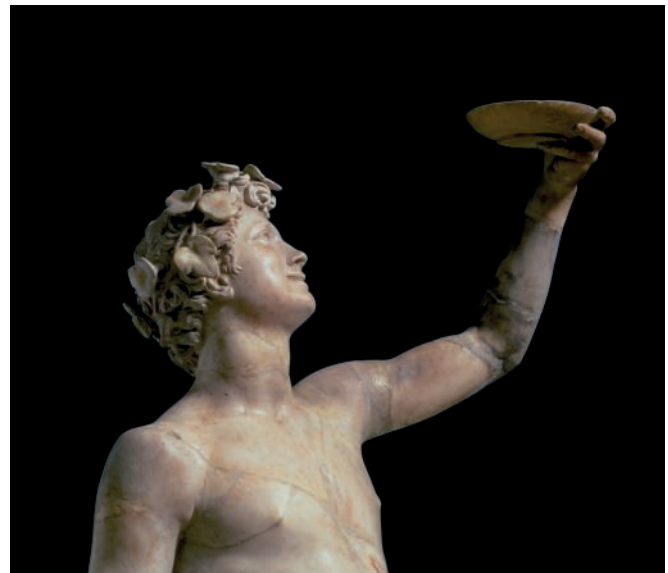


Fig. 4 Jacopo Sansovino, *Bacchus*, c. 1514, marble, Museo Nazionale del Bargello, Florence © Bridgeman Images

CARLO DOLCI

(FLORENCE 1616-1687)

Ecce Homo

oil on canvas, octagonal, unframed
36¾ x 30½ in. (93.3 x 77.5 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Casimir-Pierre Périer (1777-1832), Paris.
Daniel Wade Acraman (1775-1847), Bristol; his sale (+), Christie's, London, 22 August 1842, lot 60 (£147 to Farrer).
William Thomas Townend Hall (d. 1883), Syndale House, Faversham, by 1857.
Anonymous sale [The Property of Thomas Townend, Esq., Deceased, Late of Brighton]; Christie's, London, 14 July 1883, lot 71, as 'Carlo Dolci, Christ Crowned with Thorns, in rosewood case, and with easel stand' (unsold), and by descent to,
Colonel John Bullen-Symes Bullen (b. 1847) and Mrs. Blanch Mary Bullen (née Townend, d. 1886), Catherston-Leweston, and Marshwood Manor, Dorsetshire, by descent to,
Elizabeth Wheler, née Hall (d. 1912), Ledston Hall, Yorkshire, and by descent to the present owner.

EXHIBITED:

Manchester, *Art Treasures of the United Kingdom*, 1857, no. 372, as 'Carlo Dolci. Christ Crowned with Thorns'.

LITERATURE:

Sir George Scharf, *Scharf Sketchbook*, 23 September 1857, p. 55, no. 47.
A. Graves, *A Century of Loan Exhibitions*, London, 1914, I, p. 291.

With its meticulously rendered detail and remarkably luminous, enamel-like surface, this previously unpublished depiction of *Ecce Homo* is a striking example of Carlo Dolci's deeply emotive devotional imagery. Intensely pious, Dolci expressed his beliefs through his artistic output, which was almost exclusively devoted to religious subjects. Dolci's biographer, Filippo Baldinucci mentions that Dolci painted 'un cristo coronato di spine' when he was just eleven (*Notizie dei professori del disegno*, Florence, 1847, V, p. 340), and it was a subject he returned to throughout his career.

'[S]ometimes he would take weeks over a single foot' (*ibid*), Baldinucci wrote about Dolci's painstaking painting method, and here this dedicated and exacting process is evident in the fine, copper-toned reflections in the hair and the silky-smooth rendering of Christ's mantle. Dolci's meticulous technique is said to have stemmed from his belief that each visual detail was equally worthy of importance, as each had been created by God.

This is a unique treatment of the subject in Dolci's *oeuvre*. Baldassari lists nine variants, all of roughly the same size and on the same support, which depict Christ in close-up with an overwhelming emphasis on the pathos of his face, for example the *Ecce Homo*, dated 1646, in which a rope hangs over Christ's shoulders (Florence, Palazzo Pitti; *ibid*, p. 161). In contrast, here Dolci has created a more substantial work, the largest of all these treatments, showing Christ half-length, which allows him to portray the vivid colours of Christ's draperies set off against the subtle pallor of his face.

The subject clearly had a particular poignancy, both for the artist and for his patrons; but the way his pictures of it follow in sequence, subtly varied and given differing visual emphasis, was wholly characteristic of Dolci and can also be followed, for example, in the sequence of his pictures of the *Adoration of the Magi*.

Dolci's *Ecce Homo* shows his understanding of earlier Florentine masters, not only Bronzino, as is commonly noted, but also knowledge of the marble sculptures of Gregoria di Lorenzo and Andrea del Verrocchio. The latter's well-known marble *Lady with a Bunch of Flowers* (Florence, Bargello Museum), may well be the catalyst for Dolci's tender portrayal of Christ's hands crossing over his body.



NICOLAS LANCRET

(PARIS 1690-1743)

*Fête champêtre with a dancing couple*oil on canvas
46½ x 41¼ in. (117.2 x 105.7 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Madame Marinoni, by 1912.
 Anonymous sale [Appartenant à Madame D...]; Galerie Georges Petit, Paris, 22 May 1924 [=1st day], lot 64.
 with Wildenstein, New York, 1926.
 Mary Clarke Thomson, New York, 1947.
 Margaret Dunlap Behn (1891-1977); (†), Christie's, New York, 15 June 1977, lot 59.
 Anonymous sale [Property of a Gentleman]; Sotheby's, London, 1 November 1978, lot 26.
 with Partridge Fine Art, London.
 Anonymous sale [A Mansion: a Private Collection]; Sotheby's, London, 28 April 2015, lot 63.
 with Kunsthandlung Röbbig, Munich.

LITERATURE:

G. Wildenstein, *Lancret*, Paris, 1924, p. 84, no. 199.
International Studio, April 1926, p. 37, illustrated.
 H. Ottomeyer and S.-K. Andres-Acevedo, eds., *From Invention to Perfection: Masterpieces of Eighteenth-Century Decorative Art*, Stuttgart, 2016, p. 249, no. 62.

Fête champêtre with a dancing couple is a graceful, lively example of Lancret's hugely popular *fêtes galantes*. Pioneered as a genre by his one-time friend and mentor Antoine Watteau, these arcadian visions of love had their roots in seventeenth century Dutch and Flemish merry-making scenes, but were characterised by the nuanced interactions of elegantly dressed figures in harmonious landscapes, hovering between the pastoral and the theatrical.

Watteau's influence on the younger artist is still very much in evidence in the present work, which dates to the first half of the 1720s. Lancret draws his inspiration from Watteau's *Fêtes Véniennes* of circa 1718 (Edinburgh, National Gallery of Scotland). The seated figure playing the *musette de cour* and his relationship to the female dancer is an almost direct quotation from the Edinburgh picture, a choice made more interesting by the fact that in Watteau's painting the musician is a self-portrait. Lancret also chose to include the pipe-player in *The dance before a fountain* (Los Angeles, J. Paul Getty Museum) and *Le Moulinet* (Berlin, Schloss Charlottenburg). The latter picture, of comparable scale and format to the present painting, also dates to the same period of the artist's life.

As well as taking inspiration from his contemporaries, Lancret often used seventeenth and early-eighteenth century print sources in his paintings. It is highly probable that the figure of the central dancer (whose parallel the artist would go on to elaborate in his portraits of the dancers Mlle. Camargo and Mlle. Sallé) is an interpretation of a print, such as *Mademoiselle Subligny dansant à l'Opera*, published by J. Mariette in Paris in the early-eighteenth century. Marie-Thérèse de Subligny was one of the first professional female dancers at the Paris Opera in the 1680s and, in her posture, the dancer in pink executes the identical slow, graceful arm gesture, with little movement in the torso as indicated in Mariette's image. It is telling of Lancret's real interest in dance and theatre that he has put so much thought into the details of the dancer's movements.

Though influenced by Watteau earlier in his career, important differences between the two artists' approach to the *fête galante* are already in evidence here. Where Watteau can be identified by his silvery hues, Lancret favoured a bolder palette. Executed with characteristically fluid brushstrokes and iridescent highlights, the coral pink of the dancer's dress, the flashes of orange on the male dancer's sumptuous slashed-silk suit, the blues, reds and russets of the dining party all strengthen the visual impact of the figural composition. The costume of the male dancer is perhaps the most carefully considered of the group. A preparatory drawing for this figure, held in the Rothschild Collection at Waddesdon Manor, shows the meticulous attention paid to the details of silken folds, heightened in white to accentuate their shimmer, and the inviting crook of his little figure stretched out to draw his partner into the dance.

There are a further two paintings by Lancret that use the study of the male dancer, *La dance champêtre* (Rotterdam, Museum Boijmans van Beuningen) and the *Fête galante mit landlichen Menuett* (Potsdam, Palace of Sanssouci), both of which were in the collection of Frederick II of Prussia. As well as enjoying the patronage of foreign royalty, Lancret was a favourite of Louis XV, being commissioned to paint decorations at Versailles, Fontainebleau and the King's hunting lodge at La Muette. Given the way the present composition is weighted, with the figures almost appearing to tilt towards the viewer, it is likely that it was also conceived of as part of an interior decorative scheme, to be hung as an over-door.



PROPERTY FROM A FRENCH PRIVATE COLLECTION IN TOURRAINE

35

JEAN-BAPTISTE SIMÉON CHARDIN

(PARIS 1699-1779)

A dead rabbit and a satchel

oil on canvas
28 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (72.2 x 55.6 cm.)

£600,000-800,000

US\$800,000-1,100,000

€680,000-900,000

PROVENANCE:

(Probably) Maurice-Etienne Falconet (1716-1791), sculptor at the Académie royale, and by descent to his daughter-in-law, Anne-Marie Falconet, née Collot (1748-1821), sculptor at the Imperial Academy, Saint Petersburg, and by descent to her daughter, Marie-Lucie Falconet, Baroness de Jankowitz (1778-1866). Private collection, central France, from whom acquired in *circa* 2000 by the present owner.





Fig. 1 Rembrandt, *Still Life with Peacocks*, c. 1639, Rijksmuseum, Amsterdam © Bridgeman Images

The Academician Julien Green said of Chardin's painting 'it never could lie' (J. Green, *Œuvre complètes*, 1993, III, pp. 1348-49). In a century that saw a certain frivolity at the height of fashion, Chardin's calm, quiet, meditative works eschewed the seductive art of the age. Chardin responded to Natoire's ribbons, Nattier's silent smiles, to van Loo's colourful myths and the unashamed eroticism of Fragonard with young children praying or playing cards and with simple offerings from the hunt or harvest. He preferred the simplicity of a private life to great opulence. As Pierre Rosenberg wrote: 'he wanted to be of his time, but it eluded him' (P. Rosenberg, ed., *Chardin*, exhibition catalogue, Paris, 1999, p. 27).

During his lifetime, Chardin's still lifes were the most sought-after of his paintings. He submitted two of these (*La Raie* and *Le Buffet*) as his reception pieces to the Academy, where he was accepted as a 'painter of animals and fruits' (P. Rosenberg, *Tout l'œuvre peint de Chardin*, Paris, 1983, p. 83). This epithet seems very reductive for the artist who supplanted those Dutch and Flemish masters, to whom he began by being compared, as the pre-eminent still-life painter of his age.

