Sotheby's EST. 1744



OLD MASTERS

EVENING SALE

LONDON 5 JULY 2017



FRONT COVER: LOT 21 (DETAIL)
BACK COVER: LOT 37
THIS PAGE: LOT 66





THIS PAGE: LOT 32

OLD MASTERS EVENING SALE

AUCTION IN LONDON
5 JULY 2017
SALE L17033
7 PM

LOTS 1–70

EXHIBITION

Saturday 1 July
12 noon-5 pm

Sunday 2 July
12 noon-5 pm

Monday 3 July
9 am-4.30 pm

Tuesday 4 July
9 am-4.30 pm

Wednesday 5 July
9 am-1 pm

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com

#sothebysomp

Sotheby's EST. 1744
BIDNOW
LIVE ONLINE BIDDING



THIS PAGE: LOT 6

OLD MASTER & BRITISH PAINTINGS SPECIALISTS



ALEX BELL *Co-Chairman, Old Master Paintings, Worldwide*
+44 (0)20 7293 5420
alex.bell@sothebys.com



GEORGE GORDON *Co-Chairman, Old Master Paintings, Worldwide*
+44 (0)20 7293 5414
george.gordon@sothebys.com



ARABELLA CHANDOS
Senior Director
+44 (0)20 7293 5421
arabella.chandos@sothebys.com

HEAD OF PRIVATE SALES



JAMES MACDONALD
Senior Director
+44 (0)20 7293 5887
jamesv.macdonald@sothebys.com

HEAD OF AUCTION SALES



ANDREW FLETCHER
Senior Director
+44 (0)20 7293 6205
andrew.fletcher@sothebys.com



EDOARDO ROBERTI
Senior Director
+44 (0)20 7293 6414
edoardo.roberti@sothebys.com



JULIAN GASCOIGNE
Director, British Paintings
+44 (0)20 7293 5482
julian.gascoigne@sothebys.com



CECILIA TREVES
Senior Cataloguer
+44 (0)20 7293 5816
cecilia.treves@sothebys.com



CHLOE STEAD
Deputy Director, Specialist
+44 (0)20 7293 5465
chloe.stead@sothebys.com



GEORGINA ELIOT
Cataloguer
+44 (0)20 7293 5894
georgina.eliot@sothebys.com



ALICE HERFORD
Sale Manager
+44 (0)20 7293 6122
alice.herford@sothebys.com

EUROPEAN SCULPTURE & WORKS OF ART



ALEXANDER KADER, FSA
Head of Department
+44 (0)20 7293 5493
alexander.kader@sothebys.com

OLD MASTER DRAWINGS



GREGORY RUBINSTEIN
Head of Department
+44 (0)20 7293 5417
greg.rubinstein@sothebys.com

OLD MASTER DRAWINGS



CRISTIANA ROMALLI
Senior International Director
+44 (0)20 7293 5419
cristiana.romalli@sothebys.com

EUROPEAN PAINTINGS



CLAUDE PIENING
Senior Director, Head of Department,
+44 (0)20 7293 5658
claude.piening@sothebys.com

SALE NUMBER
L17033 "AMELIA"

BIDS DEPARTMENT
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

PRIVATE CLIENT GROUP
+44 (0)20 7293 5785

EUROPE
Beatriz Quiralte
beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

MENA
Katia Nounou
katia.nounou@sothebys.com
Yassaman Ali
yassaman.ali@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
lilija.sitnika@sothebys.com
+44 (0)20 7293 5934

SALE ADMINISTRATOR
Isabel Paulus
isabel.paulus@sothebys.com
+44 (0)20 7293 5521
FAX +44 (0)20 7293 5923

POST SALE SERVICES
Rebecca Karim
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE
£30 at the gallery

DAVID MOORE-GWYN
Consultant

RICHARD CHARLTON-JONES
Consultant



THIS PAGE: LOT 12

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS

16
OLD MASTERS
LOTS 1–70

325
ABSENTEE BID FORM
BUYING AT AUCTION
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS
CONDITIONS OF BUSINESS FOR BUYERS
WAREHOUSE, STORAGE, COLLECTION
INFORMATION

332
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES

333
INTERNATIONAL DEPARTMENTS

335
SOTHEBY'S EUROPE

336
INDEX



THIS PAGE: LOT 64



To be included in

A C T U A L S I Z E

A Curated Evening Sale

LONDON 21 JUNE 2017

AMBROSIUS BOSSCHAERT THE ELDER

Still life of flowers in a Berkemeijer glass beaker decorated with raspberry prunts, including red and white parrot tulips, a white rose with a butterfuly and a pink rose, marigolds, lily-of-the-valley, forget-me-not and violets, with a sprig of rosemary and a fly on the shelf beneath



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

6 AMBROSIUS BOSSCHAERT THE ELDER (Antwerp bapt 1573 - 1621 The Hague)

Still life of flowers in a Berkemeijer glass beaker decorated with raspberry prunts, including red and white parrot tulips, a white rose with a butterfuly and a pink rose, marigolds, lily-of-the-valley, forget-me-not and violets, with a sprig of rosemary and a fly on the shelf beneath

signed with the monogram *AB* (lower right)
oil on copper, the reverse stamped with the mark of the maker: *Pieter Stas*
23.2 by 18cm.; 9⅛ by 7⅛in.

£ 2,000,000-3,000,000
€ 2,370,000-3,560,000 US$ 2,590,000-3,890,000

PROVENANCE

Professor Hugh Hale Bellot, High Ham, Somerset (1890-1969)

His estate sale: Sotheby's, London, 25th June 1969, lot 19, for £30,000

Private Collection, Switzerland (purchased at the above sale)

Johnny van Haeften, London (acquired from the above in 1995)

Acquired from the above by the father of the present owner in 1996

Ambrosius Bosschaert was one of the very first artists to specialise in still-life painting, and certainly the first painter whose œuvre consisted almost entirely of flower pieces. In his finest works such as this he rendered his subject with a highly finished and meticulous naturalism. The variegated bouquet of both wild and cultivated flowers, placed in a simple studded glass *roemer*, is here set against a monochrome background. The composition is deliberately considered and executed, and its symmetry achieved without recourse to repetition: the bouquet is carefully composed by the balanced arrangement of different flowers, each minutely delineated in a highly naturalistic, almost scientific, manner. The considered individuality of each bloom supports the contention that these earliest of all still-lifes may have been painted as commissions for botanists, and conceived out of the individual studies required for such works. As in all Bosschaert's works, a few carefully chosen insects - here a butterfly alighting on a white rose and the fly in the foreground – enliven the composition. In contrast to Bosschaert's earliest essays in this vein, the bouquet is less crowded and a greater harmony achieved as a result by its constituent parts. Even seemingly small details such as the sprig of rosemary, the fly and the painter's monogram in the foreground, all combine to anchor the diagonals of the composition. In contrast to the nervous and shimmering lines of his contemporary and fellow pioneer Jan Brueghel the Elder (1568-1625), whose work he clearly knew and was greatly influenced by, Bosschaert applied his paint carefully and methodically; the smooth surface of the copper lends it a rich enamel-like finish, and it is this, combined with the extraordinary detailing of the flowers and insects which lends this tiny panel a richness which transcends its tiny dimensions.[1]



Actual size

We are grateful to Fred G. Meijer of the Netherlands Institute for Art History (RKD) in The Hague for suggesting a date of execution to around 1608-10 for this painting. Such a dating can be supported by comparison with other extant still-lifes from the same period, for example a *Still life with flowers in a vase and shell,* probably from 1608-10 sold Zurich, Koller, 19 September 2008, lot 3014 (Sfr. 5.7million) and later with Johnny van Haeften in London.[2] The variegated cyclamen leaf to the lower right is a frequent motif in Bosschaert's work, and can be found again, for example, in an earlier work of around 1606-8 sold in these Rooms, 6 July 2000, lot 56, together with the butterfly alighting on the white rose on the left of this picture, and the small yellow ranunculus beneath it. Similarly the rose, butterfly, lily-of-the-valley and the pink rose between them are all to be found in another earlier but rather smaller copper panel of 1608, formerly in the collection of Mr. and Mrs. Paul Mellon, and sold New York, Sotheby's, 10 November 2014, lot 33 ($4.64 million). Another comparable but slightly later copper depicting *Roses, tulips and other flowers in a glass vase* of *circa* 1612-14 was formerly with Galerie Sanct Lucas in Vienna.[3] Here we find the same balanced colour scheme, with the vivid reds and yellows of the tulips offset by the cooler tones of the pinks and whites of the roses. The arrangement of lily-of-the-valley, forget-me-nots and a yellow ranunculus at the base of the bouquet is very similar in both works. As with each of these works, pride of place in the composition is given to the magnificent variegated tulips in the centre and right of the bouquet. Tulips had only been cultivated in the Low Countries for a few decades at this date and were extremely rare and expensive flowers, most likely far too costly for Bosschaert to have owned many examples himself. Although such pictures were no doubt intended by Bosschaert and his viewers to be read as celebrations of the abundance and variety of divine creation, the presence of the butterfly and the fly in the picture (both common motifs in Bosschaert's paintings) serve to remind the spectator of the brevity and vanity of life on earth.

In common with these other works, this still life was painted in Middelburg, the prosperous capital of Zeeland, where Bosschaert and his family had moved for reasons of religious persecution around 1587. He seems to have taken up flower painting rather late in life, around the age of thirty, and he is recorded as both a painter and a dealer and served as Dean of the Painters' Guild of Saint Luke on several occasions. The majority of his working life was spent here, helped no doubt by the fact that Middleburg was then a city where floriculture was enthusiastically pursued, and where rare and exotic species of plant were collected and studied. Bosschaert was to remain there until 1614, when he moved again via Amsterdam and Bergen-op-Zoom to Utrecht. His following was larger in the latter city, where his sons Ambrosius the Younger and Abraham were both active as still-life painters, as indeed was his son-in-law, Balthasar van der Ast. A document of 1619 recording a civil case for debt between Bosschaert and a certain Ludolf von Lintsenich provides us with an idea of the prices charged by him for such pictures: ' ....for a painting of a large flower pot £33:6:8...for two other pieces with flowers, both in ebony frames, equal to the sum of £33:6:8 (200 guilders)'. Bosschaert finally died in The Hague in 1621, apparently in the process of delivering a painting made for the butler of Prince Maurits. By this date his pioneering still life paintings had become enormously influential and would continue to remain so until the middle of the century.

[1.] For Bosschaert's use of Peter Stas as a maker of copper panels see J. Wadum, ' Antwerp copper plates', in *Copper as canvas*, exhibition catalogue Phoenix, Phoenix Art Museum, Kansas City, Nelson Atkins Museum of Art, The Hague, Mauritshuis, 1998-1999, pp. 107, 109-10.

[2.] The last digit of the date is indistinct and has been read variously as 1608, 1610 or 1612.

[3.] Copper 25.1 x 17.1 cm. L.J. Bol, *The Bosschaert Dynasty*, Leigh-on-Sea 1960, p. 61, no. 16.



1 FOLLOWER OF HIERONYMUS BOSCH

The Harrowing of Hell

oil on oak panel
43.6 x 58.3 cm.; 17⅛ x 23 in.

£ 60,000-80,000
€ 71,000-95,000 US$ 77,500-104,000

PROVENANCE

J.L. Laverge, Rotterdam;

Thence by descent to his grandchildren.

EXHIBITED

Hamburg, Bucerius Kunst Forum, *Verkehrte Welt Das Jahrhundert von Hieronymus Bosch*, 4 June – 11 September 2016, no. 16.

LITERATURE

M. Philipp, in *Verkehrte Welt Das Jahrhundert von Hieronymus Bosch*, exh. cat., Munich 2016, p. 116, cat. no. 16, reproduced in colour p. 117.

The Harrowing of Hell, or *Christ's Descent into Limbo*, is described in the apocryphal Gospel of Nicodemus. The infernal subject matter clearly lent itself to the diabolical and outlandish creatures invented by Bosch, which were an inspiration and source of imitation for many generations of artists to come. Indeed, the figure of Christ here, silhouetted in the glare of the Gate of Hell, appears somewhat secondary to the chaotic activity of the gruesome demons and sinners. Early sources confirm that Bosch treated this or a similar subject in at least four paintings, all now lost, two of which were in the collection of King Philip II of Spain.[1]

This particular composition is known in a number of versions by followers of Bosch,[2] such as the panel of slightly larger dimensions in the Kunsthistorisches Museum, Vienna,[3] the painting at Hampton Court Palace,[4] and the version in the Indianapolis Museum of Art.[5] All these works are most likely North Netherlandish imitations, dating to the mid-sixteenth century, in the wake of high demand for such pictures in the style of Bosch. It is generally accepted, however, that they are most probably compilations of adapted motifs, rather than derivations of a lost original by Bosch himself. The enormous head holding open his own mouth, for example, is found in other paintings from the artist's following, such as *The Vision of Tundale*, in the Denver Art Museum,[6] but not in any of Bosch's own works, while the tent it wears as a hat appears in several autograph paintings, such as the triptych of *The Last Judgment* at the Akademie der bildenden Künste, Vienna.[7]

Dendrochronological analysis has identified the last annual growth ring in the present panel as dating to 1498. Assuming a minimum growth of eight sapwood rings, this panel could have been in use from *circa* 1506 onwards, although a date of use in the late 1510s is more plausible. The present work would therefore appear to be among the earliest of the known versions and as such, is a highly significant addition to this group.

1. See L. Campbell, *The early Flemish pictures in the collection of Her Majesty the Queen*, Cambridge 1985, p. 11, under cat. no. 7.
2. See G. Unverfehrt, *Hieronymus Bosch: Die Rezeption seiner Kunst im frühen 16. Jahrhundert*, Berlin 1980, pp. 203 and 289, under cat. no. 159a.
3. Inv. no. 2715; oil on panel; 55 x 74 cm.; see *Die Gemäldegalerie des Kunsthistorischen Museums in Wien*, Vienna 1991, p. 87, reproduced plate 292.
4. Inv. no. 753; oil on panel; 58.7 x 81 cm.; see Campbell 1985, pp. 10–12, cat. no. 7, reproduced fig. 7.
5. Inv. no. 63.10; oil on panel; 58.1 x 72.1 cm.
6. Inv. no. 1948.37; oil on panel; dimensions unknown.
7. Inv. no. GG-579-581; see Bosch Research and Conservation Project, *Hieronymus Bosch Painter and Draughtsman. Catalogue Raisonné*, New Haven and London 2016, pp. 290–307, cat. no. 17, reproduced in colour.



2

LUCAS GASSEL

(Helmond circa 1495/1500 - circa 1570 Brussels)

Landscape with the Return of the Prodigal Son

Inscribed lower right: *HIC PRODIGVS FILIJ/ SUPPLEX PATERNAS/ RECURRIT SVA/ AIAS; LVCA XV* and on a sign upper left: *Dite mi paradys* and with possible traces of signature lower left
oil on oak panel
46 x 63.2 cm.; 18 x 24⅞ in.

£ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Albert Capouillet, Rue Capouillet, Brussels;

Edgar, Baron van Eyll (1865–1941), Château de l'Abbaye, Xhos, Belgium;

By descent to the present owner, Paris.

EXHIBITED

Ghent, Exposition Universelle et Internationale de Gand, *L'Art Ancien dans les Flandres (région de L'Escaut)*, June–October 1913, no. 1630.

Gassel was the oldest and one of the most active of the generation who continued the 'world landscape' style of Joachim Patinir in the southern Netherlands in the mid-sixteenth century. To these sweeping panoramic views he added a teeming array of houses, gardens, palaces and people. Within them his subject matter, drawn from Old Testament or classical subjects such as Judith and Tamar or Mercury and Argus, are discreetly placed in the foreground while a vista of gardens or mountainous river valleys plays out beyond them. This painting is one of a group of paintings in which Gassel's protagonists are set within the grounds of a palace and its pleasure gardens, filled with seemingly innumerable tiny figures engaged in courtly or every day pursuits. Others of this type include, for example, a famous series of landscapes with the story of David and Bathsheba. The earliest and only signed example of these is that in the Restelli collection in Como, which dates from 1540, and another is in the Wadsworth Atheneum, Hartford.[1] In this case the subject is drawn from the Gospel of Saint Luke. On the right of the painting we see the destitute and unkempt figure of the prodigal son welcomed back by his father, despite having squandered his inheritance, while on the left we see the fatted calf being slaughtered at the father's command to celebrate his son's homecoming. Although he was probably trained in Antwerp, Gassel's earliest biographer Karel van Mander tells us that he worked chiefly in Brussels, and it is quite plausible therefore that the abundance of detail of courtly life and leisure in these pictures may have been deliberately intended for potential patrons at the court in Brussels, where many of the Netherlandish nobles maintained their palaces, and where the regent Mary of Burgundy had established her court after 1544.

We are grateful to Peter van den Brink for endorsing the attribution to Lucas Gassel upon inspection of photographs.

[1] For a discussion of this group see *Wadsworth Atheneum Paintings Catalogue I: The Netherlands and the German speaking countries: Fifteenth to Nineteenth centuries*, Hartford 1978, pp. 142–44, under cat. no. 55. Examples by or from the circle of Gassel were sold London, Bonhams, 6 July 2011, lot 114 and London, Christie's, 8 July 2005, lot 19.


HIC PRODIGVS FILII
SVPPLEX PATERNAS
RECVRRIT SVB
ALAS.

3 GERMAN SCHOOL, LATE 15TH CENTURY

Portrait of a Knight of the Order of St John of Jerusalem, in a fur hat, bust-length

oil on marouflaged panel, probably oak
28 x 18.8 cm.; 11 x 7⅜ in.

‡ £ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Professor J. Braz, formerly a curator at The Hermitage, St Petersburg;

His posthumous sale, Paris, Charpentier, 12 May 1938, lot 19;

Gaboriand collection, Paris;

Anonymous sale, Paris, Charpentier, 17 May 1950, lot 8;

With Frederick Mont, New York;

Mr and Mrs Lawrence A. Fleischmann, New York;

By whom sold on 12 January 1966;

Anonymous sale, ('The Property of a Lady'), London, Christie's, 11 December 1987, lot 31;

Where acquired by the present owner.

LITERATURE

M.J. Friedländer, 'The Bruges Master of St Augustine', in *Art in America*, vol. XXV, 1937, pp. 53–54, no. 1, reproduced fig. 5;

Arta Plastica (Roumania), no. 9, 1963;

M.J. Friedländer, *Early Netherlandish Painting,* vol. VIb, Leiden 1971, p. 116, no. Add. 289, reproduced plate 265.



Fig. 1
Infra-red image of the present work

This powerful and somewhat enigmatic portrait of a blue-eyed elderly man with a day's growth of stubble has for most of the last century been given to The Master of the Legend of Saint Augustine, an artist presumed to have been active in Bruges in the early 16th Century. The pale background and colour scheme of this painting make it unlikely that it is the work of a Netherlandish artist, and one wonders if the attribution was not made by Friedänder on the basis of a black and white photograph.

This portrait presents close similarities with another formerly on the Berlin art market, attributed with reservations by Ernst Buchner to the Master of the Life of the Virgin, an artist influenced by Netherlandish art, who was active in Cologne and the Lower Rhine *circa* 1460–90.[1] Were the status of this now lost portrait clearer, an attribution of the present work would probably be easier to make. There are less obvious similarities with another portrait, of an architect, now in the Alte Pinakothek, Munich, which was attributed to the Master with more confidence, and is still thought to be by him both however show similarities with portraits of donors in altarpieces by the Master of the Life of the Virgin.[2]

The traditional attribution

Friedländer listed three portraits in his article on The Bruges Master of the Legend of Saint Augustine, and included them in his addendum to the catalogue of the artist's works in the revised and expanded edition of *Early Netherlandish Paintings*. The artist, whose *Notname* (nickname) is now usually shortened to exclude Bruges, the city of his presumed activity, is named after a dismembered altarpiece depicting episodes from the eponymous Saint's life, of which the surviving panels are divided between New York and Dublin, with a fragmentary reverse in Aachen.[3] The problem with the attribution of the three portrait panels to this Master is twofold: none of them strongly resembles the faces in the New York and Dublin panels, and all three are evidently by different hands. One, formerly in the Del Monte collection in Brussels, appears from photographs to be either of poor quality or in a poor state of preservation. The outstanding and well-preserved *Vanitas* portrait in Sibiu has been much discussed. Most latter-day scholars see little connection with the eponymous St Augustine Legend panels. Fritz Koreny and Till-Holger Borchert noted the influence of Hugo van der Goes, and Jan de Maere saw it as close in style to Michel Sittow, a painter originally from the Baltic region who is presumed to have studied in Bruges, and an artist known for his portraits.[4] Most recently, Valentine Hendricks proposed an identification as a self-portrait by Aelbert Bouts.[5]

It seems most unlikely however that the painter of the Sibiu portrait was also responsible for the present one, despite some similarities, for example in the treatment of the eyes. The handling of the face is most expressive, but is less refined and more direct, the sitter's rough stubble and his eyebrows painted with short staccato brushstrokes of grey and white rather than as grey glazes.

Infra-red imaging (see fig. 1) reveals under-drawing in the form of short strokes of hatching, and outlines drawn to the left side of the face, the nose and the sitter's ear.

1. See E. Buchner, *Das Deutsche Bildnis der Spätgotik und der frühen Dürerzeit,* Berlin 1953, pp. 32–33, no. 11, reproduced plate 10.
2. *Idem,* pp. 30–33, no. 10, reproduced plate 11, and figs 1 and 2.
3. M. Sprinson de Jesús, in M.W. Ainsworth and K. Christiansen (eds), *From Van Eyck to Bruegel,* exhibition catalogue, New York 1998, pp. 128–32, no. 16, reproduced.
4. J. de Maere, *Bruegel Memling Van Eyck,* exhibition catalogue, Paris 2009, pp. 68–69, reproduced, with earlier opinions cited.
5. V. Hendricks, *Blut und Tränen,* exhibition catalogue, Aachen 2017, pp. 56–59, no. 1, reproduced.



4

JAN VAN SCOREL

(Schoorl near Alkmaar 1495 - 1562 Utrecht)

Portrait of a gentleman, wearing a fur-lined cloak and a black hat

oil on panel
84.2 x 67 cm.; 33¼ x 26⅜ in.

£ 300,000-500,000
€ 355,000-595,000 US$ 387,000-645,000

PROVENANCE

Prof. Ernst Ewald (Director of the Berliner Kunstgewerbeschule), Berlin;

From whose estate acquired in 1905 with the help of Max J. Friedländer by Consul Eduard F. Weber, Hamburg;

His sale, Berlin, Lepke, 20–23 February 1912, lot 99 (as Joos van Cleve), for 67,000 Reichsmarks to Kommerzienrat Bromberg;

Martin Bromberg, Hamburg;

By descent to Henry and Hertha Bromberg, Hamburg;

With F. Kleinberger (Allen Loebl), Paris, before 20 December 1938 (sold under duress by the above);

With Victor Mandl, Wiesbaden, 1939;

With Georges Wildenstein, Paris, 1939;

With Yves Perdoux, Paris, 22 February 1941;

With Galerie Maria Almas Dietrich, Munich, 22 February 1941 – March 1941, bought for 18.750 RM (Provision Paul A. Jurschewitz, inv. no. 59);

Sold by the above to the Reichskanzlei, Berlin for 35.000 RM, intended for the proposed Führermuseum in Linz ('Sonderauftrag Linz'), March 1941 (inv. no. 1557);

Discovered by the Allied 'Monuments Men' in the salt mines at Alt-Aussee, Austria in 1945 (inv. no. 3065);

Transferred to the Munich Central Collecting Point, 15 July 1945 (inv. no. 4416);

Restituted to the French state, Musées Nationaux Récupération, 3 June 1949 (inv. no. 387);

Dépot de l'État of the Musée du Louvre, Paris, 1950–1960;

From where deposited at the Musée des Beaux-Arts, Chambéry, 1960;

Restituted in 2016 to the heirs of Henry and Hertha Bromberg.

"The torchbearer and pioneer of our arts in the Netherlands."

Frans Floris of Jan van Scorel

This imposing portrait of a gentleman looking resolutely out over our left shoulder has been recently attributed to Jan van Scorel, perhaps the most influential Netherlandish artist of the 1520s and 1530s. Infra-red imaging has revealed the key clues to Van Scorel's authorship, and the painting comes to the market for the first time since the Second World War having been discovered by the Allied 'Monuments Men' in the salt mines at Alt-Aussee in 1945 and restituted in 2016 to the heirs of Henry and Hertha Bromberg.

Though his legs are out of view, this monumental figure stands astride, anchored firmly in place, one hand grasping a pair of leather gloves, the other the hilt of his sword. He is of commanding stature, heavy-set, strong and steadfast. His rich clothing, especially the thick, fur-lined, silken jacket that billows around him, identifies him as a gentleman of significant wealth. His clothing spills over the full width of the picture plane. His stern demeanour recalls those of the artist's *Jerusalem pilgrims*.[1] His hat, with flaps covering both ears, is of a type associated with both gentlemen and sometimes clergymen; nothing else in this portrait hints at his identity.[2]

Jan van Scorel was one of the first Netherlandish artists to visit Italy and his return north from there marked a major turning point in Netherlandish painting. After a three-year apprenticeship in Haarlem he became the assistant of Jacob Cornelisz.van Oostsanen in Amsterdam and, shortly after, studied with Jan Gossaert in Utrecht who had arrived there in 1517 with his patron Philip of Burgundy. In the same year Van Scorel left on his longest journey, not returning until 1524. He travelled widely through Germany and Carinthia, studying for a while with the aged Albrecht Dürer in Nuremberg, before crossing the Alps to Venice. From there he set off for the Holy Land via Malta and Cyprus and several of his sketches from this part of his trip have survived (e.g. British Museum). Returning to Italy he went to Rome where under the Dutch Pope Adrian VI he was appointed Curator of the Vatican collections in the Belvedere. Following the Pope's death he returned home finally in 1524 having spent a few years in Rome absorbing the lessons of Raphael and Michelangelo.

Back in Utrecht Scorel built an industrious workshop that would dominate the pictorial tradition of that city, and in fact much of the northern Netherlands, for several decades. His workshop practice has been studied at length, particularly by Molly Ann Faries, and our understanding of his design process, both in drawing out compositions and transferring them to (idiosyncratically) prepared panels, is now much improved. The freehand underdrawing we see in this portrait (fig. 1) is typical and is cromparable with several other portraits by Scorel that have undergone similar technical examination. Comparison, for example, with another recently discovered portrait by the artist of Jodocus Aemsz. van der Burch is particularly pertinent, the two portraits sharing rapidly applied series of lines in black chalk denoting just the key features, contours and ridges of the sitters' face and hands with many changes to these contours made in the final paint layers.[3] Some of the drawing is in fact so rapid as to seemingly have been almost completely ignored by the brush (see for example the sitter's proper right hand). Another similarity to be found in the underdrawing of both portraits is the long curves on one side of the fur collar and zigzag hatching along the edge of the other side. Scorel's drawing technique is defined by its exclusively linear quality, there being few if any instances of the standard Flemish technique of cross-hatching to denote shade. The portrait of Van der Burch is dated 1541 and a similar date of execution may be argued for the present portrait.



EXHIBITED

Berlin, *Renaissanceausstellung*, 1901 (according to Hoorn, see *Literature,* and the Weber sale catalogue).

LITERATURE

Kunstgegenstände im Hause des Herrn Martin Bromberg, Hamburg 1913, no. 4 (as Cornelis van Cleve);

F. Winkler, *Die Altniederländische Malerei*, Berlin 1924, p. 330, reproduced fig. 196 (as C. van Cleve);

Schedule 'A' – List of French Property from Central Collecting Point Munich, 3 June 1949, p. 15;

O. Benesch, 'Jan Vermeyen als Bildnismaler', in *Münchner Jahrbuch der bildenden Kunst*, VI, 1929, p. 215 (as Vermeyen);

G. Glück, 'Bildnisse aus dem Hause Habsburg: I. Kaiserin Isabella,' *in Jahrbuch der Kunsthistorischen Sammlungen in Wien*, VII, 1933, p. 197 (as Vermeyen);

M.J. Friedländer, *Die Altniederländische Malerei*, vol. XII, Berlin and Leiden 1935, p. 207, no. 387B (as possibly by Jan van Scorel);

R. Bacou et al.*, Le XVIe siècle européen: Peintures et dessins dans les collections publiques françaises*, exhibition catalogue, Paris Petit Palais, 1965–66, p. 324 (as Vermeyen);

E. Brochhagen et al., *Alte Pinakothek München Katalog I: Deutsche und niederländische Malerei zwischen Renaissance und Barock*, Munich 1973, pp. 68–69, under no. 739;

Catalogue Sommaire (Musée d'art et d'histoire, Chambéry), vol. I, 1979, p. 180 (as Joos van Cleve);

J. Aubert and P. Dumas, *Musée d'art et d'histoire, Chambéry*. *Peintures*, Chambéry 1982, p. 30, reproduced in colour p. 31 (as Joos van Cleve, *circa* 1530);

J. Horn, *Jan Cornelisz Vermeyen painter of Charles V and his conquest of Tunis*, Doornspijk 1989, 2 vols, vol. I, pp. 65–66, n. 63;

Portrait, exhibition catalogue, Réunion des Musées Nationaux 2001, pp. 283–84, reproduced p. 134.

In the painting of the face we see here the typical planarity of Scorel, as opposed to the more sculptural modelling of some of his contemporaries such as Gossaert, even if the usually sharper contour edges have softened somewhat through the aging translucency of the paint layers and the series of old retouchings that render the lines and contours of (especially) the proper left-hand side of the face less angular and less crease-like than they must once have been. The white, slightly flesh-coloured, ground layer is consistent with the technique used in other autograph works. The use of a pink-coloured ground is a technique Scorel may have adopted from his stay in Italy, like his approach to underdrawing in using freely applied black chalk; he was probably the first artist to use both techniques in the Netherlands and these began to be used more widely there from about 1525.

The use of Infra-red imaging, by which we can study the underdrawing of such a portrait, has helped enormously in the re-attribution of numerous works over the past few decades. The greater translucency of certain areas of paint in this portrait in fact reveals areas of the underdrawing to the naked eye and these may have been visible even a hundred years ago when this portrait first entered the literature. However, without the benefit of infra-red imaging, underdrawing was given scant regard by early and mid-twentieth century scholars who, unlike today's specialists, weighted attributions to a far greater degree on the painted surface. Infra-red imaging of this portrait was only carried out for the first time in early 2017 (see fig. 1) but as early as 1935 Max J. Friedländer had recognised the style of Jan van Scorel in the painted portrait. Previously, by Otto Benesch and Gustav Glück, and indeed subsequently, the painting was attributed to Jan Cornelisz. Vermeyen as well as to Joos van Cleve and his son Cornelis van Cleve (the latter two attributions a fate that temporarily befell many a Van Scorel and Vermeyen).[4]

For a long time in the early twentieth century the portrait had been considered associated to a group of similar portraits by Jan Cornelisz. Vermeyen, including the impressive *Portrait of a man* in the Akademie der bildenden Kunste, Vienna and the *Portrait of Chancellor Jean de Carondelet* in the Brooklyn Museum, New York.[5] In 1935 Friedländer catalogued it in his chapter on Van Scorel, associating it with a portrait in the Alte Pinakothek previously thought to be by Joos van Cleve and latterly (from 1958 onwards) by Vermeyen (indeed it is listed under Vermeyen in the museum) but not considered to be by Vermeyen by Horn.[6] For that portrait, which has only been seen in Friedländer's small black and white illustration by the present author, several other scholars had also thought of Van Scorel, including Ludwig von Baldass and Gustav Glück. It may be that a closer association between the two works can be made in the future.

We are very grateful to Dr Molly Ann Faries for her assistance in the research of this portrait. Dr Faries, who has only studied photographs and the infra-red imaging of this work, proposed and supports the attribution to Van Scorel with certain reservations. We are also grateful to Prof. Till Holger Borchert for supporting the attribution following first hand inspection.

1. Friedländer 1935, nos 344–47, plates 184–85.

2. See for example Jan Cornelisz. Vermeyen's *Portrait of a Clergyman*; Horn 1989, vol. II, no. A113.

3. Sold New York, Christie's, 14 April 2016, lot 113 (as Vermeyen but subsequently reattributed to Scorel).

4. See for example Horn 1989, vol. II, no. A113; vol. I, p. 97, n. 379.

5. Horn 1989, vol. II, nos A20 and A19 respectively.

6. Friedländer 1935, no. 387a, reproduced plate 201.

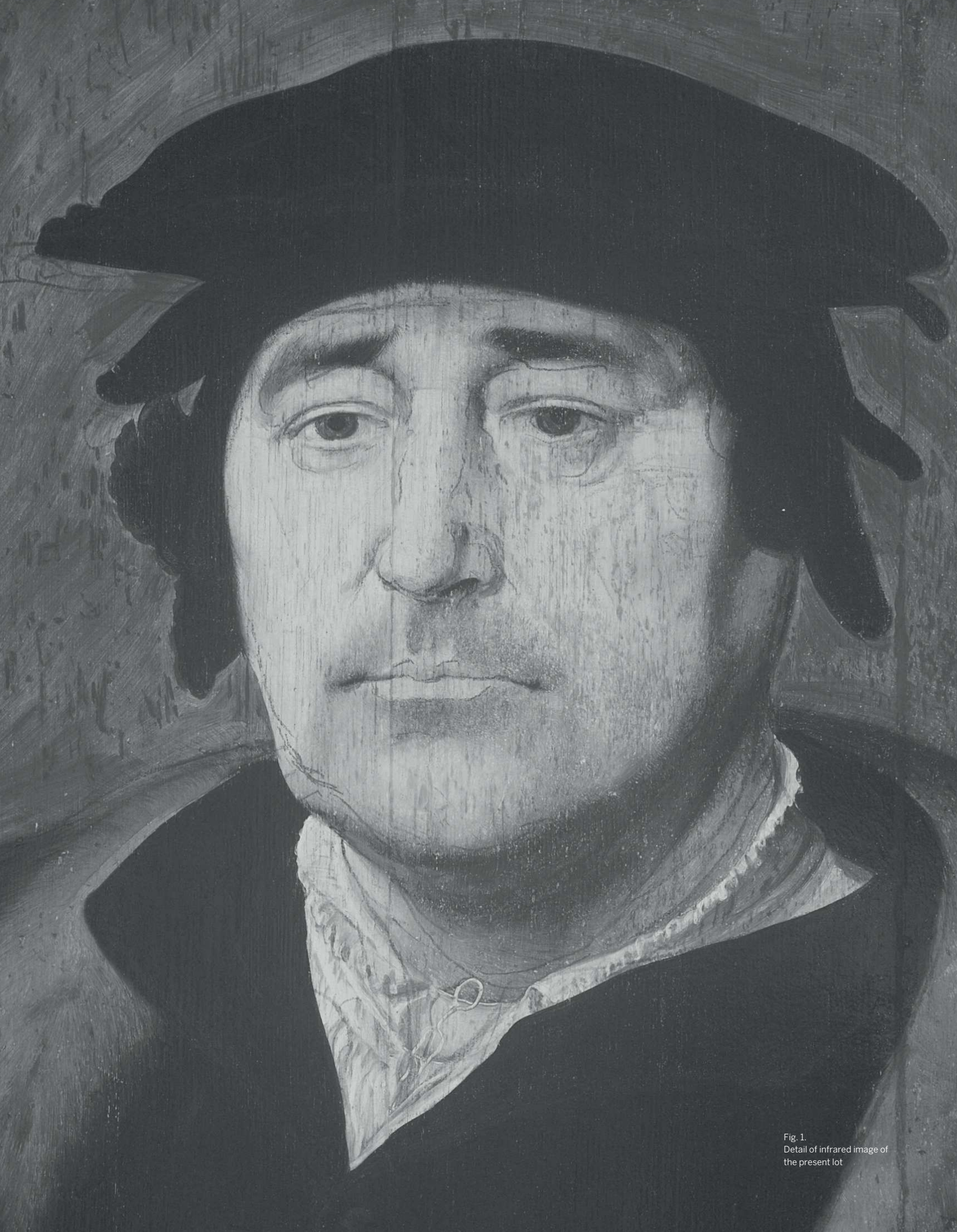


Fig. 1.
Detail of infrared image of the present lot

5 JAN SANDERS VAN HEMESSEN

(Hemessen circa 1504 - 1556 Antwerp)

Portrait of Elisabet, court fool of Anne of Hungary

oil on oak panel
49.4 x 40.4 cm.; 19½ x 15⅞ in.

£ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Possibly Anne of Hungary (1503–1547);

Richard Hart Davis MP (1766–1842);

By whom sold ('The Genuine Property of A Gentleman of Fortune, and Member of Parliament'), London, Peter Coxe & Co., 1 June 1814, lot 5 (as Quintin Matsis, 'An Old Lady…'), for £11.0s.6d., to Rutley;

With John Lewis Rutley (*c*. 1776–1839);

to Atkinson Francis Gibson (1763–1829), husband of Elizabeth Wyatt (d. 1820);

By descent to their son Francis Gibson (1805–1858), Saffron Walden;

By descent to his daughter Elizabeth Pease Gibson (1830–1870), who in 1858 married Lewis Fry MP (1832–1921);

Purchased in 1922 by Lewis G. Fry (1860–1933), for £400;

Thence by family descent.

EXHIBITED

London, Royal Academy of Art, *Exhibition of Works by the Old Masters… Winter Exhibition*, 1882, no. 212 (as Lucas Cranach, 'An Old Lady');

London, Burlington Fine Arts Club, *Exhibition of Early German Art*, 1906, no. 44 (as School of Cranach [?], 'Portrait of an Old Woman');

London, Grafton Galleries, *Old Masters*, 1911, no. 91 (as German school, 'An Old Woman').

LITERATURE

A Descriptive Catalogue of a small Collection of Pictures at Saffron Walden, 1858, p. 3, no. 7 (as Unknown, Portrait in a conical cap and singular dress);

Fry manuscript catalogue, n.d., Goldney House, Clifton Hill, p. 5, no. 17 (as attributed to Lucas Kranach [sic], Portrait of an Old Lady);

L. Campbell, *National Gallery Catalogues. The Sixteenth Century Netherlandish Paintings with French Paintings before 1600*, London 2014, p. 460, under Massys *An Old Woman* ('The Ugly Duchess'), and p. 463, n. 57 (as attributed to Quinten Matsis in 1814).[1]

This intriguing and highly unusual sixteenth-century portrait probably represents a woman named Elisabet, who was a fool employed by Anne of Hungary (1503–1547), wife of Ferdinand I (1503–1564), Archduke of Austria and later Holy Roman Emperor. The painting has been in Britain since the early nineteenth century, when it was described as a work by Quinten Massys (1465/66–1530) in a sale catalogue of 1814 and later attributed to Lucas Cranach (1472–1553).

The carefully delineated features of the woman and her facial idiosyncracies – such as her deep-set eyes, pronounced cheekbones and high forehead – indicate that this is a portrait of a particular person rather than a generic type. The sitter wears a gown with slashed sleeves of vivid green, intersected with wide yellow bands, over a white shift. The material of the band around the neckline is differentiated from that of the yellow bands and imitates gold brocade, its edge catching the light. On her head, over a caul or snood, she wears a pointed hat that matches the design and colours of her gown. The gold macramé caul, with its knotted loops of gold thread that form a cross pattern, is rendered with the utmost care; minute stray curls stand out against the portrait's dark background. The most unusual element of her dress is the abundance of rings tied to a lace that rests on her collar. Overall the portrait creates the impression that her dress is anything but ordinary.[2]

A possible connection between this portrait and a little portrait of a court fool referred to as 'Foolish Elss' (*'Die blöde Elss'*) now in the collection of the Münzkabinett at the Kunsthistorisches Museum, Vienna, was first noted by Erwin Pokorny (fig. 1).[3] The portrait, which comes from the collection of Archduke Ferdinand II of Tyrol (1529–1595), son of Ferdinand I and Anne of Hungary, was formerly at Schloß Ambras, Innsbruck. It is inscribed to the left of the sitter's head: *ELISABET / STVLTA* and is described in some detail by Friedrich Kenner, who wrote about the portrait collection of Archduke Ferdinand of Tyrol in an article of 1894.[4] The portrait of 'Foolish Elss' is one of several listed in a section on portraits of giants, dwarfs and court jesters.

A comparison between the two portraits strongly suggests they depict the same sitter. Setting aside the obvious disparity between the two in terms of quality – one is a weak copy of a portrait painted from memory,[5] while this is a study from life – the two likenesses share a number of similarities. The sitter in the Ambras portrait wears a similarly outlandish gown of yellow-striped design. More telling is the attribute of rings strung on a lace that is common to both. Kenner describes Elisabet as wearing nine rings with green and yellow stones on a dark lace. This way of wearing rings as a necklace seems to be a unique hallmark of this sitter as no other instances have been found.[6] The sitters' facial features are also comparable taking into account that the Ambras portrait shows Elisabet at more advanced age than in this portrait (in the former her hair is white). The traits that recur in both include the wide brow, the rounded tip of the nose, the folds between the nose and lips, the pronounced chin and the contour of the jaw that has slackened over time. The folds at the root of the nose and wrinkles across the nose ('bunny lines') are a particularly distinctive feature of both.[7]



Ferdinand of Tyrol's sister Anna (1528–90), who in 1546 married Albrecht V, Duke of Bavaria (1528–1579), is likely also to have owned a portrait of Elss, small in format like the one belonging to her brother at Ambras. Kenner suggested that perhaps Elss, who was in the service of their mother, may have played some significant part in both Ferdinand and Anna's childhood recollections. The version owned by Anna is listed in the ducal art collections in Munich in 1598.[8] Possibly the original for these paintings was a painting by Jacob Seisenegger (1505–1567), who in 1531 became court painter to their father Ferdinand I, Holy Roman Emperor from 1558. From about 1535 Seisenegger was based in Vienna in the service of the court. He is recorded in an autograph document as having painted a picture of Elisabet in Prague from memory, for which he sought payment between 1535 and 1540.[9] It is not known why he painted 'Elsz' from memory; it may be that she was no longer alive at this point.[10] Her birth and death dates are not known, nor is her place of birth. So to summarize, of the three documented portraits of this sitter, two are lost (the one recorded in the 1598 Munich inventory and the one painted by Seisenegger in Prague) and one is a poor copy of a lost original (Ambras). This portrait of the female jester known as 'Foolish Elss' is therefore significant.

This portrait gives a vivid sense of Elisabet's physical traits and perhaps – given her amused expression – some hint of her nature. The presence of a letter in her hand indicates she can probably read. On the basis of the sitter's appearance it was suggested that she might be from the far north of Europe, a Lapp or Sami.[11] No references to Sami people going to the Low Countries or Germany in the mid-sixteenth century have yet been found. Others have suggested that she may be German, Bohemian or Hungarian. If it were indeed the case that the sitter were from a foreign land, it would reflect the interest in foreign people, places and artefacts best expressed in the words written and the images drawn by Albrecht Dürer during his journey to the Netherlands in 1520–21. There, as well as seeing the wondrous objects made by the ingenuity of people from Asia and the New World, he encountered elaborately dressed women from Livonia, which he depicted in several watercolour studies all now at the Musée du Louvre, Paris.

Infra-red reflectography carried out on the panel has revealed confident and free underdrawing, with numerous revisions, particularly in the hands and face (fig. 2). In sketching out the clothing, the drawing is executed broadly, probably with a brush; finer lines are used to plan the hands and face. The area of greatest change concerns the neckline, in particular the positioning of the rings along the lace. While some were painted out (their trace is still visible), others are hidden by layers of paint. The IRR shows that originally the artist planned for the rings to be spaced at more regular intervals along the neckline. The artist also painted what appears to be a crucifix hanging from one of two chains and later changed his mind about including it. The line of the caul near the hairline was altered; also the volume of the hat has been reduced. Tree-ring analysis of the panel conducted by Ian Tyers in December 2016, has established that the panel comprises two vertical oak boards sourced from different trees from the eastern Baltic and that the date of the last ring is 1507.