Chardin declared: 'So that I am not only focused on reproducing reality, I must forget all that I have seen, and equally the way in which others have treated these objects' (quoted in P. Rosenberg ed., *Chardin*, exhibition catalogue, Paris, 1979, p. 109). His quest was to be the reinvention of nature, to depict it in the most original way he could. Despite his grand ambition, Chardin could not completely escape the tradition that had helped to form him. The *Rembrandtesque* elements of this hitherto unpublished early work are proof of this; the modernity of the Amsterdam painter finds echoes in Chardin's painting. It is impossible not to think of *Still life with two peacocks and a young girl* when looking at the present work (fig. 1; Amsterdam, Rijksmuseum). Here the same meditative feel can be perceived, though while Rembrandt draws attention to his hunting trophies through the inclusion of a young girl, Chardin sets this motif aside, focusing his full attention, and that of the viewer, on the trophy alone. The technique used here is also reminiscent of Rembrandt. Painting with vigorous brushstrokes, Chardin created a soft, rich texture, punctuated with bright impasto. He was not afraid to break up his composition by playing with his colour placement. The blue used in the hare's muzzle is repeated at the satchel strap, and the red blood – picked out on the tied-up legs – is found again in an abstract stroke at the edge of the canvas. This loose approach, which stands out from the brown background, seems almost to have been painted in the spirit of Impressionism.



Fig. 2 Jean-Baptiste-Siméon Chardin, *Deux lapins*, Private collection, Paris

The engraver Charles Nicolas Cochin recorded that: 'One of the first works he [Chardin] created was a rabbit [...] he wanted to depict it with the greatest verisimilitude in all ways, though with taste, without any suggestion of slavish adherence to the subject that could have rendered it cold and dry. He did not try to capture the fur. He felt that it was not necessary to give it too much importance or try to depict its every detail' (cited in P. Rosenberg, *op. cit.*, 1999, p. 116). Until now, this reference has been linked with *Deux lapins avec gibecière et poire à poudre* currently in a private Parisian collection (fig. 2). Because nothing else comparable was known, Pierre Rosenberg understood that painting as Chardin's first work, dating it to pre-1728 (P. Rosenberg ed., *Chardin*, exhibition catalogue, Paris, 1979, p. 141). This date was arrived at by comparing *Deux lapins* with the dated 1728 still life, Chardin's earliest dated example of the genre, in the Karlsruhe museum, which is used as the keystone for ordering the artist's earliest works (fig. 3). However, it is possible that Cochin was referring to this recently rediscovered and until now unpublished painting, since the description corresponds very closely. The account displays the engraver's wonder at Chardin's genius of colour over line, and this painterly still-life could only date to the beginning of the artist's career.

Various characteristics can be used to group these paintings from Chardin's early period. All three are marked by the absence of any extraneous elements, focusing attention on the animal itself, and by a restrained palette with a restricted chromatic scheme, showing the marked influence of Rembrandt. At the same time, these early works are defined by intense experimentation with composition. The table, the

base of the composition, was often placed at a slant, an indication that the artist was more concerned with the main subject, not wanting this to appear 'dry and cold' to echo Cochin. Equally, at the start of his career, he often left his many revisions clearly visible, tipping the works into a state of elegant abstraction with his strokes, hesitations and retouchings. For instance, the hunting satchel in the present painting is barely visible, whilst that in the *Deux lapins* has been placed to the right of the rabbit after numerous revisions, making its position wonderfully unstable, as if it has only just been completed. The present work was clearly a pivotal work in Chardin's early development and may even be understood as a carefully considered sketch for the Parisian painting.

Chardin wanted to forget all he had seen and leave a new art for posterity, far from the dogmas of his day. The generations of painters who followed him would not forget his talent or the audacity of his creations. Despite their modesty, Chardin's works were held in the highest esteem by his contemporaries and those who came later. More than a hundred years later, Edouard Manet recalled the lessons Chardin had taught in his still life *Lapin*, in the Angladon Museum in Avignon. The same brown background, the same majestic silence of the rabbit on the table, even the hunting satchel is repeated. Manet's signature, written in in brown at a diagonal, seems to be a final homage to the hesitant signatures of the earlier artist.

Though seeming to escape the hustle and bustle of his time through the calm of his art, Chardin's work does exhibit another aspect of his day, the pursuit of knowledge, experimentation and creativity without limits, which led later generations to call it the Age of Enlightenment.



Fig. 3 Jean-Baptiste-Siméon Chardin, *Deux lapins*, 1728, Karlsruhe, Staatliche Kunsthalle

GIUSEPPE PIAMONTINI

(FLORENCE 1664-1742 FLORENCE), CIRCA 1693

Saint Mark

terracotta modello; depicted holding a book and with his lion at his feet; the reverse simply finished

18 $\frac{7}{8}$ in. (48 cm.) high

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

COMPARATIVE LITERATURE:

K. Lankheit, *Florentinische Barockplastik: Die Kunst am Hofe der letzten Medici 1670-1743*, Munich, 1962.

J. Montagu, 'Some small sculptures by Giuseppe Piamontini', *Antichità Viva*, XIII, no. 4, 1974, pp. 1-19.

E. Chini, *La chiesa e il convento dei Santi Michele e Gaetano a Firenze*, Florence, 1984, pp. 217-19.

G. Pratesi, *Repertorio della scultura fiorentina del Seicento e Settecento*, Turin, 1993, pp. 55-56.

C. Avery, Catalogue entry on Piamontini's St. Mark, *Important European Terracottas - Tomasso Brothers Fine Art*, London, 2018, no. 11, pp. 56-59.

This robustly modelled group of the evangelist St. Mark with his lion at his feet is the work of the Florentine sculptor Giuseppe Piamontini (1664-1742), and is the *modello* for a known commission in marble, installed in the Chiesa dei Santi Michele e Gaetano, Florence, on 30 May 1694, and still in situ today.

Piamontini, along with his fellow artists Massimiliano Soldani-Benzi and Giovanni Battista Foggini, represented the last great flowering of the sculptural tradition that had been nurtured under successive Medici rulers of Florence since the 15th century. As a young man he studied under Foggini before travelling to Rome where he was enrolled in the Florentine Academy set up there by Cosimo III between 1681 and 1686. He returned to Florence and pursued a successful career, executing works in marble and bronze for both religious and secular patrons.

The monumental marble figures of SS. Mark and Luke in the church of the Santi Michele and Gaetano were first attributed to Piamontini on stylistic grounds by Lankheit in 1962 (*loc. cit.*), and were associated by Montagu with the 'due Apostoli Grandi' by Piamontini mentioned in contemporary sources (*loc. cit.*). More recently, documents published by Chini confirm details of the original commission, which was from the Theatine monks who were patrons of the reconstructed baroque church (Chini, *loc. cit.*). Dated 27 April 1693, the contract stipulated that the marble was to be carved from a single block of Carrara marble, that it was to be four *braccia* (approximately eight feet) high and that Piamontini would be paid 350 scudi.

That the present terracotta is not simply a copy of the marble in Florence is confirmed both by the subtle differences between the modello and the marble, and by the method of construction of the present lot. In terms of composition, the marble follows the terracotta quite closely. However, the terracotta St. Mark has a more square head than the marble, is depicted as more bald, and has a more pronounced contrapposto stance. The method of construction, where individual pieces of clay used to build up the figure are still visible, and where one can see the scraping away of terracotta to the reverse to reduce the possibility of the figure exploding in the kiln are expressions of an ongoing creative process. The liveliness of the surface, equally, is direct evidence of Piamontini's artistic expression.



THE PROPERTY OF A LADY

37

JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

*Genoa, from the Sea, looking up to the Church of
Santa Maria Assunta in Carignano*

red chalk, pen and red ink, watercolour and bodycolour with scratching out,
on blue-grey paper
5½ x 7½ in. (14 x 19 cm.)

£120,000-180,000

US\$160,000-240,000

€140,000-200,000

PROVENANCE:

Charles Stokes, and by descent to the following
Hannah Cooper.

Myles Birket Foster; Christie's, 28 April 1894, lot 46 (48 gns to Vokins).

Sir Donald Currie, and by descent.

with Agnew's, London, where purchased by the following

Ladislaus von Hoffmann and by descent to the present owner.

LITERATURE:

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, not listed, but see
pp. 409, 419-423 for related works.

J. Reynolds, *Birket Foster*, London, 1984, Appendix 8, pp. 213-215 (63).

E. Yardley, 'The Turner Collector: the Birket Foster Collection of Turner
Watercolours', *Turner Studies*, 1988, vol. 8, no. 1, p. 45, fig. 9, as 'A Town in the
South Coast of France, c. 1828'.

M. Krause, *Turner in Indianapolis*, Indianapolis, 1997, Appendix (The Cooper
Notebooks), pp. 270-1.

I. Warrell, ed., *Turner et la couleur*, 2016, p. 116, colour plate 92, as 'Gênes
depuis la mer, avec l'église Sainte-Marie de l'Assomption, c. 1838'.



(actual size)

This little-known view of the headland on the eastern side of the harbour at Genoa is one of a handful of watercolours outside the Turner Bequest at Tate Britain that record a tour Turner made along the Mediterranean coast. With its strong and evocative use of bold colour, it magnificently blends Turner's unique ability to distill the essence of a particular place with an economic, yet dynamic recreation of the endlessly shifting forces of the sea. The subtle pink tones of the buildings at the top of the scene suggest the glowing light of a summer afternoon and draw the eye upwards to the forts crowning the hills that surround Genoa. Another detail underlines the strength of Genoa's defences: note the cannon situated centrally in the gap in the fortifications just off the centre of the image, the red lines of the walls giving it additional prominence. Above, to the left, the domed church, flanked by two towers, is Santa Maria Assunta, in the Carignano district. Designed by Galeazzo Alessi, it was begun in 1552, but the dome was not completed until 1603. As Nicolo de Mari has noted, this church is untypical of the traditional styles of Genoa but is a 'feature of the city which can be admired from the sea and from afar' (see Lorenzo Capellini, *Genoa*, 1998, p. 55).

Turner visited Genoa on at least two occasions. His best documented stay occurred in 1828, when he was making his way to Rome for the second time. He had travelled to Genoa from Marseilles during a particularly hot spell in September, and the journey along the coast revived and re-energised his unusually flagging spirits. After arriving in Rome about a month later, he enthused to his friend George Jones that 'Genoa and all the sea from Nice to Spezia is remarkably fine and rugged.' The experience of his 1828 travels is preserved in several sketchbooks, now in his bequest at Tate Britain.

Until recently it was thought that it was also on the 1828 visit that he painted a series of brightly coloured studies on sheets measuring around 5 by 7 inches (14 by 18 cm.), many of which depict either Marseille or Genoa. Ongoing research into a later tour, centered on Genoa, however strongly suggests that the port was the specific aim of his travels in 1838, when he revisited the Mediterranean coast, this time surveying the rocky cliffs both from the water and the route above, prior to his journey homewards via Sisteron in the Alpes-Maritimes (see the articles by Roland Courtot and Ian Warrell in *Turner et la couleur*, 2016, pp. 95-7, 109-111).

Turner's time in Genoa in 1838 has not yet been confirmed by the discovery of precise dates in the local records, despite intensive searches by archivists. Nevertheless, a couple of pencil outlines in a sketchbook are annotated with dated inscriptions (an exceptional instance in itself) that support the link with 1838 (see *Turner en France*, 1981, pp. 487-496). Furthermore, as in the case of the 1828 tour, a group of sketchbooks can be arranged in a sequence to reconstruct the journey, and these were also supplemented by pencil and colour studies on a variety of paper types (buff, blue and grey).

The grey paper used for the majority of the coastal subjects, including the present view of the city, is of the same kind as that identified by Peter Bower as having been made by Bally, Ellen and Steart, originating at the De Montalt Mill in Bath. Significantly, in terms of rejecting 1828 as the date for these studies, the batches of grey paper used by Turner often have a watermark of 1829 (*Turner's Later Papers*, 1999, pp. 105-6). The obvious deduction, therefore, is that this view, as well as the rest of the series, must date from the 1830s.

Because the date of the tour has only come into focus comparatively recently, there has not yet been a full survey of the related works. The difficulties of piecing these together is compounded by the fact that some are in the Tate collection, while others are scattered around in public and private collections. Whereas Andrew Wilton's standard 1979 catalogue listing of works outside the Turner Bequest is comprehensive in most areas of the artist's output, the Mediterranean views are not fully covered. Where they are included, they are invariably dated tentatively and their subjects have not always been correctly identified (see *Literature* note above).

Some assistance with the early history of the views of Genoa can be found in a series of notebooks in the Pantzer collection at Indianapolis Museum of Art. Compiled by Hannah Cooper, the niece of the stockbroker and important collector Charles Stokes, the books were partly transcribed by Martin Krause in 1997. A fuller reading of the notes and the marginal comments provides useful insights into how highly-rated these colour sketches were in the years immediately after Turner's death.

Mrs Cooper inherited her uncle's fine and truly representative collection of Turner works on paper, and then spent much of the 1850s refining and adding to it through sale and exchange, most often with John Ruskin. But she seems to have retained and cherished certain works despite Ruskin's attempts to acquire them, including this sheet. Although her notebooks offer a vital snapshot of this process, the titles of works are often confusingly repetitive, as in the case of the group of views of Genoa, so it is not always possible to know exactly which work is being discussed. However, it is very probable that the present watercolour of Genoa was described by Mrs Cooper as 'View on the Mediterranean Coast - Red fortress, road overhanging the sea' (Cooper notebooks, vol. 1). She valued it at 50 guineas in her lists of 1858 and 1859 (Cooper notebooks, vol. 2, p. 24, no. 20 and p. 25, no. 23; Krause, 1997, p.271 [values not specified]).

It is not known exactly how or when the view of Genoa passed to the watercolour artist Myles Birket Foster, but he was certainly acquiring works by Turner before 1863, by which date he owned at least four drawings. A photograph of these works hanging at Birket Foster's home, The Hill, at Witley in Surrey, was reproduced in Edward Yardley's article about the collection (1988, p.41, fig.1). One of the group could very feasibly be this watercolour, although it is identified by Yardley as a different sheet (described there as 'Ehrenbreitstein / Luxembourg'). The scale of the reproduction makes it difficult to be conclusive either way, especially as both works share a similar structure. However, only the view of Genoa has the extended line of lighter colour on the left side of the image. A visitor to Birket Foster's home at the start of the 1890s noted that the grey paper scenes provided 'a wonderful bouquet of colour, as full and rich as on the day on which the artist stayed his hand upon them' (Marcus Huish, *Art Journal Annual*).

Subsequently *Genoa from the Sea* passed to Sir Donald Currie, chairman of the Union Castle Line, who used his considerable wealth to assemble arguably the greatest collection of Turner's watercolours and oil paintings of the late nineteenth century. He was notable for his radical taste for works that were then overlooked because they were considered unfinished. It is only in the last couple of decades that his descendants have dispersed the works passed down to them, testifying to the astuteness of his acquisitions.

We are grateful to Ian Warrell for his assistance in preparing this catalogue entry.



PROPERTY OF A LADY

38

FRANCESCO GUARDI

(VENICE 1712-1793)

San Giorgio Maggiore, with the Punta del Giudecca

oil on canvas, unframed
19 x 26½ in. (48.2 x 66.3 cm.)

£200,000-300,000

US\$270,000-400,000

€230,000-330,000

PROVENANCE:

(Possibly) William Wells, Redleaf; his sale (*), Christie's, London, 12 May 1848 (=1st day), lot 12 (37 gns. to White of Bond Street).
John Henderson (1797-1879), 3 Montague Street, Russell Square, London, by 1857, and by inheritance to,
Lt. Col. Kenneth Henderson, 38 Queens Gate Terrace, London; Christie's, London, 18 February 1882 [=3rd Day], lot 340 (200 gns. to Martin Colnaghi).
William Lee; Christie's, London, 22 June 1888, lot 45 3 (390 gns. to Koekkoek).
(Probably) with Agnew's, circa 1930s, when acquired by the father of the present owner.

LITERATURE:

G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, p. 211, 'The large mass of still water shows great delicacy of greenish-blue tones'.

This picture shows the island monastery of San Giorgio Maggiore, with its celebrated façade designed by Andrea Palladio, and the eastern end of the Giudecca, now the site of the Cipriani Hotel, by afternoon light from a view point on the Molo. The subject had an inevitable appeal to visitors to Venice, and this explains the large number of variants of the composition by the artist (A. Morassi, *Guardi: I dipinti*, Venice, 1984, nos. 422-35), some of which extend the view to the right to include the church of the Zitelle. While the topography and the angle of the light, which emphasises the sophistication of Palladio's front, changes little, Guardi never repeats his skies or his boats, although the manner in which these serve to frame the design of this picture is paralleled in several other examples - i.e. Morassi, nos. 423 (Toulouse, Fondation Bemberg), 425 (Carter collection), 427 (Venice, Accademia), 428 (Toledo, Museum of Art) and 432 (London, Wallace Collection). This canvas is a relatively mature work, presumably of the 1780s. Like other variants of the subject the picture was, as Waagen states, the pendant to a *View of the Dogana and the Salute*: of the pictures of that subject known to Morassi (nos. 472-95) only one is of similar scale, the example in the San Francisco Legion of Honor Museum (Morassi, no. 492; measuring 48 x 66 cm.), first recorded in the possession of A. Williams, which is clearly of comparable date and described by Morassi as a late work of good quality ('buon livello').

John Henderson was a significant collector of contemporary British pictures and watercolours, and also had a distinguished holding of Italian maiolica. Among his Old Masters, Dr. Waagen recorded no fewer than ten pictures by Guardi: one of these, of the Piazza di San Marco, was lent to the Winter Exhibition of the Royal Academy in 1870. Of the seven pictures sold in 1882 one, lot 343, is now in the National Gallery (no. 2522): ironically the picture which Henderson bequeathed to that institution is merely a pastiche (London, National Gallery).



The De La Chausse Vanvitellis

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

and Canaletto, and thus indirectly on those of Marieschi, Bellotto and Guardi. Panini in Rome was yet more directly indebted to Vanvitelli's example.

The following views of Venice and Messina, with others of the *Darsena at Naples* (fig. 1; sold Sotheby's, London, 10 July 2003, lot 60, £1,909,600) and *Rome with St. Peter's seen from the Vigna di Santo Spirito* (fig. 2; sold Sotheby's, London, 10 July 2003, lot 61, £2,021,600), formed part of a set of four commissioned by the French antiquary, Michel-Ange de La Chausse (1660-1724), almost certainly in 1712. The views of Venice and Naples are both dated 1712, and the latter is inscribed: 'POUR MONSIEUR LE CHEVAL: LA CHAUSSE', an apparently unique reference to a patron on Vanvitelli's part.

De La Chausse was born in Paris, but settled in Rome, where he was to die. He served as the French consul in the city and was appointed a cavaliere of the Order of the Madonna Santissima di Monte Carmelo di San Lazzaro. In 1707, he succeeded the painter Charles Poërsen as director of the French Academy



in Rome, a post of equal prestige and influence. At once a committed scholar and a significant collector of antiquities, he in 1690 published a catalogue of his classical gems, *Le Musée Romain*, illustrated with engravings by Pietro Sante Bartoli (1615-1700), who had an European reputation for his work of the kind and had lived for a considerable period in Paris, and with a frontispiece reproducing the portrait of him by Carlo Maratta, then the most esteemed painter in Rome. De La Chausse also collaborated with Giovanni Pietro Bellori (1613-1696), now better known for his biographies of Italian artists than for his later studies of classical material, which in some respects anticipated the neo-classical revival of the following century. De La Chausse clearly had a role in helping French visitors to Rome. He issued a second lavish publication, *Gemmes Antiques*, in 1700 and was a correspondent and friend of the banker-collector Pierre Crozat (1665-1740), whom he may well have assisted on his visit to Rome in 1714 to negotiate the purchase for the Regent, Philippe, duc d'Orléans, of the picture collection of Queen Christina of Sweden, which had previously been offered unsuccessfully to several English noblemen.

De La Chausse married an Italian, Caterina Francesco Savini, but they had no children. The will he drew up on 1 May 1722 shows how carefully he had considered the disposition of his possessions. The set of four Vanvitellis was, with cameos, engraved stones, agates, portrait miniatures and other small works of art, bequeathed to the library of the convent of La Trinità dei Monti ('alla libreria del convent de' medesimi Reverendi Padri'), whose correcteur general, Bertrando Monsinat was present on 7 September when an inventory was prepared after de La Chausse's death.

His secretary Francesco Barat was left a pair of smaller views by Vanvitelli of the Arch of Titus and the Grotto at Posilipo, while his successor as consul, Giovanni Michele de Pressiat received a pair of oval views of Tivoli by the artist and other cameos were left to Crozat. The portrait of himself by Maratta was left to Monsinat, which is a further hint of the importance of the convent of the Trinità dei Monti to him. De La Chausse, however, left his library, very appropriately, to S. Luigi dei Francesi, the French church in Rome.



PROPERTY FROM A PRIVATE FAMILY COLLECTION

39

GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOORT 1652/53-1736 ROME)

The Molo, Venice, looking West towards the entrance of the Grand Canal

signed and dated 'GASPARD VAN WITEL, ROMA 1712' (lower centre, on the boat)
oil on canvas
22¾ x 43¼ in. (56.8 x 109.8 cm.)

£600,000-800,000

US\$800,000-1,100,000

€670,000-890,000

PROVENANCE:

Commissioned from the artist in 1712 by Michel-Ange de La Chausse (1660-1724), by whom bequeathed after 7 September 1724 to the following (listed as part of a set of four in his will, dated 1 May 1722: '*quattro quadri di vedute dipinti a oglio in tele di quattro palmi incirca basse dal Cavaliere Gasparo van Withel [sic.] rappresentanti Venezia, Messina, Napoli e Sanpietro di Roma*').

The Minims of the Convent of Trinità dei Monti, Rome.

Henry Durlacher (1825-1903), London; Christie's, London, 24 February 1872, lot 132, unsold, and by inheritance to,

Adelaide Durlacher (c.1831-1915), Eastbourne; (†) Christie's, London, 25 June 1915, lot 24, to Jeffries, and by descent to the present owner.