Although tantalizingly little is known of the portrait's vicissitudes after it was painted – perhaps at the behest of Anna of Austria – its later history is well documented. It has been possible to reconstruct much of the more recent provenance of the painting thanks to the work of Lorne Campbell. In Britain by the early nineteenth century – and maybe before then – the portrait belonged to Richard Hart Davis (1766–1842). Hart Davis, a prominent wool merchant and M.P. for Bristol, and owner of homes in Bristol and London, is said by Farington to have amassed a huge fortune.[12] His picture collection was built up at huge expense and is said to have cost him the immense sum of £100,000. His sale of Dutch and Flemish Old Masters took place on 1 June 1814. His reasons for selling probably reflected a change in his collecting habits and a growing interest in modern pictures. Sir Thomas Lawrence (1769–1830), with whom he was on friendly terms, painted his portrait in 1815 and Hart Davis commissioned other family portraits from him.[13] His sale comprised 42 cabinet pictures, including the present painting, which was described in the



Fig. 1
Anonymous, *Jester of Empress Anna, wife of Emperor Ferdinand I,* Kunsthistorisches Museum, Vienna

unusually elaborate sale catalogue as: 'Quintin Matsis, An Old Lady with a Letter in her Hand and Rings on her Finger. – Her Head Dress and Drapery of singular costume, forcibly painted; and a strong proof of his energy of pencilling and colour'. Almost every lot was sold and the prices were substantial. The picture was bought for the comparatively modest sum of £11.0s.6d. by John Lewis Rutley (*c.* 1776–1839), whose career as an art dealer flourished rapidly from his beginnings as a salesman and fruiterer at Covent Garden. He is recorded buying actively at picture sales. It is not known precisely when he sold the picture to Atkinson Francis Gibson (1763–1829) but by 1858 the picture is recorded in the collection of Francis Gibson (1805–1858) at Saffron Walden. Gibson owned a number of significant paintings that passed to his daughter Elizabeth on his death, which occurred the same year as her marriage to Lewis Fry MP (1832–1921). Listed in the descriptive catalogue of the collection at Saffron Walden, the portrait is described as 'Unknown, Portrait in a conical cap and singular dress'.

By 1882, when the portrait was exhibited at the Royal Academy, the attribution of the picture had shifted and it was thought to be by Lucas Cranach. The description in the catalogue noted the fantastical costume: 'Small-sized bust of an old woman seen in front, full face, fantastically dressed, and wearing a conical hat; in her r. hand she holds a paper; dark background. Panel 19 by 16 1/2 in.' The most detailed description, which also gives an indication of the colours altered by discoloured varnish as they appeared in the early twentieth century, is given in the catalogue of the exhibition held at the Burlington Fine Arts Club in 1906: 'Half length, to front, the head turned a little to the left, the left hand resting on the right wrist; in the right hand is a sheet of paper. The costume is dark brown, with conspicuous stripes of yellow; it is completed by a high conical cap of the same colours. The sitter wears a number of rings strung on a cord, which passes round her collar; two single rings, then two and three together, and lastly a single one again. The dark background contains no signature or date. Panel 19 1/4 by 15 3/4 in.'. By this date the attribution of the work had been demoted to a doubtful 'School of Cranach (?)', presumably not helped by the appearance of the picture's yellowed surface.

A number of important paintings inherited from the Gibsons of Saffron Walden were in Elizabeth and Lewis' possession. Of these the greatest masterpiece of Gibson's collection was Vermeer's *Girl interrupted at her Music*, now in the Frick Collection, New York. Another painting from their collection, Lucas van Leyden's portrait of *A Man aged 38*, was presented to the National Gallery in 1921 by Lewis Fry's children in memory of their father.[14] This portrait was purchased from the estate by his eldest son Lewis (1860–1933), who bequeathed it to the National Gallery. Uncertainty over the attribution persisted and in 1934 the decision was taken by the Trustees to decline it.[15]

The attribution of this singular work has been a subject of study and consideration since it was first recorded two centuries ago (see *Provenance*). Although at the end of the nineteenth century and into the early twentieth century – as is evident from its exhibition history – the portrait was regarded as a German work (at best by Lucas Cranach), more recent discussion has turned back to the name associated with the picture's earliest mention when it was believed to be by Quinten Massys. Massys' interest in representing elderly people as well as monstrosities is well-known and is best reflected in his painting commonly referred to as 'The Ugly Duchess', at the National Gallery, London.[16] The latter portrait does not constitute an isolated instance of depictions of the old and the ugly in Massys' work. In Lorne Campell's catalogue of the collection of sixteenth century Netherlandish paintings, under the entry for Massys' portrait, he cites several seventeenth-century sources that indicate Massys' interest in the grotesque.[17] While Lorne Campbell does not think that the Fry picture is by Massys, in his opinion it is a painting of high quality that merits close scrutiny; and he is inclined to see it as Netherlandish rather than German.

A plausible alternative might be that it is by an artist with a close working knowledge of Quentin Massys. Several scholars have noted the portrait's quality, among them Andrew John Martin, who agrees that Quinten Massys is the right direction to follow and suggests the painter of this portrait may be a German who had visited the Netherlands. Till-Holger Borchert also regards it as Netherlandish, particularly with regard to the modelling. However, the most convincing attribution that has been put forward is that the portrait is by the young Jan Sanders van Hemessen (*c.* 1504–1556), who in his early years was heavily influenced by Massys. This attribution was first proposed by Maryan Ainsworth, based on first-hand inspection, who dates the work to *circa* 1525. Larry Silver agrees that this is more likely Hemessen, especially in such features as the hands, though he notes that the meticulous execution, especially of the skin, differs somewhat from Hemessen's other – admittedly rare – attributed portraits,[18] concluding that here the work is 'still considerably under the spell of Massys, especially the London *Old Woman*'.[19]

No references to Elisabet have yet been discovered in the published documentation on the Habsburgs. This singular portrait done from life is the only painting of a female jester to have come to light but as Erwin Pokorny has pointed out, undoubtedly 'Foolish Elss' and others – such as Jane Fool at the court of Henry VIII – were not the only female jesters in history. According to Erwin Pokorny, whose current research is on early representations of magicians and conjurers, jugglers were jesters as well, like Will Sommers at Henry VIII's court. Female jesters like '*Elisabet stulta*' might also have been conjurers. This may explain the strange symbols on the costume in the Ambras portrait.[20] Perhaps the rings too – so distinctive a feature of this painting – were related to some kind of magic trick.

1. Brief mention of the portrait is made by Lorne Campbell, with reference to the painting's ownership history and attribution to 'Quinten Matsis', and its more recent history. We are most grateful to him for allowing us to consult his file on this painting and for discussing his research with us.

2. On the basis of the costume Larry Silver suggested that she could be a court fool; written communication, 31 January 2017. We are grateful to him for his comments on the painting. Neither the headgear nor the costume corresponds with anything in E. Tietze-Conrat, *Dwarfs and jesters in art*, New York 1957, or in more recent studies on dress such as the work of Ulinka Rublack.

3. We are grateful to Erwin Pokorny for his insights in recent written communication, 5 and 20 May 2017, and to Lorne Campbell for drawing our attention to Erwin Pokorny's work. The medium and dimensions of the Ambras portrait now in Vienna (GG 5424) are as follows: paper laid on panel, 13.6 x 9.8 cm.

4. F. Kenner, 'Die Porträtsammlung des Erzherzogs Ferdinand von Tirol', *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, vol. 15, 1894, p. 256.

5. Described in Kenner 1894, p. 256 as: '*etwas unbeholfene rohe Malerei*'.

6. Erwin Pokorny has suggested that the style of wearing rings on a necklace may be gypsy-like or it may refer to a conjuring trick such as 'fast and loose' practised by gypsies.

7. This detail was noted by Erwin Pokorny on recent first-hand inspection of the Ambras portrait at the Kunsthistorisches Museum. He suggests that the court painter Jacob Seisenegger remembered this characteristic trait when he painted the portrait of 'Els' (see below) and that the Ambras portrait replicates it.

8. Fickler Inventar Nr. 3375. The portrait is listed in 'Die Bildnisse der herzoglich bayrischen Kunstkammer in München nach dem Fickler'schen Inventar von 1598', *Sitzungsberichte der philiosophisch-philiologischen und historischen Classe der königl. Bayrischen Akademie der Wissenschaften*, I, 1893; also see W. Sauerländer (ed.) *Die Münchner Kunstkammer*, vol. 2, Munich 2008, p. 1051, no. 3375: '*Eines einfeltigen Weibsbildts Contrafeht, welche Els gehaißen, so bei des Römischen Königs Ferdinand Gemahl gewesen*'.

9. For a list of works completed by the court painter Jacob Seisenegger from 1535 to 1545 by order of King Ferdinand I, see F. Kreyczi, 'Urkunden und Regesten aus dem K. u. k. Reichs-Finanz-Archiv', *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, V, 1887, part ii, p. XLV, under no. 4120 (1545, before 29 October): '*Item zu Prag hab ich di kgl. maj., auch seiner maj. gemahel auf zwo tafel conterfet und auswendig irer maj. nerrin die Elsz auch conterfet; dafür 40 gulden*'.

10. I. Roitner, in *Biografia, Lexikon Österreichischer Frauen*, vol. 1, I. Korotin (ed.), Vienna–Cologne–Weimar 2016, p. 701.

11. Lorne Campbell, in written communication with the owner, 9 July 2012.

12. J. Farington, *The Diary of Joseph Farington*, K. Garlick and A. Macintyre (eds), New Haven and London 1978–98, vol. XII, 1983, p. 4279 (7 January 1813); vol. X, 1982, p. 3676 (27 June 1810).

13. Oil on canvas, 76.2 x 63.5 cm. K. Garlick, *Sir Thomas Lawrence, A complete catalogue of the oil paintings*, Oxford 1989, no. 391, reproduced in black and white on p. 206.

14. NG 3604. Presented in memory of Lewis Fry (1832–1921) by his children, through the National Art Collections Fund, in 1921.

15. Kenneth Clark, demonstrating a limited understanding of northern techniques of painting, is recorded as follows: 'The Director said that the picture was certainly not by Cranach and to judge from the handling of the paint was probably a late sixteenth or early seventeenth Century copy of an earlier original in the manner of Dürer.' National Gallery, London, Board Minutes, vol. 11, p. 102, 13 February 1934.

16. *An Old Woman* (NG 5769); oil on oak panel, 64.2 x 45.5 cm.; L. Campbell, *National Gallery Catalogues. The Sixteenth Century Netherlandish Paintings with French Paintings before 1600*, London 2014, pp. 446–463, reproduced in colour on p. 447.

17. See Campbell 2014, p. 460.

18. M.J. Friedländer, *Early Netherlandish Painting*, Leiden and Brussels 1975, vol. XII, pp. 44–52, pp. 109–225, plates 98–121; and B. Wallen, 'The Portraits of Jan Sanders van Hemessen', in *Oud Holland*, vol. LXXXVI, 1971, pp. 70–87.

19. Written communication, 30 January 2017.

20. Kenner 1894, p. 256.



Fig. 2.
Infrared image of the present lot



Art on the Eve of the Reformation

lots 6 & 27

Exactly five centuries ago this year in 1517, on All Saints Day, the German town of Wittemberg was witness to a series of events that precipitated the start of the Protestant Reformation and brought to an end a thousand years of unity under the Roman Catholic Church in Western Christendom. Two lots in this sale portray three of the principal characters in this great historic drama – Martin Luther (1483-1546), whose protest against corruption in the Church began it all; Albrecht of Brandenburg (1490-1545), who embodied the abuse of indulgences that gave rise to Luther's rebellion; and the great German artist Lucas Cranach the Elder (1472-1553), who painted them both, but whose friendship with Luther ultimately led him to become the *de facto* painter of the Reformation movement.

The Reformation began in Germany in response to a sense of corruption and venality in the Catholic Church. Although rooted in widespread dissatisfaction which had risen before in the preaching of John Wycliffe (1320-1384) in the 14th century and Jan Hus (1369-1415) in the early 15th century, the birth of the Reformation proper can be traced to the protests of one man, the Augustinian monk Martin Luther. On the 31st October 1517 he pinned to the doors of Wittenberg church his manifesto listing *Ninety Five Theses* against the sale and abuse of indulgences by the church, a means by which sinners could effectively buy exemption from sin - and greatly profit the church by so doing. The *Theses* were rapidly reprinted, translated and distributed throughout Germany and Europe. Luther's particular target was Albrecht of Brandenburg, Archbishop of Mainz, to whom his objections were addressed personally in a famous letter, warning him that 'works of piety and love are infinitely better than indulgences, and yet these are not preached with such ceremony or such zeal'. There can be little doubt that Albrecht did indeed epitomise the malpractices Luther wanted to reform. A career churchman who rose to be cardinal before the age of thirty, and as Prince Bishop of Mainz, one of the Electors of the Holy Roman Empire, he was all too aware of the usefulness of indulgences, the sale of which had largely financed his accession to the See of Mainz.

The contrast between these two men and their beliefs was great indeed; the 'donations' the faithful were invited to make in veneration of the collection of relics in Wittenberg incensed Luther, who believed individual faith alone ('*sola fide*') could attain salvation, while Albrecht not only encouraged this worship but himself amassed a collection of no fewer than 8100 sacred relics and 42 holy skeletons. Both men were, in their own ways, very devout, but their devotion took very different forms. While Albrecht lavished money on the decoration of his church, the *Stiftkirche* at Halle and his own portrait (paying Albrecht Dürer 200 florins and twenty yards of damask for the privilege) in the sincere belief of the power of art to uplift the spirit, Luther criticised the Church's use of art in this fashion as materialistic. Yet both men clearly shared an awareness of the power of their own image. Jacopo de' Barbari (c.1460-1516), painted Albrecht here when was only eighteen. It was a remarkable piece of patronage by the young prelate, for de' Barbari - who had recently been



Wartburg Castle, Eisenach (where Martin Luther translated the New Testament of the Bible into German)



'Theses Doors', All Saints' Church, Wittenberg

"Unless I am convinced by Scripture and plain reason – I do not accept the authority of the popes and the councils, for they have contradicted each other – my conscience is captive to the Word of God. I cannot and I will not recant anything for to go against conscience is neither right nor safe. God help me. Amen"

Luther at the Diet of Worms

appointed as court portrait painter to the Emperor Maximilian himself - was the first Italian painter of importance to have travelled north to the courts of Imperial Germany, including those of Brandenburg and Wittenberg. Ironically perhaps, Jacopo's classical erudition and outlook made him the very personification of the northward passage of the ideals of the Italian Renaissance which would spread the climate of knowledge and curiosity in which the Reformation could grow.

Albrecht was also quick to seek the services of the other great painter of the era, Lucas Cranach, and commissioned several portraits of himself, usually in the guise of Saint Jerome, as well a grand programme of decoration for his seat at Halle. Cranach had arrived in Wittenberg at the court of the Elector Frederick of Saxony in 1504, and there found himself in due course in what would prove to be the epicentre of the Protestant Reformation. The compelling image of Martin Luther here shows the reformer around 1520, shortly before his refusal to retract his views had brought him into open conflict with the Papacy and led to his excommunication in 1521 and his condemnation as a heretic by the Emperor Charles V at the Diet of Worms the same year. It is of particular importance, for it is the first painted portrait that we have of Luther, and it retains a real sense of the rawness of the young reformer. It is stark and uncompromising: Luther's stubble and black robes could hardly offer a greater contrast to the magnificence of Albrecht's opulent and expensive ecclesiastical garments. Later Cranach would effectively become Luther's 'official' portrait painter and his close personal friend. His patrons, the Electors of Saxony, were also the protectors of Luther and champions of his cause. Although he continued to work for Catholic patrons such as Albrecht, Cranach would become a vital artistic figure in the Reformation, developing a pictorial programme for the new Protestant faith – a vital contribution in a conflict that was to be waged to an unprecedented degree by means of woodcut illustrations and the printing press.

Probably neither Luther nor Albrecht desired or foresaw the events that followed their initial clash in Wittenberg. But the forces unleashed by Luther's simple demands for reform rapidly moved on to a much wider footing, for in them lay a questioning of the power of the Roman Church itself and its claim to the exclusive right to grant salvation. In his defiance Luther had expressed an alternative vision of Christian practice that led directly to the creation of Protestantism. The Reformation spread rapidly and grew in popularity, especially in northern Europe, where it was supplemented by the teachings of Huldrych Zwingli (1484-1531) and John Calvin (1509-1564), who's *Institutes of the Christian Religion* (1536) codified the doctrines of the new faith in the same way Cranach had given them visual form. Although reaction varied greatly from country to country, by the middle of the sixteenth century most of north and western Germany had become Protestant. Albrecht himself was initially quite tolerant of the new beliefs and they spread inside his lands. By the time he reacted against the new movement it was too late, and in 1542 his own see in Halle fell to the Protestants.

6 LUCAS CRANACH THE ELDER

(Kronach 1472 - 1553 Weimar)

Portrait of Martin Luther

signed with the winged serpent device and with traces of date centre left, and bears date upper left: *1517*
oil on beechwood panel
40.3 x 26.5 cm.; 15⅞ x 10½ in.

‡ £ 1,500,000-2,000,000
€ 1,780,000-2,370,000 US$ 1,940,000-2,580,000

PROVENANCE

Charles Frederic, Prince of Oettingen-Wallerstein, Haburg Castle, Bavaria;

Private collection, Switzerland, since the mid-twentieth century.

EXHIBITED

Basel, Kunstmuseum, *Lukas Cranach. Gemälde. Zeichnungen. Druckgraphik*, 15 June – 8 September 1974, no. 43;

Hamburg, Buscerius Kunst Forums, *Lucas Cranach. Glaube, Mythologie und Moderne*, 6 April – 13 July 2003, no. 43;

Frankfurt, Städel Museum, *Cranach*, 23 November 2007 – 17 February 2008, no. 38.

LITERATURE

D. Koepplin and T. Falk, *Lukas Cranach. Gemälde. Zeichnungen. Druckgraphik*, exhibition catalogue, vol. I, Basel and Stuttgart 1974, p. 100, no. 43, reproduced p. 99;

M.J. Friedlander and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 99, cat. no. 147, reproduced;

W. Schade, *Lucas Cranach. Glaube, Mythologie und Moderne*, exhibition catalogue, Hamburg 2003, p. 175, no. 43, reproduced;

B. Brinkmann (ed.), *Cranach*, exhibition catalogue, Frankfurt and London 2007, p. 188, cat. no. 38, reproduced.

Schneider, in *Luther! 95 Schätze - 95 Menschen*, exhibition catalogue, Wittenberg 2017, pp 156-157, reproduced in colour.

Exactly five hundred years ago in 1517 Martin Luther pinned his *Ninety-Five Theses* challenging the Catholic Church's practice of the sale of indulgences to the doors of the church in Wittenberg in Germany. By so doing he precipitated a chain of events that would lead directly to the Protestant Reformation, and thus change the political and religious landscape of Europe forever. This is the first known painted portrait of the great reformer and shows him during the most important (and dangerous) eighteen months of his life. It was painted in Wittenberg around 1520, shortly before his excommunication by the Pope and his summons by the Emperor Charles V to defend his actions at the Diet of Worms in 1521. This panel is of very considerable importance in its own right, for it is also the first painted portrait of Luther by his lifelong friend Lucas Cranach, one of the greatest artists of the German Renaissance. No doubt because of this, it has an immediacy and sympathy for character which distinguishes it from the many portraits of his friend that Cranach would later paint. Unshaven but steadfast, we can readily sense here the fixity of purpose and resolute belief in his own principles that Luther would display in the months ahead.

Luther is shown by Cranach in three-quarter profile, the black of his robes and hat set against a deep olive green background. The costume in which he is depicted combines the habit of a monk of the closed Order of Augustinian Friars, which he had joined in Erfurt in July 1505, with the doctoral hat which marked his being made Doctor of Theology at Wittenberg University in 1512. Cranach had very recently showed Luther separately in both guises, the former in front of a recess in an engraving of 1520 (fig. 1),[1] and the latter in an engraved profile portrait of 1521 (fig. 2).[2] Another engraved portrait, closely related to the first of these and showing the thirty-seven year old Luther in head and shoulders format, again dressed as an Augustinian monk but without the niche, also dates from 1520 (fig. 3).[3] The date of 1517 which appears in the upper left corner of the present painted panel is a later addition and thus unreliable, and in any case would not fit with what we know of Cranach's style at that date. Unfortunately the traces of the original date which accompanied Cranach's serpent device beside the sitter's shoulder are now too indistinct to shed any further light, but even without a clear date, the close relationship between the three engravings and the painted portrait, together with Luther's relatively youthful features, all clearly suggest that they were executed within a very short time of each other.

Despite this short time period, in these early likenesses we can clearly sense a development in Cranach's depiction of Luther's features. The painting is closest to the engraved portrait in a recess in terms of its general design, but the features are more rounded and full, the hair longer and the eyebrows more closely defined, with the striking gaunt ascetism and the piercing gaze of the engraving replaced by a more confident demeanour. The features in the painting are in turn leaner and less rounded than those apparent in the engraved profile portrait of 1521, and this suggests it was painted before it. As Koepplin was first to observe, it is more than likely that all of these early likenesses evolved from an original drawing from the life. While any such drawing has since been lost, some idea of its appearance may be gauged from the elaborate and detailed under-drawing that appears on this panel (fig. 4). This is very reminiscent of a life study in its own right and may well have been taken during a portrait sitting. Certainly Cranach does not flinch from a highly objective portrayal of his friend, whose stubble is carefully realised in some detail. As Werner Schade has remarked, 'In the earliest of the surviving paintings we feel the rawness of the early Luther'.[4]


1517.



Fig. 1
Lucas Cranach I, *Martin Luther as Augustian monk before a niche*, 1520



Fig. 2
Lucas Cranach I, *Martin Luther with doctoral hat*, 1521

A dating for this panel to around 1520 has generally been agreed by scholars. Schade has suggested a date of 1520, while the compilers of the London exhibition catalogue of 2007 propound a similar or slightly earlier dating around 1519–1520. Earlier, at the time of the Basel exhibition in 1974, Koepplin remarked that on purely stylistic grounds a date as late as 1524 – at which point Luther gave up his Augustinian habit – was technically feasible, but he also preferred a date around 1520 or a little later. The present portrait would therefore pre-date Cranach's next likeness of Luther, the portrait of the reformer in the disguise of Junker Jorg (fig. 5), painted during Luther's years of refuge in late 1521 or early 1522. As Koepplin observes, the purely bust-length format, omitting the hands, was relatively rare in Cranach's *œuvre*, repeated at this date only by the *Portrait of the Margrave Kasimir of Brandenburg-Ansbach* of 1522 now in Vienna, Kunsthistorisches Museum,[5] and seemingly not taken up again with other sitters until his *Portrait of Sigmunt Kingsfelt* from the end of the decade now at Compton Verney.[6] By the latter date, however, Cranach had re-visited this bust length pattern for a later portrait type of Luther paired with his wife Katharina von Bora, in which the sitters head is turned more toward the viewer; good examples, dating from 1528, are in the Schlossmuseum in Weimar.[7] By contrast with Cranach's later portraits of Luther, however, this first painted likeness was not engraved nor much repeated, suggesting a more private or personal commission. An early version of this portrait, unsigned and undated, is preserved in the Lutherhaus in Wittenberg and a later workshop copy was sold in these rooms 7 July 1993, lot 245.[8]



Fig. 3
Lucas Cranach I, *Martin Luther as Augustian monk*, 1520

It is quite conceivable that the date of 1517 that appears on this panel was added simply because it is the most famous date in Luther's life, the year when he nailed his *Theses* to the church doors in Wittenberg, a date now generally declared to represent the start of the Protestant Reformation. Even if this date is unreliable, there can be no doubt that this portrait was painted during the most important moments of Luther's life. On the 31 October 1517, Luther had sent his *Ninety-five Theses* in a letter to Albert of Brandenburg, Archbishop of Mainz (see lot 27 in this sale). The same day he affixed them to the doors of All Saints Church (and other churches in the city) in accordance with university custom, for by this time Luther was Professor of Moral Theology at the University of Wittenberg.[9] The *Ninety-five Theses* were written in protest against the contemporary practice of the Church for selling indulgences, by which the faithful might purchase a temporal remission of sin and thus avoid time in purgatory for their souls. More recently, that same year Pope Leo X had sanctioned indulgences to be sold to raise money for the construction of St Peter's Basilica in Rome. Luther would also have been especially aware of those then being sold by Albrecht of Brandenburg in order to pay for his elevation to the Archbishopric, not to mention his encouragement of the local practice, whereby an indulgence might be 'earned' by 'veneration' of the large collection of relics in All Saints Church itself.[10] Luther had already preached several times on the subject of indulgences, advancing the case that true repentance of the individual outweighed any purchase of an indulgence. Nevertheless even he must have been surprised at the speed with which his theses were printed and distributed throughout Germany, and the extraordinary swell of popular support that followed.

Over the next two years, the dangers that Luther's preaching represented to the authority of established Church became clear. Albrecht of Brandenburg did not reply to his letter but immediately passed it on to his superiors in Rome on suspicion of possible heresy. The Dominican preacher and Inquisitor Johann Tetzel, whose own notorious sales of indulgences were carried out under the authority of the archbishop, called for Luther to be burnt at the stake. Luther was summoned by the authority of the Pope to defend himself against charges of heresy at Augsburg in October 1518 before the papal legate Cardinal Cajetan. Luther in turn sought the protection of the Elector Frederick the Wise. At the meeting, Luther refused to recant and appealed directly to the Pope. A further debate in 1519 with the theologian Johann Eck dangerously compared Luther to the heretic Jan Hus. At this point the Emperor Charles V (who needed the Elector Frederick's support) intervened and persuaded the Pope to summon Luther to a further hearing at the next Imperial Diet. The Pope agreed but in June 1520 he issued his Papal Bull *Exsurge Domini* rejecting Luther's *Theses* and threatening him with excommunication. Luther publicly set fire to the bull and decretals at Wittenberg on 10 December that same year. The inevitable followed and Luther was excommunicated by Pope Leo on 3 January 1521.

Given the situation in which Luther found himself at this date, Cranach's portrait still exudes a remarkable air of quiet confidence. Although his actions on All Saints Day were only ever intended to provoke an academic debate, not a popular revolution, by this date Luther can hardly have been unaware of the popularity of his views, and of the religious storm to which they were bound to lead him. He was duly summoned by the Emperor Charles V to attend the Imperial Diet of Worms, held in his presence between 28 January and 26 May 1521, and ordered again and for the last time to repudiate his *Theses*. Luther chose to attend under guarantee of safe conduct, but once at Worms, he refused to withdraw his attacks on the abuses of the Church. 'If I recant these', he stated, 'then I would be doing nothing but strengthening the tyranny'.[11] On the 26 May 1521, the Emperor pronounced the Edict of Worms, banning reading or possession of Luther's and commanding him 'to be apprehended and punished as a notorious heretic'.

Luther's life was now in grave danger, and without waiting to hear his fate, he fled the city. During his return to Wittenberg, he was helped to 'disappear' in a faked highway robbery arranged by the Elector Frederick the Wise, and hidden in seclusion at Wartburg castle, where he began his translation of the New Testament into German. Cranach did not abandon his friend or his cause, and indeed this portrait is witness to the start of long and enduring relationship between the two men. They became close friends and godparents to each other's children. Cranach painted Luther again perhaps as early as December 1521, showing him in the guise of the 'Junker Jorg' given to him by the Elector at this time to conceal his identity and used later to deny his rumoured death (fig. 5). Although now fully bearded in the court fashion, the stress and defiance on Luther's face seems clear. Luther finally returned to Wittenberg in March 1522 and his translation of the New Testament appeared in print in September of the same year. It is clear that he and his supporters understood the importance of Cranach's painted and printed images of the reformer, and a successful woodcut appeared that same year based on the new portrait.[12] Thereafter Cranach painted Martin Luther both in his own right, and then paired with his wife and then his friend and fellow reformer Lucas Melanchthon. So great was the popular demand for these portraits that from the 1530s onwards the Cranach workshop evolved a highly efficient studio practice in order to accommodate the demand. It might be argued that Cranach never quite regained the intensity so evident in this portrait, and indeed his later images of the reformer were inevitably diluted by the sheer weight of repetitions. Cranach and Luther also worked closely together on numerous propaganda pieces against the Church, and Cranach was to devise a series of paintings depicting representations of emerging Protestant themes – Christ summoning the children, for example, or Christ and the woman taken in adultery – which slowly evolved into a pictorial programme of images for the Reformation movement. Cranach did not, however, work exclusively for the Protestant cause, and even numbered Cardinal Albrecht of Brandenburg among his Catholic patrons.



Fig. 4.
Infrared image of
the present lot



Fig. 5
Lucas Cranach I, *Portrait of Martin Luther as Junker Jörg*, Museum der Bildenden Künste, Leipzig, bpk Bildagentur



Fig. 6
Martin Luther in front of Charles V (1500-58) at the Diet of Worms, 16th April 1521 © Bridgeman Images

It is hard for us today to fully comprehend the courage that Luther showed at Worms in the full knowledge of the dire penalties – including possible death by burning at the stake – that would face him (fig. 6). His powerful testimony of faith at the Diet made a deep impression on all those who heard it, most notably George 'The Pious', Margave of Brandenburg-Ansbach (1484–1543), who later corresponded and then met Luther, and was one of the first important nobles to go over to the new Protestant faith. Ultimately, however, the Edict of Worms was never really enforced in Germany because of the protection of many German princes on the one hand (who hoped that by this means the political power of the Papacy would be lessened), and by Luther's undeniably widespread support among the populace as a whole. Luther himself remained in Saxony, where the Elector Frederick had obtained an exemption from the Edict of Worms. By now the debate about indulgences had developed into altogether more serious issues. On a theological level, Luther had successfully challenged the absolute authority of the Pope himself. He had in addition denounced all doctrine and dogma of the church that was not to be found in scripture as invalid. Most importantly of all, perhaps, he had maintained that Salvation was to be obtained by faith alone ('*sola fide*'), without references to alms, penance or the Church's sacraments. What was initially a genuine effort to reform the Catholic faith eventually transformed into a major schism within Christianity itself.

1. Schade 2003, no. 46.
2. Schade 2003, no. 47.
3. Schade 2003, no. 35.
4. Cited in Frankfurt and London 2007–08, no. 38.
5. Friedländer and Rosenberg 1978, no. 152.
6. Friedländer and Rosenberg 1978, no. 353.
7. Friedländer and Rosenberg 1978, nos 312–13. The authors tentatively suggest that a later portrait of Luther's future wife, Katharina von Bora, painted around 1525–26 and of similar size (39 x 23 cm.) now in a private collection, may have been intended to serve as a pendant to the present work.
8. Panel, 24.5 x 17.5 cm. See G. Schuchardt (ed.), *Cranach, Luther und die Bildnisse,* exhibition catalogue, Eisenach 2015, no. 11.
9. Although this action has been much sensationalised by Protestant apologists from Melanchton onwards, in reality this was routine practice.
10. All Saints Day was also the most important day of the year for this.
11. The tradition that Luther exclaimed, 'Here I stand. I can do no other. Lord help me. Amen.', is, in fact, almost certainly fictitious.
12. Koepplin and Falk 1974, no. 42, reproduced fig. 38.



7 CHRISTOPH AMBERGER

(Place unknown circa 1505 - 1561/2 Augsburg)

Portrait of Barbara Schwarz

inscribed with the sitter's year of birth in an astrological diagram, upper right: *1507/ AD.21:AVG:TO*; and inscribed and dated beneath: *TO/ XXI AVG: M:DXLII/ .BARBARA./ DIE MATHEVSIN SCHWERTZIN/ .AE.KRAD.XXXV.IAR*
oil on panel
72 x 61.2 cm.; 28⅜ x 24⅛ in.

‡ £ 800,000-1,200,000
€ 950,000-1,420,000 US$ 1,040,000-1,550,000

PROVENANCE

Commissioned by the sitter's husband Mathias Schwartz (1497– c. 1574) to commemorate her birthday on the 21st August 1542;

Possibly Ferdinand August Hartmann (probably the painter Christian Ferdinand Hartmann (1774–1842), Dresden, together with the companion portrait of the sitter's husband;

By descent to Johann Gottlob von Quandt (1787–1859), Dresden;

Von Ritzenberg collection, Schloss Nischwitz, near Wurzen, Saxony, until 1870;

Richard Freiherr von Friesen (1808–1884), Dresden, together with pendant;

His posthumous sale, Cologne, Lempertz and Heberle, 26 March 1885, lot 3, for DM 6,500;

There acquired by Dr. Martin Schubart (1840–1899), Dresden and later Munich, together with pendant;

His posthumous sale, Munich, Helbing, 23 October 1899, lot 3, together with pendant for DM 51,000;

There acquired by Colnaghi, London;

Leopold Hirsch (1857–1932), 10 Kensington Palace Gardens, London, by 1906, together with pendant;

His posthumous sale London, Christie's, 11 May 1934, lot 89, for 1,500 guineas, to Heinemann;

With Arnold Seligmann, New York and London, 1936;

With Kurt Meissner, Zurich, 1953;

Acquired in 1976 by the family of the present owner.

EXHIBITED

Munich, Glaspalast, *VI. Internationale Kunstausstellung. Alte Meisterwerke*, 1894;

Munich, Königliche Kunstausstellungs-Gebäude, 1895, no. 2;

London, Burlington Fine Arts Club, *Exhibition of Early Gwrman Art,* 1906, no. 27;

Possibly Detroit, Detroit Institute of Arts, in about 1969;

Augsburg, Rathaus and Zeughaus, *Die welt im Umbruch: Augsburg zwischen renaissance und Barock*, 28 June – 28 September 1980, no. 45.

This important example of German Renaissance portraiture was painted in Augsburg, then one of the leading commercial centres of Europe with important connections to Venice and Italy. The sitter, Barbara Schwarz, was the wife of wealthy Augsburg accountant Matthäus Schwarz, a high-ranking servant of both the wealthy banking family of the Fuggers and the Emperor Charles V, and moved in the highest circles of Augsburg society. Amberger himself had worked for Charles V and was the favoured portrait painter to this elite circle; his own experiences of Italy and of Venice in particular produced in portraits such as this an elegant fusion of German and Italian courtly portrait types which proved highly popular. Here elaborate inscriptions and a very rare astrological horoscope are discreetly married with a wealth of observation relating to the sitter's wealth and interests, not least her expensive and highly fashionable costume, providing an unusually clear window onto her privileged lifestyle.

As the inscription on the panel shows, the sitter was born on the 21 August 1507, the daughter of Anton Mangold, a Swabian accountant who had risen to high office in the employment of the great Augsburg banker Anton Fugger (1493–1560). Her elder and decidedly plainer sister Magdalena, had previously married the wealthy Augsburg merchant Veit Wittich (1493–1544) in 1523, and both she and her husband had also been painted by Amberger.[1] Her introduction to the wealthy elite circle of Augsburg was cemented by her marriage in 1 May 1538 to the Fuggers' chief accountant Matthäus Schwarz (1497–1574). Picked out in gold on the pilaster behind her is the most unusual feature of a horoscope (fig. 1), in the centre of which the sitter's date of birth (21 August 1507) is inscribed and surrounded by a diagram showing the position of the stars at the time. According to the inscription beneath it, this portrait was painted on the 21 August 1542, on the sitter's thirty-fifth birthday. At the same time the portrait formed a pendant to Amberger's likeness of the sitter's husband, painted five months earlier, and today in the Museo Thyssen-Bornemisza in Madrid (fig. 2).[2] The two portraits remained together for nearly five hundred years, being separated in 1934 at the sale of the collection of Leopold von Hirsch in London.

Barbara's husband Matthäus Schwarz was a fascinating and well-documented personality. A native of Augsburg, he acquired financial training from Antonio Mirafiori in Venice, and was responsible for the introduction of double entry bookkeeping north of the Alps. He rose to become head of the accounting office of Fugger, perhaps the greatest and wealthiest merchant house of the time. For his services to the Holy Roman Empire he was finally ennobled by Charles V in 1541, the year before this portrait was painted. A humanist and mathematician, he died in 1574 in Augsburg, a city to which he was deeply attached culturally. His father, Ulrich, had also been a patron of artists before him, most notably Holbein the Elder, and Schwarz continued in this tradition, commissioning a number of works, including for example, his own portrait by the court painter Hans Maler (1469–1537), which depicted him as a luteplayer, as well as portrait medallions by Friedrich Hagenauer and Hans Kels.[3] As a mathematician, Schwarz would no doubt have had a close interest in astrology, and his own portrait by Amberger contains an astrological horoscope as in the present painting, but of even more complicated nature.[4] Despite the fashion for astrology throughout Europe in the sixteenth century, the inclusion of such horoscopes in portraiture is extremely rare, and suggests that this was a strong personal interest of Matthäus and his wife.


·XXI·AVG·M·DXLII
·BARBARA·
DIE MATEVSIN SCHWERTZIN
·Æ·KRAD·XXXV·IAR



Fig. 2
Christoph Amberger, *Portrait of Matthäus Schwarz*, Museo Thyssen-Bornemisza, Madrid



Fig. 3
Jeremia Schemmel, *Portraits of Matthäus and Barbara Schwarz*, Herzog Anton-Ullrich Museum, Brunswick

Amberger has dealt sensitively with the interests and position of his sitter, with whom he was no doubt acquainted for many years. Although at first glance this portrait might seem to depict Barbara Schwarz in relatively modest attire, clad in the sombre colours befitting the wife of a wealthy Augsburg accountant, this is very far from being the case, and indeed the painting contains a myriad of details that bring to life the sitter's interests in fashion. One of the most fascinating aspects of the painting is its inclusion in the *Trachtenbuch* or *Costume Book* of 1561 kept by her son Veit Conrad Schwarz, now in the Herzog Anoton Ulrich-Museum in Braunschweig (fig. 3). This journal was in fact a reprise of his father Matthäus's own remarkable *Trachtenbuch*, started in 1520, and also now in Braunschweig, which contained no less than 137 miniatures, all detailing Schwarz's new clothes with accompanying texts and explanations. At the beginning of Veit Conrad's costume book are two illustrations of his parents by Jeremias Schemel, recording the name of the Christoph Amberger as the original painter, but extending his original designs to full-length. Far from being demure or thrifty, black was in fact much the *most* expensive colour for such a dress, and Amberger plainly delights in showing off his skill in the rendering of the silk, embroidery and lacework, and with it the wealth of his client. Schemmel's miniature also tells us that the object attached to the silver girdle around Barbara's waist was an elaborate and very ornate tassel, its quality a reflection of the skill and reputation of Augsburg's silversmiths at this date.

The wealth of such detail and documentation regarding both Barbara and her husband make these portraits central to our understanding of the work of Amberger, who rarely signed or dated his works. Like Matthäus Schwarz, Amberger had also travelled to Italy, probably around 1526–27, where he had been profoundly influenced by the work of Titian in Venice. So successfully did he fuse Italian Renaissance and mannerist formulae onto the prevailing German court fashions following Dürer, that three years later in 1530 he was commissioned to paint a portrait of the Emperor Charles V, now in Berlin, which, according to Joachim Sandrart, was much praised by the sitter.[5] Having arrived in Augsburg, Amberger married the daughter of his master Leonhart Beck and was admitted to the Guild of Painters in 1530. The unchallenged heir to the portrait tradition established in Augsburg by Hans Holbein the Elder, successive commissions from Hans Jakob and Christoph Fugger in 1541[6] cemented his position as the portrait painter of choice to the city's patrician elite, and no doubt led directly to the commission for the present portrait the following year.

1. Braunschweig Herzog Anton Ulrich-Museum. Kranz 2004, nos 41–42.
2. Lübbecke and Will 1991, pp. 38–43, no. 2.
3. Paris, Musé du Louvre. Cf. H. von Mackowitz, *Der Maler Hans von Schwaz*, Innsbruck 1960, no. 45, reproduced fig. 32.
4. The horoscopoes in both paintings are now thought to have been based upon the *Ephemeriden* of Regiomontanus, one of the earliest treatises on the positions of the heavenly bodies, first published in Nuremberg in 1474.
5. Kranz 2004, p. 254 ff., no. 9. According to the inscriptions on the painting itself, it was painted or completed only in 1532.
6. Kranz 2004, nos 30 and 31. The former was sold New York, Sotheby's, 28 January 2010, lot 158, and the latter is in the Alte Pinakothek in Munich.