LITERATURE:

G. Brunel, 'Michel-Ange de La Chausse', *Les Fondations Nationales dans la Rome Pontificale. Collection de l'École française de Rome*, Rome, 1981, pp. 734-5.

L. Laureati and L. Trezzani, *Gaspare Vanvitelli e l'origini del vedutismo*, exhibition catalogue, Rome and Venice, 2002-3, p. 46.









Fig. 1 Vanvitelli, *The Darsena at Naples*, sold Sotheby's, London, 10 July 2003, lot 60 (£1,909,600), Private collection

This exceptional view of Venice by Vanvitelli, the pioneering painter of Italian vedute, was evidently painted for the influential French scholar, Michel-Ange de La Chausse.

It is thought that Vanvitelli travelled in northern Italy before 1690. The earliest of his extant dated pictures of Venice, a view of the Molo (Madrid, Prado; G. Briganti, ed. L. Laureati and L. Trezzani, *Gaspar van Wittel*, Milan, 1996, no. 287) is of 1697: subsequent variants are dated 1706, 1707 and 1722, while seven are undated. This panorama, taken from near the Isola di San Giorgio, looking west, shows, from the left, the church of the Redentore and the Giudecca Canal, the Zattere, with the Dogana and the mouth of the Grand Canal, dominated by Longhena's Santa Maria della Salute, and flanked by palaces beyond, Sansovino's Libreria, the Piazzetta with the four further bays of the Ducal Palace, above which rises the Campanile of San Marco: the Bucintoro is anchored by the palace. The view remains remarkably unchanged, despite the addition of Massari's church of the Gesuati on the Zattere and the reconstruction of some of the lesser buildings, but the Bucintoro has not been moored at the Molo since the fall of the Venetian Republic.

No fewer than four drawings showing the Salute from the same angle survive: one of the three in the Biblioteca Nazionale, Rome (Briganti, no. D337) would appear to have been drawn on the spot, perhaps using a device; while two others in the Biblioteca Nazionale and a sheet at Chatsworth (Briganti, nos. D343, 348 and 112) presumably followed this, and with the exception of no. D348, of which no illustration is available, these show the campanile of S. Maria della Carità in the distance on the left of the Grand Canal. For whatever reason, Vanvitelli omitted this from most of his pictures of the subject. The earliest of these, similar in width to this picture but in more panoramic format, at Petworth (Briganti, no. 302) is presumably of 1705, the date of its pendant. It was followed by a canvas dated 1710 of the same size as that under discussion in a Florentine collection (Briganti, no. 298), which only shows four bays of the Libreria and omits the Ducal Palace. Vanvitelli must have decided that his earlier composition was



Fig. 2 Vanvitelli, *Rome with St. Peter's seen from the Vigna di Santo Spirito*, sold Sotheby's, London, 10 July 2003, lot 61 (£2,021,600), Private collection

visually more satisfying. That this canvas is dated 1712 establishes beyond reasonable doubt that it preceded the variant of the same size at Holkham (Briganti, no. 300), which is part of a set done for Thomas Coke, later 1st Earl of Leicester, its companions in which are variously dated 1715, 1716 and 1717. The artist made two larger versions, respectively in Palazzo Colonna, Rome and in a collection at Prague (Briganti, nos. 301 and 302, the latter dated Roma 1721). He also painted a number of smaller variants of the left half of the composition (Briganti, nos. 304-7) as well as one larger one (Rome, Villa Albani; Briganti, no. 308), and four pictures and a gouache of the central section with the Salute and the Grand Canal (Briganti, nos. 309-13), in all of which the campanile of S. Maria della Carità does appear. Vanvitelli varied the boats and figures in all these pictures—one senses that he relished doing so; and this is the only one in which the Bucintoro is shown.

The Bacino, the most impressive point of arrival for visitors to Venice who arrived at the Piazzetta - seen on the right of this view and presided over by the twin columns of Saint Theodore and Saint Mark - afforded Vanvitelli a great expanse of water on which to exhibit his facility with the brush and ability to incorporate the anecdotal detail, no doubt captured in his fine drawings, that characterise his view painting. Reflections from the surrounding buildings sweep over the translucent water, notably the Salute's dome, the landmark on Venice's skyline that would later inspire Canaletto, Francesco Guardi and J.M.W Turner. Vanvitelli's Bacino is punctuated with splashes of isolated colour to mark the flickering reflections of ships' flags and the Bucintoro's red canopy, the calm only disturbed by the oars of gondoliers and prows of boats, whose progress is masterfully described with touches of lead white. As Charles Beddington has observed, the artist's importance as a precursor to Luca Carlevarij, Canaletto and those that followed in this tradition is indisputable, and in works such as this outstanding canvas, Vanvitelli 'heralds the beginning of the golden age of Venetian *vedutismo* with a fanfare' (C. Beddington, *Venice: Canaletto and his rivals*, exhibition catalogue, London, 2010, p. 14).



PROPERTY FROM A PRIVATE FAMILY COLLECTION

40

GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOORT 1652/53-1736 ROME)

The Port of Messina

signed and dated 'GASP. VAN / WITEL / 1713' (lower centre, on the boat's sail)
oil on canvas
22% x 43¼ in. (56.8 x 109.8 cm.)

£400,000-600,000

US\$530,000-790,000

€450,000-670,000

PROVENANCE:

Commissioned from the artist in 1712 by Michel-Ange de la Chausse (1660-1724), by whom bequeathed after 7 September 1724 to the following (listed as part of a set of four in his will, dated 1 May 1722: '*quattro quadri di vedute dipinti a oglio in tele di quattro palmi incirca basse dal Cavaliere Gasparo van Withel [sic.] rappresentanti Venezia, Messina, Napoli e Sanpietro di Roma*').
The Minims of the Convent of Trinità dei Monti, Rome.

Henry Durlacher (1825-1903), London; Christie's, London, 24 February 1872, lot 129, incorrectly described as 'Naples from the Mola di Gaeta', unsold, and by inheritance to,

Adelaide Durlacher (c.1831-1915), Eastbourne; (†) Christie's, London, 25 June 1915, lot 27, incorrectly described as 'Naples from the Mola di Gaeta', to Jeffries, and by descent to the present owner.

LITERATURE:

G. Brunel, 'Michel-Ange de La Chausse', *Les Fondations Nationales dans la Rome Pontificale. Collection de l'École française de Rome*, Rome, 1981, pp. 734-5.

L. Laureati and L. Trezzani, *Gaspare Vanvitelli e l'origini del vedutismo*, exhibition catalogue, Rome and Venice, 2002-3, p. 46.









Messina was of huge strategic and economic importance as it effectively controlled the Straits of Messina, separating Sicily from the Calabrian mainland, and was the main point of entry to the island. It had a population of 110,774 in 1606, but, partly as a result of the rebellion of 1674-8 and of plagues, this had contracted to 62,279 in 1681, reducing further to 60,382 in 1714. This picture shows Messina from the south. It is of particular interest as an accurate record of the city before the devastating earthquakes of 1783 and 1908. The most prominent building, towards the right, is the huge tapering Lanterna (lighthouse), designed in 1555 by the Tuscan sculptor, Giovanni Angelo Montorsoli, roughly at the middle of the peninsular of San Ranieri. Further on is the Lazzaretto of 1576 and, towards the tip of the peninsular, controlling the entrance to the port is the Forte di San Salvatore by the Bergamask engineer Antonio Ferramolino of 1546, strengthened in 1614. To the left of the Lanterna, surrounded by water, is the Cittadella of 1679-81 designed by Carlo Grunenberg. To the left, on the peninsular, is what survived of the original Viceregal Palace and southern end of the Palazzata, the impressive row of uniform seventeenth-century palazzi, separated at ground floor level by archways, lining the waterfront. The city rises behind this. On the left is the lower south-western section of the city wall, rising to the Bastione di Blasco. Just within the walls, on high ground, is the Santuario di Montalto. Further to the right the baroque tower of S. Annunziata dei Catalani rises above the Palazzata, just to the left of the prominent Romanesque campanile of the Cathedral, destroyed in 1783, to the left of the church itself. A little to the right, and higher up, are the smaller campanile and dome of San Gregorio. Above and to the right of this is the formidable Forte di Matagrifone, the key element in the complex defences of the city. The church behind the right hand section of the Palazzata is S. Giovanni di Malta. Outside the city, hugging the coast, are lesser villages including Pace and, in the distance, the colonnaded church of Santa Maria della Grotta, supposed to be on the site of a Temple of Diana, near the shore.

While Vanvitelli must have been aware of seventeenth-century panoramas of Naples and other Italian cities, his selection of viewpoint for this picture must have been determined by his wish to show both the structures on the peninsular and the buildings of the city itself in a way that clarified the relative positions of these. Midday sunlight penetrating through cloud is used to emphasise the northern section of the Palazzata and the Forte di San Sebastiano. We have no means of knowing what stimulated the artist to execute two versions of the composition in 1713, the year after painting his earliest view of Messina: perhaps he was aware of the enhanced political importance of Sicily as a result of its impending award to the Duke of Savoy, at the expense of the King of Spain, grandson of King Louis XIV whom de La Chausse served as consul. The related picture is identical in width, but only 46 centimetres high. It is topographically identical, shows the same ships, and is signed and dated in the same position: it differs most obviously in its thick band of cloud. This is now owned by the Università di Studi at Messina (Briganti, no. 401).

No document or drawing survives to establish conclusively that Vanvitelli visited Messina; and it has been argued that his view of this from the Borgo San Leo could have been based on a panoramic drawing of Messina from Borgo San Leo by his friend, Filippo Juvarra which in some respects anticipates the painter's views of the subject (Briganti, nos. 403-4, the latter dated 1720). Giuliano

Briganti believed that Vanvitelli could himself have visited Messina, possibly at the end of his visit to Naples; and given the way that his five views of the city with their interlocking viewpoints offer an accurate and coherent record of this, it would seem very unlikely that he had no direct knowledge of it. It is suggestive that his first views of Messina are of 1712, a year after he was incontestably in Naples, as one of his views of the Darsena (Briganti, no. 353; Turin, Galleria Sabauda) is signed and dated 'Parthenope 1711' (cf. L. Trezzani, 'Gaspare Vanvitelli, il 'pittore di Roma Moderna', *op. cit.*, 2002-3, p. 41). Of the other compositions, one, *The Strait of Messina* (Briganti, no. 400), shows the city from the north, with from the left, the Calabrian coast, the Lanterna and, on the extreme right, the campanile of the Cathedral. *The Messina from the Colle del Tirone* (Briganti, no. 402), shows the city from the north-west, with the northern walls, the campanile, the harbour and the Lanterna, with the mountainous coast of Calabria beyond. *The Messina from Borgo San Leo* (Briganti, nos. 403-4, the second dated 1720) is taken from further north, with the church of Santa Maria di Gesù Inferiore on the right and the harbour in the centre with the Lanterna, the Palazzata, the campaniles of the Cathedral and San Gregorio and the Rocca Guelfonia with the Calabrian coast on the left. While the *Messina from Santa Maria della Grotta* (Briganti, nos. 405-6, the former, now at Toulon, Musée des Beaux-Arts, dated 1712; the second associated with a pendant of 1720) shows the city from a point further north and to the east, with on the right the colonnaded church of 1622-39 by Simone Gulli - just visible in the picture under discussion - and a panorama of the city with the major monuments. While it is true that the Castel Sant' Elmo is a menacing, or reassuring, presence in three of Vanvitelli's Neapolitan compositions, Messina was the only city of which he painted five interlocking views.