Fig. 1
Detail of the horoscope of the present lot

LITERATURE

C. Schwarz, *Kostümbuch* ['Das Schwarz'sche Trachtenbuch II'], 1561, MS Brunswick, Herzog Anton Ullrich-Museum, Kupferstichkabinett, inv. H. 27 Nr. 51, 'Barbara Mangolltin meiner Lieben mueter aigentich gstallt Wie sy Im Agosto 1542 Das ist 10 Monat nachdem ich geborn gewöst, gesechen hat, abcontrofact durch Jheremias Schemel von ainer tafel die der allt Christoff amberger damalls gemallt hat – Si was Dismalls allt 35 lar Krad';

C. Richard, *Matthäus und Veit Konrad Schwarz, nach ihren merkwürdigsten Lebensumständen und vielfältig abwechselden Kleidertrachten*, Magdeburg 1786, pp. 17 and 18;

P. von Stetten the Younger, *Kunst Gewerbe und Handwerks-Geschichte der Reichs-Stadt Augsburg*, Augsburg 1788, I, p. 295, II, pp. 257–58;

J.G. von Quandt, *Verzeichnis von Gemälden und anderen Kunstgegenständen im Hause des J.G.v. Quandt zu Dresden*, Dresden 1824;

W. Engelmann and A. Woltmann, 'Amberger, Christoph: Die Werke des Meisters', *Allgemeines Künstler-Lexikon*, I, 1872, p. 602, no. 8;

A. von Zahn, 'Zwei Bildnisse von Christoph Amberger und die Trachtenbücher der beiden Schwartz, Vater und Sohn, von Augsburg', *Zahns Jahrbücher für Kunstwissenschaft*, IV, 1871, pp. 127–34;

A. Woltmann, 'Christoph Amberger', *Kunstchronik: Beiblatt zur Zeitschrift für bildende Kunst*, IX, 1874, col. 191, p. 601, no. 8;

A. Woltmann, 'Christoph Amberger', *Die Wartburg*, IX, 1874, pp. 151–53, no. 8;

A. Woltmann and K. Woermann, eds., *Geschichte der Malerei*, II: *Die Malerei der Renaissance*, Leipzig 1882, p. 453;

A.Bredius, 'Die Auktion von Friesen und die neuesten Ankäufe der Kölner Gemäldegalerie', *Kunstchronik: Beiblatt zur Zeitschrift für bildende Kunst*, XX, 1885, col. 501;

H. Janitschek, *Geschichte der deutschen Kunst*, III: *Geschichte der deutschen Malerei*, Berlin 1889, p. 433;

C. Hofstede de Groot, *Sammlung Schubart, Früher Dresden jetzt München: Eine Auswahl von Werken alter Meister*, Munich n.d. [1894], I, pp. 1 and 51;

T. von Trimmel, 'Die Galerie Schubart in München', *Zeitschrift für bildende Kunst*, V, 1894, pp. 216 and 218;

E. Haasler, *Der Maler Christoph Amberger von Augsburg*, Ph.D. dissertation, 1893, pp. 83–86 and 129, no. 23;

M. Schubart, 'Christoph Ambergers Bildnisse de Matheus und der Barbara Schwartz von Augsburg. 1542. Vortrag, gehalten am 30. April 1894 im Münchner Alterthumsverein', *Zeitschrift des Münchner Alterthumsvereins*, VI, 1894, pp. 1–5;

W. von Seidlitz, *Beilage der Allgemeinen Zeitung*, 1894, no. 19;

F. von Reber and R. Bayersdorfer, *Klassischer Bilderschatz*, VII, 1895, no. 994;

F. Pecht, *Allgemeinen Zeitung*, 1895, no. 194;

M. Schubart, 'Drei Augsburger Portraitmedaillen: Matthäus Schwarz, 1527, 1550. Veit Conrad Schwarz, 1563', *Zeitschrift des Münchner Alterthumsvereins*, VII, 1895, pp. 14–16, n. 1;

Vom Fels zum Meer, 1895, p. 538;

'Veiling Schubart', review, clipping in an RKD catalogue of the 1899 sale (Lugt 57500), under nos 2 and 3;

M.J. Friedländer, 'Amberger, Christoph', in U. Thieme, F. Becker and H. Vollmer (eds), *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, I, 1907, p. 388;

G. Bezold, 'Beiträge zur Geschichte des Bildnisses', *Mitteilungen aus dem Germanischen Nationalmuseum Nürnberg*, 1920–21, pp. 46–101;

E. Auerbach, *Die deutsche Bildnismalerei im 16. Jahrhundert in Franken, Schwaben und Bayern*, Ph.D. dissertation, Frankfurt am Main 1925, p. 24;

F. Weigl, *Christoph Amberger, ein mittelalterlicher Maler oberpfälzisch-Ambergischer Abstammung*, Amberg i.d. Oberpfalz 1926;

L. von Baldass, 'Studien zur Augsburger Porträtmalerei des 16. Jahrhunderts', III: 'Christoph Amberger als Bildnismaler', *Pantheon*, IX, 1932, pp. 178 and 182;

S. Flamand-Christensen, *Die männliche Kleidung in der süddeutschen Renaissance*, Berlin 1934, pp. 9–10;

A. Carfax, 'Treasures of the Leopold Hirsch Collections', *Connoisseur*, March 1934, pp. 182–84, reproduced;

H. Leporini, 'Rundschau', *Pantheon*, XIII, 1934, no. 1, pp. 125–26;

W. R. Deusch, *Deutsche Malerei des 16. Jahrhunderts*, Berlin 1935, p. 22, fig. 87;

C.L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge, Massachusetts, 1936, p. 68, no. 288, pl. 58;

'Notable Works of Art now on the Market', *The Burlington Magazine*, LXXI, 1937, supplement, pl. 13;

R. Heinemann, *Sammlung Schloss Rohoncz*, Zurich 1937, pp. 2–3, under no. 6;

H. W. Singer, *Neuer Bildniskatalog*, Leipzig, IV, 1938, p. 230, no. 32649;

P. Wescher, *Grosskaufleute der Renaissance*, Basel 1941, pp. 113 and 185;

N. Lieb, *Die Fugger und die Kunst im Zeitalter der hohen Renaissance*, *(Studien zur Fuggergeschichte, XIV)*, Munich 1958, pp. 88 and 376ff.;

A. Fink, *Die Schwarzschen Trachtenbücher*, Berlin 1963, pp. 15, 62, 168 and 186, fig. 6;

K. Löcher, 'Studien zur oberdeutschen Bildnismalerei des 16. Jahrhunderts', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Würtemberg*, IV, 1967, pp. 47ff.;

J.C. Ebbinge-Wubben, C. Salm, C. Sterling, and T. Heinemann, *The Thyssen-Bornemisza Collection*, Zurich 1969, pp. 10–11, under no. 2;

J.C. Ebbinge-Wubben, C. Salm, C. Sterling, and T. Heinemann, *Sammlung Thyssen-Bornemisza*, Zurich 1971, pp. 10–13, under no. 2;

D. Koepplin and T. Falk, *Cranach: Gemälde, Zeichnungen, Druckgraphik*, Basel and Stuttgart, 1976, II, pp. 723–24, no. 656, and supplement 'Vorläufiges Verzeichnis der im 2. Band katalogisierten und in Auswahl abgebildeten Ausstellungsobjekte', p. 23, no. 656;

K. Löcher, in *Die Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, Augsburg 1980, II: Rathaus, pp. 23–30 and 107, no. 457, pl. 11;

K. Löcher, 'Christoph Amberger' in *Die Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, Augsburg 1981, III: Beiträge, pp. 136ff., no. 4;

G. Goldberg, 'Old Masters from the German School', *Apollo*, CXVIII, July 1983, p. 35 (as in the 'Detroit Museum');

C. Pirovano (ed.), *Paris Bordone*, Milan 1984, p. 70;

Meisterwerke des 15.-20. Jahrhunderts aus der Sammlung von Baron Thyssen-Bornemisza, Budapest 1985, pp. 36–38, 141;

K. Löcher, 'Bildnismalerei des späten Mittelalters und der Renaissance in Deutschland', in I. Lübbeke and B. Bushart, eds., *Altdeutsche Bilder der Sammlung Georg Schäfer*, Schweinfurt 1985, pp. 31 and 48;

K. Löcher, in *Allgemeinen Künstlerlexicon: Die bildenden Künstler aller Zeiten und Völker*, II, Leipzig 1986, p. 585;

B. Yamey, *Arte e contabilità*, Bologna 1986, p. 65;

Old Master Paintings from Thyssen-Bornemisza Collection, Moscow and Saint Petersburg 1987, pp. 48–49 and 101–02;

Maestros Antiguos de la Colección Thyssen-Bornemisza, Madrid 1987, pp. 64–67;

C. de Watteville, *Collezione Thyssen-Bornemisza: guida alle opera esposte*, Milan 1989, p. 13;

I. Lübbeke and M. Thomas Will, *The Thyssen-Bornemisza Collection: Early German Paintings, 1350–1550*, 1991, pp. 41–43, under no. 2, reproduced fig. 3;

K. Löcher, 'Amberger, Christoph', in *Künstler-Lexikon*, III, 1992, p. 123;

F. Elsig, 'Christoph Amberger Portrait von Barbara Schwarz', in K. Meissner, *Gemälde und Zeichnungen aus sechzig Jahren Kunsthandel*, Zurich 2003, pp. 112–13;

A. Kranz, *Christoph Amberger: Bildnismaler zu Augsburg*, Regensburg 2004, pp. 319–27, no. 34 and under no. 33, reproduced fig. 75;

U. Rublack, *Dressing Up. Cultural Identity in Renaissance Europe*, Oxford, 2010, p. 64;

U. Rublack and M. Hayward (eds.), *The First Book of Fashion. The Book of Clothes of Matthäus & Veit Konrad Schwarz of Augsburg*, London and New York 2015, pp. 17, 189, 334, reproduced fig. 1.13.



8

ROELANDT SAVERY

(Kortrijk 1576 - 1639 Utrecht)

Orpheus playing the lyre to the animals, a moment before his death at the hands of the Thracian Maenads

signed and dated lower left: *ROELANDT/ SAVERY/ 1618*
oil on oak panel
36.5 x 49 cm.; 14⅜ x 19¼ in.

£ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

With Vitale Bloch, Paris, 1952;

Private Collection, Milan.

Another very closely related version of this composition, of similar dimensions and also on panel, is in the collection of the Gemäldegalerie der Akademie der Bildenden Kuenste, Vienna.[1] The Vienna picture is not signed, but is dated by Kurt Müllenmeister to around 1628, a decade later than the present version, although previously it had been dated by Kurt Erasmus to 1618.[2]

Savery was attracted to this subject: he painted no less than 25 treatments of it between 1617 and 1628. By 1616 Savery was in Amsterdam, following some peripatetic years after his employment in Rudolfine Prague came to an end. He finally settled in Utrecht in 1619, the year after he painted this work.

[1] S. Ferino-Pagden, et al., *Die Gemäldegalerie des Kunsthistorischen Museums in Wien, Verzeichnis der Gemälde*, Vienna 1991, p. 109, reproduced pl. 384.

[2] K.J. Müllenmeister, *Roelant Savery,* Freren 1988, p. 296, cat. no. 210.



9

HANS VAN WECHLEN

(Antwerp circa 1537-after 1570)

Peasants merrymaking at a village kermesse

signed lower left: *HANS VAN WECHLEN*
oil on panel
38.7 x 52.2 cm.; 15¼ x 20½ in.

‡ £ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Possibly the picture of a *Boere Dans, in Olyverf, door Hans van Wachlen* (A peasant dance, in oil paint, by Hans von Wechlen) sold Amsterdam, van der Schley, 18 October 1773, Kunstboek E, no. 100;

There probably acquired by Kraft Ernst, Graf Oettingen-Wallerstein (1748–1802), later Reichsfürst zu Oettingen-Oettingen und Oettingen-Wallerstein, Hohenhaltheim, and so probably the picture by 'die Mahlerey Hans von Mecheln' for whose frame payment is recorded in the Court Accounts for 1776;

Acquired by the father of the present owner from the above in 1971;

Thence by inheritance.

EXHIBITED

Cologne, Wallraf-Richartz-Museum; Antwerp, Koninklijk Museum voor Schone Kunsten; and Vienna, Kunsthistorisches Museum, *De Bruegel à Rubens. L'école de peinture anversoise 1550–1650,* 4 September 1992 – 20 June 1993, no. 79.

LITERATURE

C. Sterling, 'Cornelis van Dalem and Jan van Wechlen', in *Studies in the History of Art dedicated to William E. Suida,* 1959, pp. 277–88;

E. Brochhagen, 'Zu Hans van Wechlin und Cornelis van Dalem', in *Munchner Jahrbuch der bildenden Kunst*, vol. XIV, 1963, pp. 92–104, reproduced fig. 1;

H.G. Franz, *Niederlandische Landschaftsmalerei in Zeitalter des Manierismus*, Graz 1969, vol. I, p. 229, and vol. II, reproduced fig. 400;

A. Wied, in *De Bruegel à Rubens. L'école de peinture anversoise 1550–1650,* exh. cat., Cologne, Antwerp and Vienna, 1992, p. 182.

Although as yet little known today, Hans van Wechlen was a contemporary of Pieter Breugel the Elder and ranks among the earliest painters of genre scenes in the Netherlands. He was born around 1537, and is first mentioned in 1557 as Jan van Wechelen, Master of the apprentice hand de Boeys in the Guild of Saint Luke in Antwerp. Hans van Wechlen seems to have worked primarily, if not entirely, in Antwerp. He collaborated with Cornelis van Dalem (1530–1573), contributing figures to his landscape paintings. Although few of his works survive today, with only half a dozen or so other signed works being recorded, he was greatly esteemed in the seventeenth century, and his pictures were to be found in Antwerp's most prestigious collections. Cornelis van der Geest as well as Rubens each acquired one of the master's paintings, while Pieter Stevens (an avid collector of Breugel) owned no less than ten. To judge from the entries in these early inventories, Van Wechelen also turned his hand to religious scenes, with a single portrait and allegorical piece also recorded.

This is one of three versions of this composition, and by common consent, the finest in quality and most likely prototype for the design. Another version on panel, signed with initials and of similar dimensions (38 x 52.6 cm.), was sold in these rooms, 1 April 1992, lot 57, and was later with Johnny van Haeften, London. This is broadly similar to the present panel, but includes the detail of two standing figures wearing black beside the cauldrons on the left of the picture. The third version, formerly in an English private collection was also signed *HANS VAN WECHLIN* but on canvas and larger (49.3 x 63.7 cm); this was sold in these rooms, 5 December 2007, lot 19. This differed from the present painting in the extension of the composition on both the left and right hand sides, and in numerous smaller details, notably the addition of a third tree in the left background. When it was published in 1963 Brochhagen suggested that the painting might be a collaborative work between Hans van Wechelen and the landscape painter Cornelis van Dalem (*circa* 1530–1573), who are thought to have worked together, but the signature and pictorial unity of the picture suggests that it is the work of only one hand.[1] Suggesting a date for it is, however, more difficult. The question of whether or not Van Wechlen was directly influenced by the work of his contemporary, the great Pieter Breugel the Elder remains an open one. Some elements in the present work may be paralleled in that of Breugel, notably the poor family with their backs turned to the spectator, are reminiscent of the gypsies in Breugel's *Preaching of Saint John the Baptist* of 1566 now in the Museum of Fine Arts in Budapest; this might suggest a date in the same decade, and recent dendrochronological analysis of the panel would confirm if not anticipate such as dating.[2] But while Van Wechlen's work clearly belongs to the same tradition, his powers of observation and understated verisimilitude, lend this scene a particular charm. The large cauldrons in the left hand corner of the painting make a particular impression. As Alexander Wied has pointed out, the motif of the washing of the plates, seen in the second cauldron, is notable for its rarity.[3]

It seems probable that this painting was acquired by Prince Ernst Oettingen-Wallerstein in 1773. Although it would be highly unusual for an oil painting to be included in a Kunstboek sale (normally consisting of folios of individual prints and drawings), his court accounts from 1776 show a bill from the court sculptor Thomas Gesele dated March 24 1776 for a frame *'die Breite 2 sch: 3 Zl: die Hohe 1 sch. 10 Zl',* for *'die Mahlerey des Hans von Mecheln'. ('width 2 ...and 3 .....: height 1 ... 10 ...for the Painter Hans von Mechelen').*[4]

[1] See, for example, the *Road to Calvary* attributed to both artists sold New York, Sotheby's, 11 January 1996, lot 78. Van Dalem was a gentleman amateur as a painter, but nevertheless ran an organised studio and included Bartholomaus Spranger among his pupils.

[2] P. and F. Roberts-Jones, *Pierre Bruegel L'Ancien,* Paris 1997, pp. 251ff., reproduced fig. 284. Recent dendrochronological examination by Ian Tyers of the oak boards in the present panel suggests a likely felling date from *circa* 1546 onwards, and a likely usage date thereafter.

[3] Wied 1992–93 p. 182.

[4] See especially Brochhagen 1963, pp. 103–04, nos 11 and 35.




HANS VAN WELDEN



10 JAN VAN KESSEL THE ELDER

(Antwerp 1626 - 1679)

Butterflies, a moth, ladybird and other insects with a sprig of auricula

oil on copper
13.7 x 19 cm.; 5⅝ x 7½ in.

‡ £ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Private collection, France, since the 18th century;

With Johnny van Haeften, London;

From whom acquired by the present owner in March 2003.

LITERATURE

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel. Jan van Kessel der Ältere 1626–1679, Jan van Kessel der Jüngere 1654–1708, Jan van Kessel der 'Andere' ca. 1620 – ca. 1621,* Lingen 2012, p. 269, no. 405, reproduced.

Jan van Kessel started painting his celebrated studies of insects in the first half of the 1650s, with the earliest dated examples painted in 1653.[1] Though some fine examples are on panel, the majority were painted on copper, the smooth surface of which was better suited to his meticulous and detailed finish. Most of the surviving dated examples, like those here, come from the 1650s, but Van Kessel continued painting these subjects well into the 1660s, although the level of finish of the later examples tends to be less exacting than those from the previous decade. Many are purely studies of insects, but these are sometimes, as here, combined with studies of flowers or branches of fruit, and occasionally shells. As Fred G. Meijer has recently observed, Van Kessel only rarely repeated motifs in these studies, and it seems that for each of them he approached his subjects afresh.[2] Many studies in the same panels are clearly observed from different viewpoints and often out of scale to each other, suggesting that each was the result of individual scrutiny. The various insects are carefully and accurately observed, and most species can be identified.[3] Although Van Kessel did not intend these panels in a *trompe l'œil* manner, the butterflies alighting gently on the sprigs of flowers lend each panel a very natural and realistic air.

Although we cannot know for certain of their original function, these tiny coppers most probably originally formed part of a series of plates for a small cabinet, in which a collector would have kept his natural specimens as well as other curiosities in small drawers. Unfortunately over time most of these sets were split up, but surviving examples, such as that sold in these rooms, 11 March 1964, lot 66 (see fig. 1) indicate that the smaller panels formed a border around a larger central panel. Another complete set, for example, painted in 1658 (see fig. 2), included sixteen panels of similar size to the present pair of 14.3 x 19 cm. around a central panel of 38.7 by 53 cm.[4] The very high quality of the present panel and its companion (see following lot) would suggest that they may be of similar date. The sprig of auricula, for example, recurs in a signed and dated copper of 1659 of very similar size, today at the High Museum of Art, Atlanta.[5]

[1] See for example the set of panels of 1653 sold in these rooms 3 July 1997, lots 12–14, for £220,000, £215,000 and £200,000 respectively.

[2] F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the collection of paintings. The Collection of Dutch and Flemish Still-life paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, p. 229, reproduced fig. 41.1

[3] Dr. S. Segal (private communication, n.d.) has identified the following insects in these paintings: Ichneumon fly, Nettle Leaf roller, Raspberry beetle, Brush beetle, Sevenspot ladybird, Hedge Brown butterfly, Magpie moth, Brimstone butterfly, Speckled wood butterfly, Bee-eating beetle and Garden Tiger Moth.

[4] 4. Ertz and Nitze-Ertz 2012, p. 252, nos 330–46, and F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the collection of paintings. The Collection of Dutch and Flemish Still-life paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, p. 229, reproduced fig. 41.1, and in colour in The Connoisseur, vol. CXXXVII (1956), no. 553, pp. 198-99.

[5] Ertz and Nitze-Ertz 2012, p. 262, no. 381.

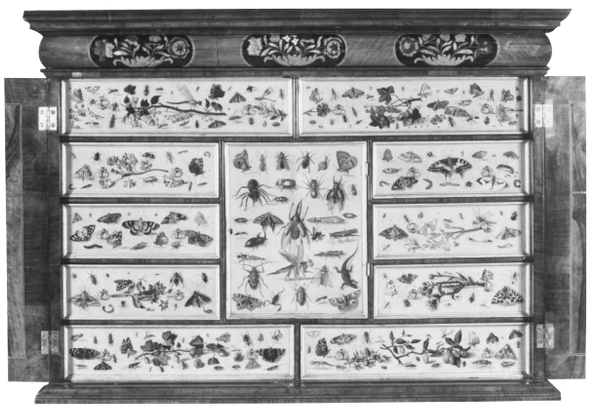


Fig. 1
Jan van Kessel, *Charles II marquetry cabinet with painted interior*

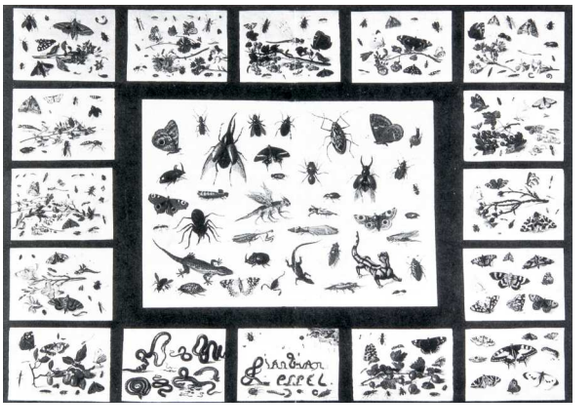


Fig. 2
Jan van Kessel, *Flowers, insects and butterflies*, set of seventeen paintings on copper, current whereabouts unknown



11 JAN VAN KESSEL THE ELDER

(Antwerp 1626 - 1679)

Butterflies, moths, a dragonfly and other insects, with a spring of apple blossom

indistinctly inscribed by a later hand on the reverse: *Monser fontenoy par.../P(?)apion.. fich....*
oil on copper
14 x 19.4 cm.; 5½ x 7⅝ in.

‡ £ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Private collection, France, since the 18th century;

With Johnny van Haeften, London;

From whom acquired by the present owner in March 2003.

LITERATURE

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel. Jan van Kessel der Ältere 1626–1679, Jan van Kessel der Jüngere 1654–1708, Jan van Kessel der 'Andere' ca. 1620 - ca. 1621,* Lingen 2012, p. 268, no. 401, reproduced.

See note to preceding lot.





12 PIETER BRUEGHEL THE YOUNGER

(Brussels 1564 - 1637/8 Antwerp)

The wedding feast

oil on oak panel
71.8 x 104.7 cm.; 28¼ x 41¼ in.

£ 1,000,000-1,500,000
€ 1,190,000-1,780,000 US$ 1,290,000-1,940,000

PROVENANCE

With Galerie de Jonckheere, Paris, 1978;

Acquired from the above by the father of the present owners;

Thence by descent.

EXHIBITED

Paris, Biennale, 1978.

LITERATURE

K. Ertz, *Pieter Brueghel der Jüngere (1564–1637/38)*, Lingen 1988/2000, vol. II, p. 709, cat. no. E859, reproduced.

This scene of a *Peasant wedding* is without question one of the most famous and recognisable images in western art. Its fame was due to the celebrated original picture by Pieter Bruegel the Elder, painted around 1568 and today in the Kunsthistorisches Museum in Vienna (fig. 1), and in keeping with his normal practice, Pieter Brueghel the Younger's design is here based upon that of his father. The scene depicts a country village wedding, which takes place inside a barn stacked with straw, mirroring contemporary belief that the most propitious time for a marriage was after the harvest.

The spectator is placed at eye-level, which immediately fully engages them with the celebration before them. Two sheaves are fastened to the wall with a rake as a sign of blessing for the bride, who sits demurely beneath them before a blue drape adorned with a paper crown, wearing a wreath of flowers in her loose hair, but required by custom to neither speak nor eat at the celebration. The bridegroom himself is absent, for custom did not allow him to see his wife until the evening of the wedding. Near the bride in a high backed chair sits a notary, who was required to draw up the marriage contract. Beside him a Franciscan friar converses with a richly attired landowner wearing a sword. The focal point of the picture, however, is the moment when the guests are served with bowls of porridge, carried to the table upon a simple trestle; these bowls were sometimes flavoured with saffron, and were themselves also symbolic of the harvest season, and their arrival has clearly distracted the attention of one of the standing bagpipe players.

Despite the enduring fame of the Vienna painting, this is one of only four examples of the composition painted by Pieter Brueghel the Younger. Of these only one example can be certainly dated, that now in a Brussels private collection, which is signed and dated to 1622.[1] This is also on a panel of similar size to the present painting (75 x 105 cm.). Recent examination of the present picture under infra-red reflectography has revealed that it bore a signature and date - 1622 or 1623 -which appears to have been a later addition (fig. 2). On grounds of style however it seems likely that it was painted in the first part of the 1620s.[2] The third example, which is signed but not dated, is in the Museum voor Schone Kunsten in Ghent. The form of the signature, P. B..EUGHEL, as with the other two examples, is that used by Brueghel the Younger in his works after 1616.[3] The fourth and last example, neither signed nor dated, is another panel formerly in the collections of the Hermitage in St. Petersburg, and last recorded in an auction in Zürich, Galerie Koller, in November 1977.[4] Ertz lists a further six examples of varying dimensions, which he considers to be of doubtful or copies. Later in the 1620s Pieter Brueghel re-used the figure groups of the wedding but set them out of doors in a village setting; one example is dated to 1626 and the other to 1630.[5]



Fig. 1
Pieter Bruegel the Elder,
The Wedding Feast,
Kunsthistorisches Museum,
Vienna







Fig. 2.
Infrared image of the present lot



Fig. 3
Pieter Bruegel the Elder, *The Wedding Feast*, (detail)
Kunsthistorisches Museum, Vienna

As Klaus Ertz has observed, Pieter Brueghel the Younger has followed his father's design faithfully, only changing the composition by shortening the wall of hay behind the feast table, altering the colours of the clothes of one or two of the wedding guests, and by introducing an amorous couple into the hayloft directly above them. Ertz has speculated that such fidelity indicates that he may have had access to his father's original painting, but this is difficult to support for certain from available evidence.[6] As he was only five when his father died in 1569 the younger Brueghel would not have seen the original – probably itself only painted a year or two previously – in his studio. The earliest history we have of the Elder's painting is that it was acquired by the Archduke Ernst of Austria in 1594 in Brussels, and remained there until the following year, and this is probably the only time at which Pieter Brueghel the Younger may have been able to see it in the original. Small details in the design suggest that this is feasible. The present painting includes, for example, the detail of the laces or *Nesteln* that hang from the red cap of the man in a white apron carrying the table laden with porridge bowls in the foreground (see fig. 3), present in the original but absent in all of the other versions. Middendorf has suggested that these may help identify the figure as that of the groom, who by custom would entertain the wedding guests while the bride sat at the family table, and may have been worn as a protective fertility charm.[7] Other writers have suggested that the groom may instead be represented by the figure of the man pouring beer into the stoneware jugs in the left foreground, but Klaus Demus has rejected this idea on account of the un-boorish appearance of the figure, whose attire suggests instead that he may the landowner's servant.[8] Though claims have been made that Pieter Bruegel the Elder intended some satirical or even political meaning in his original painting, its tone is more one of sober realism, with all the figures carefully and sympathetically portrayed. To these are added a delightful sense of gentle humour wrought from perceptive observation – the child licking the pan with is fingers, the bagpipe player wistfully eyeing the bowls of porridge – to which Pieter Brueghel the Younger has added some deft touches and colour of his own, making the scene as accessible to the modern viewer as it would have been to their counterparts nearly four hundred and fifty years ago.

1. Ertz 2000, no. E 857 (E = Echt or authentic).

2. A comprehensive report of the infra-red examination of this painting by Tager Stonor Richardson, dated 3 May 2017 is available upon request.

3. Panel, 69.9 x 105.2 cm. Ertz 2000, no. E 858.

4. Panel, 71.5 x 104 cm. Ertz 2000, no. E 860.

5. The first, on panel, 115 x 172 cm., was sold London, Sotheby's 12 December 1984, lot 43; Ertz 2000, no. E867, and the second panel, 73 x 104 cm., sold New York, Christie's, 31 May 1990, lot 128; Ertz no. E 868, both reproduced.

6. K. Ertz in *Brueghel – Breughel,* exhibition catalogue, Essen, Vienna and Antwerp 1997/98, under cat. no. 135.

7. U. Middendorf, 'Breughel-Brueghel, oder: Hochzeit ohne Bräutigam', in *Weltkunst*, February 1998, pp. 286–87.

8. K. Demus, in *Pieter Bruegel d. Ä. Im Kunsthistorisches Museum, Wien,* Vienna 1997, p. 129. The red cap and the white kitchen aprons for serving the guests are also thought to have been worn by grooms at weddings.



13

JAN LIEVENS

(Leiden 1607 - 1674 Amsterdam)

Portrait of a young man in a beret

oil on oak panel
63 x 49 cm.; 24¾ x 19¼ in.

£ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Johann Georg Friedrich von Hagen (1723–1783), Oberburg, by 1763;

His deceased sale, Nürnberg, Roths, 2 May 1786, lot 27 (as Rembrandt), to Wild, for 75.12 florins;

Johann Hermann Wild (d. 1792), Nürnberg;

His posthumous sale, Nürnberg, date unknown, 1793, lot 5 (as Rembrandt);

In an Austrian noble collection since 1870;

Anonymous sale, Vienna, Dorotheum, 1 October 2003, lot 85;

With Jean-Luc Baroni Ltd., London, 2003–09;

From whom acquired by the present owner.

EXHIBITED

Washington D.C., National Gallery of Art; Milwaukee, Milwaukee Art Museum; and Amsterdam, Rembrandthuis, *Jan Lievens: A Dutch Master Rediscovered*, Washington 26 October 2008 – 11 January 2009; Milwaukee 7 February – 9 August 2009; Amsterdam, Rembrandthuis, 17 May – 9 August 2009, no. 14.

LITERATURE

H. Schneide, *Jan Lievens. Sein Leben und seine Werke*, Haarlem 1932, p. 140, cat. no. 209 (as Lievens);

M. Hale in *Jan Lievens: a Dutch master rediscovered,* exh. cat., A. Wheelock and S. Dickey (eds), Washington 2008, p. 108, cat. no. 14, reproduced p. 109 (with incorrect dimensions);

B. Schnackenburg, *Jan Lievens, friend and rival of the young Rembrandt*, Petersberg 2016, p. 300, cat. no. 115, reproduced in colour p. 301.

ENGRAVED

Valentin Daniel Preisler, 1763, in mezzotint (as after Rembrandt).

Dated by Schnackenburg in his recent catalogue raisonneé of Lievens' early works to 1629/30, this penetrating portrait is executed with the full spectrum of Lievens' painterly skill. The overall monochrome character of white, grey and reddish brown is lent depth, and lifted by the luminosity of the clear face of the youthful sitter and the yellow and gold flecked through the fine fur of his collar.

Schnackenburg observed that the painterly execution with the reddish brown priming is derived from Lievens' *Portrait of Rembrandt in fancy costume* in the Rijksmuseum, Amsterdam,[1] and notes the close relationship in size and composition with another portrait of a man in profile in the Spicer Collection, London. The Spicer portrait, like the present painting, depicts the sitter's head in over life-size dimensions; both men are lent a monumental status by Lievens, and yet he seems to have purposefully differentiated their dispositions and character. The Spicer portrait depicts an older man, ruddy of complexion and with a furrowed brow; he is depicted in broader brushstrokes, the reddish ground visible throughout, heightening his seemingly hot and rough skin. This portrait however, is painted in fine, short, layered and hatched strokes that create a smoother surface and emphasises the still calm of the sitter's features. The vibrancy of his fur is created by the scratching of the butt of the artists brush through the violet-black paint to reveal a glowing gold ground underneath: a favourite technique of Jan Lievens. Schnackenburg writes that through adjustments in his technique and brushwork Lievens seems to have intended to contrast two different temperaments; the melancholic and the choleric. Because the two sitters face the same way, they cannot be considered pendants. They belong instead to the group of pictorially related pairs that are typical of the artist.[2]



Lievens is credited with playing a central role in the creation of the genre of the autonomous *tronie*. Whilst his contemporaries Peter Paul Rubens, and Anthony van Dyck were producing head studies in anticipation of use in larger compositions, Lievens was creating paintings of heads and characters that were marketable pictures in their own right, often painted from life. Meredith Hale writes that there is no mistaking the individuality of this sitter and that it was clearly painted from life.[3] *Tronies*, literally meaning 'head', 'face' or 'facial expression' in Dutch, are not portraits or part of any other established genre, but simply a means to master the art of characterisation, as Lievens has done in this gentle and melancholic youth. Lievens' tronies were enormously influential, their impact spread throughout the Netherlands and today are best, or perhaps more usually, appreciated within the *œuvre* of Lievens's childhood friend Rembrandt Harmenszoon van Rijn. According to some sources Lievens and Rembrandt collaborated between 1624 and 1632 in their early investigations into the technique of engraving.

At the time of the 2003 Vienna sale Professor Werner Sumowski was thanked for confirming the attribution to Jan Lievens and for identifying it as an early work by the artist.[4]

Note on Provenance

Until now, the only known provenance of this painting before the late nineteenth century was garnered from an inscription on Preisler's 1763 mezzotint. Preisler had noted that the painting (at that time thought to be by Rembrandt) was from the collection of the Conseiller de Hagen, Oberburg. We now know that the owner in 1763 was Johann Georg Friedrich von Hagen, an art collector based in Oberburg in a house that he had inherited, along with an already formed art collection, from his father Justus Jakob von Hagen. When Johann Georg died childless and in a significant amount of debt, an auction was held in Nürnberg town hall and his collection of 715 paintings was sold. Nearly all of the buyers at the sale were locals, but the Nürnberg art dealer Johann Hermann Wild came away with 54 paintings, including the present work. In the sale catalogue this painting was described as a '*Portrait eines Mannes in Profil von ohngefehr 30 Jahren von Rembrand*'; the pictures measurements were given in *Schuh* and *Zoll*, '2 Schuh hoch, 1 Schuh 8 Zoll breit'.[5] When Wild died the picture was again auctioned in 1793, surfacing next in an Austrian noble collection 70 years later.

[1] Inv. No. C1598; see Schnackenburg 2016, p. 256, cat. no. 74, reproduced p. 257.

[2] Schnackenburg 2016, p. 303.

[3] Hale 2008, p. 108.

[4] Throughout its sale and publication history this painting has been recorded as being signed with the initial 'L' in the lower third. This no longer appears to be present.

[5] 1 schuh = 28.8 cm; 1 zoll = 0.26 cm.



14

JAN HAVICKSZ. STEEN

(Leiden 1626 - 1679)

The Doctor's Visit

signed lower left: *JSteen* (*JS* in ligature)
oil on oak panel
49 x 37 cm.; 19¼ x 14½ in.

‡ £ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Seger Tierens (1657–1743), The Hague;

His posthumous sale, The Hague, 23 July 1743, lot 179, for 280 florins;

Johan van der Marck Aegidsz. (1707–72), Burgomaster of Leiden;

His posthumous sale, Amsterdam, de Winter Yver, 25 August 1773 lot 304, for 526 florins to Vlaardinge;

Diederik van Leyden (1744–1810), Amsterdam;

His sale, Paris, Paillet, 15 November 1804, lot 82, for 1,980 francs, to Paillet;

Friedrich Kalkbrenner (1785–1849), Paris;

Madame Rouchon, Paris, 1816, bought or sold for 2916 francs (see Hofstede de Groot, *Literature*);

M. Héris, Brussels;

His sale, Paris, Paillet, 25–26 March 1841, lot 30;

Charles Piérard, Valenciennes;

His posthumous sale, Paris, Hôtel Drouot, 20–21 March 1860, lot 77, for 5,890 francs to Van Loo;

Christophe van Loo, Ghent;

His posthumous sale, Paris, Hôtel Drouot, 25 May 1881, lot 30, for 7,000 francs;

With Charles Sedelmeyer, Paris (bears their seal on the reverse of the panel);

Alfred Beit (1853–1906), London, by 1900;

By inheritance to his younger brother Sir Otto Beit (1865–1930), by 1909;

By inheritance to Sir Alfred Beit (1903–1994), London, Cape Town, and after 1952 Russborough House, County Wicklow, Ireland, until 1959;

Sidney van den Bergh (b. 1929), Wassenaar, until 1966;

With Dr Otto Wertheimer, Paris, 1966;

Private collection, Switzerland;

With Galerie Sanct Lucas, Vienna, by 2007;

From whom acquired by the present owner.

Jan Steen painted at least nineteen works depicting 'The Doctor's Visit', mostly dating to the 1660s, one of the most popular subjects among seventeenth-century Dutch painting and a favourite of Steen in particular. Ostensibly, a doctor has come to administer to an ailing, dejected female patient. Her malady is of course love-sickness, and it may well be that a further symptom is pregancy. The opportunity to depict the comedy and complexity belying the scene, however, was clearly what attracted Steen, and the present painting reflects the delight and skill with which the artist portrayed the different personas in the drama, not omitting to include a caricature of himself as the thick-set, laughing man who holds up a pie and carries a wine jug, observing the absurd scene before him, as knowing as his contemporary viewers must have been. All the participants in this theatrically-staged drama are making fun of the young woman, and the comedic intent is reinforced by the composition, in they all appear as on a stage set.

Braun dates this work to *circa* 1664–68. The construction of the composition, with the principal figures brought to the fore and others more cursorily defined in the background, is typical of Steen's mature work. Notwithstanding the farcical subject, Steen's characteristic mastery in the rendering of the variety of textiles, still-life objects and interior details here is fluent and accomplished. The rich, iridescent fabric of the young lady's skirt is picked out with delicate highlights in every crease, without losing the form of her legs beneath. This is in contrast to the woven carpet on which she reclines, which in turn is juxtaposed with the plain matting on the stark wooden floor, and the minutely painted details of the solid earthenware brazier, leather shoe and metallic plate and jug. Steen's characterisation of the different figures is also as sophisticated as it is comic – from the swooning young woman, to the concerned but knowing older woman, to the conceited doctor - dressed in a fanciful antiquated costume as if just retrieved from a dressing-up chest - and the delighted figures behind him, Steen dramatises the tableau vivant, as if it has just been revealed for our amusement by the curtain of the canopy drawn back over the bed.



EXHIBITED

London, Burlington Fine Arts Club, *Exhibition of pictures by Dutch masters of the seventeenth century*, 1900, no. 53;

London, The Dowdeswell Galleries, *Loan Exhibition of Pictures by Jan Steen,* May – June 1909, no. 20;

On loan, Cape Town, National Gallery, 1952;

Leiden, Stedelijk Museum De Lakenhal, *17de eeuwse meesters uit Nederlands particulier bezit,* 5–30 August 1965, no. 42.

LITERATURE

J. Smith, *A Catalogue Raisonné...,* vol. IV, London 1833, pp. 24–25, cat. no. 77;

J. Smith, *Supplement...,* vol. IX, London 1842, p. 478, cat. no. 12;

T. van Westrheene, *Jan Steen, Etude sur l 'Art en Hollande,* The Hague 1856, cat. no. 246;

W. Bode, *Catalogue of the Alfred Beit Collection in London,* London 1904, p. 59;

C. Hofstede de Groot, *A Catalogue Raisonné...,* vol. I, London 1908, pp. 48–49, cat. no. 134;

D. Bax, *Hollandse en Vlaamse Schilderkunst in Zuid-Afrika,* Amsterdam and Cape Town 1952, p. 58, reproduced fig. 24;

K. Braun, *Alle tot nu toe bekende schilderijen van Jan Steen*, Rotterdam 1980, p. 118, cat. no. 232, reproduced p. 119.

Steen's contemporary audience was evidently familiar with this satirical subject, which was treated not only by a number of artists, including Gerrit Dou, Frans van Mieris and Gabriel Metsu, but in many theatrical productions. It has been suggested that the trope of doctors as figures of amusement was particularly favoured in these artists' native Leiden, where the medical faculty at the university drew doctors from all over Europe. The malady from which the young lady is suffering here would have been instantly recognisable to a seventeenth-century Dutch viewer, medically-trained or not, who would have known that there was no scientific cure for the girl's ailment – lovesickness, brought about by an absent lover (though, in this case, perhaps also pregnancy). Despite the obvious lampooning of spurious medical practice here, a number of contemporary treatises did in fact discuss this social disease that seemed to affect large numbers of Dutch women at the time, thought to result from a disequilibrium of the Four Humours, which would induce this state of melancholia – the cure most often prescribed, the lover himself and marriage. In others of Steen's paintings of the subject he even includes a scrap of paper on which is written the adage: 'Medicine is of no avail when love's sweet pain is the ail.'[1]

Early examples of 'The Doctor's Visit' in emblemata and book illustrations depict the scene far more explicitly. Jacob Cats' print of 1637, for instance, pictures a lovesick woman lying with an arrow through her heart, Cupid standing beside her bed with his bow.[2] Steen's approach is perhaps more urbane, though no less full of symbolism. He portrays the doctor as a stock figure in outdated, theatrical costume, which identifies him as the disingenuous quack that he is – comically solicitous and attentive while the figures in the background revel, unconcerned. He takes the patient's pulse, which, if accelerated, would be a sure sign of her secret feelings of love. The dog licking itself, the foot warmer box and the abandoned shoe point blatantly to the absence of any real gravity in the girl's lamentable state, and the possible, more lascivious causes and remedies. The burning string in the brazier may refer equally to a belief in noxious fumes to cure lovesickness, or to a dubious medical test for assessing pregnancy.

Note on Provenance

Alfred Beit began collecting in around 1888, when he decided to settle permanently in England, leaving South Africa. He was advised above all by Wilhelm von Bode (1845–1929), Director of the Kaiser-Friedrich Museum, Berlin, from 1890, and Director General from 1905–1920. His first purchases were of predominantly small-size Dutch and Flemish pictures to furnish his house in Park Lane. By 1904, when Bode wrote the catalogue of Beit's collection, he had already acquired a stunning collection of paintings by Rembrandt, Metsu, Ruisdael, Ostade, Hobbema, Van Goyen, Teniers, and of course the present work by Steen, as well as fine Venetian *vedute* by Guardi and English portraits by the likes of Gainsborough. Alfred's paintings passed to his younger brother Sir Otto, and then to Sir Otto's younger son, Sir Alfred Beit, who both added to the collection.

[1] See for example, the paintings today in the Museum Boijmans Van Beuningen, Rotterdam, inv. no. VdV 76, and in The Taft Museum of Art, Cincinnati; see respectively Braun 1980, p. 120, cat. nos 241 and 242, reproduced p. 121.

[2] 'A Doctor tending to Rhodophis in bed', from '*s Werelts begin, midden, eynde besolten in den trou-ringh, met den proef-steen van den selven*, Dordrecht, 1637.



15 SALOMON VAN RUYSDAEL

(Naarden 1600/3 - 1670 Haarlem)

A river scene with boats in the foreground and a windmill and a church in the background

signed with initials lower left on the boat: *SVR*
oil on oak panel
36.3 x 32.5 cm.; 14¼ x 12¾ in.

£ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Helen Venetia Vincent, 1st Viscountess D'Abernon (1866–1954), Stoke d'Arbernon, Surrey;

By whose Executors sold, London, Christie's, 18 March 1955, lot 49, for 2,300 guineas, to Slatter;

With Eugene Slatter, London, 1955;

From whom probably acquired, like other Old Masters, by Albert Ehrman (1890–1969), London;

Thence by descent.

In the years around 1650, Ruysdael painted a small number of small-scale upright river and estuary scenes in calm weather that count among his finest achievements. Like the present outstanding example, they are of relatively simple composition, with a few small vessels and distant land. They are painted rapidly, with details of boats, clouds and the horizon line painted wet-in-wet, with no hesitation or revision. They are works of restraint and great subtlety, and of a uniformly gentle and tranquil mood. None of them is dated, but they can be reliably assigned to *circa* 1650 by comparison with generally larger-scale horizontal compositions painted in a similar way, some of which bear dates.

Note on Provenance
Lady Helen Vincent, Viscountess D'Abernon, was a renowned society beauty and diarist, who was associated with The Souls, and believed to have been the model for the characters of Lady Thisbe Crowborough in Max Beerbohm's story *Hilary Maltby and Stephen Braxton* in *Seven Men* (1919) and for Lady Irene Silvester in Maurice Baring's story *A Luncheon Party* (1925). She sat to John Singer Sargent in 1904 during a protracted visit to Venice, and the resulting portrait, now in Birmingham, Alabama, is an extremely convincing testament to her remarkable beauty.



16 # WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - 1707 London)

The English Royal Yacht *Mary* about to fire a Salute

signed and dated on the ensign of the ship to the right: *V v velde 1660*
oil on canvas
126.5 x 178 cm.; 49¾ x 70 in.

‡ W £ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Possibly acquired by William Henry Smith, MP (1825–1891), or more likely his son William Frederick Danvers, 2nd Viscount Hambleden (1868–1928);

Presumably by descent to William Smith, 4th Viscount Hambleden (1930–2012), Hambleden, Buckinghamshire and from 1988 or shortly after in the USA;

From whom acquired by the previous owner.

EXHIBITED

Possibly London, Whitechapel, Pageant, 1909, no. 211.

On a balmy day in light airs, King Charles II's Royal Yacht *Mary,* the subject of this picture, occupies the centre of the composition, about to fire a salute. The Master can be seen ringing a bell to give the order, and the gunner (wearing a fisherman's hat) can be seen with his lighted spill held aloft. The yacht is moored by its starboard anchor, while a sailor holds the stock of the port anchor, which is unshipped, perhaps as he prepares to stow it. The foresail is up and the mainsail is gathered, ready to be released, and it looks as if the *Mary* is making ready to depart. Her salute is presumably in answer to one fired by the unidentified Dutch ship beyond and to the left. Further Dutch ships are to be seen in the distance to the centre, including one flying the flag of the Fore Squadron, and another the flag and pennant of an Admiral of the Main. Nearer, to the right, is the Amsterdam ship *Hollandia,* her stern towards the viewer, smoke visible above her deck suggesting that she too has just fired a salute. Beyond the *Hollandia* is an unidentified ship with a haloed saint on her tafferel.

The King had much admired the yacht in which he had sailed from Rotterdam on his way to The Hague prior to his departure from Scheveningen for England on 2 June 1660. As a result the City of Amsterdam opened negotiations on 28 May with the Dutch East India Company for the purchase of a yacht (not necessarily the same yacht), for the equivalent of £1,300. The *Mary* had initially been sprit-rigged, but by the time she was ready to sail for England before 12 August 1660 she had been converted to a gaff rig. Detailed accounts survive of her fitting-out, including a wrought copper horn for the figurehead which can clearly be seen here. At a river festival or regatta in Amsterdam on 5 June 1660 in honour of the ten-year old Prince of Orange (later William III of England) and his mother the Princess Royal, the Prince, on board the *Mary,* was put in command of a fleet of over a hundred yachts. The *Mary* arrived in the Thames on 15 August, and as Samuel Pepys records, 'and after dinner by water to White-hall, where I find the King gone this morning by 5 of the clock to see a Dutch pleasure-boat below bridge, where he dines, and my Lord with him.'[1]

The *Mary* was 52 foot long with a beam of 19 feet, and displaced 100 tons. Her hull was clad in copper and her full complement was 30. Eventually she was replaced by the *Katherine,* a faster yacht built for the King by Phineas Pett, and was thereafter used for transporting diplomats and civil servants, in particular across the Irish Sea. She was sunk in 1675 off Anglesey while en route from Dublin to Chester. As was the custom, a successor yacht named *Mary* was built, and commissioned in 1677. Fragments of the original *Mary* and her cargo were discovered off Anglesey in 1971 and subsequently recovered, and some 1,500 items are on display in the Merseyside Museums, together with a model of her made by Des Newton.



Van de Velde depicted the *Mary* in several other paintings, though never so prominently as here. She is seen with many other yachts all tacking into a breeze off Amsterdam in a painting by Willem van de Velde the Younger and his brother Adriaen van de Velde, signed by both and dated 1661 formerly in the collection of Viscount Harcourt (see fig. 1).[2] This painting depicts the festival on the river Ij at Amsterdam on 5 June 1660, and she is seen gaff-rigged, but Van de Velde would not have known if her rig had been changed by then. A drawing by Willem van de Velde the Younger at the National Maritime Museum in Greenwich also records this event, and includes the *Mary* in the centre, although it was probably drawn a decade later.[3] Two drawings in the Dutuit Collection in the Musée des Beaux-Arts, Paris, however may have been done at the time. One shows the bezan and boier yachts assembled on the IJ. Although the *Mary* is not visible among them, a lengthy inscription on the reverse refers to the unnamed yacht with the Princess Royal and the young Prince William on board.[4] The other is not inscribed, but clearly shows the *Mary* surrounded by rowing boats, Dutch yachts and larger vessels, perhaps while preparing to depart from Amsterdam.[5]

A reworked counterproof portrait drawing of the Mary seen from the port quarter (but since the image is reversed we see the starboard side of her) by Willem van de Velde the Younger (or perhaps by his father but signed by the Younger) is at the British Museum, London (offset from a black chalk drawing, with grey wash, touched with pen and grey ink; on conjoined sheets; inscribed by the artist in Dutch and *W.V.V.J.*; 480 x 865 mm.; see fig. 2).[6] It is not certain when the drawing was made, but it was probably drawn rapidly on the spot in black chalk, and the counterproof taken from it then worked up in the studio using grey wash and touches of pen and brown ink. A man is seen working aboard. The greater likelihood is that the drawing was probably done in Amsterdam during the fitting out of the Mary in 1660, and the inscription on the drawing: *Dit jaght dat aan de konningh van/ engelant …Amsterdam Stadt*; underscores this probability.[7]

The *Mary* is also seen with Dutch bezan yachts in a panel formerly with Clifford Duits, *circa* 1950, in which she is depicted firing a salute.[8] She is always depicted, as here, flying the Union flag as an Ensign, at the masthead and at the peak, with a pennant at the peak. Here, another Union flag is flown from a jack at the tip of the bowsprit.

There is no record of any celebration marking the *Mary's* departure from the Netherlands for London, but what we see here is an answering salute, rather than a special occasion, so it is entirely plausible that this picture is in fact a unique record of the Mary preparing to depart, unheralded other than by salutes from other ships. The flat sandy shoreline on both sides suggests that this may be the Dutch coastline near Den Helder and the Marsdiep between the mainland and the island of Texel, the so-called Texel Roads, where there was a substantial sheltered anchorage. A ship leaving Amsterdam would sail briefly east out of the River Ij, then north following the sheltered western shore of the Zuider Zee to Den Helder before turning west and reaching the open North Sea just beyond. Dutch merchant and naval fleets would assemble at the protected anchorage from various ports around the Zuider Zee including Amsterdam before putting to sea, and indeed we see merchant vessels as well as Men O' War at anchor in this painting.





Fig. 1
Willem and Adriaen van de Velde,
The Dutch yacht Mary and other vessels.
Private collection

The vessel to the right with her stern towards us is clearly meant to be identified. She displays the Arms of the Province of Holland on her tafferel, and the shields on the counter flanking the rudder stock bear the red lion and the Arms of Amsterdam. As Dr Remmelt Daalder has kindly suggested, she is most likely to be the warship *Hollandia* (or *Klein Hollandia*), a vessel that is mentioned by Gerard Brandt in his 1687 biography of Admiral De Ruyter as belonging to the Amsterdam squadron of the fleet in 1659.[9] She was armed with 44 guns, the approximate number that we see here, had a crew of 190 men, and was under the command of Barent Kramer.[10] The Amsterdam arms on the counter make it most unlikely that she was the better known *Klein Hollandia*, a Rotterdam ship under the flag of the Admiralty of the Maas, commissioned in 1654 and sunk at the Battle of Lowestoft in 1672.

It is not known whether the *Hollandia* accompanied the Mary from Amsterdam to London, nor what she might otherwise have been doing in the Texel Roads in early August 1660, but Van de Velde has quite deliberately placed her prominently in this picture, so we must assume she was there at the time, and for a relevant purpose.

This monumental picture was painted at exactly the time when Willem van de Velde the Younger's small paintings of calms in inshore waters were approaching their moment of greatest achievement in the beginning of the 1660s. Although this painting is not strictly a calm, because the light airs from the south-west are gently ruffling the flags, the artist has here transposed the mood of these works onto a much larger scale. We see the same interest in gentle human activity (even the calms sometimes have a distant ship firing a salute), and the meteorological conditions that he preferred: balmy summer weather with piled up cumulonimbus clouds and above them high feathery mackerel clouds; are the same, but writ large.

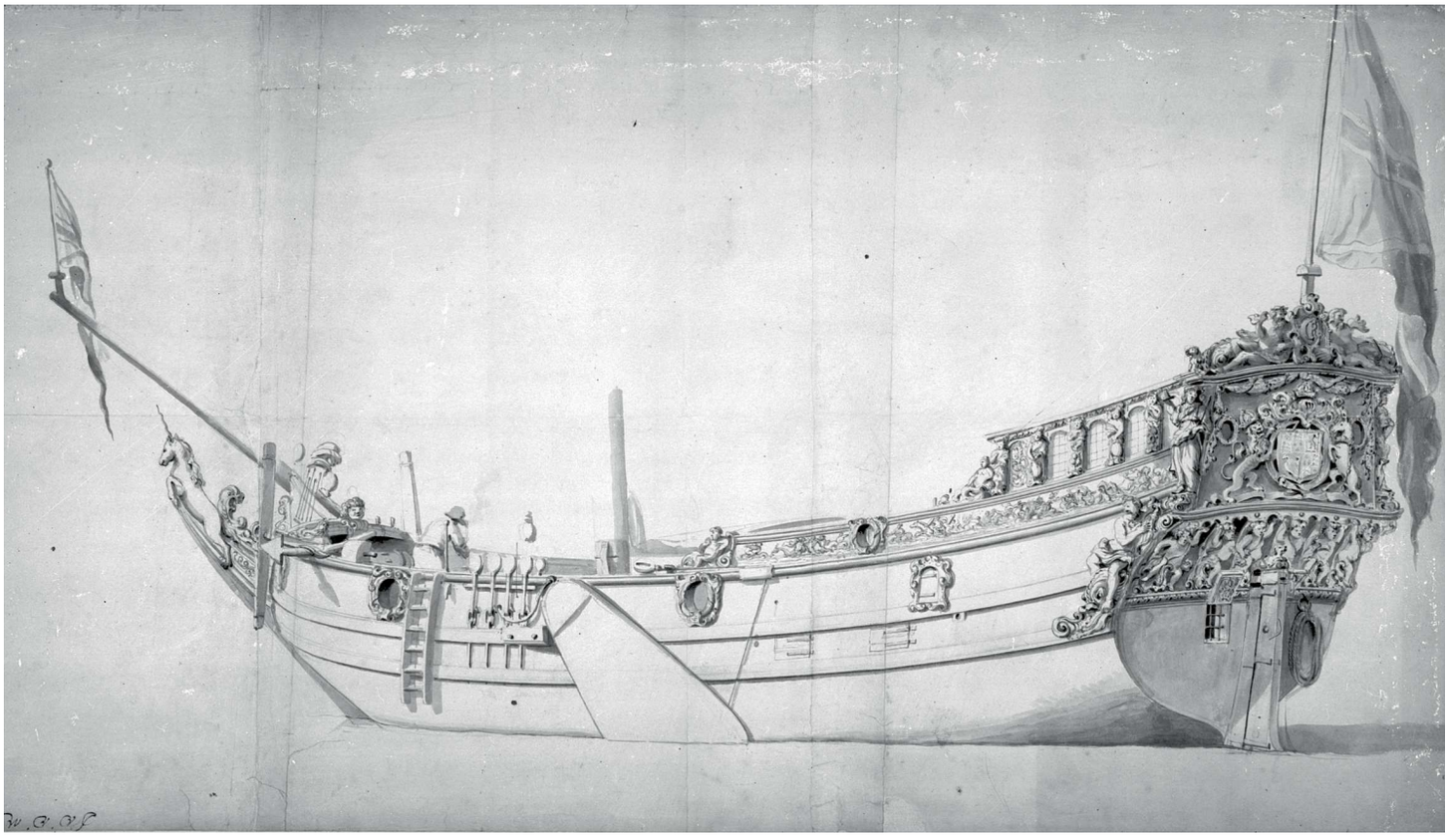


Fig. 2
Willem van de Velde, *The Royal yacht 'Mary', from the Port Quarter; with a man working inside*, offset from a black chalk drawing, with grey wash, touched with pen and grey ink, The British Museum © Bridgeman Images

This unpublished picture is a highly important addition to Willem van de Velde the Younger's *œuvre*. It is most unusual in taking a Royal Yacht as its subject, and in showing a small vessel on so large a scale, revealing details of all the activity on board.

Note on Provenance

It is unclear when this picture entered the Hambleden collection. The Hon W.F.D. Smith lent a Willem van de Velde of the *Departure of Charles II* to the Whitechapel Pageant in 1909 (no. 211), before he succeeded to the Viscountcy upon his mother's death in 1913. It is conceivable that this is the same work with the subject misunderstood. At the very least it is evidence of his interest in Old Masters, and in Van de Velde in particular.

[1.] See S. Pepys, *The Diary of Samuel Pepys,* R. Latham and W. Matthews (eds), vol. I – 1660, London 1970, p. 222.

[2.] Oil on canvas, 92.7 x 152.2 cm.; see Robinson 1990, vol. 2, pp. 772–77, no. 258, reproduced.

[3.] See Robinson 1958, p. 123, no. 461, reproduced plate 106.

[4.] Grey wash over black chalk on paper, 200 x 320 mm.; see F. Lugt, *Les dessins… de la collection Dutuit,* Paris 1927, p. 35, no. 82, reproduced plate XLIV.

[5.] Grey wash over black chalk on paper, 201 x 308 mm.; see see F. Lugt, *Les dessins … de la collection Dutuit,* Paris 1927, p. 35, no. 83, reproduced plate XLIV.

[6.] See online catalogue.

[7.] It is nonetheless possible, though much less likely, that the drawing was made later, perhaps during a refit in London after the Van de Veldes had settled there. The chalk inscription is contemporary with the chalk under-drawing; the wash and touches of pen and brown ink may have been worked up years later.

[8.] Oil on panel, 35.5 x 44.8 cm.; see Robinson, 1990, pp. 777–78, no. 433, reproduced.

[9.] Dr Daalder communicated by email.

[10.] That she was one of the smaller ships in the Amsterdam Squadron would account for her also being known as the *Klein Hollandia.*

17 MICHELE MARIESCHI

(Venice 1710 - 1743)

Venice, the Punta della Dogana from the Ca' Giustinian, looking south across the bacino di San Marco towards the church of San Giorgio Maggiore

oil on canvas
62.4 x 98.4 cm.; 24½ x 38¾ in.

£ 500,000-700,000
€ 595,000-830,000 US$ 645,000-905,000

PROVENANCE

Maller (according to Succi and Manzelli, see *Literature*) or Moller (according to Montecuccoli degli Erri and Pedrocco) Collection, Paris (probably by the early 1930s);

Galerie Sanct Lucas, Vienna;

From whence acquired in December 1937 by Heinrich Graf, Vienna;

Confiscated from the above by the Gestapo on the 16 November 1940 while in storage at the premises of the shippers Shenker & Co.;

Believed auctioned with other Heinrich Graf property in Vienna after 1940;

With H.J. Spiller, London by 1952;

From whom acquired by Edward Speelman, London;

From whom acquired in 1953 by a private collector;

A gift from the above to the present owner.

This lot is sold pursuant to a settlement agreement between the current owner and the heirs of Heinrich Graf.

LITERATURE

D. Succi, *Marieschi. Tra Canaletto e Guardi*, exhibition catalogue, Castello di Gorizia 1989, p. 137, reproduced p. 140, fig. 155;

M. Manzelli, *Michele Marieschi e su alter ego Francesco Albotto*, Venice 1991, p. 60, cat. no. M.31.1, reproduced;

F. Montecuccoli degli Erri and F. Pedrocco, *Michele Marieschi. La Vita, l'Ambiente, l'Opera*, Milan 1999, p. 385, cat. no. 157, reproduced.

This broad and highly-animated view of the Bacino di San Marco looking southwards is a rare example of a view that Marieschi painted only once. In its splendrous panorama we can observe the key elements of Marieschi's unique style: his rapid, feathery brushwork, the richness of his palette, and shimmering effects of light. Following a successful restitution settlement the painting comes to the market for the first time since the Second World War.

Amongst the plethora of *vedute* painted in Venice in the eighteenth century it seems astonishing to find barely a single example taken from the same viewpoint as presented here, incorporating as it does two of Venice's foremost landmarks, the Punta della Dogana (Customs House) and the Palladian masterpiece of San Giorgio Maggiore, as well as the breadth of the Bacino di San Marco. Views of the Dogana looking south-west towards the Giudecca, but cutting out San Giorgio as being too far east, abound. So too views of the island of San Giorgio alone. But in only one Canaletto do we come close to the same point of view as here, though much closer in, and never in Guardi's *œuvre*.[1] Here, we see the Dogana from the northern bank of the opening to the Grand Canal, from the steps of Ca′ Giustinian. Beyond the Dogana we see the entire width of the island of San Giorgio, a sliver of water separating the left edge of the Customs House from the right edge on the monastic building on the island, and through that sliver we glimpse the distant Lido. As a compositional counterbalance to the close-in Customs House Marieschi has placed a heavy barge tied to the quay at the extreme left, her mast shooting skywards with her sails partly unfurled. The near quayside is a bustle of activity with numerous *gondole* vying for a way in or out of the quay. Beyond sits San Giorgio, isolated from the cacophony of the main island, sedately floating in the calm of the lagoon. Marieschi was not prone to attempt a viewpoint only once, and would almost always return on more than one occasion to the same composition, making only minor changes to the staffage from one canvas to the next. Both this and the other unusual view of Venice in this sale are exceptionally rare examples in his *œuvre* of unique Venetian views.

Little is known of Marieschi's early training although it is probable that he began his artistic career as a stage designer. His first recorded work in Venice was a 1731 set design for the setting of Carnival Thursday in the Piazzetta, prepared for the impresario Francesco Tasso. His early painted works took the form of *capricci* and *vedute* influenced by the work of fellow Venetians Luca Carlevarijs and Marco Ricci. Marieschi's painting of *vedute* was further encouraged by the success Canaletto had with the genre. His paintings differ from those of his contemporaries however in his more theatrical compositions, exaggerated perspectives, atmospheric colour and animated handling of figures. In fact he often employed a specialist figure painter such as Francesco Simonini or Giovanni Antonio Guardi, both of whom enhanced numerous works by the artist with their feathery, richly coloured staffage. Marieschi's first recorded *vedute* date from 1736 and were executed for Johann Matthias, Graf von der Schulenburg (1661–1747). He then executed a set of six *vedute* in 1738 for the palace of Sanssouci, Potsdam and in 1741 completed a set of twenty one etchings of views of Venice. Other notable patrons included Henry Howard, 4th Earl of Carlisle and his works were collected, often en masse, by such powerful eighteenth–century men as Frederick II, King of Prussia.[2]

Succi dates the painting to *circa* 1736–40, while Montecuccoli degli Erri and Pedrocco date it slightly later, *circa* 1740–41 (see *Literature*).





Note on Provenance

Originally acquired by Heinrich (Heinz) and Anna Maria (Anny) Graf in December 1937 at Galerie Sanct Lucas in Vienna, the painting hung in the family's Vienna apartment – a highlight of their small but refined collection. In March 1938, the family's lives were upended with the German annexation of Austria. Ousted from his job and under threat from the growing tensions under a dictatorial regime, Heinz and his young family were forced to flee their home. In anticipation of the forced emigration, which by then had become so commonplace in Vienna, all of the Graf's possessions were put into storage, to be forwarded once the family settled into a new home. Having paid the substantial 'exit tax' demanded by the Germans, the Grafs made their way first to Italy, and then several months later to France, where they were joined by their two grandmothers in Quillan, a small town in the foothills of the Pyrenees.

Following the outbreak of war in 1939, Heinz was confined to the notorious Camp Gurs in Southwest France – where Jews of non-French nationality were interned. Anny worked desperately to secure her husband's release (she too was interned for a brief period), finally managing to obtain visas for the United States for all but one member of the family. Required by the terms of his Gurs camp release to leave the country immediately, Heinz was forced to leave his family behind and travel alone to the safety of Portugal. The family eventually reunited in Lisbon months later, sailing together to the United States and reaching New York on 26 May 1941.

Settling in Queens, the family rebuilt their lives, with Heinz, now 'Henry', finding employment again as an investment banker. Attempting to recover the belongings that they had placed in storage at Schenker in Vienna, Henry and Anny undertook extensive correspondence with the United States occupation forces in Germany, but to no avail. It later came to light that their possessions, including this Marieschi and portraits of Anny's parents by Umberto Veruda, had been seized by the Nazi regime on 16 November 1940 from the Schenker storage depot and subsequently sold. Despite years of searching, all efforts to locate their possessions failed, with both Henry and Anny passing away without having ever seen their paintings again.

Fortunately Heinrich had retained a professional photograph of the painting from the time he acquired it from Galerie Sanct Lucas. With this it was possible for his daughters to continue the search. Following the discovery of the painting nearly 15 years ago, and nearly 80 years after Henry and Anny Graf last saw the painting, a settlement between the heirs of the Graf family and the current possessors was reached in December 2016.

Prior to its being acquired by Galerie Sanct Lucas the painting had been in the ownership of a Parisian named 'Moller' or 'Maller' (see *Provenance*). A prior Parisian provenance is confirmed by the Sanct Lucas photograph in the Witt Library, London. Manzelli (see *Literature*) cites the painting as in the 'Collezione Maller' and gives a date of 1938 which, given the painting had been sold to Galerie Sanct Lucas by the end of 1937, is slightly out of date.

[1.] For the Canaletto see J.G. Links, *A Supplement to W.G. Constable's Canaletto*, London 1998, pp. 29–30, no. 299(c), reproduced plate 235.

[2.] See for example the work sold London, Sotheby's, 9 July 2014, lot 61.

18 FRANCESCO SOLIMENA

(Canale di Serino 1657 - 1747 Barra)

Bacchus and Ariadne

oil on copper
35.7 x 48.3 cm.; 14 x 19 in.

‡ £ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Anonymous sale ('The Property of a Lady'), London, Christie's, 14 June 1935, lot 4 (as Antoine Coypel);

Acquired at the above sale by A. V. H. Turner;

Anonymous sale, New York, Sotheby's, 14 January 1994, lot 66;

With Colnaghi, London and New York, 1994;

James Oswald Fairfax (b. 1933), Bowral, Australia, by 1998.

EXHIBITED

Vienna, Kunsthistoriches Museum, 10 December 1993 – 20 February 1994; Naples, Sopraintendenza per i Beni Artistici e Storici, 19 March – 24 July 1994, *Settecento Napoletano, Sulle ali dell'aquila imperiale 1707–1734,* no. 207;

Phoenix, Phoenix Art Museum, 19 December 1998 – 28 Feb 1999; Kansas City, Nelson Atkins Museum of Art, 28 March 1999 – 6 June 1999, *Copper as Canvas*, no. 56.

LITERATURE

N. Spinosa, in *Settecento Napoletano, Sulle ali dell'aquila imperiale 1707–1734*, exh. cat., Naples 1994, p. 408, cat. no. 207, reproduced p. 409;

E.P. Bowron, in *Copper as Canvas*, M. Komanecky (ed.), exh. cat., New York, Oxford 1998, p. 289, cat. no. 56, reproduced p. 290.

Francesco Solimena was the leading Neapolitan artist in the first quarter of the eighteenth century, combining the last throes of the Baroque with the new Academic style. Depicting Bacchus and Ariadne's first meeting, this work elucidates the moment after Ariadne's desertion by Theseus on the island of Naxos as described by Ovid (Metamorphoses 8: 176–82).

As Theseus makes his departure, Bacchus and his troupe arrive promising Ariadne the stars themselves: the jeweled crown he has crafted for her has been thrown to the heavens, becoming the constellation onto which they will depart following their marriage. Gifts and luxuries are showered upon her by cherubs, fauns and nymphs: gold, coral and pearls. Ariadne dolefully, but curiously, inspects the items on offer as her drapery is tugged and tousled by the cherubs on her left; the sailors on board Theseus' boat permitted roles only as spectators to the scene as they drift away.

The extremely high finish of this work may suggest that it was painted as a presentation piece or personal commission. Owing to the smooth, hard nature of his chosen medium – copper – Solimena was able to build a delicate melange of figures, textures and tones and this is particularly evident in the sumptuous drapery surrounding Ariadne, and the musculature in Bacchus' side. Similarly the wonderfully rich colour of the coral held by the sea nymph in the lower right is brought to life by the copper support.

Now lost, a substantially larger, canvas version of this composition existed and was last documented in a Viennese collection in 1932 (fig. 1).[1] Both the canvas and copper compositions are nearly identical. Solimena often produced scaled-down versions of his larger works and also many small-scale mythological and allegorical works in their own right, such as *Apelles Painting Campapse* and *Zeuxis Painting Venus*.[2] Works such as these were also frequently produced as commissions for patrons such as Count Harrach or Prince Eugene of Savoy.[3] The exceptional quality of this example would suggest that it was produced for a significant patron.



Fig. 1
Francesco Solimena, *Bacchus and Ariadne*, whereabouts unknown





Fig. 2
Francesco Solimena, *The Marriage of Bacchus and Ariadne*,
Joseph F. McCrindle Collection, The National Gallery, Washington

Spinosa dates this work to *circa* 1710, during the period when Solimena's work straddled both the Baroque and Academicism. The influence of Luca Giordano can be seen in the bravura drapery and wonderfully rich tones through the sky; see, for example, his own version of *Bacchus and Ariadne*, in the Chrysler Museum Virginia.[4] Solimena returned to this subject and reworked the composition on at least one other occasion as we know from the drawing held in the National Gallery, Washington from the 1720s (fig. 2).[5] Whilst this may relate to an unfinished or unknown project, it more probably highlights the popularity of this schema and the interest that it held with the buying public. While structurally similar, in the Washington drawing Bacchus stands *contrapposto* and raises his left arm indicating that Ariadne's new constellation is in the upper right of the image, and not the upper left. Furthermore Ariadne now meets the gaze of Bacchus as she receives his gifts.

An intensely religious man, Francesco Solimena had originally taken clerical orders but was later encouraged by the future Pope Benedict XIII, Vincenzo Orsini, to pursue an artistic career. In the wake of Luca Giordano and Mattia Preti, Solimena came to dominate Neopolitan art at the end of the seventeenth century, and well into the eighteenth. He amassed a great fortune running a studio in which Francesco de Mura, Corrado Giaquinto and even Allan Ramsay worked, and in later life was created a Baron. Characterised by dynamism and drama his compositions tend to be set in loose and atmospheric confines, with the focus solely on the figures, their drapery and the theatre of chiaroscuro.

At the time of the New York sale, Sotheby's, 14 January 1994, a photograph and a label were present indicating the sale of this work in an as–yet–unidentified sale, lot 665.

[1] N. Spinosa, *Pittura napoletana del Settecento dal barocco al Rococo*, Naples 1993, p. 110, no. 30, fig. 35.

[2] Sold, New York, Sotheby's, 30 January 1997, lot 109.

[3] M. Komanecky, *Copper as Canvas, Two Centuries of Masterpiece Paintings on Copper 1575–1775*, exh. cat., New York and Oxford, 1999, p. 289.

[4] Inv. no. 71.650; *Bacchus and Ariadne*, *circa* 1685, in the Chrysler Museum, Virginia

[5] Inv. no. 2009.70.216; *The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*, M. Grasselli and A. K. Wheelock, Jr. (eds), exh. cat., Washington 2012, p. 182.



19 GIOVANNI ANTONIO CANAL, CALLED CANALETTO

(Venice 1697 - 1768)

Venice, the Campo San Zaccaria;

Venice, the Campo Santa Maria Formosa

a pair, both oil on canvas, in their original Venetian carved and gilded frames
each 47 x 77.7 cm.; 18½ x 30⅝ in.

(2) ‡ £ 2,500,000-3,500,000
€ 2,960,000-4,140,000 US$ 3,230,000-4,510,000

These views of two of the city's most distinctive squares reveal a personal and intimate view of Canaletto's Venice. Dated by Links to the mid-1730s, these pictures, in their rich detail and well-preserved surface, present themselves in fresh and unadulterated state. Still in their original Venetian carved and gilded rococo frames, the pictures were acquired from Canaletto under the auspices of his patron and agent, the entrepreneurial Joseph Smith (1682–1770), later Consul Smith. In style and date, as well as in their frame design, these *vedute* are closely comparable to those in the collection assembled by Smith himself and later acquired 'en bloc' by King George III. This pair of *vedute*, owned by the late Sir Jasper and Lady More, of Linley Hall, Shropshire, has remained in the family's possession since at least the mid-nineteenth century, when they belonged to Sir Henry Hope Edwardes 10th Bt (1829–1900), who resided at Wooton Hall, near Ashbourne, Derbyshire.

PROVENANCE

Sir Henry Hope Edwardes 10th Bt (1829–1900), Wooton Hall, near Ashbourne, Derbyshire;

By inheritance to his cousin Claire Victoria Hope-Edwardes (1851–1924), wife of Major Robert Hanson Coldwell (1827–1899);

By descent to their granddaughter Clare Mary Hope-Edwardes, née Coldwell (1912–1994), later Lady More, Netley Hall and subsequently Linley Hall, Shropshire;

Acquired from the descendants of the above by Simon Dickinson, London;

From whom acquired by the present owner.

LITERATURE

A. Oswald, 'Linley Hall, Shropshire II', *Country Life*, 14 September 1961, pp. 560–61, reproduced p. 560 (as hanging in the Saloon at Linley Hall);

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal, 1697–1768*, London 1998, p. 28, no. 280*, reproduced in black and white as plate 266, and pp. 32–33, no. 329*, reproduced in black and white as plate 271 (both with incorrect dimensions).

Canaletto's view of *Campo S. Zaccharia* is a unique composition of which no other versions are known. Its importance is reflected in the fact that it was the only new subject to have been brought to Links' attention since the publication of the catalogue raisonné in 1969. Its pendant, the view of *Campo S. Maria Formosa*, adopts a vista that exists in four versions, of which the one most closely related to it in style and date is the picture bought by John, 4th Duke of Bedford (1710–71) between 1732 and 1736, as one in a series of *vedute* now at Woburn Abbey.[1] The latter is a work of similar format and dimensions. The other two versions are in the collection of Earl Cadogan, Scotland (a larger picture with different lighting from the right), and in an Italian private collection (paired with a view of the Scuola di S. Rocco).[2] The principal differences that distinguish this from the same view at Woburn are to be found in the slightly higher viewpoint (here, for instance, two figures reach into the fountain at the centre, while in the Bedford version the fountain is more remote); the arrangement of staffage; and in numerous tiny details (such as the presence in this work of scaffolding on the rooftops, a sunlit attic's shuttered window, and the low platforms – perhaps temporary stages – erected at the far end of the *campo*).

Two related drawings at Windsor are preparatory for the composition of *Campo S. Maria Formosa*, both executed in pen and ink over pencil and of similar dimensions.[3] The differences between them are minor (there are variations for example in the shading, the roof tiles and the figures). There exists also a sequence of diagrammatic drawings for the composition that form part of a sketchbook in the collection of the Galleria dell'Accademia, Venice. The buildings to the left and right of the church were carefully drawn on its pages and annotated by the artist to serve as *aides-mémoire* for the execution of the painted composition.[4] These annotations often comprise colour notes and sometimes indicate particular motifs, such as the type of shop or seller. The shorthand colour annotations on the pages relevant to this painting – for example '*rosa vechio e machiato*' ('pink old and stained') inscribed on the house next to the campanile – offer particularly vivid insights into Canaletto's working practice.

While no preparatory drawings appear to have survived for Canaletto's view of *Campo S. Zaccharia*, there is one other isolated instance of him depicting the subject in a grand drawing of the visit of the Doge to San Zaccaria on Easter Day. The sheet, today in the British Museum, is preparatory for one of the engravings in the series of twelve by Giovanni Battista Brustoloni after Canaletto of ducal ceremonies and festivals (*c*. 1763–66).[5] A densely crowded scene teeming with people, it could not differ more in spirit and mood from this peaceful view of everyday life in the quarter of San Zaccaria, painted by Canaletto some thirty years earlier.













Both squares depicted in this pair of paintings – with their vividly contrasting areas of light and shadow – capture less common views of the city: the Campo Santa Maria Formosa, a bustling city square to the north-east of Saint Mark's Basilica, and the Campo San Zaccharia, a similar distance to the east. In the former, the view is taken from Palazzo Ruzzini at the northern end of the *campo* facing south, with the church and the campanile at the far end. Santa Maria Formosa, rebuilt to the designs of Mauro Codussi (*c*. 1440–1504) on the plan of a Greek cross, was founded in the seventh century on the site of a vision of a particularly beautiful Madonna: hence '*formosa*' meaning 'shapely'. The façade overlooking the campo was added in the early seventeenth century. Its importance is reflected in being one of the Venetian churches visited annually by the Doge on the feast of the Purification of the Virgin. To the left of the church, beyond the bridges, is the Palazzo Malipiero Trevisan. On the left side of the *campo*, are the Palazzo Donà (truncated at the picture's edge) and the Palazzo Vitturi, their gothic façades in deep shadow. The perimeter of the campo is animated with shops that include a grocer, a fruitseller, a shop that sells mirrors and a rag-and-bone shop ('*straciarol*'), which accord with Canaletto's annotations in his sketchbook.

The view of Campo San Zaccharia is taken from directly opposite the original church's main door (long since blocked up, its walls roughly rendered). One of the city's oldest bell towers stands to the right. The new church's imposing façade, with its great lunette as the crowning element, was also designed by Codussi, when he took over the building project. The cloister building on the north side of the campo later became shops. In Canaletto's scene, one of these is open and a carpenter is labouring at his bench. The *campo* is punctuated by a column and a well-head. Beautifully preserved, with many fine passages, the scene is animated with lively



details of Venetians engaged in their day-to-day business. An elegant couple makes its way towards the church entrance; two clerics stop to converse with a gentleman in red stockings; two women lean over the well, copper pail at the ready; at the far right, deftly rendered, a woman in black holding a fan, has been painted in with a few rapid strokes – a detail added by Canaletto after executing the railings. Vivid touches of red, blue and yellow give colour to clothing, while a subtle range of tones evokes the polychromy of this imposing church. Just visible in the distance is the pointed tip of the belltower of San Francesco della Vigna, while to the left beyond the tree are the rooftops and chimneys of Venice's skyline.

Canaletto's *View of the Campo S. Maria Formosa* was engraved by Antonio Visentini and published by Smith in the 1742 edition of the *Prospectus Magni Canalis Venetiarum* (fig. 1).[6] The first edition of Visentini's *Prospectus*, comprising engravings of fourteen views by Canaletto, was issued in 1735; it served as a fine advertisement for the artist's work and for Smith's services as agent. Visentini's preparatory drawings after Canaletto's paintings are likely to be earlier, for many of the originals are datable to the mid-1730s, as is the case with *Campo S. Maria Formosa*. In aspects such as the higher horizon line and the inclusion of the building at the far left, the engraving of *Campo S. Maria Formosa* follows this painting more closely than the version at Woburn, and suggests it was based on this.

Besides the longstanding business relationship between Canaletto and Smith, there is one other compelling indication that Smith acted as intermediary in the purchase of the present view and its pendant, namely their frames. They are Venetian carved and gilded rococo frames of the first half of the eighteenth century. Of identical design, both have a repeating 'C' scroll and husk ornament, with acanthus leaves in the corners and a rope twist on the back edge. The same 'C' scroll



Fig. 1
A. Visentini, *Campo S. Maria Formosa*, engraving in *Prospectus Magni Canalis Venetiarum*, 1742

pattern is also found on the series of twenty-two views of the Grand Canal made for the Duke of Bedford, now at Woburn, and on the twelve views of the Grand Canal in the Royal Collection. The pattern was also used on a series of nineteen reduced versions, in *grisaille*, of allegorical tombs of illustrious Englishmen commissioned by Owen McSwiney when he was in Venice; and for five pictures formerly part of the Harvey series.[7] Datable to the first half of the 1730s, the frames correlate with the date of the paintings to 1730–35.

It appears to have been Consul Smith's practice to offer to supply frames for pictures bought by his clients, and with their agreement and at their cost he would have the frames made in Venice.[8] He shipped pictures that he negotiated to John Smith, his brother, in London. Those that were not framed in Venice were presumably framed and delivered by John. This elegant pair of frames is of the type associated with Consul Smith. Unlike the examples cited above, the frames on this pair of Canalettos retain their original form. By contrast, the Woburn frames have a nineteenth-century moulding added to the back edge in order to increase their width; and all the frames of this type in the Royal Collection were also given additions in the nineteenth century. These frames, therefore, are of particular interest as they are the only ones to remain intact: rare survivors of changes in taste.

It is not known what price was paid by the original owner of this pair of views, but by the time they were acquired in the early 1730s, the prices reached by Canaletto's works were markedly on the rise.[9] The success of Canaletto as a viewer painter in the 1730s was largely due to the demand for his works from English patrons orchestrated for him by Consul Smith. Although the precise circumstances of this pair's acquisition are not yet known, the quality of the pictures aligns them with Canaletto's best work for Smith. The first owner of these paintings succeeded in obtaining two highly original views by the eighteenth century's pre-eminent painter of *vedute*.

1. Oil on canvas, 47 x 80 cm.; W.G. Constable, *Canaletto: Giovanni Antonio Canal 1697–1768*, second ed. rev. by J.G. Links, with supplement and additional plates, Oxford 1989, vol. II, p. 327, no. 278, reproduced vol. I, pl. 54. For the bills relating to the 4th Duke of Bedford's purchases of the series of Canalettos, see F. Russell, 'The Pictures of John, Fourth Duke of Bedford', *Apollo*, June 1988, pp. 401–06.

2. Constable and Links (ed.) 1989, vol. II, pp. 327–28, nos 279 and 280, the former reproduced in black and white, vol. I, pl. 55.

3. RCIN 907478 and RCIN 907479; Constable and Links (ed.) 1989, vol. II, pp. 515–16, nos 604 and 605, the latter reproduced in black and white, vol. I, pl. 110. Both pen and ink over pencil, 27.1 x 37.8 cm. and 27 x 37.6 cm respectively. K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, Oxford and London 1948, nos 38 and 39, reproduced in black and white as figs 19 and 20.

4. Relevant folios from the sketchbook are listed in Constable and Links (ed.) 1989, vol. II, p. 515, under no, 605; see p. 635, folios 36*v*–37*r*, 37*v*–38*r* and 39*r*, reproduced in vol.I, pl. 167.

5. 1910,0212.21; pen and brown ink and grey wash, heightened with white, over black chalk, 38.7 x 55 cm.; Constable and Links (ed.) 1989, vol. II, p. XX, no. 639, reproduced in black and white, vol. I, pl. 116.

6. A. Visentini, *Prospectus Magni Canalis Venetiarum*, *Pars Tertia*, VIII, 1742. According to Charles Beddington, the view of *Campo S. Maria Formosa* is said to be the closest of all four versions to Visentini's engraving. We are grateful to him for his comments.

7. P. Mason, 'Smith's picture frames', in *A king's purchase: King George III and the collection of Consul Smith*, exh., Queen's Gallery, Buckingham Palace, London 1993, pp. 59–62. We are also grateful to Michael Gregory, at Arnold Wiggins & Sons, for information from the Wiggins Picture Frame Archive.

8. See for example his letter to Lord Essex of August 1733, in which he asks if Lady Essex wishes for her two pictures (now finished) to be framed and if so, what the gilt frames will cost. A month later he wrote to her: 'As soon as I received your Ladyships Commands I gave order for making the Frames for the two Pictures and they will be finished in a few days'. See Mason in *A king's purchase...*, 1993, p. 59.

9. For comparative prices of paintings sold by Canaletto in the first half of the 1730s, see G. Knox, 'Four Canaletti for the Duke of Bolton and two *aide-mémoire*', *Apollo*, vol. CXXXVIII, no. 380, October 1993, p. 249.



20 GASPAR VAN WITTEL, CALLED VANVITELLI

(Amersfoort 1652/3 - 1736 Rome)

Rome, a view of the church of Santi Marcellino e Pietro, from the Vigna Ciccolini, with the Palazzo Laterano, the church of San Giovanni in Laterano, the Ospedale di San Giovanni and ruins of the Claudian Aqueduct beyond

oil on canvas
75 x 132.8 cm.; 29½ x 52⅜ in.

‡ £ 300,000-500,000
€ 355,000-595,000 US$ 387,000-645,000

PROVENANCE

E. H. Slater, 158 Marsland Road, Sale, near Manchester;

Anonymous sale, London, Christie's, 20 July 1934, lot 56 (as Marieschi), for 10 guineas, to Agnew;

With Thos. Agnew and Sons, Ltd., London, from 1934–45;

From whom acquired by Francis Wells in 1945;

By whom bequeathed to a private collector;

By whom anonymously sold ('Property of a Gentleman of Title'), London, Christie's, 9 July 1993, lot 93, reproduced on the front cover (as Vanvitelli);

Where acquired by the present collector.

LITERATURE

G. Briganti, 'Chiarimenti sul Vanvitelli,' in *La Critica d'Arte*, XXIV, 1940, p. 133;

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome 1966, p. 185, cat. no. 45, reproduced;

G. Briganti, in *Gaspar van Wittel*, L. Laureati and L. Trezzani (eds), Milan 1996, p. 163, cat. no. 85, reproduced p. 164, fig. 85;

L. Trezzani, 'Gaspare Vanvitelli, il pittore di Roma moderna,' in F. Benzi et al., *Gaspare Vanvitelli e le origini del vedutismo*, exhibition catalogue, Rome 2002, p. 35, reproduced; *Christie's Review of the Season 1993*, pp. 24 and 25, reproduced in colour.

This exquisite view captures Rome from a rare viewpoint, never repeated by the artist, and provides a meticulously accurate record of this corner of the city that has transformed in the centuries since the artist's depiction. The Fleming Gaspar van Wittel, known by his Italian sobriquet Vanvitelli, took up the baton left by Claude Lorrain and created a new type of painting, the urban *veduta*, that would inspire several generations of artists in the years to come, among them Canaletto, Bellotto and Francesco Guardi. On his much favoured panoramic format, this painting presents an idyllic vision of Rome in the late afternoon, at once topographical and Romantic.

The painting shows the church of Santi Marcellino e Pietro at the intersection between the road linking the Colosseum with Porta Maggiore and that linking Santa Maria Maggiore to San Giovanni. The artist has chosen a raised viewpoint above the crossroads in a vineyard, the Vigna Ciccolini. In the foreground people stroll in the vineyard's terrace garden which, as Giuliano Briganti asserts, is perhaps the only topographical detail derived from Vanvitelli's imagination.[1] The garden is not apparent in subsequent engravings by Giuseppe Vasi, executed just a few years after this painting, nor does it appear in maps of the area by Giovanni Battista Falda. Besides the delightful fictitious garden, Vanvitelli reproduces the topography in characteristically accurate detail. In the background is San Giovanni in Laterano, today enveloped by its urban environs, but then surrounded by small vineyards, vegetable plots and walled gardens, punctuated with trees.

Then, much like today, the city effortlessly reconciles its magnificent modern edifices with looming antique ruins, such as the Claudian Aqueduct, whose arches are visible at right, and the obelisk in Piazza di San Giovanni. This subdued and perhaps more intimate corner of the city would likely have been painted for a Roman patron, and Laura Laureati and Laura Trezzani have tentatively proposed it may even have been commissioned by Pope Clement XI Albani.[2] The church of Santi Marcellino e Pietro was restored by Carlo Fontana in 1703 on the orders of Clement XI and the latter's papal arms are clearly visible on the building's façade.[3] The pope conceded the church to the Syrian monks of Saint Anthony Abbot in 1707, for whom he built the small monastery adjoining it to the right. Giuliano Briganti dated the painting to the first decade of the eighteenth century, though noted it could not have been executed any earlier than 1707, given the inclusion of the monastery erected that year.

1. See Briganti 1966, under *Literature*.

2. See Briganti, Milan 1996, under *Literature*.

3. See A. Blunt, *Guide to Baroque Rome*, London 1982, p. 77.






T U R


N E R

21 JOSEPH MALLORD WILLIAM TURNER, R.A.

(London 1775 - 1851)

Ehrenbreitstein, or The Bright Stone of Honour and the Tomb of Marceau, from Byron's *Childe Harold*

oil on canvas
93 x 123 cm.; 36¼ x 48½ in.

£ 15,000,000-25,000,000
€ 17,740,000-29,560,000 US$ 19,330,000-32,220,000

ENGRAVED

By John Pye, 1845;

By J. Cousen, for the Turner Gallery, 1859.

PROVENANCE

Sold directly by the artist, in 1844, to one of his most important patrons, Elhanan Bicknell (1788–1861), Carlton House, Herne Hill, Dulwich;

His sale, London, Christie's, 25 April 1863, lot 118, to Agnew's on behalf of Ralph Brocklebank;

Ralph Brockelbank (1803–1892), Childwall Hall, Liverpool;

By descent to his second son, Thomas Brocklebank (1841–1919);

By descent to his third son, Captain Henry Cyril Royds Brocklebank, CBE, RN (1874–1957);

Sold by his trustees through Agnew's in 1942 to Wentworth Beaumont, 2nd Viscount Allendale (1890–1956);

By descent to his son, Wentworth Hubert Charles Beaumont, 3rd Viscount Allendale (1922–2002);

By whom sold (The Property of the Rt. Hon. The Viscount Allendale), London, Sotheby's, 7 July 1965, lot 90, to Agnew's, acting on behalf of an English private collector;

Thence by descent.

The only oil painting by Turner of a German subject left in private hands, this magnificent picture is one of the artist's great late masterpieces. Painted to enable his close friend, the engraver John Pye, to produce a large single plate engraving – one of the important select series of large prints by which the artist established his contemporary celebrity – it is based on a series of on the spot pencil sketches made during Turner's third tour of the Rhine in 1833. When it was exhibited at the Royal Academy in 1835 *Ehrenbreitstein* elicited huge critical acclaim and it has been considered one of the artist's most celebrated masterpieces ever since. In 1844 the painting was bought directly from Turner's studio by a man who would become one of his greatest and most important late patrons, Elhanan Bicknell. Bicknell's collection included some of Turner's finest late paintings, as well as many of his most important watercolours, chief among them being the great *Blue Rigi* (Tate Britain, London). Later owned by another great 19th century collector, the shipping magnate Ralph Brocklebank of Liverpool, *Ehrenbreitstein* has had a distinguished provenance to this day and has only been sold at auction twice in over one hundred and eighty years.