While the visitor to Venice can still see the city very much as Vanvitelli did, its position on a seismic fault line means that this is not the case with Messina. Of the buildings visible in this picture the Lanterna has been substantially reconstructed and the Forte di San Sebastiano partly survives, but the peninsular has been largely developed and the scanty remains of the Cittadella are surrounded by industrial buildings; the ground to the left of the Lanterna is now occupied by the Istituto di Biologia Marina and the railway station; nothing now survives of the former Viceregal Palace. The Palazzata, which gave such distinction to the town, has gone and been replaced by buildings in differing styles. The city walls and the Forte di Matagrifone have been destroyed. Both the Cathedral and its campanile were reconstructed after the 1908 earthquake, though the latter echoes its original form. A few buildings survived, including S. Annunziata dei Catalani, because of the solidity of its Romanesque underlying structure: it has been relieved of later accretions including the modest campanile recorded by Vanvitelli. Virtually the whole of the centre of the town was comprehensively destroyed in the 1908 earthquake, as harrowing photographs of the time document. And as the author of the Touring Club Italiano's Sicilia fairly observed, the expansion of the city has been characterised by a 'caotica aggressione'. The great gain of recent years has been the development of the exemplary Museo Regionale.

LORENZO SARTI

(ACTIVE IN EMILIA AND THE VENETO, DOCUMENTED 1722-1747),
EARLY 18TH CENTURY

The Holy Trinity and the Mystic Marriage of Saint Catherine with saints

terracotta reliefs; the Holy Trinity with Saints Philip Benizi, Francis of Paola, Philip Neri and Charles Borromeo, an angel and putti; the Mystic Marriage with the Virgin between Saint Catherine and Christ carrying the Cross and Saints Augustine, Dominic and Thomas Aquinas, angels and putti; each in a later giltwood frame
64% x 38% in. (163.5 x 97.5 cm.) each; 79% x 53% in. (202.3 x 136.5 cm.) each, with frames (2)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Private collection, Monte Carlo, late 1990s,
Private collection, Bologna, where acquired by the present owner.

LITERATURE:

A. Bacchi and S. Massari, *Lorenzo Sarti: A pair of important devotional terracotta reliefs*, Florence, 2018.

COMPARATIVE LITERATURE:

M. Oretti, *Notizie de' professori del disegno, cioè pittori, scultori ed architetti bolognesi e de' forestieri di sua scuola*, XVIII Century, pp. 29-32.
C. Malvasia, *Pitture, sculture, e architetture delle chiese, luoghi pubblici, palazzi, e case della città di Bologna*, Bologna, 1782, p. 561.
P. Zani, *Enciclopedia metodica critico-ragionata delle belle arti*, XVII, Parma 1823, p. 67.
E. Riccòmini, *Scultura Bolognese del Settecento*, exhibition catalogue, Bologna, Museo Civico, 1965, p. 96.
E. Riccòmini, *Ordine e Vaghezza: scultura in Emilia nell'età Barocca*, Bologna, 1972, pp. 90-115.
E. Riccòmini, *Vaghezza e furore: La scultura del settecento in Emilia e Romagna*, Bologna, 1977, pp. 81-84.
A. Nava Cellini, *La scultura del Settecento*, Turin, 1982, p. 116.
S. Massari, 'Sarti, Lorenzo' in *Dizionario biografico degli italiani*, vol. 90, 2017.

These wonderfully preserved and highly detailed reliefs are a rare survival of terracotta works on a monumental scale from the first half of the eighteenth century. Although their history is undocumented, stylistic and compositional analysis clearly places them in the realm of the Bolognese school during the period in which it was influenced by the classicising styles of Giuseppe Mazza (1653-1741) and his first pupil Angelo Gabriello Piò (1690-1770). Whilst knowledge of Mazza's later pupils is scant, close stylistic comparison between the present reliefs and works attributed to Lorenzo Sarti (documented 1722-1747) suggest that he is their author. Much of Sarti's career remains unclear, however what is certain is that his style was very close to that of his teacher as these reliefs also attest. In one of the earliest known references to Sarti - a short biography by Marcello Oretti (1714-1787, *op. cit.*, p. 29) - the author notes that the artist was commonly referred to as 'Lorenzino del Mazza' due to the proximity of his style to that of his teacher. Oretti also lists some of Sarti's commissions, detailing the regions in which the artist is known to have worked including Bologna, Modena and Cento. Additionally, he states that Sarti 'flourished' in 1749, thus providing a central point around which a picture of the life and career of the artist begins to emerge.

Direct comparison can be made between the figure of God the Father in the *Holy Trinity* scene in the present lot and Sarti's stucco depiction of the same subject in the Basilica Collegiata di San Biagio in Cento, Ferrara, executed in 1742. What is immediately striking is the similarity of the figures' pose. The stucco example also represents the bearded figure with the proper right hand raised in blessing and an orb beneath the left. Both are also represented with the proper right foot crossing beneath the left leg. The treatment of the drapery too, in heavy billowing folds, points to the same hand at work in both representations. Additionally, it has been noted that an angel forming part of the decoration of the Lambertini chapel in the church of San Domenico, Bologna where Sarti worked between 1731 and 1732, has a very similar facial type and hairstyle to the Guardian Angel in the *Holy Trinity* relief. Furthermore, the near identical facial types of the many putti in the two present reliefs to other stucco works attributed to Sarti support the case for his authorship (for further discussion of these stylistic similarities see A. Bacchi and S. Massari, *op. cit.*, pp.14-15).

It is clear that these two reliefs were intended to be seen together due to their similar compositional format and subject matter. It is possible that they functioned simply as a pair, one with an architectural backdrop and the other, by contrast, in a pastoral setting. However, they may have also been elements of a larger series, with groups of saints similarly arranged around a holy scene.

The choice of the seven male saints, standing and kneeling in the foreground of both scenes, all founders of religious orders, reformers of the Church or writers of important doctrines, clearly suggests the present works were commissioned by a member of the clergy. The inclusion of Saint Catherine's Mystic Marriage as the focal point of one of the scenes would appear to strengthen this argument, given that her relationship with Christ was often cited as an exemplar for nuns. Although no firm documentation has yet emerged, a convincing suggestion has been made that the works could have been commissioned by Sarti's frequent patron Cardinal Prospero Lambertini (1675-1758), who was made Archbishop of Bologna in 1731 (*ibid.*, pp. 15-17).



42

ETIENNE JEAURAT

(PARIS 1699-1789 VERSAILLES)

The interior of a boudoir, with a lady in a white and blue dress

signed and dated 'Step. aus Jeurat. / pinxt 1769' (lower left)
oil on canvas
26 x 22¼ in. (66 x 56.5 cm.)
stamped 'A.W. / 1792 / L.' (to the reverse of the canvas)

£40,000-60,000

US\$53,000-79,000

€45,000-67,000

PROVENANCE:

The Earls of Lonsdale, by 1887, and by descent to the present owner.

EXHIBITED:

Liverpool, The Walker Art Gallery, on long-term loan from 2009.



The present lot in its frame

The tantalising glimpse of flesh as a woman put on or removed her garter was a common conceit in erotic painting in France in the eighteenth century. Variations on the theme abound, Jean-François de Troy in *The Garter* of 1724 chose to include a gentleman, seemingly being held back by his lover, though her slipping stockings suggest that an amorous encounter may not be far off (New York, Metropolitan Museum). In *La Toilette* by François Boucher, a woman ties up her garter whilst her friend proffers a lace mob cap, the slightly slovenly interior a further suggestion of the loose morals of the pair (Madrid, Museo Nacional Thyssen-Bornemisza). These images were multiplied in print form, offering up shapely thighs to the masses.

In Jeurat's painting the young lady is seated in a well-to-do room, meticulous attention has been paid to the rococo curls of the wall-lights and the intricate pattern of the parquet. The snuffed out candles indicate that this is a day-time scene, though the clock stands at ten to eleven, a late hour to be dressing, suggesting an equally late night the previous evening. As well as the overtly enticing action of tying her garter ribbon, the painting offers further erotic symbolism to the prying gaze. Cats were used to represent female sexuality and lust, parrots were included in paintings to play the role of a woman's surrogate lover and the chess board on the table implies games being played and a queen (or king) to be captured. On the wall to the left hangs the oval portrait of a monk, who should be gazing down on the scene in disapproval. However, his slight squint, a wonderful comic touch on Jeurat's part, means his line of sight is not directed at the room. Instead he peers off the side, leaving the viewer as the sole witness to the young lady's actions.



43

LOUIS GAUFFIER

(POITIERS 1762-1801 LIVORNO)

Portrait of Mrs Elizabeth Billington (1765/8-1818), in a white dress, seated at a harpsichord in an apartment, with a view of the Piazzetta, Venice, beyond

signed and dated 'L. Gauffier flor.^{oe} / 1795.' (lower left)

oil on canvas, unlined

20 x 26½ in. (50.8 x 67.5 cm.)

inscribed 'mia felicità palpitar più non degg'io sulla' (on the music score, centre) and '... sei l'oggetto del mio core' (on the music score, lower right), stamped 'A.W. / 266 R / W.' (to the reverse of the canvas)

£70,000-100,000

US\$93,000-130,000

€79,000-110,000

PROVENANCE:

William Lowther, 2nd Earl of Lonsdale PC, FRS (1787-1872), and by descent to the present owner.

EXHIBITED:

London, Christie's, King Street; Manchester, Whitworth Art Gallery, *Treasures of the North*, 13 January-9 April 2000, no. 57.

Liverpool, Walker Art Gallery, on long-term loan, from 2009.

The renowned soprano Elizabeth Billington was born into a family of musicians; her father Carl Friedrich Weichsel, a native of Freiburg, was the principal oboist at the King's Theatre, and her mother Fredericka sang for twenty-two seasons at the Vauxhall Gardens. She was trained from a young age by her father. As reflected in Gauffier's decision to paint her playing the harpsichord, she was a highly accomplished pianist, composing two keyboard sonatas before the age of twelve. In 1783, she married one of her first singing masters, James Billington, with whom she travelled to Dublin in November of the same year to begin her stage career, appearing opposite the castrato Giusto Ferdinando Tenducci in Gluck's *Orfeo ed Euridice*. Publicly, Elizabeth garnered great acclaim in Ireland, but after two affairs and the death of her infant daughter she returned to London in 1786.

Though she was well received in the English capital, it was remarked on that her voice was unexceptional. To counter her critics she worked with a number of prominent singing masters, going so far as to visit the aged Sacchini in Paris, leading the prominent music historian Charles Burney to comment in 1789 that 'no song seems too high or too rapid for her execution' (C. Burney, *The General History of Music*, London, 1935 ed., II, p. 1021). Sadly, in 1792 her personal life once again took over from her musical career, when James Ridgeway published his scurrilous version of her *Memoirs*, causing her to withdraw from public life and leave in 1793 for a tour of Italy. Here she lived in Naples, where she sang for Emma and Sir William Hamilton, as well as the King and Queen of Naples, who were so delighted by her performance that she was invited to sing at the Teatro San Carlo. Her debut night was marred by the sudden death of her husband the following day, but she went on to have one of the best reputations ever achieved in Italy by an English singer. This continental success spurred her to new heights on her return to England in 1801, where she was engaged on alternating nights at Drury Lane and Covent Garden. From 1802 until her retirement from the stage in 1806 she also sang with the Italian Opera Company, an unprecedented stint for an English singer.