More than a landscape, the painting brings together two of the most romantic figures of the nineteenth century – Turner and Lord Byron – as it directly evokes a passage from Canto III of Byron's epic poem *Childe Harold's Pilgrimage*. The view is that of the great fortress of *Ehrenbreitstein*, perched atop its eponymous craggy rock, above Coblenz at the confluence of the Rhine and the Mosel. Though Turner would return to this much loved Rhineland subject many times throughout his career – notably in a series of luminous watercolours from the early 1840s – only on this one occasion did he capture *Ehrenbreitstein* with the full expressive power of oil paint, and on such a grand scale. It represents the pinnacle of Turner's emotional and creative engagement with both the place and with the issues evoked in Byron's verse: the complexity of peace after war, the resilience of mankind, and the joys of freedom.

Turner is one of those preeminent figures that mark the pages of history – like da Vinci, Darwin, Picasso or Einstein – who changed the way we see and think about the world. An artist rooted in the aesthetic philosophy and culture of his time, perpetually engaged with the art of both his predecessors and contemporaries, he was at the same time possibly the first 'modern' painter; who directly inspired the impressionism of the nineteenth century, and presaged the abstract expressionism of the twentieth. Turner had no pupils; he left no school of followers. He was, in many ways, a highly individual artist, seemingly running against the current of the artistic taste of his age. Yet the development of his art, particularly in the last fifteen years of his life, with its bold application of colour, its treatment of light and the deconstruction of form, revolutionised the way we perceive the painted image, and the way we think about what a painting is, or should be. By applying the techniques he perfected in watercolour to the use of oil, with successive layering of translucent colour thinly applied to the surface, which imbue his canvases with a rich, hazy light, he gave his works a potency and power that had never been achieved before, and seldom since. Every artist who has held a brush in the last 160 years owes a debt to Turner. His influence is immeasurable.

Turner's late works – the pictures he produced from the 1830s until his death in 1851 – are considered to be the artist's supreme achievement. It is upon these pictures that his artistic significance ultimately rests. Exhibited at the Royal Academy in 1835, when Turner was 60 years old, this spectacular painting is a magnificent example of the artist's mature handling of oil, distinguished by a rich, warm palette and diaphanous effects of brilliant light. It is one of only six major works by Turner left in private hands and when it last appeared on the market, over half a century ago, it set the record price for the artist.







THE SUBJECT
CHILDE HAROLD'S PILGRIMAGE



Fig. 1
General François-Sévérine Marceau-Desgraviers
(1769-1796)

An epic narrative poem published between 1812 and 1818, Byron's *Childe Harold's Pilgrimage* describes the travels and reflections of a world-weary young man – the semi-autobiographical eponymous hero Harold – disillusioned with a life of pleasure and revelry and looking for distraction in foreign lands. The term *Childe* in the title of the poem derives from the Old English *Cild*, or Young Lord, and was the medieval title given to the son of a nobleman who had not yet 'won his spurs' and attained knighthood. At its heart the poem is an expression of Byron's own personal philosophy and the melancholy and disillusionment felt by a generation weary of the wars that had ravaged Europe in the post-Revolutionary and Napoleonic eras. Exhibiting the painting at the Royal Academy with the following lines from the poem, Turner realises the vision of Byron's hero as he travels down the 'wide and winding Rhine', 'between banks which bear the vine, and hills all rich with blossom'd trees' with scattered cities 'whose far white walls along them shine':[1]

"By Coblenz, on a rise of gentle ground, There is a small and simple pyramid,
Crowning the summit of the verdant mound; Beneath its base are heroes' ashes hid,
Our enemy's – but let that not forbid Honour to Marceau –
– he was freedom's champion! Here Ehrenbreitstein, with her shattered wall, Yet
shows of what she was…"[2]

'Freedom's champion', General François-Sévérine Marceau-Desgraviers (1769–1796) had been a great hero of the French Revolutionary Army, and took part in the sieges of Ehrenbreitstein in 1795 and 1796 (fig. 1). Noted equally for his bravery and his humanity, Marceau's meteoric rise and early celebrity were much like that of the young Napoleon Bonaparte. As a twenty-year-old sergeant on leave in Paris he had taken part in the storming of the Bastille and by twenty four he was a General. Later given command of the First Division of the Armée de Sambre-et-Meuse, he was killed by the bullet of an Austrian sniper whilst covering the French retreat at the Battle of Altenkirchen. His body was escorted back to the Rhine and buried with full military honours north of Coblenz, where the French army were headquartered. Marceau was so respected by his adversaries that a delegation from the Austrian Army was sent to attend the funeral on the orders of their commander, Archduke Charles. His burial was saluted by a discharge of artillery from both armies and a stone obelisk, designed by Marceau's friend Jean-Baptiste Kléber (1753-1800), a German born general in the French revolutionary army (who had studied architecture in Paris before becoming a soldier), was erected above his grave. His early death, at the age of just twenty-seven, the dramatic circumstances of his funeral and the many stories concerning his bravery gave widespread appeal to his image as a Romantic hero.

As is so often the case with Turner's Byronic landscapes the poet's reflections on the history and associations of European scenery were amplified by the painter's own sentiments. Like the Maid of Saragossa – the heroine from Canto I of *Childe Harold's Pilgrimage* – Marceau was one of those heroes and exemplars through whom both artist and poet could express their wider European sympathies and historic impartiality. In this picture, more than almost any other, Turner is in the unique position of painting a picture which combines both an allusion to the poet whose work inspired him increasingly during the 1830s with a subject in nature which fascinated him to an unusual degree.

TURNER'S COBLENZ AND THE FORTRESS OF EHRENBREITSTEIN

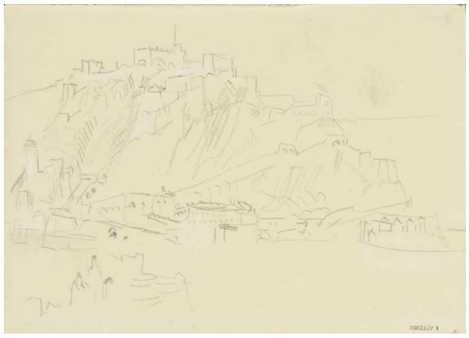


Fig. 2
J.M.W. Turner, *Ehrenbreitstein*
(Turner Bequest, CCCXLIV, 1). ©Tate

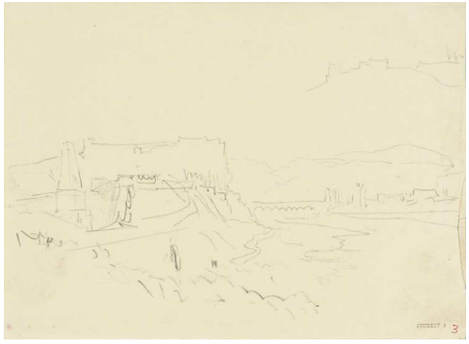


Fig. 3
J.M.W. Turner, *Ehrenbreitstein with the Tomb of Marceau* (Turner Bequest, CCCXLIV, 3). ©Tate



Fig. 4
J.M.W. Turner, *Ehrenbreitstein*
(Turner Bequest, CCCXLIV, 6). ©Tate

The painting depicts the great German fortress of Ehrenbreitstein –the 'Broad Stone of Honour' – once impregnable but now ruined and decayed with time, perched high atop its eponymous rock, bathed in the tender pink light of late afternoon sun. Based on a series of sketches made on a single large sheet, folded into sixteen sections, produced on Turner's third trip to the Rhine in 1833 (figs 2–4),[3] the view is taken from the West, with the river Mosel running up from the lower right foreground to meet the mighty Rhine, which flows from right to left across the picture, between the bank of trees in the middle distance and the mountain beyond. At its confluence, visible in the centre right of the composition, is the site of the present day *Deutsches Eck* ('German Corner' – where a monumental equestrian statue of William I, the first German Emperor, was erected in 1897).

Before the mountain, beyond the grassy foreground and bestriding all three banks of the intersection of the two rivers, the city of Coblenz shimmers in the hazy light. On the right the *Balduinbrücke*, the oldest bridge in the city dating back to the 14th century, connects the old town in the south (on the far right) with the district of Lützel – famous for its viticulture – with the vineyards covering the northern bank of the Mosel in the lower right. In the near foreground local peasants returning from their vines with woven baskets full of grapes on their backs – Byron's 'peasant girls, with deep blue eyes' that 'walk smiling o'er this paradise'[4] – mingle, side by side in tranquil harmony with Austrian troops on the site of what is now the modern day *Volkspark*. On the left a spring fed fountain trickles cool water into a stone basin – refreshment for the labourers coming up from the vineyards – amplifying the calm serenity of the scene.

Beyond the immediate foreground, illuminated against the evening dusk by the glow of the setting sun, is the tomb of Marceau, silhouetted against a bank of tall trees, with the troops of both the Austrian Empire and the French Revolutionary Army encamped around its base – come to honour a noble foe and comrade alike. Formed up in ceremonial ranks, their bright uniforms and tall bearskins dulled by the diminishing light, the soldiers loom out of the mist like some ghostly vision of events past. Long shadows cast across the picture, submerging bygone events; whilst a warm evening light bathes the realities of the present in glorious sunshine as a cool evening mist rises off the river – the whole blended and subdued by an almost visible atmosphere of subtle effects of hazy light. At the far left a small fox looks on, stopping to survey the folly of human ambition.

From the lower right, close to the picture plane, soars a high rising avenue of ivy clad trees which break the skyline – a classically Turnerian compositional device which balances the mass of the mountain on the left and allows the viewer's eye to rise with the aerial perspective. A path runs diagonally through the foreground and the curve of the river leads up from the lower right, drawing the eye into the landscape and creating an extraordinarily sophisticated sense of recession. More than in almost any other work by the artist the viewer is left with a very real sense of being able to step right into the painting; the atmosphere of which is blended by the warm light of the setting sun, which sinks into the distant horizon and melts into the mighty river in a diaphanous display of soft light and translucent forms. To the left, behind the luminous mountain, the moon rises in the vaporous sky. This is yet another layering of Byronic reference, inspired by two lines from Canto IV of *Childe*



Fig. 5
J.M.W. Turner, Ehrenbreitstein, 1841 ©Tate



Fig. 6
J.M.W. Turner, The Blue Rigi, Sunrise, 1842 ©Tate

LITERATURE

G. F. Waagen, *Works of Art and Artists in England,* 3 vols, London 1838, vol. II, p. 152;

P. Cunningham, 'The Memoir', in J. Burnet, *Turner and his Works*, London 1852, p. 117, no. 183;

W. Thornbury, *The Life of J.M.W. Turner, R.A.,* 2 vols., London 1862, vol. I, pp. 326–27 and 380;

W. Thornbury, *The Life of J.M.W. Turner, R.A.,* 2nd ed., London 1877, pp. 407, 452, 578 and 599;

F. Wedmore, *Turner and Ruskin,* 2 vols, London 1900, vol. II, reproduced opposite p. 234;

C. F. Bell, *A List of Works contributed to Public Exhibitions by J.M.W. Turner*, London 1901, p. 126, no. 195;

Sir W. Armstrong, *Turner*, London 1902, pp. 120, 221, reproduced opposite p. 146;

G. Rawlinson, *The Engraved Work of J.M.W. Turner*, *R.A.*, 2 vols, London 1913, vol. II, pp. 206, 208, 342 and 358;

T. Whitley, *Art in England 1821–1837*, Cambridge 1930, p. 298;

J. Evans and J. Howard Whitehouse (eds), *The Diaries of John Ruskin 1835–1847*, Oxford 1956, pp. 268 and 270;

A. J. Finberg, *The Life of J.M.W. Turner, R.A.*, 2nd ed., London 1961, pp. 355, 399 and 499, no. 460;

J. Rothenstein and M. Butlin, *Turner*, London 1964, p. 56; Lindsay, *J.M.W. Turner*, London 1966, p. 187;

Harold's Pilgrimage: 'The moon is up, and yet it is not night, / Sunset divides the sky with her'. Turner would quote these lines directly when he exhibited both *Modern Rome – Campo Vaccino* (1839, The Getty, Los Angeles) and *Approach to Venice* (1844, National Gallery of Art, Washington D.C.) at the Royal Academy, and here it shows how deeply the poet's imagery had penetrated his subconscious and influenced the artist's own emotional response to the scene.

Turner's conscious mis-translation of 'broad stone' for 'bright' in the painting's title reflects his fascination with the changing colours of Ehrenbreitstein at different times of day - for Turner is the definitive painter of light. As with all Turner's greatest late paintings, it is the artist's treatment of light and the deconstruction of form which give the painting its emotional power. The infinite subtlety with which he captures the last warm rays of evening sun filtering through the mist, picking out the architectural detail of the city in soft reflected light, with here and there the occasional dash of brilliant white. With thin, wetly applied glazes of translucent paint Tuner blurs the boundaries of river, bank and mountain, bleeding the forms together as they are seen through the haze of light and air. It is this richness of colour and the subtle effects of light and atmosphere, with no recourse to incidental detail, that underpin the genius of his late masterpieces.

Turner had first visited the great fortress of Ehrenbreitstein on his tour of the Rhine in 1817, in connection with a projected series of engravings of German rivers, and made numerous sketches of the castle and surrounding town of Coblenz. He would revisit the Rhineland many times during the course of his career, in 1824, 1833, 1835, and annually from 1839 to 1844 in an unbroken series of summer sketching tours. Of all the many sublime spots along the river – the scenic highway of Northern Europe – it was the craggy splendour of Ehrenbreitstein that most captured

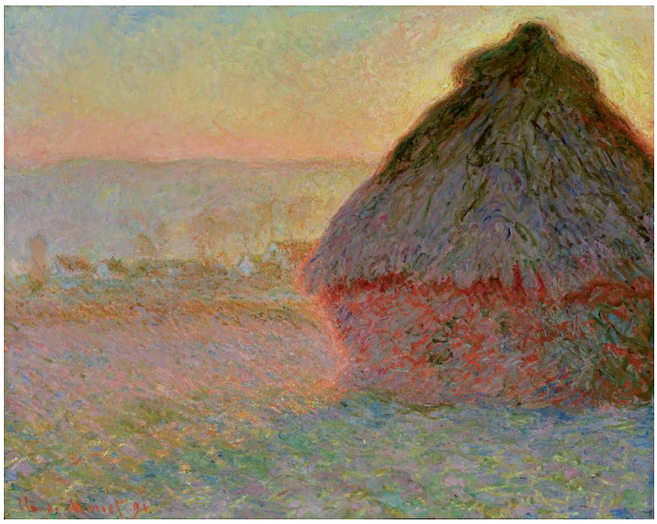


Fig. 7
Claude Monet, Grainstack (Sunset) 1891,
Museum of Fine Arts, Boston ©Bridgeman Images

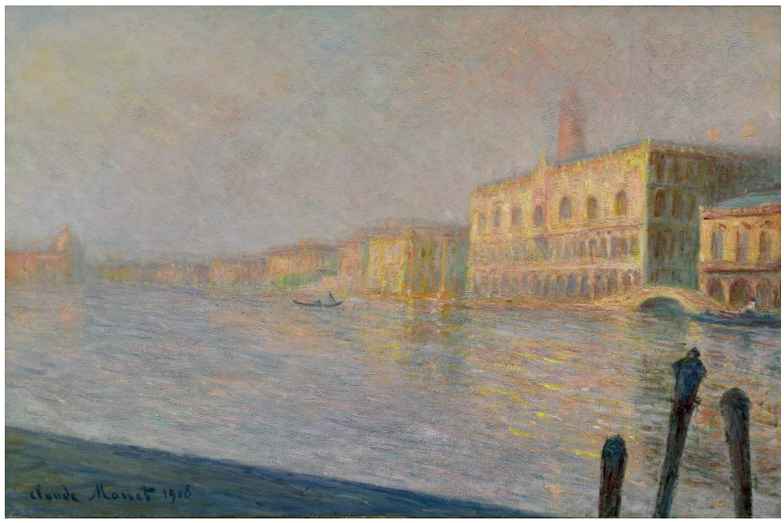


Fig. 8
Claude Monet, Rouen Cathedral, Blue Harmony,
Morning Sunlight, 1894, Musee d'Orsay, Paris,
©Bridgeman Images

LITERATURE CONT.

G. Reynolds, *Turner*, London 1969, no. 81;

A. Wilton, *Turner and the Sublime*, exhibition catalogue, New Haven and London 1980, p. 97;

P. Bicknell and H. Guiterman, 'The Turner Collector: Elhanan Bicknell', in *Turner Studies*, Summer 1987, vol. 7, no. 1, pp. 43–44;

J. Gage (ed.), *Collected Correspondence of J.M.W. Turner*, Oxford 1980, pp. 157–58 and 240;

M. Butlin and E. Joll, *The Paintings of J.M.W. Turner*, 2 vols, New Haven and London 1984, text vol., pp. 211–12, cat. no. 361, plates vol., reproduced pl. 366;

C. Powell, *Turner's Rivers of Europe: The Rhine, Meuse and Mosel*, Tate exhibition catalogue, London 1991, p. 126, cat. no. 41, reproduced in colour p. 70, pl. 41;

Blayney Brown, *Turner and Byron*, Tate exhibition catalogue, London 1992, pp. 36–37, 56, 63 and 93–94, reproduced in colour p. 68;

C. Powell, *Turner in Germany*, exhibition catalogue, London 1995, pp. 46, 73, 88, and 181–83;

S. Martin, *Making Painting: Helen Frankenthaler and JMW Turner*, exhibition catalogue, 2014;

D. Blaney Brown, A. Concannon and S. Smiles (eds), *Late Turner: Painting Set Free*, exhibition catalogue, London 2014, p. 149, cat. no. 88, reproduced in colour.

the artist's imagination and he would return to the subject again and again in watercolour throughout his career. A series of superb drawings from the early 1840s in the Turner Bequest at the Tate, showing the fortress under differing conditions of light and at different times of day, represent one of the high points of the artist's late work on paper (fig. 5), matched only in his own work by his celebrated series of drawings of the Rigi on Lake Lucerne (fig. 6), another luminous rocky massif. His determination to capture such transient natural phenomena is directly comparable with Monet's repetitive studies of Haystacks, or his endless fascination with the façade of Rouen Cathedral (figs. 7 & 8). Indeed the latter were often compared by Monet's contemporaries to Turner's own views of the same structure, and the younger artist maintained a dialogue with Turner's work throughout his career, particularly in his late London series. Recognising Monet's debt to Turner, when the former exhibited his thirty-seven London views of the Thames at Durand-Ruel's gallery in Paris in 1904 the art critic Gustave Kahn commented: 'If it is true that Turner liked to compare certain of his works to certain of Claude Lorrain's, then one might place certain Monets beside certain Turners. One would thereby compare two branches, two moments of Impressionism, or rather... integrate two moments in a history of visual sensitivity.'[5] Look closely at Turner's treatment of the architecture of Coblenz, in the lower right of this painting, and you see precisely where Monet's cityscapes of Venice or London come from.

Though Turner would depict Ehrenbreitstein many times in watercolour and pencil, this is his only oil painting of the subject. Indeed it is one of only half a dozen oil paintings that the artist ever did of Germany. Combining a quintessentially Turnerian and Byronic mingling of beauty and pathos, it represents the pinnacle of Turner's emotional and creative engagement with the Rhine.







Fig. 9
J.M.W. Turner, Heidelberg, 1844-45 ©Tate



Fig. 10
J.M.W. Turner, The Opening of the Wallhalla, 1843
©Tate

TURNER & GERMANY

Although to some Turner is best remembered for his quintessentially British paintings of industrial progress, such as *The Fighting Temeraire* and *Rain, Steam, Speed – The Great Western Railway* (both National Gallery, London), in his latter years Turner travelled extensively throughout Europe; setting out every summer on sketching tours that lasted several months and returning to his studio in the winter to prepare for the following years' Academy exhibitions. By the time of his death he was the most travelled British artist of the 19th century and views of European landscape – be they cityscapes of Venice and Rome, the rivers of France, or picturesque mountain scenery in Switzerland – feature heavily among his Royal Academy exhibition entries in the last twenty years of his life. Germany, in particular, played a very important part in his working life for nearly thirty years and between 1817 and 1844 he travelled the length and breadth of the country, from the Baltic to the Alps and from Aachen in the west to Dresden in the east. His most frequent visits, however, were to the Rhineland which he visited both as a picturesque destination in its own right and, increasingly in the 1840s, as his preferred route to the Swiss Alps and Italy.

However, whilst Turner produced a large number of German watercolours, particularly of the Rhine (Wilton lists over two hundred watercolour views of Germany by Turner, over seventy of which are Rhineland subjects, see figs 11–13), his oil paintings of Germany are surprisingly few in number. Indeed only six German oil paintings by his brush exist. The earliest of these is the monumental *Cologne, the arrival of the Packet Boat* (The Frick Collection, New York), painted as a pendant to the *Harbour of Dieppe* (also Frick Collection, New York). In addition to *Ehrenbreitstein*, the rest of his German oil paintings consist of two versions of *Schloss Rosenau* (Walker Art Gallery, Liverpool & Yale Centre for British Art, New Haven); a painting of *Heidelberg* that was left unfinished in his studio at the artist's death (Turner Bequest, Tate, London, fig. 9); and Turner's great tribute to King Ludwig I of Bavaria, *The Opening of the Wallhalla* (Turner Bequest, Tate, London, fig. 10), which he sent to the *Congress of European Art* in Munich in 1845. Of the watercolours the vast majority are also in major museums, particularly his views of Ehrenbreitstein, which include those at Bury Art Gallery, the Yale Centre for British Art, the National Museum of Wales and the Fogg Art Museum.



Fig. 11
J.M.W. Turner, From Ehrenbreitstein, pencil, watercolour, to be sold in the Old Master and British Work on Paper sale, Sotheby's, London, 5 July 2017, lot 182



Fig. 12
J.M.W. Turner, Ehrenbreitstein, watercolour, c.1832, Bury Art Gallery and Museum, Lancashire ©Bridgeman Images



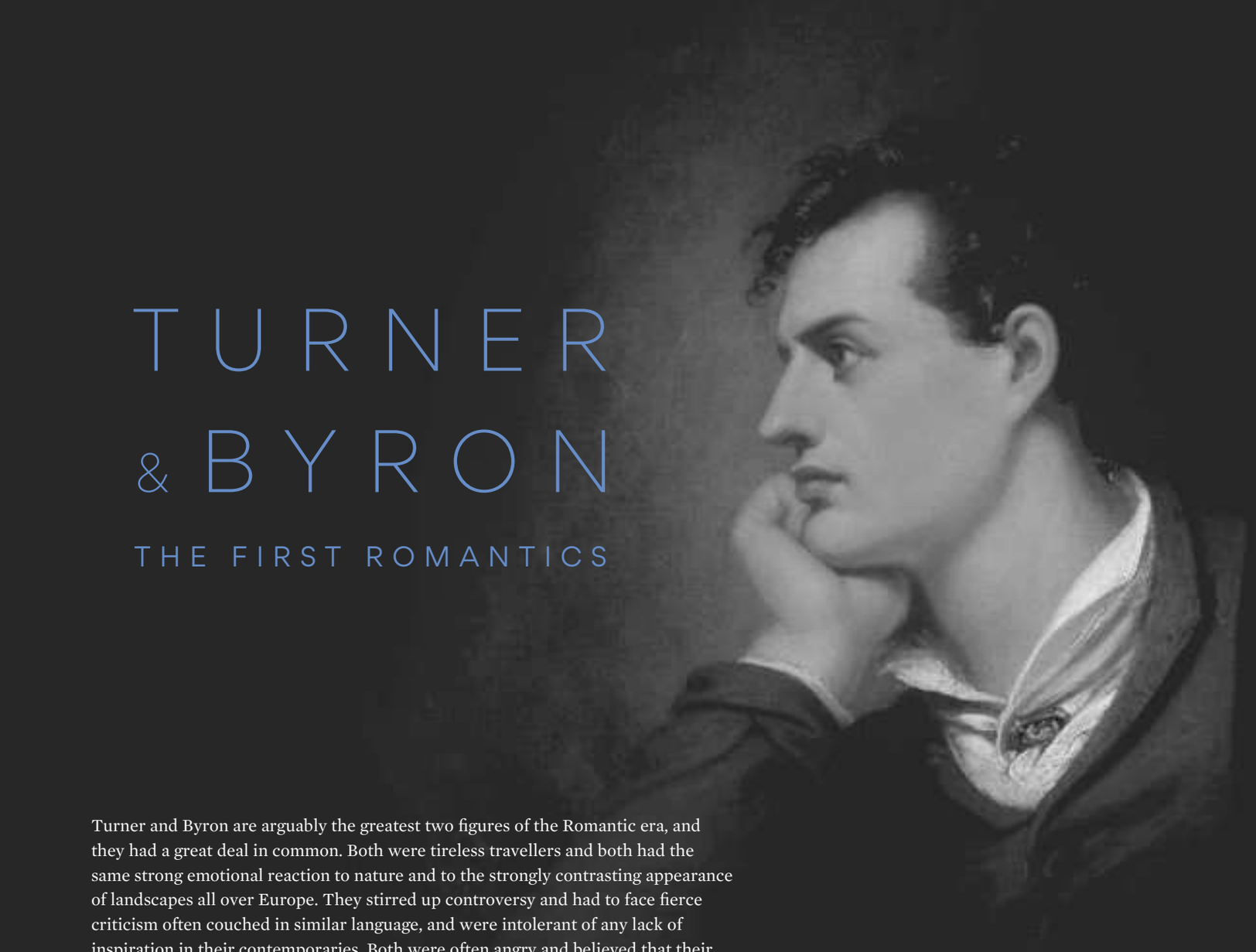
Fig. 13
J.M.W. Turner, Ehrenbreitstein, watercolour,1841 ©Tate

THE SIGNIFICANCE OF EHRENBREITSTEIN

The Rhineland is an area of enormous historic and cultural significance. For much of its length the ancient boarder between France and Germany, both the Rhine and the Mosel had been vital conduits for trade for centuries and by the 1820s the area was well established as a popular tourist destination. The rock upon which the castle of Ehrenbreitstein stands, guarding the confluence of these two important rivers, was first settled in the 4th millennium BC and has been home to a fortified structure since the 10th century BC. A Roman military fort existed there from the 3rd to 5th centuries AD and it was a strategically significant site under Charlemagne. The earliest extant documentary reference to the castle itself dates to 1139, in which it is referred to as the property of the Archbishop of Trier, and during the Middle Ages Ehrenbreitstein gained enormous spiritual significance for its role in guarding the most valuable relic of the Trier See: the Holy Tunic – the seamless robe said to have been worn by Christ during his crucifixion. Commanding a position of enormous strategic importance, the fortress was used by successive Archbishops to consolidate their power through countless turbulent upheavals and Ehrenbreitstein was besieged many times over the centuries. During the Thirty Years' War it was occupied first by the French, in 1632, and then by Imperial troops of the Holy Roman Empire in 1637. In 1636 the Earl of Arundel had travelled up the Rhine on his embassy to Germany in the company of the artist Wenceslaus Hollar, who provides one of the earliest visual records of the castle of Ehrenbreitstein. Travelling up river by horse drawn boat, much as Turner would have done almost two hundred years later, they arrived at Coblenz just as Imperial troops were in the midst of besieging the fortress.[6] Renowned for its impregnability, perched high atop its natural sheer sided rock, in 1688 the fortress successfully withstood another French siege, this time by the forces of Louis XIV, and when French revolutionary troops captured Coblenz in 1794 the Prussian defenders managed to withstand three assaults upon the fort. It was not until 1799, following a yearlong blockade which brought the defenders to starvation, that the French finally managed to take the fortress. In 1801, as they retreated from the right bank of the Rhine following the Treaty of Lunéville, French forces blew it up and it was in this state that Turner first encountered the castle. He would depict it as such in almost all his views of Ehrenbreitstein, even after reconstruction had begun in the 1820s; the romantic ruin with "her shattered wall" – "But piece destroyed what war could never blight, / And laid those proud roofs bare to Summer's rain – / On which the iron shower for years had pour'd in vain'.[7]

TURNER & BYRON

THE FIRST ROMANTICS



Turner and Byron are arguably the greatest two figures of the Romantic era, and they had a great deal in common. Both were tireless travellers and both had the same strong emotional reaction to nature and to the strongly contrasting appearance of landscapes all over Europe. They stirred up controversy and had to face fierce criticism often couched in similar language, and were intolerant of any lack of inspiration in their contemporaries. Both were often angry and believed that their genius was not properly appreciated. Though the younger of the two, Byron died in 1824 aged only thirty-six – Turner was then forty-nine and was still to paint some of this greatest work in the remaining twenty-seven years of his life. It is unclear whether the two men ever met; though they were both in Venice in 1819 (Byron was away during the brief period of Turner's visit in September and returned the day after Turner left). In view of their independent characters it is unlikely that they would have got on however. Byron certainly showed no great interest in art, though he did admire Canova and Fuseli, befriended Lawrence and commissioned his own portrait from Westall. Turner by contrast loved poetry and lost little opportunity to add quotations from poems, often his own, to his Royal Academy exhibits.

In 1812, Byron published the first two cantos of *Childe Harold's Pilgrimage*, a poem describing the thoughts and travels of a pilgrim who seeks distraction from his life of dissipation in foreign travel. The poem was an enormous success, and made Byron famous throughout Europe. There has been speculation as to when Turner was first introduced to Byron's poetry, particularly to *Childe Harold*. He certainly would have been aware of the numerous reviews of the work, and his friend George Jones made a number of illustrations based on *Childe Harold* in the year it was published. However, the most likely link was with Turner's friend and patron, Walter Fawkes, a patriotic liberal with a notable library who was later to commission from the artist his first direct illustration to Byron's work in watercolour *The Acropolis, Athens* (The Vouros - Eutaxias Museum of the City of Athens) as well as the dramatic watercolour version of *The Field of Waterloo* (Fitzwilliam Museum, Cambridge). This latter subject was the first of six paintings by Turner exhibited between 1818 and 1844 with quotations from Byron's *Childe Harold*.



Fig. 14
J.M.W. Turner, Childe Harold's Pilgrimage-Italy,1832 ©Tate

When the oil of *The Field of Waterloo* (Tate Gallery) was exhibited at the Royal Academy in 1818 it was accompanied by nine lines from the recently published third canto of *Childe Harold,* the last line reading "Rider and horse – friend, foe, – in one red burial blent". Byron had visited the battlefield in 1816 on a Cossack horse and steadfastly refused to take a triumphalist view to Napoleon's defeat. Turner visited a year later, filling seventeen pages of his notebook with studies. The resulting picture was certainly not what his contemporaries would have expected, following as it does Byron's grimly realistic view of the battle as expressed in his poem rather than one of the many celebratory verses written at the time. Poet and artist were at one in their determination to make no distinction between the two sides, and to depict not the triumphant victory but the tragic carnage. It is significant that Turner travelled on from Waterloo to the Rhine only a year after the publication of the third canto of *Childe Harold,* and he must have been inspired by its vivid description of the river and its picturesque castles.

Byron's spirit continued to fire Turner's inspiration but it was not until 1832 that he exhibited the next picture with specific quotations from *Childe Harold.* The picture was entitled *Childe Harold's Pilgrimage – Italy* (Tate Gallery, London, fig. 14), and is a tribute to the splendour of Italy as a whole rather than to any particular location. Byron had written of a country full of ruins from its great past but redeemed by the beauty of the countryside. This was a concept close to Turner's heart which was to imbue many of his great paintings of Italy and he certainly felt at one with Byron. The picture can be seen as the artist's tribute to the great poet. Three years later, Turner exhibited *Ehrenbreitstein,* a place which he had visited in his 1817 Rhine tour and which Byron had also seen and admired. The tragic General Marceau, killed in 1796 at the age of only twenty-seven, was at the time a true Byronic hero, and as with the fallen French at Waterloo, he was to be honoured as a champion of freedom. The splendour of the composition with its dazzling light shows how vividly Turner has reacted to the poignant beauty of the still ruined castle in this romantic setting, and how closely he felt in tune with Byron's poem. The next three of Turner's compositions with quotations from Byron were of two great Italian cities. In 1839, Turner exhibited *Modern Rome – Campo Vaccino* (Getty Museum, Los Angeles, fig. 15) with two lines adapted from the fourth canto of *Childe Harold.* Painted as a companion piece to *Ancient Rome*, the picture shows Turner employing one of his favourite themes, the contrast between ancient and modern civilisation, the modern city shown in all its beauty but a beauty tinged with sadness at its decay. The idea of an ironic contrast between the past and the present was a common theme in Byron's works, and in relation to Rome both Byron and Turner believed strongly that despite the tyranny of Austria and the corruption of the papacy the city would be redeemed by the beauty of nature. The next two paintings directly linked



Fig. 15
J.M.W. Turner, Modern Rome - Campo Vaccino, 1839,
The J. Paul Getty Museum, Los Angeles ©Sotheby's

to Byron were of Venice. *Venice, the Bridge of Sighs* (Tate Gallery) was exhibited the next year and *The Approach to Venice* (National Gallery of Art, Washington D.C.) in 1844, both with quotations from the fourth canto of *Childe Harold*. Byron lived for some time in Venice, and this fourth canto has a memorable image of the great city rising from the waters like an Eastern goddess. The quotation chosen in respect to the first picture emphasizes the contrast between the splendour of the palace to the left and the grim prison to the right, emblematic of the tyranny of Austrian rule. In the latter painting Turner chose a favourite quotation from Byron which described the approach of night, both beautiful and ominous, the sun disputing the day with the moon. Turner also added a quotation from *Childe Harold* to the engraving by Hollis of his celebrated *Juliet and Her Nurse*; Romeo and Juliet transferred to Venice and the composition enlivened by the reference to Byron's evocation of the city as one of festivity and revels.

1832, the year that Turner exhibited *Childe Harold's Pilgrimage – Italy* also saw the publication of Finden's *Landscape Illustrations* to Byron and Murray's edition of Moore's *Life and Works of Byron*. Finden's illustrations were produced in fourteen monthly parts and Turner contributed nine landscape subjects, mostly from *Childe Harold* but with a number of Greek subjects. Turner had always been deeply interested in Greece with its history and antiquity, and in 1799 almost went to Greece with Lord Elgin. His two great Greek subjects exhibited at the Royal academy in 1816 must certainly have been inspired to some degree by *Childe Harold* even if when exhibited they did not have quotations from Byron, and Turner was able to use Greek sketches by other artists for Finden's work in a way that transformed them into his own style. Moore's *Life* was republished in 1832 with illustrations by a number of artists. Turner produced seventeen vignettes for this, which included views of places with which he was familiar and places further east which he had never visited. Again such was his empathy with Byron as a traveller that the vignettes could have been painted by Turner from life. The evidence of Byron's influence is clear from the illustrations which Turner produced for the edition of his works and in the paintings which he exhibited with specific quotations from the poet's works. However, Byron's influence can be felt much more widely, in the extraordinary extent of his travels, in his choice of subject matter and in his reaction to the forces of nature. Since he first came into contact with Byron's poetry, Turner's life changed and he was inspired to recreate the marvels of nature in his paintings rather as if he was a Byronic hero. In 1969, Kenneth Clarke summed up the aspect of Byron's poetry which appealed so particularly to Turner – "a self-identification with the great forces of nature: not Wordsworth's daisies and daffodils, but crags, cataracts and colossal storms; in short, with the sublime".





CRITICAL RECEPTION

The mid-1830s saw the production of some of Turner's most celebrated paintings. The great Rosebery view of *Rome, from Mount Aventine* (which recently sold at auction for a record £30 million, fig. 16) would have been nearing competition in the artist's studio when he set to work on *Ehrenbreitstein*; and the picture was exhibited at the Academy alongside *Keelman heaving coals by night* (National Gallery of Art, Washington); *Venice, from the Porch of the Madonna della Salute* (The Metropolitan Museum of Art, New York, fig. 17); *Line Fishing off Hastings* (Victoria and Albert Museum, London); and *The Burning of the House of Lords and Commons* (The Cleveland Museum of Art, Ohio, fig. 18). Of all five exhibits it was *Ehrenbreitstein* that the public reacted to most, and that the critics judged the best. The correspondent for *The Spectator* called it 'a splendid tribute of genius to one of the champions of freedom',[8] whilst *The Times* lauded 'the force of colour and the admirable harmony of tone [which] are not to be equalled by any living artist'.[9] The editor of *Frazer's Magazine* found the painting 'beautiful' and thought it superior to Turner's other exhibits at the Academy, whilst the *Athenaeum* wrote that 'imagination and reality strive for mastery in this noble picture'.[10] It was not only the London critics, however, who were full of praise. In Paris the eminent French art critic Gustave Planche wrote in poetic awe of *Ehrenbreistein* in the *Revue de Deux Mondes*:

'il m'est impossible de croire qu'un pareil paysage ait jamais existé ailleurs que dans la royaume des fées;... Est-ce (le montagne) le l'or, de l'acajou, du velours ou du biscuit? La pensé se fatigue en conjectures et ne sait ou s'arrêter. Le ciel où nagent les lignes de l'horizon est lumineux et diaphane. Mais ni L'Espagne, ni L'Italie, ni les rives du Bosphore, n'ont pu servir de type à Turner pour la creation de cette splendid atmosphere...'.

(*'It is impossible for me to believe that such a landscape has ever existed elsewhere than in the kingdom of fairies;... Is the golden mountain made of mahogany, velvet or biscuit? My mind tires in conjectures and I do not know when to stop my reveries. The sky, where the lines of the horizon swim, is luminous and diaphanous. But neither Spain, nor Italy, nor the shores of the Bosphorus, could have served as examples to Turner for the creation of such a splendid atmosphere.'*)[11]

Ruskin, who saw the picture in 1844 at the studio of the engraver John Pye, probably expressed it most succinctly, noting in his diary for 2 May that year:

'visited Pye where I saw the finest Turner I have come across for many a day – the *Ehrenbreitstein*.'

In a foretaste of the reception with which the traditional art establishment would greet the arrival of Impressionism almost half a century later, however, not all Turner's contemporaries were quite as appreciative of the artist's daring originality. The classically minded German art historian Gustav Waagen, on his first trip to England, visited the Royal Academy with the particular intention of seeking out the paintings by Turner; an artist whose work he knew and had much admired from the small steel engravings in popular circulation in Germany at the time. Confronted with Turner in the original, however, in the full magnificence of his late style, the Renaissance scholar wrote 'but I could scarcely trust my eyes when, in a view of Ehrenbreitstein... I found such a looseness, such a total want of truth, as i had ever before met with. He has here succeeded in combining a crude, painted medley with a general foggy appearance' – a criticism he also directed at *The Burning of the House of Lords and Commons*. The Reverend John Eagles, reviewing the exhibition for Blackwood's Magazine, was as harsh as usual, criticising the picture's 'raw white and unharmonising blue' and declaring *Ehrenbreitstein* to have 'no more poetry than the pairing of a toe nail'. Eagles had long been critical of Turner's increasingly ethereal style of painting, his avant-garde handling of colour and the deconstruction of form. In was at the following year's Academy exhibition, in 1836, that matters would come to a head. Following a particularly scathing attack on Turner's *Juliet and her Nurse* – a dazzling view of Venice – the young John Ruskin, who was to become one of the artist's most ardent champions, was driven to write an impassioned defence of Turner's art against the glib superficiality of Eagles' criticism. Although, at Turner's request, Ruskin's rebuttal was never published, it would later find full expression in *Modern Painters* – Ruskin's greatest contribution to nineteenth century art history, published in five volumes between 1843 and 1860. A tour de force of contemporary art criticism, Ruskin's prose descriptions of Turner's paintings paralleled the pictures themselves and were justification alone for the artist's work. Praising his 'many coloured mists... such as you might imagine to be ethereal spirits', which 'with the beauty of uncertain light... move and mingle' upon the canvas,[12] Ruskin's prose gave the lie to the common misconception among contemporary reviewers that Turner's bravura handling of paint was the result of affectation rather than feeling, a tendency to 'fly off into mere eccentricities'.[13]



Fig. 16
J. M. W. Turner, Rome, from Mount Aventin, sold Sotheby's, 3 December 2014, lot 44



Fig. 17
J.M.W. Turner, Venice, from the Porch of Madonna della Salute, 1835, Metropolitan Museum of Art, New York
©Bridgeman Images

Though Turner's late works were often misunderstood or unappreciated by contemporaries, and vilified by his detractors and critics during his lifetime, to later generations they have been rightly recognised as the work of a visionary that presaged the development of modern art in the late nineteenth and twentieth centuries. When this picture was exhibited at Tate Britain in 2014, in the seminal show *Late Turner: Painting Set Free*, the curator, Professor Sam Smiles, demonstrated that, though he may have been solitary in his style, Turner was not an artist who retreated from an engagement with contemporary events. Indeed he remained fully engaged with developments in aesthetic debate throughout his life. His art should properly be understood not in the pejorative terms of the nineteenth century, as simply some whimsical fantasy, a mad experiment with abstraction, or 'childish' daubing, but as a sustained and active effort to communicate certain truths about the world in which we live. Neither are the subjects of his late paintings merely the pretext for some formal experimentation in abstraction, heedless of the demands of patrons or the reaction of critics. Quite the contrary, they were intimately grounded in concerns about painting that he had refined over the course of his career – the exploration of visual perception and natural phenomena, the depiction of modern life and the course of history, and the social and ethical contexts that determine the endeavours of mankind – as well as a commitment 'to present these truths in a highly sophisticated way, handling paint freely and using the resources of light and colour to choreograph the pictorial structure of his work'.[14] It is in such great masterpieces as *Ehrenbrietstein* that we witness this great artist at the height of his powers, using techniques mastered over a lifetime of experimentation in both oil and watercolour, exhibited to such dazzling effect.



Fig. 18
J.M.W. Turner, The Burning of the Houses of Lords and Commons, 16 October 1834, Cleveland Museum of Art
©Bridgeman Images

Unlike so many of his contemporaries, Turner did not merely see pictures as a means of illustrating a single subject, but used painting as a means of distilling experiences and conveying multifaceted ideas about nature, history and the world in which he lived. It is precisely for this reason that the meaning of his work is sometimes elusive, for the titles of his paintings and the iconography within them are principally there to prompt chains of thought and associations within the viewer's mind. They do not exhaust the picture's meaning – 'it is in the texture of the painting, the disposition of forms, the articulation of space, the orchestration of colour and the structures of the painted surface that the meaning is embodied and from which it will emerge when the viewer is fully engaged with the work'.[15] If there is mystery in Turner's work, it is because there is mystery in nature; if poetry overwhelms prose, it is because nature and painting are essentially poetic. The world which Turner's late works inhabit is above all dynamic. They present us with an environment that is mutable, ever changing, 'where solid forms become tremulous in light, water turns into vapour, diurnal and seasonal rhythms of light transmogrify the landscape they illuminate. This ever-shifting world is the stage on which humanity plays out its destiny'.[16]



THE HISTORY OF THE PAINTING

Ehrenbreitstein has a highly distinguished provenance, which can be traced right back to its original commission and conception. Painted to enable John Pye, one of the leading engravers of his generation, to produce a large scale print, it was always the intention that the painting itself should return to Turner's gallery; from whence it was sold by the artist to the distinguished collector Elhanan Bicknell, one of Turner's most important patrons. It has only appeared at auction twice in the one hundred and eighty two years since it was painted, and it is largely as a result of this that the picture has remained in such exceptionally good condition. On the few occasions that it has appeared on the open market, *Ehrenbreitstein* has rightly been recognised as one of Turner's greatest masterpieces.

TURNER'S LARGE SCALE PRINTS AND THE GENESIS OF EHRENBREITSTEIN

The majority of Turner's works that were engraved were produced on a small scale; to be published in topographical or literary series. However a small number of his celebrated oil paintings and more substantial exhibition watercolours were specifically chosen by the artist to be published as large single plate engravings. In the days before public art galleries it was through these large engravings that Turner established his contemporary celebrity and the artist devoted much time and energy into supervising their production, demanding an exacting standard from the stable of engravers he used. *Ehrenbreitstein* was one such picture; painted specifically for the engraver John Pye, a close friend and collaborator of the artist, who had engraved one of Turner's earlier watercolour views of *Ehrenbreitstein* for *The Literary Souvenir* in 1828. As early as 1809 Pye had worked on the plate for Turner's *Pope's Villa at Twickenham* and the artist had particularly praised his superior skill in capturing the luminosity of the original, especially in the sky. On seeing the first proof for the print Turner is said to have exclaimed; 'This will do! You can see the lights; had I known that there was a man who could do that, I would have had it done before';[17] and each had a strong reciprocal appreciation for the other's work.

Pye had originally anticipated another watercolour, and had planned to work on the plate whilst he was abroad educating his daughter, but, as Cecilia Powell discusses at greater length elsewhere in this catalogue, what he received instead was this magnificent oil painting; one of the artist's great late masterpieces, with all its inherent depth of colour and complexity of light. The engraver's original proposal of



Fig. 19
John Pye, after J.M.W. Turner, Ehrenbreitstein, print,
National Gallery of Art, Washington

carrying out the work abroad proved unworkable on account of the picture's size and complexity and in the end the print took eleven years to materialise. Evidence of the mutual frustration of both artist and engraver can be found in the Pye manuscripts at the Victoria and Albert Museum, which give some detail of the painting's genesis.[18] On 19 August 1835, after the painting had been exhibited at the Royal Academy, Pye wrote to Turner:

"Dear Sir – I beg to subjoin a brief memorandum of the terms on which you were led to paint the picture of Ehrenbreitstein; and to assure you that I am fully prepared to carry my part of it into effect – I have carefully looked at the different propositions made since the picture has been painted, for Engraving the plate on a large scale, for you to pay half the price of Engraving it &c.; but they all appear objectionable, and throw me back to the original one in which we started, and which led you to offer to paint the picture instead of making a Drawing."

On the back of the letter Pye included a memorandum outlining the original agreement between himself and the artist, in which he makes it clear that: "The picture of Ehrenbreitstein was painted to be lent to Mr Pye for the purpose of a plate being Engraved from it about the size of a work Box, i.e. the size of Mr G. Cookes plate of Rotterdam," and that, once the print was completed the picture was "to be returned to Mr Turner within the space of five years."[19] At the beginning of 1842, however, the print was still not ready and an exasperated Turner wrote to Pye:

"My dear Sir – Year after year rolls on and no proof of Ehrenbreitstein appears – I do request you to proceed (pray state your own time) or let me have the Picture."[20]

By 1844, however, progress had clearly been made. The painting returned that year to Turner's gallery from where he sold it to his friend and patron Elhanan Bicknell. Despite this the engraving was clearly still not complete and Turner would not actually hand the picture over to Bicknell until he was completely satisfied that everything had been done to finish the plate to his exacting standards. On 23 June 1845 it was Bicknell's turn to apply pressure on Pye, and he wrote to the engraver saying:



Current lot

"My getting the painting *appears* as distant now as it was in March 1844. I thought I had only to send to Queen Anne Street to have it – but the grim master of the Castle Giant Grimbo shakes his head and says he and you must first agree that all is done to the plate that is necessary, and the picture will be wanted to refer to. Now as I know he goes out a good deal fishing at this season – & then leaves town for some months tour in the Autumn I hope you will do what is required while he is still in town. He is at home today & tomorrow, for he is to dine with me tomorrow – he said he would then get off after the fish, Pray fasten your strongest hook into him before he fairly takes water again or he may get so far and so deep down than even a harpoon will not reach him."[21]

The engraving was finally published on 2 March 1846 (fig. 19), with a dedication to Bicknell. One of only twenty two such large scale prints after Turner's work, it immediately established the painting's status as one of the artist's most celebrated works.

As Sir Nicholas Serota has commented, during his own lifetime Turner's primary means of communication with the public at large was through engravings.[22] Whilst his paintings were seen by those who visited the exhibitions of the British Institution and the Royal Academy – royalty, the aristocracy, connoisseurs and wealthy collectors – and the private gallery he set up in Marylebone was frequented by a close knit group of patrons and friends, by means of the illustrated topographical tour or souvenir Annual he could reach everyone with access to a library. As such, Turner's work and his celebrated status as Europe's greatest landscape painter were best known to the contemporary public through engraved reproductions of his pictures, rather than the works themselves. From very early on in his career he had been well aware of the role engravings could play in popularising his work. Indeed, with the level of skill among English engravers of the period and the pioneering techniques that were being perfected in London at the time, Turner recognised print making as one of the greatest channels of communication available to the British artist – both as a way of increasing his celebrity and as a vehicle for communicating his ideas about landscape painting. That he selected this picture to be one of just twelve oil paintings engraved as large scale single plates indicates the importance he placed upon it.



Fig. 20
Charles Baugniet, *Portrait of Elhanan Bicknell*, lithograph, 1864



Fig. 21
Carlton House, Herne Hill, Dulwich, the residence of Elhanan Bicknell Esq.

ELHANAN BICKNELL

Listed by Paul Oppé, alongside John Sheepshanks , William Wells of Redleaf, Robert Vernon, Benjamin Godfrey Windus and Sir Isaac Lowthian Bell, as one of the six leading nineteenth-century collectors of modern art, Elhanan Bicknell, was one of Turner's greatest patrons.[23] Born, in 1788, into a prosperous middle class family and brought up in the liberal, nonconformist atmosphere of Unitarianism, Bicknell was a successful merchant and ship owner who was heavily involved in the South Sea whaling industry. His uncle, John Walton Langton had invented a process for refining spermaceti 'which, figuratively speaking, turned into gold what had previously been regarded as mere waste and a nuisance',[24] and in 1808 he had gone into partnership with his cousin, John Bicknell Langton, as an oil merchant at Newington Butts, near Elephant and Castle. The firm of Langton and Bicknell grew rapidly and at one point was said to own a fleet of more than thirty ships, with a complete monopoly of the Pacific sperm-whale fishery.[25] By 1835, when the introduction of petroleum oil and coal gas begun to undercut the whale oil market, Bicknell had already made the fortune that would put together his remarkable collection of modern British paintings. A champion of free trade, such was his enlightened approach to business that, despite the injurious consequences to his own business, in the 1840s he supported the repeal of the Navigation Acts – Britain's restrictions on colonial trade – and served as economic adviser to the governments of both Disraeli and Gladstone.

In 1810 Bicknell had married his partner's sister, Hannah Langton, who bore him the first three of his thirteen children before she died in 1815. A second wife died in 1825 and the following year he married his third wife, Lucinda Browne, the 28 year old sister of Hablot Knight Browne, 'Phiz', Dickens' illustrator. The Bicknells lived at Carlton House, Herne Hill, near Dulwich, an elegant late Georgian house set in generous park-like grounds in south London where the family established a model farm. Referred to in Elhanan's day simply as 'Herne Hill', the house was extended and developed over more than forty years of residence with the addition of stuccoed wings, each larger than the existing building, as well as a splendid conservatory (fig. 21). The principal interior space consisted of three large rooms entirely given up to the display of pictures; the central room of which was a large drawing room lined with Rococo panelling in white and gold with Bicknell's extensive collection of watercolours inset into the mouldings. On either side of this the dining room and another large drawing room were devoted to the display of oil paintings. A passionate Whig and a generous host, here Elhanan regularly entertained both artists and connoisseurs, and the Bicknells were close neighbours and family friends of John Ruskin, who lived just opposite. Other regular guest included David Roberts and Sir Edwin Landseer, as well as Turner and many other members of the Royal Academy, and his nephew Edgar Browne found the atmosphere at Herne Hill delightful 'not only on account of the profusion and excellence of its art treasures, but for the certainty of meeting, especially on Sundays, a number of men occupying distinguished positions in the world of art.'[26] The children that were raised in the stimulating atmosphere of Herne Hill were, according to their cousin, 'all above the average in personal appearance and intelligence.'[27] Henry, Bicknell's eldest surviving son became an eminent collector in his own right and married the only daughter of the artist David Roberts, one of his father's closest friends. Herman Bicknell, a noted oriental scholar, became an adventurous traveller and the first European to make the pilgrimage to Mecca undisguised; whilst their youngest brother, Clarence, was a



Fig. 22
J.M.W. Turner, The Campo Santo, Venice, 1842, Toledo Museum of Art ©Photography Incorporated, Toledo.



Fig. 23
J.M.W. Turner, Palestrina – Composition, 1828 ©Tate

talented amateur artist, botanist and archaeologist who founded the Museo Bicknell at Bordighera in Italy (now the Institute of Ligurian Studies).

On returning from a tour of Italy for the express purpose of seeing the great works of the Old Masters' Elhanan is said to have announced that he had seen nothing he would 'give a damn for,' and this would be a guiding mantra in the formation of his collection, which was exclusively dedicated to the work of contemporary British artists. Remarkably for a man of his generation Bicknell did not acquire a single Old Master and though Gainsborough was represented in the collection, Reynolds and his school were not. More peculiarly he did not possess any work by Constable, despite the fact that the artist's wife Maria Bicknell was a relative and C.R. Leslie, Constable's biographer, was one of the Herne Hill circle. However this may well have had something to do with Ruskin's influence. The artists whose work he did collect were those he entertained at Herne Hill, buying pictures directly from the artists themselves or at auction, but never through dealers. Preferring landscape and seascapes to other forms of painting, those best represented in the collection were his great friends Roberts and Landseer, as well as Clarkson Stansfield, Callcott, Thomas Webster and William Edward Frost in oils; and in watercolours Copley Fielding, Samuel Prout, de Wint, Gastineau and William James Muller. His magnificent collection of paintings and watercolours by Turner were the pride of the collection however.

Bicknell's serious awareness of Turner appears to have started in about 1835 and the earliest record of his interest in the artist's work can be found in the dairy of another Royal Academician, E. W. Cooke, who noted on 16 January of that year: 'Bicknell called and brought an extraordinary dog. He came to see the Turner pictures...'. Three years later he made his first foray into the market, acquiring two watercolours at Christie's in 1838 – two views of Himalayan Mountains for White's *Views of India* – but was soon buying on a much more ambitious scale. In 1841 he bought his first oil painting by the artist – *Venice: the Giudecca, la Donna della Salute and* San *Georgio* (previously on loan to the Art Institute of Chicago) from the Royal Academy for 250 guineas; followed in 1842 by another view of Venice, *The Campo Santo* (Toledo Museum of Art, Ohio, fig. 22) for the same price, also at the Academy. It was in March 1844, however, that he made his biggest purchase, acquiring six major oil paintings by Turner in one go directly from the artist's gallery, including the celebrated *Palestrina – Composition* (Tate Britain, London, fig. 23); two smaller oils of English landscapes, including *Calder Bridge, Cumberland* (Koriyama Municipal Art Museum, Japan); and three late masterpieces; *Port Ruysdael* (Yale Centre for British Art, New Haven), *Wreckers – Coast of Northumberland* (Yale Centre for

SCIENCE ART LIBRARY
S.V.C.
s/758.

CATALOGUE

OF

THE RENOWNED COLLECTION

OF

ENGLISH PICTURES

AND

SCULPTURE,

Of that distinguished Patron of Art,

ELHANAN BICKNELL, ESQ.,

DECEASED,

REMOVED FROM HERNE HILL:

WHICH (BY ORDER AND FOR ACCOUNT OF THE EXECUTORS)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, APRIL 25, 1863,

AT ONE O'CLOCK PRECISELY.

—o—

May be publicly viewed Three days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square*, S.W.

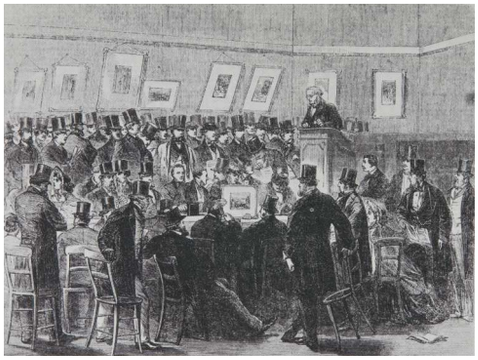


Fig. 24
The sale of the Bicknell Collection

"There look place last Saturday an event in London such as, we venture to think, could scarcely in the same time and under the same conditions have happened in any other city in the world... This Englishman... had brought together a picture gallery which would have done no discredit to a LORENZO the MAGNIFICENT."

THE STAR, 28 APRIL 1863

British Art, New Haven) and the celebrated *Ehrenbreitstein*, for which he paid £401.1.9 (one of the two most expensive pictures he bought). Bicknell had clearly been keeping a close eye on the progress of Pye's engraving and snapped up the painting as soon as he could, for Ruskin had recorded seeing *Ehrenbreitstein* in the print maker's studio on 2 March and it can only just have returned to Turner's gallery when he bought it.

Later that year he acquired two more oils directly from Turner, *Helvoetsluys* (Fuji Art Museum, Tokyo) and *Van Goyen, looking out for a Subject* (The Frick Collection, New York), and in June 1851 he bought a further two paintings at Christie's, including *Saltash with Water Ferry* (The Metropolitan Museum of Art, New York), though he later sold these on. As well as the ten oil paintings by Turner that were the jewel in the crown of Bicknell's collection he also owned a large number of watercolours by the artist. Chief among these was the famous *Blue Rigi* (Tate Britain, London, fig. 6), but other Swiss views were commissioned directly from sketches the artist brought back from his 1841 trip to the Alps. A series of further sets of watercolours were acquired to decorate the panelled drawing room at Herne Hill and in 1854 Bicknell bought an important set of four early drawings of Yorkshire from the sale of the print seller Joseph Hogarth's possessions, now in the Wallace Collection. As well as commissioning works from the artists he favoured and buying their paintings from the Royal Academy exhibitions, Bicknell also encouraged them by generously funding prints of their work and in 1845 financed the engraving of *The Fighting Temeraire*, another of the select pictures Turner chose to represent his work in large single plates.

Bicknell had intended his great collection to be left to the nation. For family reasons, however, following his death the pictures were sold in a series of sales at Christie's in April 1863 that lasted over six days. Before the collection went to King Street it was on view at Herne Hill and so great was the excitement among connoisseurs, artists and amateurs alike that a line of visitors stretched for more than a mile around the house. The public were staggered that such a treasure-trove of modern art could have been amassed by one man and the *Star* compared Bicknell to 'a Lorenzo the Magnificent'.[28] The auction itself generated huge excitement and anticipation, and contemporary accounts describe how 'strangers from all parts... artists, dealers, nobles, merchants, *cognoscenti* and *literati* filled the great room at Christie's to overflowing: and even half way down the stairs they pressed.'[29] (see fig. 24) Bidding started quietly, with lots by Gainsborough and Lawrence being knocked down for less than forty guineas, but it soon picked up as works by Roberts, Clarkson Stansfield and Landseer started to come up. The real excitement began with lot 97, the first of the Turners, and 'a shout of acclamation proclaimed how perfectly the long-humiliated painter, the barber's son of Maiden Lane had taken possession of the public mind.'[30] As each successive lot by the great artist was produced 'a buzz of applause resounded throughout the multitude before even a single bidding was made,' and sensational prices were achieved.[31] This painting, lot 118 in the sale, was bought by Agnew's for £1890 on behalf of Ralph Brocklebank of Liverpool. Bicknell had spent roughly £25,000 putting the collection together. After six days and five hundred and sixty six lots the auction had made £75,000.8s and all records had been broken.

RALPH BROCKLEBANK



Fig. 25
View of Childwall Hall, Liverpool

Ralph Brocklebank (1803–1892), of Childwall Hall near Liverpool, was the scion of an important shipping family who rose to become chairman of the Mersey Docks and Harbour Board from 1863 to 1869. Founded in 1801, Brocklebank's is one of the oldest merchant shipping companies in the world, having been started by Daniel Brocklebank, a successful master mariner and shipbuilder originally from Sheepscutt, near Portland, Maine, who had returned to Whitehaven following the American War of Independence. With lucrative trading routes to India, China and South America, in 1819 the firm moved to Liverpool where, in 1843, Ralph Brocklebank became a partner in the company with his cousin Thomas. Another prominent collector of contemporary British paintings, Brocklebank assembled one of the most celebrated art collections of the late nineteenth century in Britain. Copley Fielding, Birket Foster, Wilkie, Barret and Cox were all represented in the collection. So too were a large number of works by both John and Thomas Faed, including the latter's *In Time of War* (Walker Art Gallery, Liverpool); a portrait of the artist's children by Sir John Everett Millais, playfully called *The Wolf's Den*; and John Phillip's *La Bomba* (Aberdeen Art Gallery). Of his collection of pictures by Turner the two highlights of the collection were *Ehrenbreitstein* and *The Grand Canal, Venice* (Henry E. Huntington Library and Art Gallery, San Marino), known then as *The Marriage of the Adriatic*, which he bought from Agnew's in 1874 and had been one of the star lots at the sale of Ruskin's collection. He also owned four further oils by Turner, including the early *View of Somer-Hill near Tunbridge* (National Gallery of Scotland, Edinburgh) and a late seascape called *The Beacon Light* (National Museum of Wales, Cardiff); in addition to which he owned eight watercolour illustrations to Sir Walter Scott's works which had belonged to the great novelist himself and hung for many years in the drawing room at Abbotsford; a series of spectacular northern watercolour views including *Tantallon Castle* (Manchester City Art Gallery); and two exceptionally beautiful watercolours by Turner of Lake Thun in Switzerland (recently sold in New York at Sotheby's, 25 January 2017, lots 82 and 83).

Designed in the gothic style by John Nash and situated in a wooded park a few miles from Liverpool, Childwall Hall had been built by Bamber Gascoyne, Member of Parliament for Liverpool from 1780 to 1796, and was leased by Brocklebank from Gascoyne's son-in-law, the Marquess of Salisbury (fig. 25). His extensive collection was scattered throughout the various apartments of the house, but the finest oil paintings were hung in the dining room, with smaller cabinet oils and the better watercolours in the library. As E. Rimbault Dibdin commented in his 1891 article on the Brocklebank collection at Childwall, during the late nineteenth-century there were probably few cities in England so rich in picture collections as Liverpool. Collecting art had been deep-rooted in the culture of the city's rich mercantile elite for over a hundred years by the time Brocklebank started buying. As early as 1769, just one year after the foundation of the Royal Academy, the Liverpool Society of Artists had been established for the promotion of the fine arts in the city (a forerunner to the Liverpool Academy) and in 1774 the first loan exhibition of paintings outside of London had been held in Liverpool. The famous picture dealers Thos. Agnew & Sons had a gallery there from the 1860s and the city was home to such great collectors as Henry Blundell (1724–1810); William Roscoe (1753–1831); Holbrook Gaskell (1813–1909), who's celebrated collection included Turner's *The Burning of the Houses of Parliament*; George Holt (1824–1896), many of whose pictures are now in the Walker Art Gallery; Thomas Henry Ismay (1837–1899), owner of the White Star Line; David Jardine (1827–1911), Chairman of Cunard; John Miller (1798–1876), President of the Council of the Liverpool Academy in the 1850s; and Sir Henry Tate (1819–1899), who's collection formed the foundation of the Tate Gallery.

Following his death in 1893 a portion of Brocklebank's collection was sold by his executors at Christie's, including a sizable group of both watercolours and oil paintings by Constable, Wilkie, David Roberts, Millais, Thomas Faed, William Powell Frith and others. The rest of the collection was split between his two sons, Ralph Brocklebank



Fig. 26
Wateringbury Place, Kent ©Robin Webster



Fig. 27
Bretton Hall, West Yorkshire ©Country Life

Jnr (1840–1921), who lived at Haughton Hall, near Tarporley in Cheshire, and Thomas Brocklebank (1841–1919), who lived at Wateringbury Place, in Kent (fig. 26), both of whom were prominent collectors in their own right. This picture descended to the younger of the two, Thomas who, as well as contemporary works of art from the British School, owned a significant collection of European Old Masters. In 1919 *Ehrenbreitstein* was inherited by his third son Captain Henry Cyril Royds Brocklebank, CBE, RN (1874–1957), who sold the picture in 1942, again through Agnew's, to Viscount Allendale. Henry's elder brother, Lieutenant Colonel Richard Hugh Royds Brocklebank, bequeathed his share of his father's collection to Magdalen College, Oxford in the 1970s. The bequest included more than forty paintings, ranging from Italian Old Masters, including works by Pietro Lorenzetti and Sassoferrato, to Poussin, Richard Wilson and the modern British school, such as Augustus John, as well as a large number of etchings by Turner.

THE VISCOUNT ALLENDALE

Wentworth Beaumont, 2nd Viscount Allendale (1890–1956) was educated at Eton and Trinity College, Cambridge, before serving in the First World War with the Guards Machine Gun Regiment. Later a Government whip in the House of Lords during Ramsay MacDonald's ministry, Allendale came from a long line of distinguished collectors. The family seats were Bretton Hall in West Yorkshire (fig. 27), which was extensively remodelled by Sir Jeffrey Wyatville in the early nineteenth century and is now the site of the Yorkshire Sculpture Park, and Bywell Hall, in Northumberland. The collection, which *The Daily Telegraph* described in 1956 as 'one of the most outstanding private art holdings in the country,' was particularly strong in Old Masters, the most important of which was the Allendale Nativity – Giorgione's great *Adoration of the Shepherds* now in the National Gallery of Art, Washington. Other highlights included Claude Lorrain's *Landscape with St Philip baptising the Eunuch* (National Gallery of Wales, Cardiff) and Jan Steen's *The Effects of Intemperance* (National Gallery, London), as well as works by Raphael, Jan Weenix, and Cuyp. Unlike this painting's previous owners, however, *Ehrenbreitstein* stood out as one of the few great works of the British school in the collection, though Gainsborough and Bonington were both represented.

In 1947 Bretton Hall was sold and the painting later passed to Allendale's son, also called Wentworth Beaumont, 3rd Viscount Allendale (1922–2002). A Spitfire pilot who, as a prisoner of war, was involved in The Great Escape, in 1965 the 3rd Viscount put the picture up for auction for a second time, now at Sotheby's. It sold for the record price of £88,000 – far in excess of the previous record which had been established in 1927 when *Venice, The Dogana and Santa Maria della Salute* (National Gallery of Art, Washington) had been sold from the Ross collection for £30,450. Indeed this price was not exceeded until 1976, when *The Bridgewater Seapiece* (National Gallery, London) was sold for £320,000, and thus began the transformation of the Turner market.

Once again the picture was bought by Agnew's, this time on behalf of an English private collector whose descendants are now offering it for sale. *Ehrenbreitstein* was one of the first paintings this collector acquired, and remained the *chef d'oeuvre* of his collection. However he bought a number of other fine works, all of them either from or through Agnew's, and added to the collection over a number of years, including another painting by Turner, *The Grand Junction Canal at Southall Mill* (which had also belonged to Bicknell). The collection was the subject of a celebrated exhibition at King's Lynn in 1972, which revealed a number of works by other great masters of nineteenth century landscape painting; including Richard Parkes Bonington, Eugene Boudin, Jean-Baptiste-Camille Corot, and Alfred Sisley; a rare work by Jean-Barthold Jongkind; and an exceptional drawing by Degas bought from Lord Sandwich's collection, *La Sortie du Bain*. The Old Masters were represented by the likes of Sir Peter Paul Rubens' *A Woman and a Boy by Candlelight* (sold at Sotheby's, 7 July 2004, lot 30); Bachiacca's *Baptism of Christ*; Francesco Guardi; and a rare and important work by Sano di Pietro, *St Donatus and the Dragon*.

EXHIBITION HISTORY

Ehrenbreitsetin has an unusually varied and distinguished exhibition history. Since its first appearance in public at the Royal Academy in 1835, it has been chosen to reflect the changing tastes and perceptions of individuals, periods, cities and even nations. The fulsome praise accorded it by critics from the first gave an early indication of its widespread appeal, and since then its importance in terms of travel, poetry, history and atmosphere in Turner's work has been fully recognised. In 1881 it was lent to the Liverpool Arts Club by Ralph Brocklebank, whose wealthy background in shipping reflected the importance of England's second city and the purchasing power of new a generation of collectors. Brocklebank's generosity in lending was typical of this new breed of collector and the painting appeared twice in London at the Guildhall and the Royal Academy before the century had closed. After a period spent in relative seclusion in Viscount Allendale's collection, the appearance of the picture at auction at Sotheby's in 1965 brought its qualities to a new and more international audience. In 1972 *Ehrenbreitstein* was one of nineteen oils and thirty four watercolours by Turner selected for the ground-breaking exhibition of English Romanticism and the Pre-Raphaelites in Paris, the first time a large selection of his work had been exhibited in that country. That same year it was also shown in the first monographic exhibition of Turner in Germany in Berlin and Dresden, which highlighted the very great rarity of Turner oils of German subjects. Such was its reception that it returned to Germany for a second time in another exhibition show in Hamburg only four years later. *Ehrenbreitsetin* also returned to Paris in 1983-4, this time as part of the first exhibition dedicated to Turner to be held in France since 1948. It was Turner's use of colour and its 'splendide atmosphère' that the French art critic Gustave Planche had so admired in this canvas at the Royal Academy in 1835, and it has underpinned French admiration for his work since the 1820s. Since 2004 the painting has been on permanent display at the Ashmolean Museum, in Oxford, however it has continued to be represented in major international exhibitions by the artist. In 2014 Turner's interest in colour was explored once more in Margate, where this painting spoke to our contemporary artistic fascination with colour abstraction by being boldly hung alongside the work of the American abstract painter Helen Frankenthaler (1928-2011) at Turner Contemporary, an astonishing juxtaposition for a work of 1835. Fittingly it was these very same qualities that inspired the painting's first visit to America in 2015, when it followed on from the Tate's highly successful *Late Turner: Painting Set Free* show to travel to the Getty in Los Angeles and the de Young Fine Arts Museum in San Francisco, as one of the first of a choice group of thirty five oils examining the development of Turner's later work. That *Ehrenbreitstein* has successfully sustained its appeal across more than one hundred and eighty years, and that after more than a century of exhibitions it continuously has something fresh to say to us is remarkable indeed.

EXHIBITED

London, Royal Academy of Arts, 1835, no. 74;

Liverpool, Arts Club, *Loan Collection of Oil Paintings by British Artists born before 1801*, 1881, no. 38;

London, Royal Academy, *Works by Old Masters*, 1883, no. 211;

London, Guildhall Art Gallery, *Loan Collection of Pictures and Drawings by J.M.W. Turner*..., 1899, no. 33 (lent by Thomas Brocklebank);

London, Agnew's, *Loan Exhibition of Paintings and Watercolours by J.M.W. Turner, R.A.*, 1967, no. 19;

King's Lynn, The Fermoy Art Gallery, *A Collection of the Nineteen-Sixties*, 22 July – 5 August 1972, no. 11;

Paris, Petit Palais, *Le Peinture romantique anglaise et les Preraphaelites*, 1972, no. 266;

Berlin, Nationalgalerie Staatliche Museen Preussischer Kulturbesitz, *William Turner 1775–1851*, 1972, no. 19;

London, Victoria and Albert Museum, *Byron*, 1974, no. 538;

London, Royal Academy, *Turner 1775–1851*, 1974–75, no. 514;

Hamburg, Kunsthalle, *William Turner und die Landschaft seiner Zeit*, 1976, no. 106;

Paris, Grand Palais, *J.M.W. Turner*, 1983–84, no. 59;

London, Tate Gallery, *Turner's Rivers of Europe: The Rhine, Meuse and Mosel*, 11 September 1991 – 26 January 1992, no. 41;

Margate, Turner Contemporary, *Making Painting: Helen Frankenthaler and J.M.W. Turner*, 25 January – 11 May 2014;

London, Tate Gallery, *Late Turner: Painting Set Free*, 10 September 2014 – 25 January 2015, no. 88;

Los Angeles, J. Paul Getty Museum, *Late Turner: Painting Set Free*, 24 February – 24 May 2015, no. 88;

San Francisco, de Young Fine Arts Museum, *Late Turner: Painting Set Free*, 20 June – 20 September 2015;

Oxford, The Ashmolean Museum, on long term loan, 2004 to 2017.



FOOTNOTES

1. Lord Byron, *Child Harold's Pilgrimage*, Canto III, verse LVI, lines 497-507.
2. The lines are mainly taken from verse LVI, with additions from LVII and LVIII.
3. Turner Bequest CCCXLIV nos. 1-16, especially nos. 1, 3 and 6, (Tate Gallery, London).
4. Lord Byron, *Child Harold's Pilgrimage*, Canto III, verse LVII, lines 506-08.
5. Gustave Khan, 'L'Exposition Claude Monet,' Gazette des beaux-Arts, ser. 3, vol. 32, July 1904, p. 82-88.
6. F. C. Springell, *Connoisseur & Diplomat. The Earl of Arundel's Embassy to Germany in 1636 as recounted in William Crowne's Diary...*, London 1963, p. 57. An account of the voyage, with a description of the city and its surrounding environs at the time is given in the diary of one of his Lordship's retainers, William Crown.
7. Lord Byon, *Child Harold's Pilgrimage*, Canto III, verse LVII, lines 560-63.
8. *The Spectator*, 9 May 1835.
9. *The Times*, 23 May 1835.
10. *Frazer's Magazine*, 1835, vol. XII, no. LXVII, p. 52; and *Athenaeum*, 23 May 1835.
11. *Revue des Deux Mondes*, 4 serie II, p. 680 ff. Quoted in Butlin and Joll, p. 212.
12. Quoted in Butlin and Joll, p. 216.
13. *Blackwood's Magazine*, July – December 1836, vol. XL, p. 551.
14. S. Smiles, 'Turner in and Out of Time', in *Late Turner – Painting Set Free*, Tate exhibition catalogue, London 2014, p. 14.
15. *Ibid*. p. 23
16. *Ibid*. p. 22-3.
17. G. W. Rowlandson, *The Engraved Works of J. M. W. Turner*, vol. I, London 1908, p. xxvi.
18. V&A, *Pye MSS* 86.FF.73, f.8.
19. Quoted in C. Powell, *Turner in Germany*, London 1995, pp. 181-82. The plate by G. Cooke referred to is a reference to the engraving after Augustus Wall Callcott's *View of Rotterdam.*
20. *Ibid*. p. 182.
21. Quoted in P. Bicknell & H. Guiterman, 'The Turner Collector: Elhanan Bicknell', in *Turner Studies*, Summer 1987, vol. 7, no. 1, p. 38.
22. See Nicholas Serota's forward to A Lyles & D. Perkins, *Colour into Line: Turner and the Art of Engraving*, Tate exhibition catalogue, London 1989.
23. A. Paul Oppé, 'Art', in *Early Victorian England 1830-1865*, ed. G. M. Young, 2 vols., London 1934, vol. II, p. 115.
24. Quoted in in P. Bicknell & H. Guiterman, 'The Turner Collector: Elhanan Bicknell', in *Turner Studies*, Summer 1987, vol. 7, no. 1, p. 34.
25. A.S. Bicknell, *Five Pedigrees*, London 1912, p. 6.
26. E. Brown, *Phiz and Dickens*, London 1913, chapter IV, 'Mr Bicknell and his Friends'.
27. Quoted in Quoted in P. Bicknell & H. Guiterman, 'The Turner Collector: Elhanan Bicknell', in *Turner Studies*, Summer 1987, vol. 7, no. 1, p. 36.
28. The Star, 28 April 1863.
29. 'Is Art Progressing in England?', in *Social Science Review*, 13 June 1863.
30. *Ibid*.
31. 'The Bicknell Collection', *The Times*, 27 April 1973.





22 JOHANN RICHTER

(Stockholm 1665-1745 Venice)

Venice, the Piazzetta looking north-west towards the Campanile, with the Biblioteca, the Procuratie Vecchie, the Torre dell'Orologio and numerous figures in carnival costume and a man in Polish dress

oil on canvas
129.9 x 162.3 cm.; 48⅜ x 63⅞ in.

‡ W **£ 400,000-600,000**
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Mrs. John Innes Kane;

By whom bequeathed to The Cooper Union Museum, New York, 1926;

By whom anonymously sold ('The Property of an American Institution'), London, Sotheby's, 26 March 1969, lot 22 (as Luca Carlevarijs), for £12,000, to Marshall;

With Colnaghi, London, 1974;

Private collection, Switzerland, by summer 1978;

Anonymous sale, London, Sotheby's, 16 July 1980, lot 130 (as Luca Carlevarijs);

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 24 May 1991, lot 73 (as Luca Carlevarijs);

Where acquired by the present collector.

EXHIBITED

Toronto, Art Gallery of Toronto, 17 October – 15 November 1964; Ottawa, National Gallery of Canada, 4 December 1964 – 10 January 1965; and Montreal, Museum of Fine Arts, 29 January – 28 February 1965, *Canaletto*, no. 130 (as Luca Carlevarijs);

London, Colnaghi, *Exhibition of Old Master Paintings*, 21 May – 22 June 1974, no. 3, (as Luca Carlevarijs);

Pfäffikon, Seedamm-Kulturzentrum, 18 June – 27 August 1978; and Geneva, Musée d'Art et d'Histoire, 13 September – 5 November 1978, *Art vénitien en Suisse et au Liechtenstein*, no. 159 (as Luca Carlevarijs).

This and the following lot would appear to be the largest works that Johann Richter painted. In their vibrancy of colour, original viewpoints and high level of finish they may be considered his masterpieces, at once indebted to the *vedute* of his master Luca Carlevarijs and pre-emptive of the explosion in the genre in Venice in the 1720s. They tower over the many smaller views he painted in and around the Venetian lagoon and confirm him perhaps as his master's equal, or at the very least his worthy heir.

Richter is recorded in Venice from *circa* 1710 until his death some fifteen years later and almost certainly worked for the first part in Luca Carlevarijs' studio. By the time of his arrival he was already a proficient painter of landscapes having studied in his native Stockholm with David Klocker Ehrenstahl and Johan Sylvius. Richter's Venetian works were described in a letter, dated 25 December 1717, by Antonio Balestra as: "Quadretti... fatti con tutto amore... professando particular propensione alla sua compiutezza"

LITERATURE

W.G. Constable, *Canaletto*, exh. cat., Toronto 1964, p. 156, under cat. no. 130, reproduced (as Luca Carlevarijs);

R. Palluchini, 'Due Vedute del Carlevarijs', in *Studi di Storia dell'Arte in onore di Vittorio Viale*, Turin 1967, pp. 52–56, fig. 3, reproduced (as Luca Carlevarijs);

A. Rizzi, *Luca Carlevarijs*, Venice 1967, pp. 63 and 92, reproduced fig. 154 (as a collaborative work, unspecified collaborator);

R. Palluchini, 'Schede Venete Settecentesche', in *Arte Veneta*, vol. XXV, Venice 1971, pp. 163–64, note 20 (as Luca Carlevarijs);

Colnaghi's Exhibition of Old Master Paintings, exh. cat., London 1974, cat. no. 3, reproduced plate III;

M. Natale, *Art vénitien en Suisse et au Liechtenstein*, exh. cat., Geneva 1978, pp. 178–79, cat. no. 159, reproduced (as Luca Carlevarijs);

E. Martini, *La Pittura del Settecento Veneto*, Udine 1982, p. 489, note 116 (as Luca Carlevarijs);

I. Reale, 'Gio. Richter, svezzese, scolare di Luca Carlevariis', in *Luca Carlevarijs e la veduta veneziana del Settecento*, exh. cat., Milan 1994, pp. 118 and 126, notes 15, 17 and 24, reproduced p. 120, fig. 11 (as Johann Richter).

Some of his early paintings in Venice are virtually indistinguishable from those of his presumed master Carlevarijs and many in fact, including these two lots, were considered to be by Carlevarijs until very recently. Few of Richter's works are identifiable on documentary evidence but some signed works have come to light, such as the pair of views in Oswald Sirén's collection, Sweden, both signed and dated 1717 on the reverse. It is however a series of seven engravings by Bernhard Vogel after paintings by Richter from which we learn most. These engravings, discovered and published relatively recently by Isabella Reale, are clearly inscribed 'IOANNES RICHTER PINXIT VENET'. Five of the engraved views are taken from or looking at the Piazzetta in different directions, one a panoramic, distant view of the the city from the Bacino and the last a view of San Michele di Murano.[1]

While perhaps not the painting from which it was made, the present lot is, as Reale observed, clearly closely related to Vogel's engraving. The painting however includes an additional five bays of the Biblioteca on one side and the corner of the Basilica di San Marco on the other. While the staffage does not correspond precisely and each figure is in fact different to what would be his or her counterpart in the engraving, their placement within the Piazzetta does largely correspond, both in the foreground and the background. The engraving is more closely related to two paintings on a much smaller scale: one sold London, Sotheby's, 10 July 2002, lot 76; the other sold New York, Christie's, 24 January 2003, lot 164, though even in those paintings there are many differences from the engraving. Reale reproduces a further painting in a private collection with a similar correspondence to the engraving as the present lot.[2] Rizzi catalogued both that painting and the present lot as by Carlevarijs with the aid of a collaborator. His recognition of these two works as having been executed in part by another hand was, in a way, the first step towards the reattribution to Richter nearly three decades later.

Rizzi (1967) mentioned that both this and the next lot bore the apocryphal signature: *Antonio Canaletto...*

[1] Reale 1994, figs. 6, 7, 8, 12, 13, 14, and 15.

[2] Reale 1994, p. 120, reproduced fig. 11; or Rizzi 1967, reproduced fig. 155.



23 JOHANN RICHTER

(Stockholm 1665-1745 Venice)

Venice, the Piazzetta looking South from the Basilica di San Marco with the Biblioteca and a crowd gathered to watch a commedia dell'arte performance, the Columns of San Marco and San Theodoro, the Isola di San Giorgio Maggiore and the Giudecca beyond

oil on canvas
122.4 x 161.4 cm.; 48⅛ x 63½ in.

‡ W **£ 400,000-600,000**
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Mrs. John Innes Kane;

By whom bequeathed to The Cooper Union Museum, New York, 1926;

By whom anonymously sold ('The Property of an American Institution'), London, Sotheby's, 26 March 1969, lot 23 (as Luca Carlevarijs), for £15,000, to Marshall;

With Colnaghi, London, 1974;

Private collection, Switzerland, by summer 1978;

Anonymous sale, London, Sotheby's, 16 July 1980, lot 129 (as Luca Carlevarijs);

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 24 May 1991, lot 74 (as Luca Carlevarijs);

Where acquired by the present collector.

EXHIBITED

Sarasota, John and Mable Ringling Museum of Art, *An Exhibition of Reflections of The Italian Comedy*, 21 January – 23 February 1951, no. 17 (as Luca Carlevarijs);

Toronto, Art Gallery, 17 October – 15 November 1964; Ottawa, National Gallery of Canada, 4 December 1964 – 10 January 1965; and Montreal, Museum of Fine Arts, 29 January – February 1965, *Canaletto*, no. 131 (as Luca Carlevarijs);

London, Colnaghi, *Exhibition of Old Master Paintings*, 21 May – 22 June 1974, no. 1;

Pfäffikon, Seedamm-Kulturzentrum, 18 June – 27 August 1978; and Geneva, Musée d'Art et d'Histoire, 13 September – 5 November, *Art vénitien en Suisse et au Liechtenstein*, cat. no. 158 (as Luca Carlevarijs).

Like the previous lot, this painting is closely related to an engraving after Richter by Bernhard Vogel. It too is extended from the *mise-en-scène* presented in the engraving, with a further four bays of the Biblioteca on the right, and an additional two arches of the basilica on the left. Again, the positioning of the staffage largely corresponds, with a temporary stage set up on the left in front of the Palazzo Ducale before which a throng of figures is gathered, thinning out towards the Biblioteca, but the specific detail of the figures does not.



Fig. 1
Johann Richter, *Venice, a view of the Molo looking West*, © Sotheby's

LITERATURE

A. Everett Austin Jr., *Reflections of The Italian Comedy*, exh. cat., Sarasota 1951, cat. no. 17, reproduced p. 2;

W.G. Constable, *Canaletto*, exh. cat., Toronto 1964, p. 156, cat. no. 131, reproduced (listed in the catalogue, but not exhibited) (as Luca Carlevarijs);

R. Pallucchini, 'Due Vedute del Carlevarijs', in *Studi di Storia dell'Arte in onore di Vittorio Viale*, Turin 1967, pp. 52–56, reproduced fig. 1 (as Luca Carlevarijs);

A. Rizzi, *Luca Carlevarijs*, Venice 1967, pp. 63, 92, fig. 153 (as a collaborative work, unspecified collaborator);

R. Pallucchini, 'Schede Venete Settecentesche', in *Arte Veneta*, vol. XXV, Venice 1971, pp. 163–64, note 20 (as Luca Carlevarijs);

Colnaghi's Exhibition of Old Master Paintings, exh. cat., London 1974, cat. no. 1, plate 1;

M. Natale, *Art vénitien en Suisse et au Liechtenstein*, exh. cat., Milan 1978, pp. 178–179, no. 158, reproduced p. 178 (as Luca Carlevaris);

E. Martini, *La Pittura del Settecento Veneto*, Udine 1982, p. 489, note 116 (as Carlevarijs);

I. Reale, 'Gio. Richter, svezzese, scolare di Luca Carlevariis', in *Lucas Carlevarijs e la veduta veneziana del Settecento*, exh. cat., Milan 1994, pp. 118, 126, notes 15, 17, 24, reproduced p. 120, fig. 9 (as Johann Richter).

Also like the previous lot, there is a similar painting that was also given to Carlevarijs with the help of a collaborator by Rizzi.[1] Though not reproduced by Reale, this too seems very likely by Richter and we can therefore say again that this particular compositional arrangement is exclusive to the Swedish painter. Unlike the previous lot, however, Carlevarijs did paint the Piazzetta from this precise viewpoint, though with totally different staffage. A painting which must date to a very similar moment in Richter's career recently surfaced from a Scottish private collection and was sold in these rooms, 9 December 2009, lot 46 (fig. 1.) It shares remarkably similar coloration, tonality and brushwork and must surely have been executed only a short time before or after. Various figures recur, though in some cases with the colour of particular items of clothing changed: the lady seen from behind wearing yellow on top and blue beneath, almost directly between the two columns and talking to a masked gentleman who leans in towards her, can be seen at the left of the principal figure group in the ex-Scottish work, though there she wears a red, rather than a blue skirt.

The engravings by Vogel are labelled, described and identified in four different languages (Latin, Italian, French and German) which is indicative of the wide circulation they were intended to have.

Rizzi (1967) mentioned that both this and the previous lot bore the apocryphal signature: *Antonio Canaletto...*

For further information on the artist and the context of the painting please see the previous lot.

[1] Rizzi 1967, reproduced fig. 157.



24 CLAUDE-JOSEPH VERNET

(Avignon 1714 - 1789 Paris)

Le soir: a Mediterranean harbour at sunset with fisherfolk and merchants on a quay

Clair de lune: a Mediterranean harbour by moonlight with fisherfolk by a fire on the shore, a natural arch beyond

a pair, the former signed, located and dated lower left: *Joseph / Vernet f / Romae 1752* and inscribed lower right: *WF37*
the latter signed, located and dated lower left: *Joseph Vernet / f Romae 1752*
both oil on canvas
each: 71.6 x 98.7 cm.; 28¼ x 38⅞ in.

(2)

‡ £ 1,200,000-1,800,000
€ 1,420,000-2,130,000 US$ 1,550,000-2,320,000

PROVENANCE

Commissioned from the artist in 1751 by Ernest Guido, Graf von Harrach, for Schloss Rohrau (inventory numbers WF37 and WF41);

Thence by descent until sold ('From the Gräflich Harrach'sche Gemäldesammlung Schloss Rohrau, Austria'), London, Christie's, 17 December 1999, lot 75;

Where acquired by the present collector.