Dated to 1795, the present portrait would have been painted during Elizabeth's Florentine sojourn after her sixteen months in Naples. It is a perfect example of the type of portrait Gauffier developed after fleeing

Rome for Florence in 1793. A monarchist and anglophile, Gauffier, though a talented *plein air* landscape painter, turned in this period to the lucrative production of portraits for those travelling in Italy, rarely painting Italian sitters. Combining the established traditions of Grand Tour portraiture with the idea of the Conversation Piece, he created what Sébastien Allard has termed a 'souvenir portrait'; a less formal concept than the grandiose productions of artists such as Batoni that allowed for greater intimacy between sitter and viewer (S. Allard *et al.*, *Citizens and Kings, Portraits in the Age of Revolution 1760-1830*, London, 2006, p. 320).

Gauffier clearly put a great deal of thought into the minute details of his composition. The words on the score can be identified as the Queen of Spain's lines from act II, scene VII of Vicente Martín y Soler's opera *Una Cosa Rara*, whose libretto was written by Lorenzo da Ponte, most famously Mozart's librettist for *Don Giovanni* and *Le Nozze di Figaro*. It is perhaps to enhance the theatricality of the scene that the artist chose to abandon the Florentine landscapes he usually employed in his portraits and instead chose to show the Piazzetta in Venice through the open window. A sketch of Elizabeth singing the same role on her return to England is held in the Victoria and Albert Museum, London.

Interestingly, the *Portrait of Mrs Billington* can be found in a composite set of eleven small-scale finished oil sketches, all executed by Gauffier on the same canvas, now in the Musée Fabre, Montpellier. It is unclear why Gauffier chose to produce such a work. Possibly, he felt that these were especially successful examples of his portraiture and as such could be used as patterns to be shown to potential patrons. This idea is supported by an oil sketch for a portrait of Rosalie Lamarre, duchesse de Rivoli, princesse d'Essling, dating to 1799 in the Palace of Versailles, which is almost identical in composition to Elizabeth's portrait. In this the soprano's lively, coquettish attitude is adapted to a more reserved pose befitting a duchess, with her husband's portrait gazing down prominently from the walls. Other known originals of the sketches from the Fabre canvas are *The Salucci Family* (1800; Paris, Musée Marmottan); a *Portrait of an Officer of the Cisalpine Republic* (1801; Paris, Musée Marmottan), and *Elizabeth Webster, later Lady Holland* (1795; sold in these rooms, 13 December 1996, lot 63, £100,500).



44

WILLIAM HOGARTH

(LONDON 1697-1764)

The Pugilist: A Quarterstaff Player, almost certainly James Figg (1684-1734)

oil on canvas
16 $\frac{7}{8}$ x 12 in. (42.9 x 30.5 cm.)

£200,000-300,000
US\$270,000-400,000
€230,000-330,000

PROVENANCE:

(Possibly) John Rich, London; his sale (†), Langford, London, 2 April 1762, lot 68, as 'Mr. Hogarth. A Portrait of Mr. Rich's Gardener at Cowley - The landscape by Mr. Lambert'.

John Jeffreys Pratt, 1st Marquess Camden, KG, PC (1759-1840), London, by 1817; Christie's, London, 12 June 1841, lot 8, as 'Hogarth. Portrait of a celebrated Quarter-staff Player. Painted for Mr. Pratt (16 gns. to Smith, presumably for the following).

Henry Ralph Willett (1786-1857), Merley House, Wimborne, Dorset, by 1842, and by inheritance to his cousin,

Willett L. Adye (1818-1878), by whom sold; The Pictures and Sketches by William Hogarth collected by the late H.R. Willett, Christie's, London, 10 July 1869, lot 62, as 'William Hogarth. Broughton the Pugilist - small whole-length - lithographed. From Lord Camden's Collection' (72 gns. to King, probably for the following).

Henry Lowther, 3rd Earl of Lonsdale (1818-1876), and by descent to the present owner.

EXHIBITED:

London, British Institution, *Pictures by Deceased British Artists*, 1817, no. 159, as 'Hogarth. Small whole-length of Broughton' (lent by Marquis of Camden).

London, British Institution, *Pictures by Italian, Spanish, Flemish, Dutch, French and British Masters*, 1848, no. 121 (lent by H.R. Willett).

London, South Kensington Museum, *The second special exhibition of national portraits, from the reign of William and Mary to MDCCC*, May 1867, no. 356 (lent by Willett L. Adye).

London, National Portrait Gallery, 2009-2016, on long-term loan.

LITERATURE:

J.B. Nichols and G. Steevens, *The Genuine Works of William Hogarth*, London, 1817, III, pp. 160-63 and 175, as 'Broughton'.

J.B. Nichols, *Anecdotes of William Hogarth, written by himself; with essays on his life and genius, and criticisms on his works, selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and others*, London, 1833, p. 385, as 'Broughton'.
Lowther Castle Inventory, unpublished manuscript, 1879, no. 34, as 'Broughton the Pugilist'.

A. Dobson, *William Hogarth*, London, 1891, p. 352; 1893, p. 352; and *The new and enlarged edition*, 1907, p. 207, as 'Broughton'.

G. Baldini and G. Mandel, *L'opera completa di Hogarth*, Milan, 1967, p. 97, no. 68, as 'Broughton'.

R. Paulson, *Hogarth, His Life, Art and Times*, New Haven, 1971, I, pp. 25 and 509, note. 18; revised edition, Baltimore and Cambridge, 1991-93, I, p. 24.

A. Borg, 'The Monarch of Marylebone Plains: James Figg's place in British Art', *British Art Journal*, V, no. 3, 2004, pp. 35-36.

E. Einberg, *William Hogarth - A Complete Catalogue of the Paintings*, New Haven and London, 2016, pp. 104-107, no. 62, illustrated, as with landscape by George Lambert.

ENGRAVED:

F. Ross, 1842.





Detail of the present lot



Fig. 1 James Figg, first English bare-knuckle boxing champion, engraving by John Faber after John Ellys © Bridgeman Images

This characterful depiction of a quarterstaff player by Hogarth almost certainly shows the celebrated pugilist James Figg (1684-1743), who is widely celebrated as the first bare-knuckle boxing champion in England. Hogarth has captured his likeness and character brilliantly in this small-scale portrait, a format in which he excelled. The picture was probably painted as a gift for one of Hogarth's close circle, most of whom were admirers of the sport.

The painting was formerly identified as a portrait of Figg's most celebrated protégé, John Broughton. However, Elisabeth Einberg (*op. cit.*) has pointed out that the sitter's physiognomy compares more closely with contemporary likenesses of Figg, notably in a mezzotint by John Faber after John Ellys (fig. 1; London, British Museum) and in a drawing by Jonathan Richardson the Elder (Oxford, Ashmolean Museum). The sitter's identity had clearly been lost quite early on in its history, since it may have been the picture included in 1762 sale of the collection of the celebrated director and theatre manager, John Rich as: 'A Portrait of Mr Rich's Gardener at Cowley', the quarterstaff having been mistaken for a hoe or a rake.

James Figg was born in 1684 in Thame, Oxfordshire, where he fought his first prize-fights and soon caught the attention of Charles Mordaunt, 3rd Earl of Peterborough, who may have brought him to London. He

was in London by 1714 where he quickly became an acknowledged master of 'the noble science of defence'. He started his own school at an amphitheatre in Tottenham Court Road in 1719, and the following year opened a highly successful academy and amphitheatre adjoining his house, at the sign of the City of Oxford, in Oxford Road, which became London's most fashionable venue for sporting entertainment. Young men were trained there in 'trials of manhood' (fighting with fists) and 'trials of skill' (fighting using weapons such as the foil, the backsword, cudgels and the quarterstaff); Figg was particularly renowned in the latter. In combat, Figg's style was characterised by his coolness, resolution, and peerless judgement. Although accurate records from the time do not survive, it is believed that of over 270 fights that Figg undertook during his career he lost only one, when he was beaten by Ned Sutton. He demanded a rematch, which he won.

Owing to Figg's position as the most respected gladiator of his day, he was much in demand as a teacher. A former pupil, Captain John Godfrey, later wrote: 'He was just as much a greater Master than any other I ever saw, as he was a greater Judge of Time and Measure' (J. Godfrey, *A treatise upon the useful science of defence*, London, 1747, p. 40). In 1729, William Capell, 3rd Earl of Essex, Ranger of St James's Park and Hyde Park, and a noted sportsman, appointed 'Mr James Figg, the famous Prize-Fighter' gatekeeper to Upper St James Park (now Green Park),



Fig 2. William Hogarth, *Southwark Fair*, 1733, Cincinnati Art Museum, Ohio © Bridgeman Images

possibly an honorary post. Figg largely retired from fighting after 1730 and relied instead on his three protégées to bring in spectators: Bob Whittaker, John Broughton, and George Taylor. The latter continued Figg's business after his death in December 1734. An epigram published in *The Gentleman's Magazine* the following year stated: 'Brave Figg is conquer'd, who had conquer'd all'. Broughton, who followed in Figg's footsteps, was the first person to codify a set of rules for bare-knuckle contests and his seven rules of how fights would be conducted at his amphitheatre later evolved into the London Prize Ring rules, which are widely regarded as the foundation of modern boxing.

Hogarth's exceptional talents as a portraitist and as a chronicler of contemporary society are clearly manifest in this work, which gives us both an idea of Figg's likeness, in the finely rendered features, and a sense of his character, in the wonderfully captured expression. The dance-like pose may refer to the nimble footwork required of a gladiator. The landscape setting was added by Hogarth's close friend and occasional collaborator George Lambert, who was for many years John Rich's chief scenery painter at the New Theatre at Lincoln's Inn Fields and later at The Theatre Royal, Covent Garden. Einberg (*op. cit.*) has suggested that the portrait may even be commemorative, with Figg doffing his hat and carrying a quarterstaff as the last act of a prize fight, posed beside a broken tree, the classic symbol of a life cut short.

Figg featured in other works by Hogarth, most notably in *Southwark Fair* (fig. 2; Cincinnati Art Museum), where he is shown riding into the scene from the left, possibly as a 'Champion of England' (since 'trials of skills' were perceived as manifestations of patriotic British manhood), riding into the picture to defend Britain against all threats; and as the quarterstaff player soliciting Tom Rakewell's patronage in Scene 2 of *A Rake's Progress*, where he is shown holding two quarterstaves and frowning fiercely at the French fencing master who is demonstrating his skills next to him. While Figg's reputation has been somewhat eclipsed by that of Broughton, he remains England's first pugilistic champion at a time when the sport was first evolving in England and the word 'boxing' first came into use.

JOHN CONSTABLE, R.A.

(EAST BERGHOLT, SUFFOLK 1776-1837 HAMPSTEAD)

*Sketch of Leighton Hall, Lancashire, the hills of the Lake District beyond*oil on board
9¼ x 13¾ in. (24.7 x 34.9 cm.)

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 November 1966, lot 190, as 'De Wint' (30 gns. to Caccia).