LITERATURE

A. Gruss, *Verzeichniss der Gräflich Harrach'schen Gemälde-Galerie zu Wien*, Vienna 1856, p. 6, no. 37 (*Le Soir*), and p. 7, no. 41 (*Clair de lune*; date given incorrectly as 1750);

E. Gerisch and K. Specek, *Catalog der Erlaucht Gräflich Harrach'schen Bildergalerie, Wien*, Vienna 1897, p. 48, no. 121 (*Clair de lune*; date given incorrectly as 1759), and p. 77, no. 210 (*Le soir*; date given incorrectly as 1755);

L. Lagrange, *Joseph Vernet et la peinture au XVIIIème siècle avec le Texte des Livres de Raison et un grand nombre de documents inédits*, Paris 1864, 2nd ed., pp. 49 and 361;

H. Ritschle, *Katalog der Erlaucht Gräflich Harrachschen Gemälde-Galerie in Wien*, Vienna 1926, p. 49, no. 121, and p. 71, no. 210;

F. Ingersoll-Smouse, *Joseph Vernet (1714–1789), peintre de Marine: étude critique suivie d'un catalogue raisonné de son œuvre peint, avec trois cent cinquante-sept reproductions*, Paris 1926, vol. I, p. 62, nos 353 and 353bis (with incorrect measurements).

These two magnificent Mediterranean views were painted by Claude-Joseph Vernet in Rome in 1752, the period that is considered to be the pinnacle of the artist's long and successful career and his most important phase. Vernet, arguably the most famous view painter of the second half of the eighteenth century, arrived in Rome from Paris in 1734 and was quickly recognised as a precocious talent. Over the next eighteen years his skill and reputation as a view painter flourished so that by the early 1750s he was producing the finest works of his career. It is to this moment, at the end of his Roman period, that these two masterpieces belong, the period that through the ensuing decades and centuries has remained his most highly rated and prized by connoisseurs and collectors alike. Commissioned by the Viennese nobleman Ernst Guido, Graf von Harrach, in April 1751, they may be considered amongst Vernet's finest works left in private hands. They remained in the collection of the Von Harrach family until 1999, when they were acquired at auction by the present owner, achieving a then record price for the artist.

As much as any others, these paintings evince the remarkable level of technical skill Vernet had attained by 1752, both as a draftsman and painter. But what really sets them apart is the extraordinarily acute understanding of light that they display, in all its different forms. Through this, Vernet would become a great innovator in the realm of landscape painting, with his moonlit landscapes being especially noteworthy in this regard. *Clair de lune* is notable for its accomplished rendering of the dual light sources, with the cool, diffuse moonlight contrasting beautifully with the warm glow of the flames and their reflections on the bystanders in the foreground. *Le soir* is strongly evocative of the late afternoon Mediterranean sun, warming the still harbour waters as they lap gently against the quayside walls. Long shadows contrast with sun-struck stone walls as a distant haze descends on the ocean beyond. It is hard to imagine any other artist of the eighteenth century attaining such a meticulous balance of light in oil paint.

The idea of a moonlit landscape of course was very modern in 1752. Isolated examples can be found in subject paintings from previous centuries, in the art of Adam Elsheimer for example. But Vernet made of the moonlit landscape a whole new genre in which the moonlight itself becomes the subject. His paintings on this theme inspired not only near contemporaries such as Joseph Wright of Derby, but also nineteenth-century Romantic painters such as Friedrich Nerly and Caspar David Friedrich. The idea of painting a nocturnal scene must have seemed bizarre to the mid-eighteenth century general public, but such was the imagination and observational prowess of Vernet that he made it work better, much better, than anyone had before. All prior and contemporary efforts, even by such great names as Canaletto, pale in comparison to the realism achieved by Vernet. The full moon, peeking through a small gap in the passing clouds, illuminates a bustling coastal scene. Under its watchful gaze fishermen draw in their nets, a lone figure stands on a tidal sandbank grasping his rod in hope, while out in the bay various craft continue their work through the night. On the shore a group of figures watches over a large pot cooking over a fire, one of them stirring it, the others chatting or waiting in expectation of some hot food. Bats circle above them, stretching their wings after a day of inactivity. It is a scene as remarkable for its rich narrative as for its technical and observational brilliance.





Fig. 1
Giovanni Paolo Panini, *Roman ruins with a Prophet*,
Private Collection © Bridgeman Images

With *Le soir*, an idyllic classical harbour setting, we look straight into the setting sun. Vernet somehow manages to convey the dusky haze one looks through when confronting the setting sun head-on. He has perfected the subtle absorption of light by the partly silhouetted figures on the quay and contrasts the slightly darker tones of the flat paving slabs that the low sun merely glances, with the brightly lit vertical fortress wall to the left that, from its low position in the sky, the sun hits straight on. Here, again, his narrative is in full flow: while the background describes busy port life, the foreground features a group of people lazing around some old cargo boxes and barrels. Some of them are chatting up a lady dressed in red who, tired of their advances, continues apace with her knitting, no doubt willing the arrival of her ferry sooner rather than later. Her companion stands idly beside as if she has seen it all before. Vernet's figures, exquisitely drawn, are their usual animated, lively selves, gesturing and communicative. The painting also features several motifs that Vernet would look back upon and re-use later in his career.[1]

The paintings in context

When these paintings arrived in Vienna in late 1752 or 1753 they were to make quite an impression on the Viennese public. They were likely the first Vernets to reach that city and they invoked a reaction recorded by Lagrange: 'L'Autriche à son tour s'émeut. Tout Vienne vient admirer chez le comte d'Harrach six tableaux de Vernet improvisés en un an et payés 2,600 livres'.[2] They would be joined in the castle by landscapes from other leading contemporary painters: Vernet's putative teacher Adrien Manglard, Carlo Bonavia, and Giovanni Paolo Panini. From Panini Von Harrach commissioned two large works in the same year as the Vernets, a *Preaching of a Sibyl* and a *Preaching of an Apostle* (fig. 1), both set amid ancient Roman ruins.[3] With the Paninis arriving in Vienna presumably at roughly the same time as the Vernets, the Harrach residence must have transformed quickly into a little corner of southern Italy, the cold winters now made bearable by the glowing warmth of Vernet's and Panini's golden Mediterranean light.

There was of course nothing exceptional in a foreign commission from a landscape painter in mid-eighteenth century Italy – English aristocrats had been at it since the 1720s, but until the 1750s much foreign patronage had been concentrated on topographical views. Such *vedute* were in essence expensive postcard mementos of the patrons' favourite places visited. Vernet's imaginary landscapes, however, though loosely based on the coastline to the south of Rome around Naples, mark a departure from a want of mere topography to something altogether more natural; it was their focus on nature, in rock formations, in weather conditions and the effects of sun and moonlight on different surfaces that interested many of his foreign patrons from the 1740s onwards. They were to invoke not just a memory of a place





Fig. 2
Claude-Joseph Vernet, *A Coastal landscape with the Temple of Minerva*, Private Collection © Bridgeman Images

but a feeling for it. They were at once naturalistic and evocative of the visitor's experience of Italy, to be enjoyed on their patron's return to the cooler climes of Britain and elsewhere. For the contemporary Grand Tourist or European nobleman these landscapes were thus not to invoke specific memories of certain places, but to symbolise the 'dangerous seas crossed, ports safely gained, or the campagna surveyed with an informed tourist's eye.'[4]

Even by the early 1750s, over a decade into his Roman sojourn, Vernet's clients were still principally British, French and Roman, so an Austrian nobleman's patronage was something of an anomaly. In his early Roman career Vernet relied upon French patrons such as the ambassador Paul Hippolyte de Beauvillier, duc de Saint-Aignan (1684–1776). Soon the Roman nobility recognised his talent and they too were regular patrons; he painted, for example, a series of major marines for Don Giacomo Borghese (Galleria Borghese, Rome). His *livre de verité,* or account book, is dominated by British, French and Roman patrons before Von Harrach arrived.

While his landscapes have a classical feel to them, and indeed draw on the classical tradition of landscape painting of Claude Lorrain, Poussin and Salvator Rosa from the previous century, Vernet provided the contemporary collector with what seemed to be more vivid and convincing impressions of nature than those of his predecessors. Often, as here, he produced his paintings in pairs or sets, contrasting one effect of nature with another: evening light and moonlight; afternoon calm and heavy storm. And unlike the landscapes of Panini, Hubert Robert and others of his contemporaries, which are often overtly classical in nature, and inspired no doubt by the recent unearthing of Pompeii and Herculaneum, Vernet strained for something altogether more realistic, more up-to-date and contemporary. We may look at them now, from our far-removed vantage point in the modern world, and see something evocative of classical times, but at the time they were seen as completely modern, and their precise and highly detailed rendering of nature and its effects was totally in tune with the yearning for scientific discovery that the Enlightenment sought. Indeed, so acute were Vernet's skills of observation that according to some contemporary critics, including Diderot, the excellence of his figure drawing and his mastery of gesture and expression brought his works close to the much more greatly admired genre of history painting. His great *Ports of France* series, commissioned from Vernet by Louis XV the year after he completed this pair of works, has commonly been likened to history painting, given the authority and exactness with which the topography, local shipping and seaport life are portrayed.[5] Those paintings have become invaluable documents for both the social and economic historian.

These two paintings, *Le soir* and *Clair de lune*, painted at the beginning of Vernet's most successful decade, together constitute a remarkable synthesis of naturalism, observation, narrative and technical brilliance that ranks them amongst the finest such works he ever produced.



The Artist

Claude-Joseph Vernet was born in Avignon in 1714 and received his early training in the city, first under the tutelage of his father Antoine and later in the studio of Philippe Sauvan (1697–1792). Sauvan's work in Avignon consisted primarily of religious commissions and decorative schemes, and Vernet soon moved on to Aix-en-Provence to study under the marine and landscape painter Jacques Viali (*c.* 1681–1745). Vernet's work on decorative commissions in the studios of Sauvan and Viali gave him access to the private collections of Avignon and Aix. Here he came into contact with works by the earlier generation of decorative landscape artists, Gaspard Dughet, Salvator Rosa and most importantly, Claude Lorrain. His first independent work, a series of landscape overdoors, is recorded in 1731.[6] His early talent caught the attention of Joseph de Seytres, Marquis de Caumont (1688–1745), who, as the first in a long line of French noble patrons, offered to sponsor a trip to Italy. The purpose of the trip was twofold: Vernet was both to continue his artistic education and make drawings after the city's antiquities for his patron. It was this trip that would make his reputation and ensure his legacy as France's, indeed Europe's, finest painter of views.

Vernet arrived in Rome in 1734. The artist's introduction into papal circles was facilitated by his early years in Avignon (still a papal territory), where his work had brought him into contact with a number of important churchmen. Vernet soon integrated himself within the French artistic community that thrived in Rome. He was granted access into the Académie de France in Rome and worked closely with the French landscape and marine artist Adrien Manglard. Within four years Vernet's success in Rome was such that he began to keep a record book of his commissions, a *Livre de vérité*, and in 1743 he was accepted into the Accademia di S. Luca.[7] During these early years in Rome, Vernet became best known for his imaginary landscapes and Italianate coastal views. His first important patron in Rome was a fellow Frenchman and Ambassador to Rome, Paul-Hippolyte de Beauvilliers, Duc de Saint-Aignan (1684–1776) and his works soon became highly sought after amongst a diverse range of patrons including: British and European visitors undertaking the Grand Tour; Roman nobles and churchmen; and French diplomats.

Though best known for his large decorative marines, Vernet did paint a small number of topographical works in the 1740s. He honed his skills as a topographical artist on famous views of the city such as the *Ponte Rotto* and *Castel Sant'Angelo* and later in the decade painted the magnificent *View of the Bay of Naples*.[8] His studies of certain edifices are the foundations for much of the imaginary architecture in his non-topographical works.

As Vernet's reputation grew in Rome, so too did his fame back in France. In August 1746 he was approved by the Académie Royale in Paris, and his subsequent exhibitions at the Paris Salon enabled his work to become better known in France. In 1750 Abel-François Poisson de Vandières (1727–1781), later Marquis de Marigny and Directeur des Bâtiments, visited Vernet's studio in Rome as part of his Grand Tour. This was a particularly fortuitous visit for Vernet for it is likely that during this visit discussions were held about the artist's return to France and an imminent major Royal commission. So was to start the most important decade of his career. The Von Harrach paintings constitute one of the last major private commissions before his time was to be devoted to painting, for Louis XV, a series of huge canvases depicting the *Ports of France* in all their glory. He worked on these from 1753 until 1765 when, having completed fifteen of a probable twenty-four expected, he finally gave up. Though he was supposed to be exclusively devoted to the King's commission during this time, the delays in payments from the Crown and the added expenses he incurred in having to travel from port to port with his family meant that Vernet often took up private commissions in each port city, much to the chagrin of the Marquis de Marigny, who repeatedly chastised the artist for his slow progress on the commission. Nonetheless the *Ports of France* series was to be, for both Louis XV and Vernet, the most important artistic commission of their lifetimes. Vernet remained busy to the end of his life, fulfilling commissions until the year of his death. After 1770 however, though remaining popular, his work – as noted by Diderot – would come to rely more on well-tried formulas, becoming somewhat repetitive, a perennial problem for any successful and popular artist.



Fig. 3
French School, 18th century, *Count Ernst Guido Harrach (1723-83)*,
Private Collection © Bridgeman Images

The Patron

Ernst Guido, Graf von Harrach (1723–1783; fig. 4) was one of the preeminent art patrons and collectors of the 18th century. At the age of twenty-five he inherited the outstanding collection started by his great-grandfather, Ferdinand Bonaventura, Graf von Harrach (1636–1706), ambassador to Madrid, which had been added to by his grandfather and father. Like his ancestors, Ernst Guido both patronised contemporary artists and expressed a particular admiration for Roman painting, acquiring works by Panini, Bonavia, Manglard and Conca, among others. 1751 was a particularly busy year for Ernst Guido in this regard, for in addition to the present pair, he commissioned four further works from Vernet (fig. 2),[9] as well as two large canvases from Gian Paolo Panini and a *Susanna and the Elders* from Pompeo Batoni, which was sold recently at Sotheby's, New York for $11.3m (fig. 3). Much of the collection remains today at Schloss Rohrau, the Von Harrach family's ancestral home since 1524, situated between Vienna and Bratislava. The collection includes such gems as the eponymous work by the Master of the Female Half-Lengths that depicts three ladies, at half-length, playing musical instruments, a Holy Family by night by Anton Raphael Mengs, as well as a masterpiece by Vernet's teacher Adrian Manglard.

The inscription on Le Soir ('WF37') corresponds to its original inventory number as catalogued by Gruss (1856), and cited by Gerisch & Specek (1897) in brackets. Clair de Lune carried the number WF41.

1. We see the general mise-en-scène of the foreground quay, with the discarded canon, anchor, barrels and boxes in his large 1776-dated work sold New York, Sotheby's, 27 January 2011, lot 183.

2. Lagrange 1864, p. 49.

3. F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome 1986, pp. 213 and 441, cat. nos 423 and 424, both reproduced. Arisi records that they were completed on 28 July 1751 and were paid for the following year (120 scudi).

4. P. Conisbee, in *Art in Rome in the Eighteenth Century*, exhibition catalogue, Philadelphia and Houston 2000, p. 452.

5. Now preserved in Paris at the Musée du Louvre and the Musée National de la Marine.

6. P. Conisbee, in *The Grove Dictionary of Art*, London 1996, p. 331.

7. Published in L. Lagrange, *Joseph Vernet et la peinture au XVIIIe siècle,* Paris 1864.

8. All three are in the Louvre, Paris. See L. Manoeuvre and E. Rieth, *Joseph Vernet. Les Ports de France,* Paris 1994, pp. 21, 24 and 25.

9. Ingersoll-Smouse 1926, cat. nos 351, 351bis, 352 and 352bis.

25 NORTH ITALIAN SCHOOL, CIRCA 1530

Portrait of a lady with a gypsy

oil on panel
71 x 62 cm.; 28 x 24⅜ in. (including the narrow extension to the right edge)

£ 80,000-120,000
€ 95,000-142,000 US$ 104,000-155,000

PROVENANCE

Private collection, Belgium.

In this beguiling portrait of uncertain authorship and date, a lady, whose lips hint at a smile, is shown half-length against a green background, seated with her lap dog – an emblem of fidelity. From the gold chain around her neck hangs a pendant that she presses to her breast. Immediately behind her, as if approaching to whisper in her left ear, another woman makes her presence felt by touching her shoulder.

The sitter is wearing a black dress, its sleeves set low on the shoulder, over a shift with an embroidered border. On her head she wears a *balzo*, a type of headdress fashionable in the 1520s.[1] There are comparable examples – albeit more elaborate – in portraits by Lorenzo Lotto, such as his *Portrait of Lucina Brembati* of about 1518, Accademia Carrara, Bergamo; the *Portrait of a husband and wife* of about 1524 at The State Hermitage Museum, Saint Petersburg; and in the same museum Garofalo's *Marriage at Cana*, signed and dated 1531, a late instance of this style. In the opinion of Jane Bridgeman, a dress and textile historian, the style of dress is datable to the second half of the 1520s, a good indication of when the portrait is likely to have been painted.

Executed on poplar, the panel was extended early in its history with the addition of a narrow strip at the right-hand edge. It is likely that this was done to accommodate the second figure. Nicholas Penny has identified the latter as a gypsy, the chin-cloth being the defining feature of her garb. She may be a fortune teller. The depiction of gypsies was a phenomenon that flourished in the first decades of the seventeenth century, in a new kind of genre-painting stimulated by Caravaggio's early Roman paintings of the 1590s. In sculpture too, the type gained celebrity, the most famous example being the *Zingara*, once at the Villa Borghese in Rome.[2] This seems to be an early example of a gypsy in a sixteenth-century Italian painting; a date in the third quarter of the sixteenth century, or perhaps even slightly later, has been suggested. The most plausible conclusion is that the gypsy was added to a portrait of a lady and her lapdog after a considerable interval, probably by another hand, thereby turning a portrait into a work more akin to genre painting.[3] The insertion of a gypsy into this intriguing portrait changes our reading of it and introduces ideas of fortune and destiny, illusion and deceit.

A traditional attribution to Boltraffio is recorded in an eighteenth- or early nineteenth-century inscription on the reverse of the panel.[4] There is no consensus at present over the attribution. Bernardino Licinio (Venice, *c.* 1490– after 1549) has been suggested; others too have read the portrait's idiom as Venetic. Uncertainty over its roots in either Lombardy or the Veneto, has prompted alternative suggestions. Marco Tanzi, on the basis of a photograph, is firmly of the opinion that the portrait was painted in Romagna between the end of the 1520s and the beginning of the 1530s. Regarding the second figure, it has been suggested that it looks perhaps to Passerotti and Bolognese examples. On recent first-hand inspection of the painting, Keith Christiansen has questioned a dating in the 1520s, proposing instead that the portrait may have been painted considerably later in the century. As a possible point of reference, he suggests Lavinia Fontana (1552–1614), an artist from Bologna, whose portrait style reflects the formality of central Italian models as well as the naturalistic tendencies of the north Italian tradition. We are grateful to them all for their opinions.

1. This part of the painting may have been altered at a later date, perhaps when the second figure was added to the composition, since its current form is somewhat anomalous.

2. The *Zingara* is a hybrid statue of a gypsy, comprising a classical Greek marble for the draped body and later additions in bronze for the head, arms and feet, reconstructed sometime between 1556 (the date when Aldrovandi mentioned it as being in Domenico Capotio's collection: 'a statue without a head') and 1638 (when it is recorded in the Villa Borghese as an 'Egyptian Woman'); it is now in the collection of the Musée du Louvre, on deposit at Versailles; see F. Haskell and N. Penny, *Taste and the Antique, The Lure of Classical Sculpture, 1500–1900*, New Haven and London 1981, pp. 339–41, no. 95. The transformation by Nicholas Cordier (1567–1612) of another ancient sculpture into a gypsy for Cardinal Scipione Borghese – the *Zingarella* – is also discussed.

3. The line of her shoulder is visible through the painted finger tips.

4. *Boltrafio / Sco*[laro]*: di Lionardo da Vinci*.



26 PARIS BORDONE

(Treviso 1500 - 1571 Venice)

Portrait of a gentleman

oil on canvas
101.7 x 76.5 cm.; 40 x 30⅛ in.

‡ £ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Manuel Francisco Domingo de Godoy y Álvarez de Faria, de los Ríos y Sánchez-Zarzosa, Príncipe de la Paz, Prime Minister of Spain (1767–1851); his collection dispersed in 1808 in Madrid upon the French occupation of Spain; sold (as 'Tiziano') to

M. de Crochart, paymaster-general of the French army in Spain, by whom brought to England in early 1815 and later sold (as Titian) to

A private collector, from whom acquired by

John Smith (1781–1855), by whom sold in 1853 (as Titian) to

Thomas Baring (1799–1873);

Thence by descent to his nephew, Thomas George Baring, 1st Earl of Northbrook (1826–1904);

Dr Schäfer, Berlin;

Dr Kodella, Graz;

His sale, Lucerne, Fischer, 29 August – 1 September 1934, lot 1713, reproduced as plate 39 (as Jan Stephan van Calcar);

With Schäffer Galleries, Berlin and New York, by 1936;

Private collection, Switzerland, where recorded in 1968, as on the art market;

Anonymous sale, New York, Sotheby's, 28 January 2000, lot 15 (as Paris Bordone), for $180,000;

Where acquired by the present owner.

EXHIBITED

London, Royal Academy of Arts, *Exhibition of the Works of the Old Masters*, 1871, no. 84 (as Titian);

New York, Schaeffer Galleries, Inc., *Paintings by Old Masters: XV to XVIII Centuries*, 5 – 20 November 1936, no. 1.

Once in the collection of Manuel Godoy (1767–1851), Prime Minister of Spain (fig. 1.), this painting was praised by Giordana Mariani Canova as one of the most valuable and significant examples of Bordone's portraiture in her insightful article with new observations on the artist, in which she reassessed this painting's style, subject and dating.[1] Painted in the mature style of arguably his best period, the present canvas is comparable to other portraits by Bordone of the early 1530s such as two paintings in the Princely Collections of Liechtenstein, dated 1532 and 1533 respectively.[2] Since the picture was last seen at auction, it has been cleaned, revealing one of the painting's most original features: the dramatically foreshortened skull.

The portrait is inscribed at the lower right: *A*[NNO] *S^Æ Æ*[TATIS] *XX / MDXX*[...]. Incorrect interpretations of the inscription have resulted in misleading attempts to identify the sitter and also the attribution. Following the painting's traditional attribution to Titian, Richter in his 1889 catalogue of the Northbrook collection, was the first to propose an attribution to Paris Bordone, opting to catalogue it as by Titian or Bordone, and recording it with the date 1521. However such a dating is untenable for stylistic reasons; the portrait cannot have been painted as early as 1521. As Mariani Canova pointed out, this portrait is closer to those of the fourth decade, such as the Liechtenstein *Portrait of Nikolaus Körbler*, dated 1532, and differs markedly from Bordone's first dated male portrait, the *Portrait of man*, of 1523, at the Alte Pinakothek, Munich, painted when Bordone was still under the spell of Giorgione.[3]

Andrea Donati, author of the most recent monograph on the artist, recently inspected the painting at first-hand and endorsed the attribution to Bordone, placing it close in date to the Liechtenstein *Portrait of Nikolaus Körbler* and to another in the same collection, the *Portrait of a bearded man*, a work of the following year inscribed with the date 1533. Nicholas Penny also recently saw the painting in person and he too considers it to be a more mature work by Bordone than previously suggested, pointing out that the alignment of the inscription indicates there are probably numerals missing from the date and that it could plausibly be a work of the 1530s.[4] The inscription may have been incomplete or not clearly legible when Richter transcribed it; there is some wear to the canvas in this corner.

The gentleman's dress is a useful guide to the dating of the portrait and offers some clues to the sitter's nationality. Traditionally the man has been identified as the Venetian Andrea Navagero, celebrated *letterato* and ambassador to Spain (*b*. 1483, *d*. 1529 Blois, France). Such identification, first made by Richter and later reiterated by Bodmer, has no basis. The age of the sitter depicted is wrong for Navagero and this likeness differs from known portraits of him. The gentleman in this painting wears on top of a doublet a gown with short puffed sleeves and closely tailored at the waist. Underneath he wears a white shirt: a glimpse of its right cuff is just visible and its small ruffled pleated collar, tied at the neck, contrasts with the dark tonality of the gown emphasized by its vertical ornament of black velvet ribbon or guards (material sewn on to the fabric in vertical bands subtly differentiating the blacks). Jane Bridgeman, a dress and textile historian, who considers the sitter to be neither German nor Spanish, suggests he is most likely to be north Italian, and has pointed out analogies with clothing depicted in *The Virgin appearing to Augustus* (1524–25) painted by Girolamo Romanino (*c*. 1485–1566) on the organ shutters in the church of S. Andrea, Asola, near Mantua, and in the *Garden of Love* at the National Gallery, London, formerly attributed to the Venetian school, in which the dress of the elegant couple in the foreground is datable to around 1530–35 and may be Brescian in character.[5] We are grateful to Nicholas Penny, Andrea Donati and Jane Bridgeman for their comments.


EST MORI NOU
A S Æ XX
1 D X X



Fig. 1
Francisco Jose de Goya y Lucientes, *Manuel Godoy (1767-1851) Duke of Alcudia, 'Prince of Peace'*, Real Academia de Bellas Artes de San Fernando, Madrid
© Bridgeman Images

LITERATURE

J.A. Crowe and G.B. Cavalcaselle, *A History of Painting in North Italy..., from the fourteenth to the sixteenth century*, London 1871, vol. II, p. 290 (as Pordenone);

J.-P. Richter, *A descriptive catalogue of the collection of pictures belonging to the Earl of Northbrook, Francis George Baring...*, London 1889, pp. 163–65, no. 218 (as Titian or Paris Bordone);

W. Suida, 'Fremde Meister um Tizian, 1. Jan Stephan von Calcar, 2. Lambert Sustris von Amsterdam, 3. Greco und Rubens', *Belvedere*, 12, 1934, 1/2, p. 13, reproduced in black and white as fig. 17 (as perhaps by Stephan von Calcar, although not seen in person);

G. Mariani Canova, 'Nuove note a Paris Bordon', *Arte Veneta*, XXII, 1968, pp. 174–76, reproduced on p. 176, fig. 259 and as a detail fig. 260 (as Paris Bordon);

J. Habert, 'Calcar au Louvre', in *Hommage à Michel Laclotte, Études sur la peinture du Moyen Âge et de la Renaissance*, Paris 1994, p. 367, reproduced on p. 363, fig. 389 (as Paris Bordone, *c.* 1532–36 (?), Swiss private collection);

N. Penny, *National Gallery Catalogues, The Sixteenth Century Italian Paintings, Volume II, Venice 1540–1600*, London 2008, pp. 48–49 and p. 51, note 9 (as Bordone);

A. Donati, *Paris Bordone*, Soncino 2014, p. 390, no. 188, reproduced in black and white on p. 389 (as Bordone).

Since the painting was last seen at auction nearly twenty years ago, a number of significant features have been revealed. Most striking is the daringly foreshortened skull, seen as if the head were laid down to rest in the niche. The skull lay hidden beneath two books that were painted over it possibly in the nineteenth century, perhaps an unwelcome reminder to a previous owner of man's mortality.[6] The message on the *cartellino*, which translated from the Latin reads: 'Everything of ours must die, this is our debt', enforces the theme of *memento mori* so powerfully conveyed by the skull's allusion to the transience of life;[7] so too the hourglass, with its intricate inlay design of ebony and ivory. A number of adjustments by the artist are visible to the naked eye, for instance, the right arm of the sitter has been moved further away from the body; the contour of the right shoulder has been lowered; and changes have been made to the depth of the ledge on which the figure rests his hand. The hands in this portrait are rendered with particular care – the middle fingertip of the right hand touches the edge of the stone ledge, while the other probably rests on a sword hilt, as suggested by the angle of the belt, since noblemen usually wore swords.

1. Mariani Canova 1968, p. 174: 'Un pregevole 'Ritratto di gentiluomo'...

2. Inv.-Nr. GE1128, oil on canvas, 100 x 78 cm.; reproduced in colour in Donati 2014, no. 172, pl. XCVI; and Inv.-Nr. GE93, oil on canvas, 98 x 84 cm.; reproduced in colour in Donati 2014, no. 173, pl. XCVII.

3. Kat.-Nr. 512; oil on canvas, 77.8 x 66 cm.; Donati 2014, no. 179, reproduced in colour pl. XXII.

4. In his discussion of Bordone's *Portrait of a Young Woman* at the National Gallery, London, Penny points out as a recurring feature of Bordone's portraits the format of a three-quarter length figure framed by architecture and including a column base at head height. Later supposed to be by Calcar, Penny refers to this painting as correctly attributed to Bordone in the Sotheby's, New York sale on 28 January 2000, lot 15. He goes on to suggest that a portrait of a gentleman with a sword in the Musée du Louvre, Paris, *c.* 1540. (inv. no. 758; 100 cm x 83 cm.), generally attributed to Tintoretto but also sometimes to Calcar, must be by the same hand as the present work; Penny 2008, pp. 48, 49 and 51, n. 9.

5. NG930; oil on canvas, 221 x 148.3 cm.

6. A photograph in the Witt Library, London, annotated 'Schäffer, Berlin', from about 1936, shows the painting before restoration, with narrow waist and books in evidence.

7. The transcription of the Latin is given incorrectly in past literature; the inscription reads: 'EST MORI NOB[IS] / ŎĒ [OMNE], [H]ŎC E[ST] DEBI[TUM]'.


EST MORI NOU
OE OCE DEBIT

27 JACOPO DE' BARBARI

(Venice(?) c. 1460 - Mechelen or Brussels before 1516)

Portrait of Albrecht of Brandenburg (1490-1545)

signed, inscribed and dated upper right: *IMAGO ALBERTI MARCHIONIS BRADENB/ CV XVIII ANV AGERET GRAPHICE/ DEPICTA/ QUOD OPUS IA^vs DE BARBARIS FACIEB/ M. DVIII* and signed with the artist's device of a caduceus
oil and tempera on panel
68.3 x 53.3 cm.; 26⅞ x 21 in.

‡ £ 1,500,000-2,000,000
€ 1,780,000-2,370,000 US$ 1,930,000-2,580,000

PROVENANCE

Probably Leopold III Friedrich, Prince of Anhalt and 1st Duke of Anhalt-Dessau (1740–1817), Gotisches Haus, Wörlitz, near Dessau;

Probably by descent to his grandson Leopold IV Friedrich, Duke of Anhalt (1794–1871), Gotisches Haus, Wörlitz and Schloss Dessau;

Friedrich I, Duke of Anhalt (1871–1904), Gotisches Haus, Wörlitz and Schloss Dessau, inv. no. 1491, when hung in the 'geistliche Kabinett' at the Gotisches Haus;

By descent to Friedrich II, Duke of Anhalt (1856–1918), Gotisches Haus, Wörlitz and Schloss Dessau;

By descent to his nephew Joachim Ernst, Duke of Anhalt (1901–1947), Schloss Dessau;

By whose curator offered in August 1927 to Galerie Heinemann, Munich, for RM 35,000, but presumably turned down;

Possibly with 'Goldschmidt' (probably Arthur Goldschmidt, acting for J. and S. Goldschmidt), Berlin, probably in 1927 or shortly thereafter;

With Julius Böhler, Munich, by 1931;

Acquired from the above by Ernst Saulmann, Ehingen, for 40,000 RM in 1931;

On commission from the above to Julius Böhler in 1935 (not sold);

Permission granted to Saulmann by the German fiscal authorities for the sale of the work abroad in 1936;

Acquired from the above by Theodor Fischer, Lucerne, 1936 (the proceeds of the sale confiscated from Saulmann by the German fiscal authorities);

Private collection, Switzerland, *circa* 1960;

By descent to the present owner (settlement reached with the Saulmann heirs in 2014).

Painter, draughtsman and printmaker, the Venetian Jacopo de' Barbari was one of the most fascinating and versatile artists of the early sixteenth century, and 'the first Italian Renaissance artist of note'[1] to make the journey across the Alps to the courts of both Germany and the Netherlands. This rare and important portrait of the young Albrecht of Brandenburg is one of a very small number of certain paintings by his hand, and the only work by him left in private hands. It epitomises the key role which Jacopo's art and his relationships with his patrons and painters such as Dürer and Cranach played in the evolution of artistic patronage in the Holy Roman Empire in the early Renaissance period. Albrecht, later a cardinal and Elector of Mainz, was himself a patron of very considerable discernment. An important figure in the Catholic hierarchy, it was his sales of indulgences which provided the spark for Martin Luther's protest and the outbreak of the Reformation itself exactly five hundred years ago. Though a friend of Erasmus and an enlightened patron of artists with both traditional Catholic and new Protestant sympathies, Albrecht himself and his see in Halle would fall before the advance of the new faith in the turbulent years ahead.

At the very beginning of the sixteenth century Jacopo de' Barbari, though an Italian, was arguably the most fashionable portrait painter in Germany. In the spring of 1500 the Emperor Maximilian I had summoned him to Nuremberg and appointed him his 'Contrafeter und Illuminist' ('Portrait painter and illuminator'), and had even provided him with a horse for the journey. This suggests that Jacopo already had some reputation as a portrait painter, but no likenesses from his hand from before this date have survived. His introduction to the Imperial court probably came by way of the Nuremberg merchant Anton Kolb, who lived in Venice and who had published Jacopo's famous engraved bird's-eye prospect of the city that same year. In 1503 Jacopo entered the service of Frederick III ('The Wise') Elector of Saxony, and had moved to Wittenberg. Fredrick was at that time elaborating his court and establishing Wittenberg as a major academic and cultural centre, founding its University in 1502. It is clear that Jacopo held the Elector in high regard as a patron of the arts and he remained in his service until 1505, and no doubt Frederick in turn saw in him just the qualities and erudition he sought in his court circles. Within the next three years he would also have worked at the courts of the Dukes of Mecklenburg and, of course, Brandenburg. Much of his attitude to his art (and his good opinion of himself and his classical erudition) is revealed in an address that he wrote to the Elector Frederick around 1501–03, in which he extolled the virtues of Painting, raising it on a par with the seven Liberal Arts. The discernment required to foster such artistic patronage, he implied, was solely the prerogative of the noble class: '*Come a questi zorni si vede le piture, per chè larte è mendichada da homeni innobeli, perro non pol venir ala excellia come fu di Apele e delli altri nel tempo di Alexandro: no che mancha li inzegni, ma mancha la comoditate e la nobilitade, chè non exercitar la pitura se non homeni nobeli de sangue e de richeze*' ('..these days we see that painting, misused by ignoble men, is unable to achieve the excellence attained by Apelles and others in the time of Alexander the Great: it does not lack for instruction, but does lack patronage and nobility, for painting can only be sustained by men of noble birth and wealth').[2]


IMAGO ALBERTI MARCHIONIS BRĀDENB
CV XVIII ĀNV AGERET GRAPHICE
DEPICTA
OVOD OPVS IAVS DE BARBARIS FACIEB
M.D.VIII

EXHIBITED

Munich, Julius Böhler, *Austsellung Altvenezianischer Malerei*, 1931, no. 2;

Stuttgart, Staatsgalerie, *Meisterwerke aus baden-württembergischem Privatbesitz,* 1958–59, no. 11;

Bregenz, Künstlerhaus, *Meisterwerke der Malerei aus privatsammlungen im Bodenseegebiet,* 1965, no. 3;

Innsbruck, Landhaus, *Maximilian I,* 1 June – 5 October 1969, no. 533;

Basel, Kunstmuseum, *Lukas Cranach. Gemälde, Zeichnungen, Druckgraphik*, 15 June – 8 September 1974, no. 4;

Venice, Palazzo Grassi, *Renaissance Venice and the North*, 5 September 1999 – 9 January 2000, no. 84;

Hamburg, Bucerius Kunst Forum, *Lucas Cranach. Glaube, Mythologie und Modernem*, 6 April – 13 July 2003, no. 2;

Halle, Kunstmuseum des Landes Sachsen-Anhalt, *Der Kardinal. Albrecht von Brandenburg, Renaissancefürst und Mäzen,* 9 September – 26 November 2006, no. 88.

LITERATURE

W. Hosäus, *Ein handbuch für die besucher des Wörlitzer Gartens und die Wörlitzer Kunstsammlungen,* Dessau 1883, p. 47, as hanging in 'Die geistliche Kabinett';

W. Schmidt, 'Ein Porträt des Kurfursten Albrecht von Mainz', in *Beilage zur Allgemeinen Zeitung,* 94, April 1900, p. 5;

W.A. Luz, 'Der Kopf des Kardinals Albrecht von Brandenburg bei Dürer, Cranach und Grünewald', in *Repertorium für Kunstwissenschaft,* 45, 1925, p. 43;

G. Fiocco, 'Ausstellung Venezianischer Kunst in München', in *Zeitschrift für bildenden Kunst,* Leipzig 1931–32, pp. 155–60;

A. de Hevesy, 'An unknown portrait by Jacopo de' Barbari', in *The Burlington Magazine*, 60, 1932, pp. 208–09, reproduced;

R. van Marle, *The Development of the Italian Schools of Painting*, 18 vols, vol. XVIII, The Hague 1936, p. 474, reproduced fig. 260;

L. Baldass, 'Die Bildnisse des Jacopo dei Barbari', in *Pantheon,* 22, 1938, pp. 319 and 321;

J. Wilde, 'An unknown portrait by Jacopo de Barbari', in *The Burlington Magazine*, 72, 1938, p. 43;

W. Zülch, *Der historische Grunewald, Mathis Gothardt-Neidhardt,* Munich 1938, pp. 21–22 and 411, n. 26;

E. Lavagnino, *Gli artisti Italiani in Germania,* vol. III, Rome 1943, reproduced fig. VII;

L. Servolini, *Jacopo de' Barbari,* Padua 1944, pp. 146–47, reproduced plate XL;

B. Berenson, *Italian Pictures of the Renaissance. Venetian School,* vol. I, London 1957, p. 11, reproduced plate 318 (as homeless);

R. Pallucchini, 'Veneti a Stoccarda', in *Arte Veneta,* 12, 1958, p. 260;

F. Heinemann, 'Das Bildnis des Johannes Corvinus in der Alten Pinakothek und die Jugendwicklung des Jacopo de' Barbari', in *Arte Veneta,* 15, 1961, pp. 47–48;

G. Mazzariol and T. Pignatti, *La pianta prospettica di Venezia del 1500 disegnata da Jacopo de Barbari,* Venice, 1962, p. 7;

T. Pignatti, 'La pianta di Venezia di Jacopo de' Barbari', in *Bolletino Museo Civico di Venezia,* 9, 1964, pp. 13 and 23;

C. Gilbert, 'Barbari, Jacop de'', in *Dizionario biografico degli italiani,* 1964, vol. VI, pp. 44–45;

J. Levenson, K. Oberhuber and J.L. Sheehan, *Early Italian Engravings from the National Gallery of Art*, exh. cat., Washington 1973, p. 341, n. 99, and pp. 143–44, n. 533;

D. Koepllin and T. Falk, *Lukas Cranach, Gemälde, Zeichnungen, Druckgraphik*, exh. cat., Basel and Stuttgart 1974, vol. I, p. 56, no. 4, and vol. II, p. 792, n. 56;

J.A. Levenson, *Jacopo de' Barbari and Northern Art of the Early Sixteenth Century*, doctoral diss., New York University, New York 1978, pp. 91–93, 113, 206–08, no. 11;

B. Butts, 'Dürerschüler Hans Süss von Julmbach', doctoral diss., Harvard University 1985, p. 198;

A.M. Szylin, 'Barbari, Jacopo de', in *Allgemeines Künstlerlexikon,* vol. VI, 1992, pp. 645–46;

A.M. dal Pozzolo, in *Renaissance Venice and the North. Crosscurrents in the time of Dürer, Bellini and Titian*, exh. cat., Milan 1999, pp. 370–71, no. 84, reproduced;

G.C.F. Villa, 'Jacopo de Barbari', in *La Pittura nel Veneto, Il Cinquecento*, vol. III, M. Lucco (ed.), Florence 1991, p. 1298;

S. Hauschke, 'Ein Paragone um Grabdenkm□ler der Vischer-Werkstatt. Kardinal Albrecht Von Brandenburg und Kurfürst Friedrich der Weise von Sachsen', in *Anzeiger des Germanischen Nationalmuseums*, 2002, p. 238;

W. Schade, *Lucas Cranach. Glaube, Mythologie und Modernem*, exh. cat., Hamburg 2003, p. 166, no. 2, reproduced fig. 25;

B. Broos and A. van Suchtlelen, *Portraits in the Mauritshuis 1430–1790,* Zwolle 2004, p. 36, reproduced fig. 3c;

S. Ferrari, *Jacopo de' Barbari: Un protagonista del Rinascimento tra Venezia e Dürer*, Milan 2006, pp. 107–08, no. 16;

B. Böckem, *Jacopo de' Barbari: Künstlerschaft und Hofkultur um 1500*, Weimar 2016, pp. 19, 23, 68, 75, and 253–55, no. 7, reproduced fig. 3.

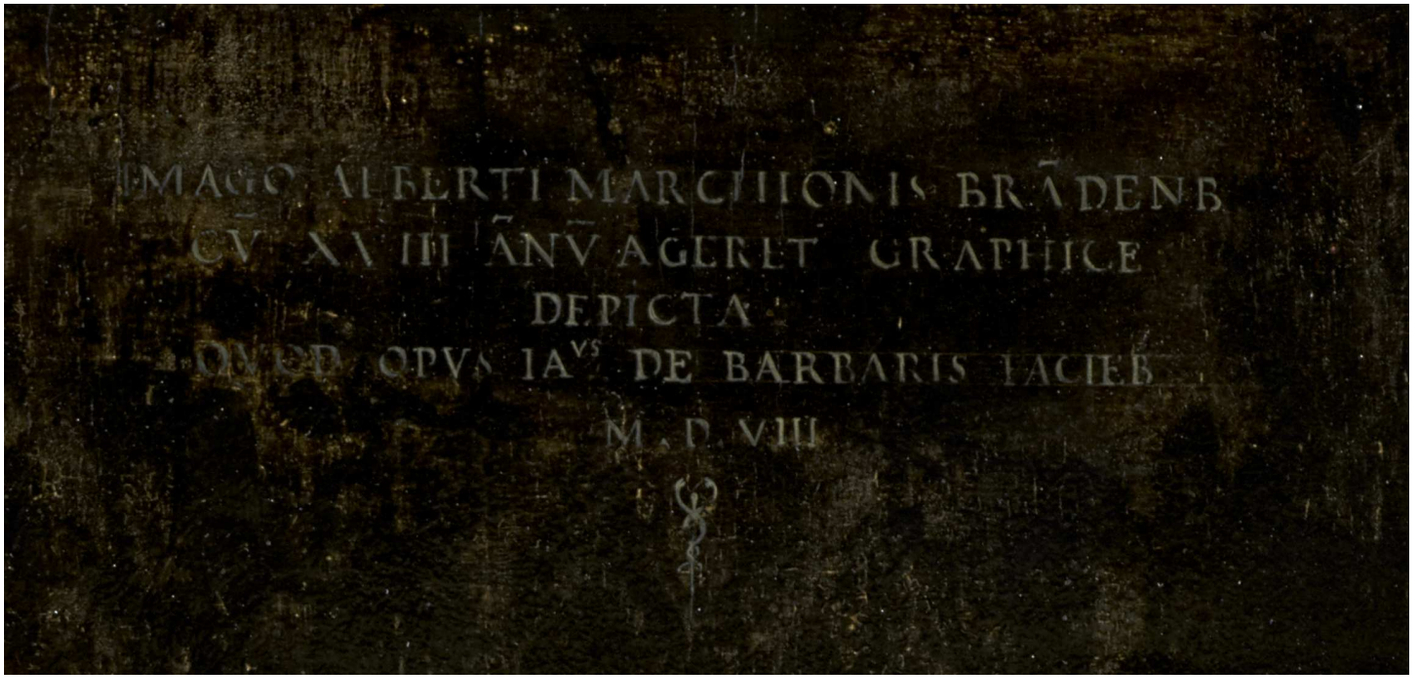


Fig. 1
Jacopo de Barbari, *Portrait of a Man*, Kunsthistorisches Museum, Vienna



Fig. 2
Jacopo de Barbari, *Portrait of Heinrich V (1479-1552)*, Duke of Mecklenburg, Mauritshuis, The Hague.
Photography: Margareta Svensson

Despite Jacopo de' Barbari's evident reputation very little is known of his life, and even now his precise dates of birth and death are unrecorded. In a draft of the dedication to his *Four Books on Human Proportion* published in 1528, Albrecht Dürer wrote that de' Barbari was born in Venice, and this seems to be correct. His small *corpus* of work numbers around thirty engravings, including the celebrated monumental bird's-eye prospect of the city of Venice of 1500, two drawings, a dozen or more paintings, of which seven are signed and four dated, among them the first independent still-life of the Renaissance, the famous *trompe l'oeil* panel of a *Dead partridge and gauntlets* of 1504, today in the Alte Pinakothek in Munich,[3] and several prints and two drawings. It is probably fair to assume that Jacopo de' Barbari's painted *œuvre* was more extensive than we know today, and that part of it which has come down to us suggests that he was a flexible artist, capable of responding to a variety of different commissions. It is not known exactly under whom Jacopo trained, but this is now generally thought to have been Alvise Vivarini in Venice, whose facial types are often reflected in his own work. All of Jacopo's extant paintings appear to date from his years in Nuremberg and Wittenberg. The earliest of these is possibly the half-length depiction of *Saint Oswald* in the Slovak National Museum, Bratislava, which may date from 1500 or thereabouts.[4] To the former period also probably belongs the *Madonna and Child with Saints John the Baptist and Anthony Abbot ('the Madonna della fontana')* today in the Musée du Louvre, Paris.[5] This colourful but still awkward work combines the tradition of the Venetian *sacra conversazione* in the vein of Bellini and Vivarini with new elements such as the head of Saint Anthony and the landscape, which show a keen awareness of the work of Dürer. Three further paintings, all today in the Gemäldegalerie in Dresden, a *Christ Blessing,* a *Saint Catherine* and a *Saint Dorothy* are likely to belong to the Wittenberg period, for all three were later in the collection of Lucas Cranach the Younger, son of the Elector's most famous painter.