This recently rediscovered, wonderfully fluid sketch of Leighton Hall in Lancashire is one of Constable's earliest *en plein air* sketches in oil. It was executed during a tour of the Lake District in the autumn of 1806, which was one of the very few seasonal sketching tours that the artist made during his career and a key stimulus to his early artistic development. Constable only began habitually sketching outdoors in oil from *circa* 1808, a practice he continued until his death in 1837, and one that became a defining characteristic of his art.

Constable's decision to undertake a sketching tour may have been in conscious emulation of Thomas Girtin's intrepid visits to North Wales at the end of the previous century. He was a great admirer of the artist, who he praised as a fundamental figure in the revival of landscape painting in England, and later owned several of his works. While Girtin seems never to have visited the Lake District, the region had been a favourite resort of the great art patron and amateur artist, Sir George Beaumont and the diarist and landscape painter, Joseph Farington since the 1770s. Constable's choice of destination may also have been motivated by financial considerations, since the trip was funded by a wealthy uncle, David Pike Watts, who was renting Storrs Hall.

This sketch probably predates Constable's arrival in Kendal on 1 September. He left Manchester on 27 August (sketch of Old Salford Bridge in the Whitworth Art Gallery, Manchester). The coach route took him through Lancaster and Carnforth, and on to Milnthorpe. Leighton Hall, outside Yealand Conyers, is just off this route (now the A6). Constable is known to have stopped to visit George Gardner, the son of the portrait painter Daniel Gardner, who lived at Burton, just south of Kendal. The likelihood is that George took his friend to sketch in the park at Leighton (the viewpoint of the sketch is just inside the main gates) before they both travelled on to Kendal and the Lake District. After Kendal their first port of call was Storrs Hall, from where they both travelled on to Brathay Hall at the head of the lake in search of company, which was provided by the Hardens who were renting Brathay Hall. For Constable's visit to the Hardens and a survey of his visit to the Lake District, see *John Constable's Correspondence*, V, ed. R.B. Beckett, Suffolk Records Society, XI, 1967, pp. 1-9. John Harden's wife Jessie kept a journal, in which she recorded on 8th September: 'Mr Constable ... came ... went out with John ... to sketch, he is the keenest at that employment I ever saw' (*Jessy's Journal - The Journal of Jessy Harden 1804 to 1811*, published by the Brathay Trust, 2015, p. 86); and on 14th September: 'rained all day, so Mr Constable got some oil colours & painted a portrait of me' (*ibid.*, p. 87; untraced).

On his return, Constable exhibited three finished Lake District views in oil at the Royal Academy in 1807, *View in Westmorland, Keswick Lake* and

Bow Fell, Cumberland (all untraced), followed by three more the following year. His 1807 *View of Westmorland* appears to have prompted the earliest critical response to his work: 'The Artist seems to pay great attention to Nature, and in this picture has produced a bold effect' (*The St James's Chronicle*, 7-9 May).

In this sketch, Leighton Hall is shown nestled in a bowl of parkland against a backdrop of the Lake District hills. The profile of the peaks in the distance is unmistakable, starting from the left with Dow Crag, Coniston Old Man and going on to the Langdale Pikes. Towards the right can be seen the profile of the Fairfield Horseshoe and the distinctive lump of Red Screes with the long back of High Street at the right hand edge. The earliest records of Leighton Hall at Carnforth go back to 1246, when Adam d'Avranches had a fortified manor there. It was the seat of the Middleton family in the 17th century. In 1763, the Hall was rebuilt in the Adam style for George Towneley of Towneley Hall in Burnley. In the following century, it was sold to Richard Gillow, the grandson of Robert Gillow, the founder of the famous furniture business Gillow & Co. of Lancaster. Gillow refaced the house in the new Gothic style between 1822 and 1825. The Hall has since passed by descent in the Gillow family.

Leslie Paris and Ian Fleming-Williams commented that: 'with one possible exception, a small oil of Langdale Pikes, he [Constable] does not appear to have painted landscape in oils during the tour' (*Constable*, exhibition catalogue, Tate Gallery, London, 1991, p. 398, under no. 232). This sketch constitutes another important exception. Conal Shields observed that the painting technique of the present sketch is clearly derived from watercolour practice, with the medium-diluted pigments brushed at speed across the picture surface, and with many semi-transparent layers making optical mixtures rather than straightforward physical mixes of colour. The degree of attention paid to the sky as against the much lighter treatment of the mansion, which is the ostensible focus of the work, together with the fact that Constable has only begun the registration of cast shadows in the foreground (almost always a conspicuous feature of his work), suggest that he may have ended the exercise prematurely. As Shields commented: 'there is here a palpable sense of the artist under pressure, responding in the limited time available to the complexity of the meteorological phenomena enveloping him with spontaneous modulation of established concepts and sheer pictorial inventiveness, devising and revising as his brush flew over the paper equivalents in paint for the substance and texture of what he thought he saw as well as embodying the movement of feelings engendered by the act of painting itself' (private communication, 22 September 2020). Executed on the eve of Constable's dedication to oil sketching, this work shows the artist already working with a new breadth and confidence, highlighting the importance of this early tour to his development.

We are grateful to Conal Shields for confirming the attribution, after first-hand inspection.



PROPERTY OF AN INTERNATIONAL COLLECTOR

*46

JEAN-BAPTISTE-CAMILLE COROT

(PARIS 1796-1875)

Versant rocheux

with studio stamp 'VENTE/COROT' (lower right); and stamped with studio sale wax seal (on the stretcher)
oil on paper laid on canvas
11¼ x 15⅞ in. (28.4 x 40.1 cm)
Painted in 1827.

£150,000-250,000

US\$200,000-330,000

€170,000-280,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, May 31-June 2, 1875, lot 302, as 'Au lac d'Albano, roches verdoyants', when acquired by the following, M. Martin.

Georges Bernheim, Paris, in 1881.

Georges Petit, Paris, in 1882.

Comte Doria, Paris, by 1882.

Count Armand Doria; his sale, Galerie Georges Petit, Paris, May 4-5, 1899, lot 114.

Henri Rouart, Paris; his estate sale, Galerie Manzi-Joyant, Paris [?], 9-11 December 1912, lot 148, as 'Albano, versant rocheux'.

Moderne Galerie, Munich (Heinrich Thannhauser).

Private collection, Beverly Hills, acquired in Germany circa 1925-30, and by descent; Sotheby's, New York, 4 November 2010, lot 65, when acquired by the present owner.

EXHIBITED:

New York, Jill Newhouse Gallery, *Unknown Corot: Unpublished Drawings from Private Collections*, 5 June - 13 July 2012, no. 19, as *Rocky Slope*.

New York, Michael Altman Fine Art Gallery, *In Pursuit of Timeless Quality*, 15 April - 20 May 2016.

LITERATURE:

A. Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. 2, p. 58, no. 161, illustrated p. 59, as 'Albano, Versant Rocheux'; vol 4, p. 229, no. 302, illustrated.

V. Gilardoni, *Corot*, Italy, 1952, p. 150, no. 17, as 'Albano, Versant Rocheux', illustrated.





Fig. 1 Jean-Baptiste-Camille Corot, *Rocky forest valley at Civita Castellana*, 1826-7, Staatliche Kunsthalle, Karlsruhe, Germany
© De Agostini Picture Library / 145 Bridgeman Images

During the early 19th century many French painters embarked on their artistic careers by travelling to Italy in search of inspiration from the masters of the Italian Renaissance. Jean-Baptiste-Camille Corot first set out for Italy in 1825 and the impact of the *campagna* bathed in Italian light would stay with him for the rest of his life. His interest was not confined to the cities of Rome and Venice, but expanded to rural landscapes - timeless and abundant in their untamed state.

The landscape sketches executed on paper by Corot during his first trip to Italy are considered of seminal importance in the development of French landscape painting, and marked the culmination of a tradition of working *en plein-air* begun some 30 years earlier by Pierre-Henri de Valenciennes in the Roman *campagna*. This body of work is considered the crucial link with the younger generation of artists who would go on to form the Barbizon School and, later, the Impressionist movement.

In April 1827, Corot began a series of *plein-air* works painted in the countryside around Olevano, Mariano, Albano and Civitella (fig.1). Despite Alfred Robaut's assertion that the present lot depicts Albano, it has been observed that the rocky scene seems far more reminiscent of La Serpentara near Olevano; a region outside of Rome renowned for its oak forest.

In 1827, the artist himself said: 'I have only one goal in life, which I desire to pursue with constancy: that is to paint landscapes'. Of his landscapes, the critic Edmund About wrote in praise: "No artist has more style or can better communicate his ideas in a landscape. He transforms everything he touches, he appropriates everything he paints, he never copies, and even when he works directly from nature, he invents. As they pass through his imagination, objects take on a vague and delightful form. Colours soften and melt; everything becomes fresh, young, harmonious. One can easily see that air floods his paintings, but we will never know by what secret he manages to paint air" (quoted in G. Tinterow, *Corot*, The Metropolitan Museum of Art, Exh. Cat., pp. 236-237).

Corot's oil sketches were largely personal *études*, unsigned and, like the present work, kept by the artist until his death. They purposefully avoided the picturesque to concentrate instead on effects of light and colour, and to provide a quick and immediate impression which could serve as the starting point for a more elaborate picture if necessary. Here, Corot's main concern seems to have been to capture the volume of the huge rocks and the fleeting colours of the evening sky. Most of Corot's *plein-air* paintings from his early Italian trips were on paper and this work is no exception. According to Martin Dieterle, the art dealer Détrumont transferred this sheet of paper to canvas, most probably in the 1870s and Détrumont's stamp remains visible on the reverse.



VENTS
COROT

PROPERTY FROM A PRIVATE COLLECTION

47

JOHN CONSTABLE

(EAST BERGHOLT 1776-1837 LONDON)

The Old Mill Shed, Dedham

inscribed 'Old Mill Shop / Dedham' (centre left)
oil on panel
9⁷/₈ x 13⁷/₈ in. (25.1 x 35.3 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

The artist's sister, Mary Constable (1781-1865), the Manor House, Wenham Magna, Suffolk; her sale (*), on the premises, 13 September 1865, where acquired by the following,
Mr Griffiths, Dedham, Suffolk, from whom acquired by the following,
W.J. Martineau.
with The Fine Art Society, London, 1956 (according to a label on the reverse).
Anonymous sale; Sotheby's, London, 15 March 1967, lot 129.
with Spink's, London.
Anonymous sale; Phillips, London, 19 May 1981, lot 54, where acquired by the present owner.

LITERATURE:

R. Hoozee, *L'opera completa di Constable*, Milan, 1979, p. 146, no. 567, as 'Lionel or Alfred Constable'.
G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, I, p. 234, no. 16.110; II, pl. 1368.





Fig. 1 Vincent van Gogh, *Paysanne devant une Chaumière*, July 1885 © Private Collection, courtesy Simon C. Dickinson, Ltd.

This beautifully observed oil sketch of a dilapidated shed is an exceptionally fine example of Constable's naturalistic and highly personal approach to landscape painting, which helped establish his reputation as one of the most original artistic forces to emerge in the early nineteenth century.

The landscape of Dedham Vale on the Suffolk-Essex border provided the backdrop to Constable's childhood and served him with a constant source of artistic inspiration. Writing to his great friend and mentor John Fisher, Bishop of Salisbury, on 23 October 1821, Constable confided 'I should paint my own places best – Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the Stour. They made me a painter' (cited in R.B. Beckett ed., *John Constable's Correspondence*, Suffolk, 1968, VI, p. 78). Although Constable was born in the neighbouring village of East Bergholt, the village of Dedham held particular significance for him, since it was there that the young artist attended school and where his father, Golding Constable, owned the Mill. Furthermore, it was the village's church, with its 130-foot tower, which served as a key landmark, punctuating the skyline, in so many of the artist's views of the Vale.

In this composition, which is dominated by the Old Mill Shed, the viewer's eye is taken through the open door and building where, bathed in sunlight, a young boy is shown crouching on a path with a gate and field beyond. Constable's delight in the picturesque decay of his subject is evident in the attention he has given to depicting the warped timber and dishevelled thatching, as well as details such as the play of light on the open door and fall of water from the guttering. The picture could be seen as a valediction to Constable's own 'careless boyhood' and a pictorial poem to the places that imbued him with a love of nature that would later translate into some of the most celebrated landscapes painted in the nineteenth century.

The sketch is dated by Graham Reynolds to 1816 (*op. cit.*), a key turning point in the artist's life and career: the death of his father, Golding Constable, in that year brought Constable both financial independence,

enabling him to finally marry his great love, Maria Bicknell, and the artistic freedom to abandon portrait commissions and commit himself to landscape painting. Interestingly, in a private communication with the current owner (c. 1993), prior to the publication of the 1996 catalogue, Reynolds suggested an alternative dating to 1812-13, when Constable spent long summers painting outdoors in the Stour Valley. Conal Shields, to whom we are grateful for confirming the attribution to Constable after inspection of the original, is inclined to agree with Reynolds's earlier dating of the work but does not exclude the possibility of it having been executed in 1816.

It seems appropriate that this independent study, painted from life and which appears not to have been incorporated into any larger finished work, should have been given to Constable's closest sister, Mary (1781-1865), the youngest of the artist's three sisters. Mary, who addressed her brother as 'Dearest Johnny' in their correspondence, was dispatched to stay with Constable in his London lodgings in Charlotte Street in 1812, a time when the artist was enduring emotional turmoil caused by the apparent hopelessness of his love for Maria. Constable made a series of tender drawings of Mary from this period and she later sat with her sister Ann (1768-1854) for an engaging double portrait now in a private collection (c.1814). Following the death of their father, Mary moved to Flatford Mill with her youngest brother Abram, who assumed sole responsibility for the management of the family business.

Constable's reverential study of nature and his surrounding world transformed the genre of landscape painting and inspired some of the most revolutionary artists of later generations, including Corot, Courbet, Monet and Van Gogh (fig. 1). As Lucian Freud put it at the time of the exhibition 'Constable: Le Choix de Lucian Freud', held at the Grand Palais in Paris, 2002-03, 'I may be quite wrong, but I can't see Van Gogh's Boots without Constable behind them. I don't mean it's an immediate link but, to me, that kind of interest, observation and indulgence are things that exist in Constable.'



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

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Email: cscollectionsuk@christies.com

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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.

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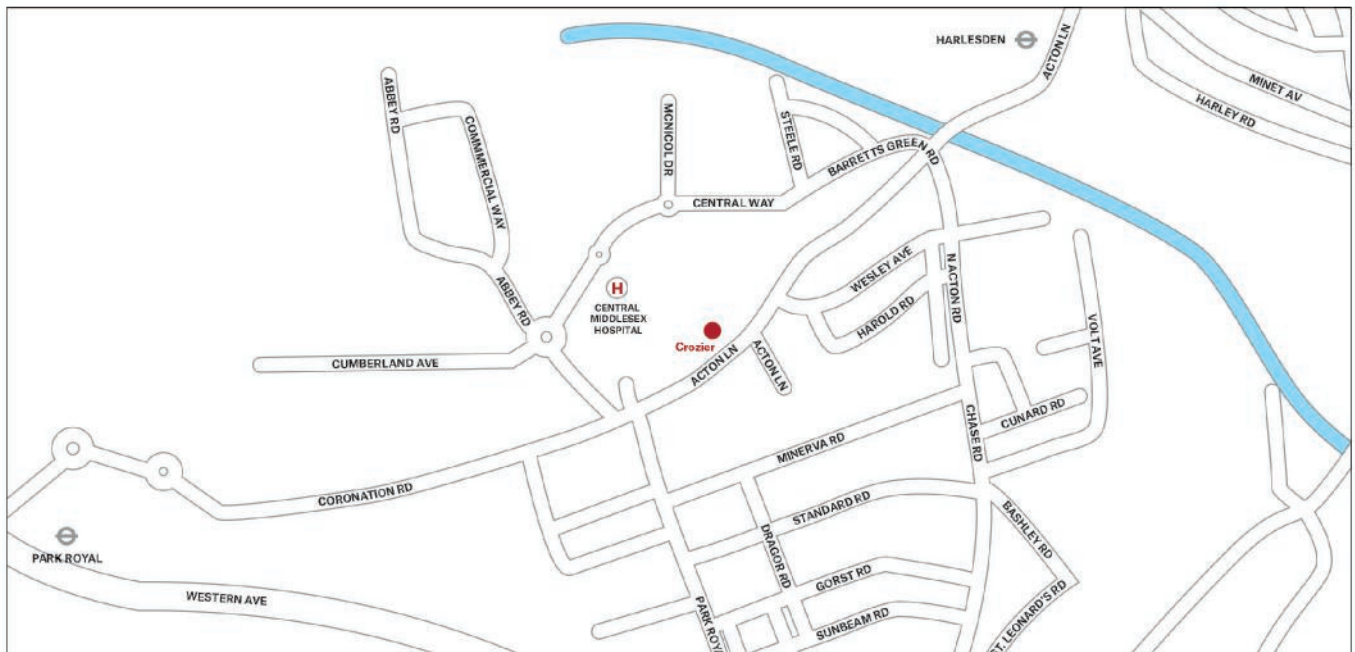
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

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



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Equal Housing Opportunity



EVELYN DE MORGAN (1855-1919)
Gloria in Excelsis
signed with initials and dated 'EdeM/1893' (lower right)
oil on canvas
46½ x 31½ in. (118 x 79.3 cm.)
£250,000-350,000



THE JOE SETTON
COLLECTION

FROM
PRE-RAPHAELITES
TO LAST
ROMANTICS

London, 10 December 2020

VIEWING

5-10 December 2020
8 King Street
London SW1Y 6QT

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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



Jean-Étienne Liotard (1702-1789)
Portrait of Philibert Cramer, ca. 1758
pastel on blue paper, mounted on canvas
25 x 21 3/16 in. (63.5 x 53.8 cm)
Original frame with period glass
\$400,000-600,000

OLD MASTER DRAWINGS

Online Auction, 14 – 26 January 2021

VIEWING

20-26 January 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



Property from a Private English Collection
DIRCK DIRCKSZ. VAN SANTVOORT (AMSTERDAM 1609-1680)
Portrait of a girl, full-length, in a black dress, holding a glove and some buttercups, with her dog
oil on panel
45¼ x 33½ in. (114.9 x 85.1 cm.)
£50,000-80,000

OLD MASTER PAINTINGS AND SCULPTURE

Online Auction, 26 November - 17 December 2020

VIEWING

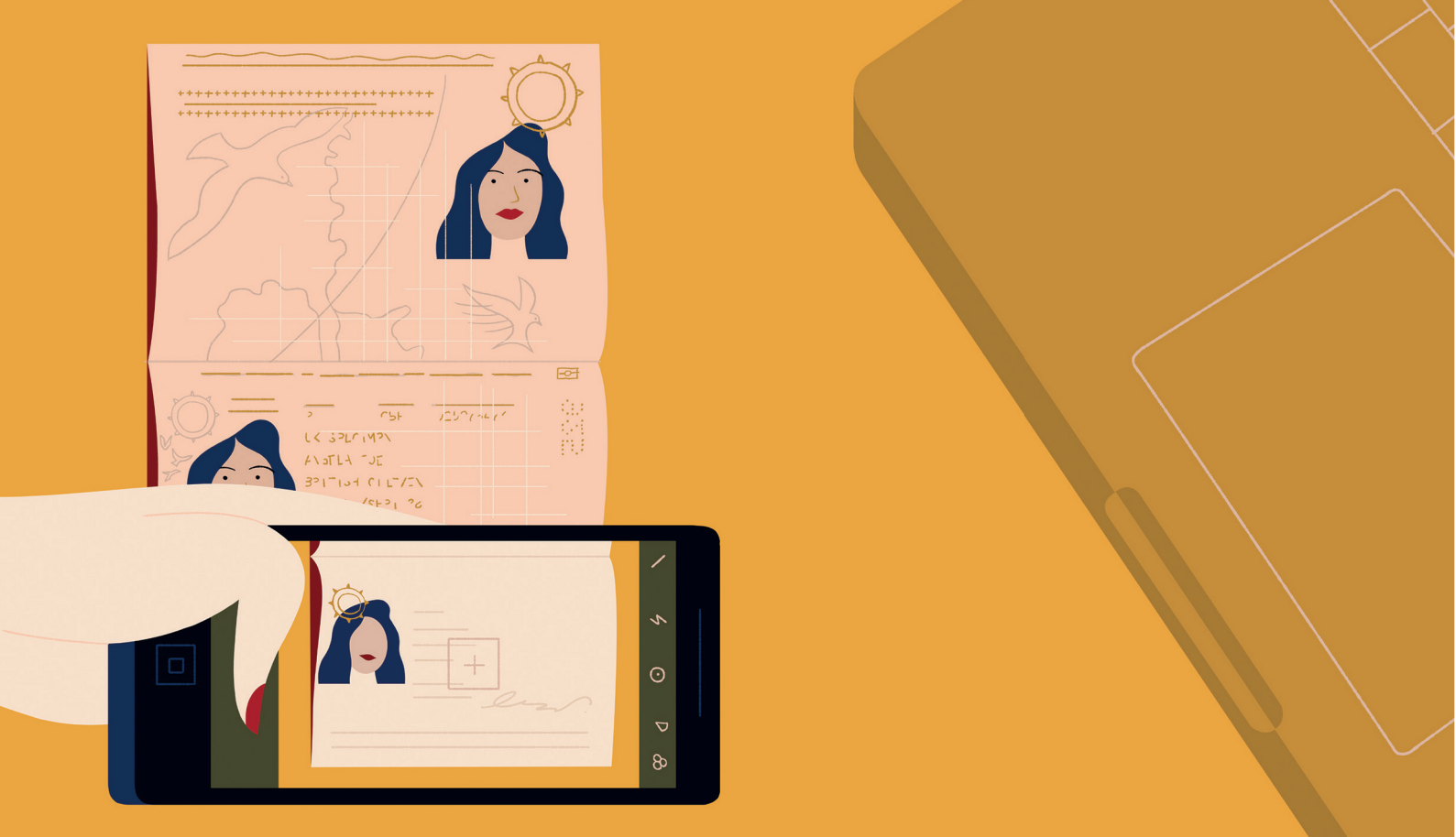
3-16 December 2020
8 King Street
London SW1Y 6QT

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CHRISTIE'S

OLD MASTERS EVENING SALE

TUESDAY 15 DECEMBER 2020 AT 6.00 PM

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

CODE NAME: OPERA
SALE NUMBER: 18876

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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18876

Client Number (if applicable)

Sale Number

Billing Name (please print)

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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