Detail of signature

Among the paintings that can be attributed to Jacopo with any certainty there are only two portraits, including the present panel, whose attribution is confirmed by his signature and the artist's device of a caduceus. The only other signed likeness is the *Portrait of a man* today in the Kunsthistorisches Museum in Vienna, a smaller limewood panel from around 1506 which is signed with initials and similarly bears the caduceus device (fig. 1).[6] To these may be tentatively added the *Portrait of Henry, Duke of Mecklenburg (1479–1552)* in the Mauritshuis in The Hague, which is dated 1507 and seemingly documented in the Heidelberg castle inventory of 1685 as part of a hinged double portrait showing 'Duke Henry of Mecklenburg and his consort Ursula in the year 1507, painted in a wooden *libellus* by Jacopo de' Barbari' (fig. 2).[7] The style of the three portraits is, however, not entirely homogenous, and among recent scholars only Ferrari regards them as all by Jacopo's hand. Levenson, for example, rejected the Mauritshuis portrait's 'complicated outlines and unusual shapes' as being at odds with the more frontal pose and simplified forms of the Albert of Brandenburg. All seem to belong to Jacopo's period of activity in Germany, and this is supported by the two dated works. Certainly their style is much more suggestive of the taste of Jacopo's German patrons than his Venetian background, and show a familiarity with contemporary Imperial court portraiture under Bernhard Strigel.

There can be no question as to either Jacopo's authorship of this portrait, or of the identity of his illustrious sitter. No doubt reflecting the importance of the commission, Jacopo has fully signed and inscribed his likeness. This is followed by the painter's particular symbol of a caduceus (fig. 3), the attribute of Mercury and an ancient symbol of prosperity and peace composed of a winged staff with two entwined serpents. As the inscription records, Albrecht is shown at the young age of eighteen. By this date he had already been ruling the electorate of Brandenburg jointly with his brother Joachim I for a number of years following the death of their father the Elector Johann Cicero of Brandenburg in 1499. The portrait was, however, undoubtedly commissioned to celebrate the fact that Albrecht had taken religious orders that same year, and in all probability it was painted in Frankfurt-am-Oder. Certainly Jacopo has taken unusual trouble in his depiction of Albrecht's ecclesiastical vestments. The young prelate wears a magnificent crimson cloth of



Detail of clasp on robe

gold cope embroidered with the motif of a *cardo* or thistle. The cope is probably Venetian in origin, and as Dal Pozzolo has observed, it may be compared to that in the Basilica del Santo in Padua, perhaps designed by Jacopo da Montagna in the 1480s.[8] The cope is held by a magnificent multi-foil clasp, or morse, showing Saints Martin, Nicholas of Bari and Catherine of Alexandria standing beneath a Gothic architectural canopy (fig. 4), and beneath this hangs a *clipeus* set with rubies. Below this Albrecht wears a simple white surplice with a green cloth of gold stole over a fur lined purple coat. The choice of the saints on the clasp was quite probably intentional. Saint Martin was eighteen – the same age as Albrecht – when he gave up military service to be baptised and later become a bishop. Saint Catherine was the patron saint of universities, and this may refer to that founded by Albrecht and Joachim in Frankfurt-am-Oder in 1506. The significance of Saint Nicholas is less clear, but he may have represented a role model as bishop. Jacopo has rendered all these details with the greatest of care, offsetting the interplay of colours – gold, crimson, purple and brilliant emerald green – and setting them against the black background.

Albrecht of Brandenburg (1490–1545) was without doubt one of the most influential and interesting patrons of art of his day. His subsequent career in the service of the church was marked by rapid elevation. After an unsuccessful attempt to become bishop of Utrecht he became canon of the chapter of Mainz in 1509. In 1513, still aged only twenty-three, he became archbishop of Magdeburg and administrator of the diocese of Halberstadt. A year later he became archbishop of Mainz and an Elector of the Holy Roman Empire. In 1518, still under the age of thirty, he was made a cardinal. At this point Albrecht's wealth and position allowed him to undertake a programme of artistic patronage on an unusually broad and discerning scale. In 1519 he paid Albrecht Dürer the remarkable sum of 200 florins and twenty yards of damask to engrave his portrait as cardinal (fig. 5). That same year he commissioned from Lucas Cranach a large decorative programme of over 142 pictures for the collegiate church in Halle, this despite the painter's close friendship with the Protestant reformer Martin Luther (see also lot 6 in this catalogue). Albrecht was not shy when it came to commissioning his own likeness: he



Fig. 5
Albrecht Dürer, *Cardinal Albrecht of Brandenburg; The Small Cardinal*, 1519

was painted in the guise of Saint Erasmus by Mathias Grünewald as part of a picture depicting *Saints Erasmus and Mauritius* painted around 1520–25 and today in the Alte Pinakothek in Munich (fig. 6), while Lucas Cranach went on to paint a total of no less than four portraits of the Cardinal in the guise of Saint Jerome (fig. 7), dating from 1525 onwards.[9]

Albrecht's patronage of Cranach may seem strange in the light of the fact that it was his own sale of plenary indulgences in 1517 – used to repay his loan from the Fugger family that covered the expenses (some 21,000 ducats) of his elevation to the see of Mainz – and at a cool fifty percent of the sales, the profits they engendered for the Holy See – that had prompted Martin Luther to nail his famous pamphlet, the *Ninety-five Theses,* to the door of the cathedral at Wittenberg. Luther's deed proved to be the vital moment that sparked the Reformation itself, and Cranach would become his close friend and the visual promoter of the new Protestant doctrine. Albrecht himself was undeterred, and even organised another sale of indulgences in 1523 for anyone to come to venerate his remarkable collection of 8,100 sacred relics and 42 holy skeletons that he kept in his principal residence in Halle. Albert adorned the S*tiftskirche* at Halle as well as the cathedral at Mainz, and appropriately took as his motto the words *Domine, dilexi decorem domus tuae* ('Lord, I admired the adornment of your house'). For all his extravagance, however, Albrecht was a significant and enlightened patron of art and learning, and though a Catholic he counted Erasmus among his friends. But his generous and open-minded patronage could not enable him to rise above the tumultuous events of his day. His hostility towards the reformers was never as extreme as that of his brother Joachim, and perhaps as a result the new doctrines made considerable progress in his dominions. During his later years he showed more intolerance towards the Protestants, and supported the teaching of the Jesuits, but in the end his stronghold at Halle became Protestant in 1542 and he was forced to flee the city. He died at the Martinsburg in Mainz in 1545.

Jacopo's mature style was clearly formed during his German years and thus the nature of his relationships with his German artistic contemporaries has been of the greatest interest. There can be little doubt that de' Barbari knew Albrecht Dürer personally. The two men would most likely have met in Venice, where Dürer was



Fig. 6
Matthias Grünewald (Mathis Gothart-Nithart),
Saints Erasmus and Mauritius, 1520-4
© Alte Pinakothek, Munich



Fig. 7
Lucas Cranach I, *Cardinal Albrecht of Brandenburg as Saint Jerome*, 1526,
The Ringling Museum of Art, Sarasota

between 1495 and 1496. Dürer's opinion of Jacopo's abilities seems to have been inconsistent. In a letter to his friend Willibald Purckheimer, written from Venice in 1506, for example, he remarked disparagingly that Jacopo's fellow painters were less than complimentary about his abilities, remarking of his journey north that a truly good painter would never have left Venice in the first place. He nevertheless acknowledged his influence on his own study of proportions, and is said to have admired Jacopo's paintings when he visited the collection of the Regent Margaret of Austria in Mechelen in 1521. There is little doubt, however, that Dürer and de' Barbari absorbed ideas from each other, notably, for example, in the way figural types from Jacopo's engravings appear in Dürer's own prints.[10] Although we cannot be absolutely sure of its dating, Jacopo's *Madonna and Child with Saints John and Anthony Abbot* was probably painted in Nuremberg and clearly shows the influence of Dürer's work in the head of Saint Anthony and the landscape setting. Similarly, as Böckem has suggested, it is possible to see in Dürer's *Virgin and Child* of 1503 in the Kunsthistorisches Museum, Vienna, a use of meticulous detail offset against a dark background found in Jacopo's *Head of Christ* of the same period in the Schlossmuseum in Weimar, and indeed still very much in evidence in the present work.[11] While in Nuremberg, Jacopo de' Barbari trained the young Hans Suess von Kulmbach (c.1480–1522), who later joined Dürer's workshop, and it is not hard to see in his *Portrait of a young man* of *c.* 1508, today in the Metropolitan Museum of Art in New York, the clear influence of this and Jacopo's portrait in Vienna on his work. There does not seem to be much evidence, however, that de' Barbari's idiosyncratic facial and figure types directly influenced his contemporaries in Wittenberg, but it is interesting to note that three of his paintings, a *Christ blessing,* a *Saint Catherine,* and a *Saint Barbara,* all today in Dresden, were once to be found in the collection of Lucas Cranach the younger, the son of Jacopo's famous fellow court painter, and a Cranach engraving of 1553 appears to be derived from the *Christ blessing*.[12]

This is the last known painting by Jacopo that has survived. Shortly after this, perhaps as a result of the religious convulsions in Germany, he travelled to the Netherlands, where he entered the service of Philip of Burgundy, Bishop of Utrecht and the natural son of Philip the Good, at the castle of Souburg in Zeeland, and he may have journeyed with him and Jan Gossaert to Italy in 1508–09. By 1510 he was

working for the Archduchess Margaret of Austria, the daughter of the Emperor Maximilian I and the ruler of the Hapsburg Netherlands. Few if any paintings survive from this last phase of his life, and he seems to have concentrated much more upon his work as a printmaker. He was still in Margaret's service when he is described as dead in an inventory of her paintings taken on the 17 July 1516.[13]

Despite his small painted *œuvre* and relatively short span of activity, there can be no doubt that de' Barbari was to be an enormously important figure in the crosscurrents of artistic exchange between Italy and Germany during the Renaissance. His engravings, with their idealised nude figures, were to prove influential on artists all over Europe, including Dürer himself, but his paintings, despite some remarkable innovations, rather less so. The exact extent to which specific works by de' Barbari may have influenced Dürer or others remains in the end an open question. This was not after all a one-way process, for once in the north it is clear that de' Barbari himself adapted his style to accommodate the tastes of his new patrons, adding an Italian idiom to existing northern types. Most importantly, he arrived in Germany at a time when both the Emperor and the leading princes of the Holy Roman Empire were looking to explore new ways of presenting themselves and their cultural politics. In the historical context of the evolution of patronage in these northern Renaissance courts, Jacopo is a seminal figure, opening up a new two-way dialogue with German painters, including the great Dürer himself.

Note on Provenance

This portrait almost certainly formed part of the collection amassed by Leopold Friedrich Franz III, Prince of Anhalt-Dessau (1740–1817) (fig. 8) and may originally have hung in his 'Gotisches Haus' at Wörlitz near Dessau (fig. 9), where it is recorded in the nineteenth century. The Prince, known as 'Father Franz', was very much an Anglophile and famous for his introduction of the English landscape garden and Palladian country house into German landscape design. He was also responsible for the introduction of the Gothic style (known as 'Franz Gothic'), of which the Gotsiches Haus is the most famous example. Built between 1773–1813 to the plans of Friedrich Wilhem von Erdmannsdorff, it was modelled on Horace Walpole's villa at Strawberry Hill, which Prince Leopold had seen on his travels. An enlightened patron of both the arts and sciences, the Prince owned an extraordinary collection of over 4,500 paintings, part of which was displayed on the upper floor of the house. Though the Anhalt princely collections contained numerous portraits, their descriptions in early catalogues are not very precise, but the present painting can be identified by its inventory number. Undoubtedly the most famous early portrait from this same source is Rogier van der Weyden's celebrated *Portrait of a lady* today in the National Gallery of Art in Washington.[14] This passed by descent at the Gotisches Haus and Schloss Dessau until it was sold by Duke Joachim Ernst to the Bachstitz Gallery in The Hague in 1925. The Duke's acute financial difficulties had precipitated a series of sales of property and works from the collection to the state of Anhalt.[15] This is surely the portrait of Cardinal of Brandenburg that formed part of a group of twenty-one pictures which were offered between 1926 and 1927 to Galerie Heinemann in Munich. It was priced at RM 35,000, but was refused. The apparently unverified Goldschmidt provenance may refer to Arthur Goldschmidt, acting for the gallery J. and S. Goldschmidt in Berlin. Although, as Hevesy points out, there were some five dealerships by that name in the late 1920s in Berlin, Arthur Goldschmidt is much the most likely to have made the acquisition of such an important early work. He negotiated the sale, for example, of Hans Memling's *Lamentation over the dead Christ* to the Museum Boymans-van Beuningen in Rotterdam in 1936.



Fig. 8
Anton von Maron, *Leopold Franz III of Anhalt-Dessau*, Germanisches Nationalmuseum, Nuremberg



Fig. 9
Gotisches Haus, Wörlitz

1. J.A. Levenson, 'Jacopo de' Barbari', in *The Dictionary of Art*, vol. III, London 1996, p. 200.

2. P. Kirn, 'Friedrich der Weise und Jacopo de' Barbari', in *Jahrbuch der preusisschen Kunstsammlungen,* 26, 1925, p. 134. Several of the words used by Jacopo (such as 'zorni') are distinctly Venetic in origin, which would seem to support Dürer's assertion that he came from Venice.

3. Levenson (1978) includes eleven paintings as autograph in his dissertation. To these Ferrari (2006) adds a further six works he regards as autograph, together with another forty two rejected or doubtful pictures which have been attributed to Jacopo in the past. Böckem lists seven signed paintings, with a further three autograph but unsigned pictures.

4. Böckem 2016, p. 406, no. A1.

5. Servolini 1944, reproduced plate XIV.

6. Inv. No. 7719; 38.4 x 28.6 cm.; Levenson 1978, p. 205, no. 10.

7. Cited by Broos and van Suchtelen 2004, p. 34. The companion panel of the Duke's consort is untraced.

8. Dal Pozzolo 1999, p. 370.

9. These include those in the Hessisches Landesmuseum, Darmstadt (1525), the John and Mable Ringling Museum of Art in Sarasota (1526), and an undated panel of *c*. 1527 from a private Swiss collection offered London, Christie's, 2 July 2013, lot 22.

10. See, for example, B. Böckem, 'The Young Dürer and Italy: Contact with Italy and the Mobility of artists around 1500', in *The Early Dürer*, D. Hess and T. Eser (eds), exh. cat., Nuremberg 2012, pp. 62–64.

11. Böckem 2012, p. 332, no. 51, and Böckem 2016, p. 407, no. 4.

12. Servolini 1944, reproduced plates XVI, XXII and XXIII.

13. The fact that he received an annual pension from her in 1512 in recognition of his 'weakness and old age' has led many critics to suggest that his date of birth may have been as early as the mid-fifteenth century.

14. J.O. Hand and M. Wolff, *The Collections of the National Gallery of Art. Early Netherlandish Painting*, Washington 1986, pp. 241–46, reproduced.

15. See I. Pfeifer, 'Die herzoglichen Kunstsammlungen in Dessau nach 1918', in *Mitteilungen des vereins für Anhaltische Landeskunde,* 23, 2014.





PIETRO TACCA

Ferdinando II de' Medici

28

PIETRO TACCA

Italian, (1577 - 1640)

Portrait bust of Grand Duke Ferdinando II de' Medici (1610-1670)

terracotta, on a wood base
bust: 75.5cm., base: 11cm.

£ 1,000,000-2,000,000
€ 1,190,000-2,370,000 US$ 1,290,000-2,580,000

PROVENANCE

By repute acquired by a French nobleman connected with the Villa Medici in Rome, *circa* 1880;

French private collection until 2014

This impressive terracotta bust is a portrait of the young Ferdinando II de' Medici, Grand Duke of Tuscany (1610-1670, r. 1621) and is likely to have been made around 1628, when the prince came of age and assumed power. It is the work of Pietro Tacca (1577-1640), Giambologna's pupil and his successor as court sculptor to the Medici Grand Dukes of Tuscany, and it is the last portrait bust of a Medici Grand Duke made by Tacca inspired by a dynastic portrait type invented by Giambologna for his marble busts of Grand Dukes Francesco and Ferdinando I in the last quarter of the 16th century. The authorship and date of the terracotta can be established by means of comparison with Tacca's documented portrait busts. In its vitality and the precise rendering of detail, the terracotta is a testimony to Tacca's interest in the study and realistic representation of nature, to which constant reference is made in the sculptor's first biography by Filippo Baldinucci, published posthumously in 1702. This pre-eminence of the study after life defines the sculptor's art – in accordance with the prominence of science under Galileo Galilei in Florence during Tacca's lifetime – and fundamentally informs the character of this bust.

The image of a young ruler: identifying Ferdinando II de' Medici

The terracotta represents the Florentine Grand Duke during whose reign Tacca became court sculptor and reached the peak of his career. In these years he completed the famous over life-size bronze *Four Slaves* for Livorno (1623-1626); the two bronze fountains in the Piazza Santissima Annunziata, Florence (1626-1629); the bronze *Boar* after the Antique of which innumerable copies were made around the world (c. 1633, Museo Bardini, Florence); and he began and partly completed the colossal bronze statues of Grand Dukes Ferdinando I and Cosimo II for the Cappella dei Principi, the mausoleum of the Medici family (post 1630). Finally, shortly before his death in 1640 he completed – at the behest of Ferdinando II – the monumental equestrian statue of King Philip IV of Spain on a rearing horse (Plaza de Oriente, Madrid) – the work that secured his fame all over Europe. This close professional relationship was matched by close personal ties. Baldinucci says that Pietro's son Ferdinando was named after the Grand Duke.[1] For reasons of age it is however unlikely that Ferdinando II baptized the sculptor's son – as the writer also suggests.

That Tacca, as the court sculptor, should have portrayed the young monarch upon his assumption of power seems inevitable. And indeed Baldinucci mentions a now lost portrait bust of 'Grand Duke Ferdinando', begun – but not completed – for a famous Florentine poet, Giovanni Battista Strozzi.[2] The material is not specified, but the fact that this portrait remained unfinished could imply that it was carved rather than cast. As he grew older, Tacca refrained from carving, which he delegated to specialized assistants.[3] This might have been the reason why Tacca did not finish the portrait of Grand Duke Ferdinando for Strozzi. A marble bust of 'Grand Duke Ferdinando' registered 1686 in the estate of Pietro's son Ferdinando could have been the bust begun for Strozzi since Ferdinando Tacca is not known to have made marbles.[4] It might have been for this marble portrait that the present terracotta served as a model.

Sculptural portraits of the young Ferdinando II are extremely rare. And since Ferdinando II so closely resembled his father Cosimo II it would not have been easy to identify the sitter of this terracotta beyond doubt were it not for a small-scale silver and gilt bronze portrait bust inscribed: FER. II. M. D. ETRVRIAE. V. [= 'Ferdinand II, 5th Grand Duke of Etruria (= Tuscany)'], today with Galerie J. Kugel, Paris (fig. 1). This clearly shows the same person albeit somewhat older and wearing a moustache. The fact that the decorations of the armour are of the same design as those on the terracotta and that the sash is worn in the same manner is a proof that the smaller portrait depends on the larger and that this was a well-known image of the sovereign.



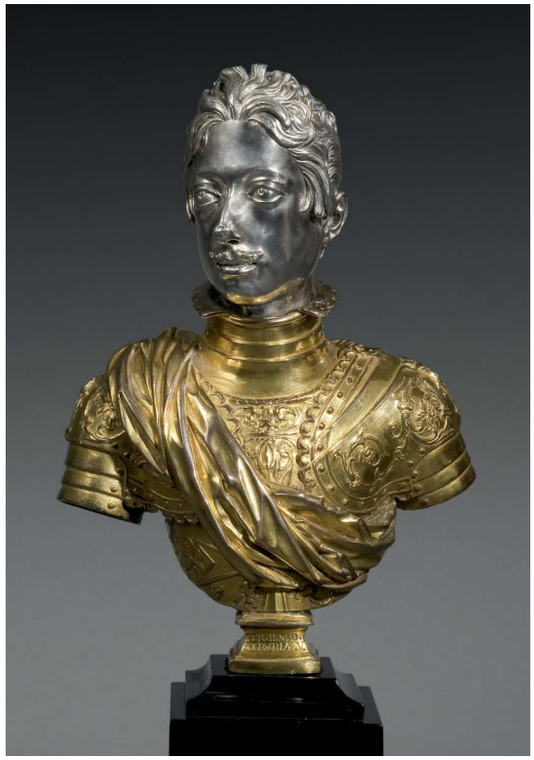


Fig. 1
Italian, Florence, circa 1630, *Ferdinando II de' Medici*, silver and gilt bronze, Galerie J. Kugel, Paris



Fig. 2
Justus Sustermans, *Ferdinando II de' Medici*, oil on canvas, Galleria Palatina e Appartamenti reali, Florence. Gabinetto Fotografico Soprintendenza Speciale per il Polo Museale Fiorentino

Furthermore that the Grand Duke should be represented around 1628 is attested by a series of painted portraits, by Justus Sustermans (1597-1681), painter to the court of Tuscany. A full-length portrait of the young Ferdinando II in the Palazzo Pitti entered the Guardaroba on 23 January 1627, and offers therefore a reliable *terminus ad quem*.[5] It was replicated in half-length on another canvas in the Palazzo Pitti, which in virtue of its format compares well to the terracotta bust (fig. 2).[6]

Although completed around 1650, a triple portrait of Ferdinando II, his father, and his mother Maria Maddalena of Austria, in the Galleria degli Uffizi (inv. 1890, no. 2402), is of special importance in this context, because the physiognomical differences between father and son are immediately perceptible. The forehead of Cosimo II is broader, his eyebrows less arched and his lips larger than Ferdinando's. The shape of Ferdinando's face is - contrary to that of his father's - distinctly oval.

The antecedents: the heritage of Giambologna

The oldest reference to a portrait bust of a Medici Grand Duke by Pietro Tacca is that to a bronze representing Grand Duke Francesco de' Medici (1541-1587, r. 1574), today in the Metropolitan Museum of Art, New York (fig. 3, inv. 1983.450). This bust was a gift the sculptor made to Francesco's daughter, Maria, the Dowager Queen of France. In 1611 it was dispatched to Paris with the bronze equestrian statue of her husband, Henry IV, which Tacca's teacher, Giambologna, had begun before his death in 1608 and which was completed by Tacca. The statue was destroyed during the French Revolution but fragments of it are preserved in the Musée du Louvre (inv. 3449-3451, 3453). In a letter dated 10 October 1614 and first published by Baldinucci, Maria thanked the sculptor for his gift and informed him that she had sent him 300 scudi as a recompense for the bust.[7]

Tacca could not have known Grand Duke Francesco who died when the sculptor was ten and still living in his hometown Carrara. Since his bronze portrait of the Grand Duke in New York resembles closely the marble portrait by Giambologna in the Uffizi, it is likely to have been fashioned after it or after a lost model for it. Such a model would have come into Tacca's possession after the death of his teacher, as indeed happened with other parts of Giambologna's estate. Giambologna had chosen to represent the Grand Duke in contemporary – and not *all'antica* – armour.





Fig. 3
Pietro Tacca, After a model by Giambologna, *Francesco I de' Medici*, bronze, Metropolitan Museum of Art, New York

The arms are truncated at a higher level than the torso. The armour has scalloped pauldrons. Over it a sword sash is worn. The blank surface of the armour and the sharp edges of the sash contrast to the detailed rendering of the head which is turned slightly to one side. This marble was based on close study from life, but the sculptor wanted also to create an official image of an absolute monarch. The date of this bust has not been established with certainty but it has been assumed by Karla Langedijk who first published it that it was made around 1585, two years before Francesco's death.[8] A similar marble bust of Francesco's successor Ferdinando I is dated 1603 and was placed over the entrance of Giambologna's house in Borgo Pinti. This is also a veritable court portrait. In 1603 Giambologna was in his mid-seventies and it is possible that it was – at least in part – carved by one of his assistants. Tacca was born, raised, and received his earliest training in Carrara – the capital of a small principality that corresponds to an area where Italy's finest marble is still quarried. He is therefore a likely candidate for having made (or assisted in making) this marble bust.

Tacca made at least three more bronze busts besides that of Francesco I in New York, all based on this type of dynastic portrait established by his teacher: that of Grand Duke Cosimo I (Galleria degli Uffizi, Florence, inv. Sculture 50) and that of Grand Duke Ferdinando I, successor to Francesco. The latter is known in two casts: one in the Museo Nazionale del Bargello already by 1879 (inv. 100 B) and one on the art market. Werner Gramberg first published the bronze bust of Cosimo I as an early work by Giambologna, dated until recently to the last quarter of the 16th century.[9] Ferdinando's bust in the Bargello was attributed to Tacca already by Igino Benvenuto Supino in 1898.[10] However, a recent archival discovery has shown that BOTH busts in Florence were made at the same moment and by the same sculptor: Pietro Tacca. Before this discovery it was only known that the two busts were owned by a son of Ferdinando II, Don Lorenzo de' Medici, and that they entered the Guardaroba of the Medici Grand Dukes in 1648, the year of Don Lorenzo's death. Thus they became part of the Grand Ducal collections and later ended up in two separate Florentine museums. According to the newly discovered documents, however, on 19 April 1622 the sculptors Felice Palma and Baccio Lupicini valued two bronze busts Tacca had made as a pair for Don Lorenzo's uncle, Don Giovanni, for the price of two hundred scudi 'nel grado che sono oggi', 'in the state in which they are today'. As the busts





Fig. 4
Pietro Tacca, *Cosimo II*, bronze, San Lorenzo, Cappella dei Principi, Florence. Su concessione del Ministero dei beni e delle attività culturali e del turismo – Museo Nazionale del Bargello

entered the Medici Guardaroba from the Palazzo del Parione, which was owned by Don Giovanni and later by his heir Don Lorenzo, the two bronzes commissioned by Don Giovanni from Tacca are the two busts today in Florence. That each was valued only one third of what the Dowager Queen of France had given the sculptor for a similar work can be accounted for by their incomplete condition, hence the expression 'in the state in which they are today'. In all likelihood then the busts were commissioned from Tacca before Don Giovanni moved to Venice in 1615 where he died in 1621 without paying for them or paying for them completely - the reason why they remained unfinished. Therefore Tacca asked the administrators of Don Giovanni's estate to have them valued in order to be reimbursed for his work, and for the valuation they resorted to Palma and Lupicini.

That Tacca made comparable busts representing two Medici Grand Dukes of which he could have known only the second, albeit that under the latter's reign he was subordinate to Giambologna, is in itself proof that when he received the commission from Don Giovanni, he resorted to his master's models. However, compared to Giambologna's stylized depiction of the Medici Grand Dukes Tacca's bronze portrait busts appear more realistic than not only Giambologna's marble busts mentioned above, but also his earlier one of Grand Duke Francesco, his marble statues of Cosimo I and Ferdinando I in Arezzo and Pisa, as well as in his bronze equestrian monuments to Cosimo I in the Piazza della Signoria and Ferdinando I in the Piazza della Santissima Annunziata, Florence. This is of course partly due to the unfinished condition of the two Florentine bronze busts, but it could have also been a deliberate artistic choice, perhaps reflecting the request of the patron: Don Giovanni was the son of Cosimo I and the brother of Ferdinando I, and the busts were made for the interior of his palace – not as official portraits destined for the public domain.

For the present portrait of the young Ferdinando II, Tacca opted for the same type of bust as the other dynastic portraits. He used the same manner of defining each detail, such as the way the eyes and the eyebrows are engraved in the terracotta, which compares with the same details in the bronze busts. Moreover, the remarkably delicate low relief of the heraldic Capricorns on the armour of Cosimo I anticipates that of the decorations on the armour of Ferdinando II's terracotta bust. But Tacca's unmatched observation is epitomized by a detail that strikes the viewer: the naturalistic texture of the lips, which is identical and handled with consummate skill both on his large bronze statue of Cosimo II for the Cappella dei Principi (as can be evinced by a rare close-up image; fig. 4) and the terracotta of Ferdinando II. Finally, one other key detail compares to other dynastic portraits by Tacca: the combination of the plain collar with the armour is also used on the small equestrian monument to Louis XIII in the Bargello and in Tacca's *opus magnum*, the large equestrian monument to Philip IV of Spain in Madrid.

Compared to Tacca's older bronze busts, the terracotta is more animated, thanks to a higher degree of asymmetry in the position and direction of the arms. It is likely to have been preparatory for a bronze bust similar to those of the three first Medici Grand Dukes. However, it should be pointed out that Cardinal Leopoldo de' Medici - a brother of Cosimo II - owned, according to a list of objects that entered the Grand Ducal Guardaroba from his estate, 'sei teste di terracotta' ('six terracotta heads'), which included a bust of Cosimo II with a Spanish collar ('una testa di terracotta del Serenissimo Gran Duca Cosimo secondo, con collarino alla spagnola').[11] The terracotta bust of the young Ferdinando II might have been commissioned as an independent work, to be kept for its own sake. Alternatively, it could, as mentioned above, also have served as a model for the marble bust of Ferdinando II that Tacca is known to have left unfinished.

After the rather aloof posthumous portrait of Francesco I in the Metropolitan Museum, which adheres to the bust type invented by his teacher, Tacca developed his own ideas in the posthumous busts of Cosimo I and Ferdinando I. But it was only when the mature Tacca portrayed from life the last Grand Duke he was to serve and under whose reign his fame was consecrated that his championship of realism - one of the principal characteristics of his œuvre - bears fruit in that most realistic of sculptural genres, the portrait bust.



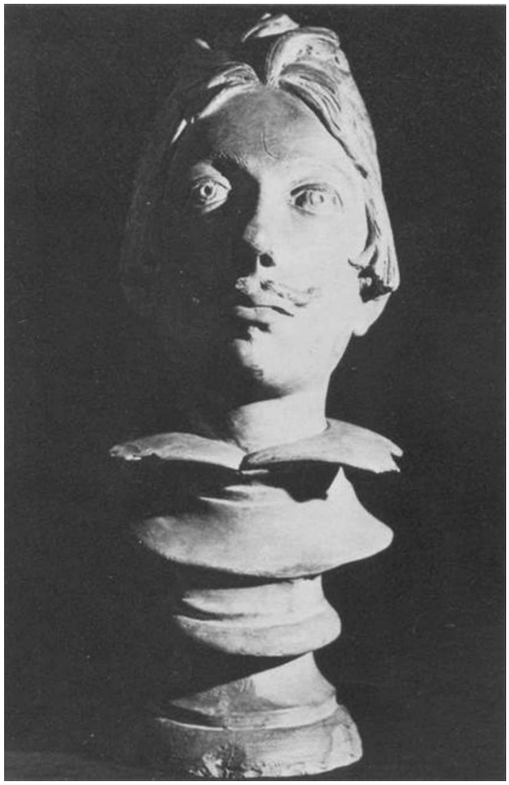


Fig. 5
Attributed to Pietro Tacca, *Ferdinando II*, terracotta, J. B. Speed Art Museum, Louisville (Kentucky)

Pietro Tacca's pre-eminence as a modeller: *modellò benissimo con gran facilità e bravura*

The correct identification of the sitter of this terracotta bust has far-reaching consequences for defining and understanding Tacca's portraiture. The present terracotta represents the same person as another terracotta bust, which was first ascribed to Tacca in the 1950s and has, since then, been widely accepted as the sculptor's work. It is preserved in the J. B. Speed Art Museum, Louisville, Kentucky (fig. 5, inv. 58.4) and has a Florentine provenance.[12] According to Paul S. Harris,[13] the museum's director who first published it in 1962, John Pope-Hennessy, identified it around 1956 'from a photograph' as a portrait of Cosimo II, and ascribed it to Tacca. Both the identification and the attribution were accepted by Ulrich Middeldorf, in 1957, who recognized in the bust in Kentucky 'the freshness in the observation of that sitter [Cosimo II]'. The bust was considered by Victor Karl Hammer, its owner previous to its sale to the J. B. Speed Art Museum, 'a study from life' for two 'official portraits', a marble bust representing Cosimo II in the Palazzo Pitti (inv. Oggetti d'Arte, no. 672), commonly attributed to Tacca,[14] and Tacca's colossal bronze effigy of the same Grand Duke in the Cappella dei Principi, San Lorenzo, Florence (fig. 3). Towards the end of his article Harris mentions the only documented portrait bust of Cosimo II by Tacca, a marble that decorates the façade of the Palazzo dei Cavalieri, Pisa.[15] For this 'the Museum's terracotta may have been a preliminary study from life' but 'detailed comparisons' were 'not feasible'. Nor do they seem to have been ever undertaken, yet the terracotta in Louisville and a handful of replicas of the same portrait are still commonly identified as Tacca portraits of Cosimo II. But if we compare it with Tacca's documented marble bust of Cosimo II in Pisa, it immediately becomes evident that the former is not a portrait of Cosimo II but of his young son Ferdinando II. And this can be confirmed through the comparison of the Louisville terracotta with the colossal bronze statue of Cosimo II in the Cappella dei Principi.

Why then have two great scholars identified the Louisville bust with an image of Cosimo II? And why have they attributed it to Tacca? The answer to these two questions lies in a passage of Tacca's biography by Baldinucci. According to Baldinucci, Tacca took delight in making polychrome wax busts. His close relation to Cosimo II – on which he expands - was the prerequisite for making such a portrait bust ('testa con busto') of the Grand Duke from life ('al vivo') and life-size ('grande quanto il naturale').[16] Eyebrows, beard, and hair were made of true hair; and the eyes were 'of crystal so that they seemed to be his own and the whole portrait not that of a fake person but true and alive' ('e tutto il ritratto non persona finta ma viva e vera'). This so resembled the sitter that after his death the deceased Grand Duke's mother, Christine of Lorraine, prayed the sculptor to remove it before she visited his workshop whenever she happened to be nearby as 'her heart did not bear to see her dear son returned to life in a silent statue' ('non soffrendole il cuore di tornare a veder vivo, ma però in una muta Statua il caro figliuolo già fatto preda della morte').

It must be this anecdote – so emblematic of Tacca's love for realistic representation – that drove two great scholars to see in the expressive bust of the J. B. Speed Art Museum a reflection of that lost polychrome wax. The physiognomical similarity of father and son made this erroneous identification easier. Tacca's marble bust of Cosimo II in Pisa is the only documented portrait bust of this Grand Duke by the sculptor and the only work that should be considered as a reflection of the lost wax bust praised by Baldinucci. The discovery of the present terracotta of the young Ferdinando II not only makes it possible to identify correctly the sitter of the Louisville bust, it inevitably casts doubts - owing to the difference in quality - on the latter's authorship.

A leitmotif of Baldinucci's Life of Tacca is the sculptor's prowess in the making of wax and clay models. To model was one of Tacca's boyhood passions.[17] It was only when his parents found him modelling after he had been locked in a sculptor's workshop accidentally in his hometown of Carrara on Maundy Thursday that they decided to send him to Florence to study with Giambologna.[18]



As he entered Giambologna's workshop at a moment when the great Flemish sculptor had abandoned marble carving almost exclusively to dedicate himself to modelling for bronze casting, Tacca must have been greatly influenced by his master to become a modeller. It is of special interest in our context that the first sculpture by Giambologna completed by Tacca was a portrait: the bronze equestrian monument of Ferdinando I, erected in the Piazza Santissima Annunziata months after Giambologna's death.[19]

By 1636 - four years before his death - he was, in the words again of Baldunucci, 'tutto dedito al modellare', 'totally devoted to modelling' - carving was delegated to assistants.[20] For someone who grew up among the marble quarries of the Apuan Alps this was a significant and symptomatic new depature. Tacca understood modelling as modelling from nature. This association between a traditional sculptural practice and a fundamental interest in the study of nature seems to have been linked to the new interest in science that marked the reigns of Cosimo II and Ferdinando II. The name that immediately comes to mind is that of Galileo, and it is a name that appears also in Baldinucci's biography of Tacca. It is a connection that cannot be stressed enough if we are to comprehend Tacca's personal artistic achievement.

Tacca's adherence to nature is exemplified by many anecdotes told by Baldinucci. For instance, for his famous bronze *Boar* in Florence - which is a copy after the Antique - Tacca is said to have copied a true boar sent to him by Grand Duke Cosimo II.[21] And he studied intensively the movements of horses for the bronze equestrian statues he made thanks to the help of one of the Grand Duke's equerries.[22] This practice brought him so far as to rely on life casts, as those made of Turkish slaves and employed as models for his famous *Four Slaves* in Livorno.[23] These life casts were made with the assistance of Tacca's pupil Cosimo Cappelli. In his workshop Tacca kept plaster models made from the moulds he took from the Turkish slaves. So intensive must have been this practice in his studio that he was accused of making moulds after his own son in order to produce a model for two marbles for a water basin in the Boboli Gardens.[24] Thanks to the intervention of Grand Duke Ferdinando II, who demanded that the sculptor's detractors should recompense him, he was freed from this accusation.

Tacca's belief in the importance of the constant practice of making models from nature was so great that instead of making preparatory drawings he only modelled, and this he advised his pupils to do. Baldinucci's description of Tacca's dedication to modelling certainly reflects the lesson of Giambologna. But if we are to believe his biographer, Tacca made it completely his own, and he advanced to become a master modeller. Baldinucci writes: 'modellò benissimo con gran facilità e bravura, non senza grande applicazione al naturale - 'he modelled extremely well with great ease and prowess, not without a great dedication to the [study of] nature'.[25]

Until the present outstanding terracotta bust appeared, we could only imagine how a model by Tacca after nature would have looked like from his bronzes. In particular, his crucifixes - of which also versions in *cartapesta* exist, made probably by employing the same moulds as for the bronzes - have been rightly considered as proofs of Tacca's passion for the study of nature and the realization of naturalistic images.[26] Now, at last, we have a proof for Baldinucci's praise of Tacca's command of the art of making models in malleable materials in the exact yet free treatment of the surface of this unique portrait bust of Grand Duke Ferdinando II de' Medici.

We are grateful to Dr Dimitrios Zikos for cataloguing this lot.

[1] F. Baldinucci, *Notizie dei professori del disegno da Cimabue in qua*, vol. 5, Florence 1702, Pietro Tacca, p. 366.

[2] Baldinucci, 1702, Tacca, p. 362.

[3] Baldinucci, 1702, Tacca, p. 358.

[4] D. Zikos, *Giambolognas Kleinbronzen und ihre Rezeption in der florentinischen Bronzeplastik des 17. Jahrhunderts,* Freiburg i. Br, 2010, p. 276. This was said to be 2 Florentine BRACCIA high, that is c. 120 cm.

[5] K. Langedijk, *The Portraits of the Medici 15th-18th Centuries*, vol. II, Florence 1983, p. 778, no. 31.

[6] Langedijk , 1983, p. 775, no. 29.

[7] Baldinucci, 1702, Tacca, p.357.

[8] T. Mozzati, in: *Giambologna: gli dei, gli eroi*, exhib. cat, Museo Nazionale del Bargello, Florence 2006, B. Paolozzi Strozzi and D. Zikos (eds.), p. 220, n. 29.

[9] W. Gramberg, *Giovanni Bologna: eine Untersuchung ueber die Werke seiner Wanderjahre*, Berlin 1936, pp. 61-64.

[10] I. B. Supino, *Catalogo del R. Museo Nazionale del Bargello (Palazzo del Podestà),* Roma 1898, p. 400.

[11] P. Barocchi/G. G. Bertelà, *Collezionismo mediceo e storia artistica, vol. IV, Il cardinale Leopoldo e Cosimo III,* Florence 2014, pp. 474ff.

[12] The other is a portrait bust of Giambologna in the Museo Nazionale del Bargello, Florence.

[13] P. S. Harris, 'Cosimo II de' Medici by Tacca', in *The J. B. Speed Art Museum Bulletin, XXIII, 3 (March, 1962), not paginated.*

[14] *K. Langedijk, The Portraits of the Medici 15th-18th Centuries*, vol. I, Florence 1983, p. 567, no. 90.

[15] The most recent study of this bust is J. Mack-Andrick, *Pietro Tacca Hofbildhauer der Medici (1577-1640),* Weimar 2005, pp.64-66. The latter, however, does not take into account previously published documents, which are summed up in: E. Bartolotti, 'Regesto documentario'. In: *Pietro Tacca. Carrara, la Toscana, le grandi corti europee*, exhib. cat., F. Falletti (ed.), Carrara 2007, Florence 2007, pp. 207-218 & 212-213.

[16] Baldinucci, 1702, Tacca, p. 367.

[17] Baldinucci, 1702, Tacca, p. 354.

[18] Baldinucci, 1702, Tacca, p. 355.

[19] Baldinucci, 1702, Tacca, pp. 355f.

[20] Baldinucci, 1702, Tacca, p. 359.

[21] Baldinucci, 1702, Tacca, p. 360

[22] Baldinucci, 1702, Tacca, p. 360

[23] Baldinucci, 1702, Tacca, p. 359

[24] Baldinucci, 1702, Tacca, p. 362

[25] Baldinucci, 1702, Tacca, p. 366

[26] V. Montigiani, 'La 'grande applicazione al naturale' nei 'Crocifissi' di Pietro Tacca'. In: *Pietro Tacca. Carrara, la Toscana, le grandi corti europee,* exhib. cat., F. Falletti (ed.), Carrara 2007, Florence 2007, pp. 75-101.



29 NORTH ITALIAN SCHOOL, LOMBARDY, CIRCA 1560

Portrait of a gentleman

oil on canvas
65.4 x 52.5 cm.; 25¾ x 20⅝ in.

£ 80,000-120,000
€ 95,000-142,000 US$ 104,000-155,000

Not only does this striking portrait encapsulate the luxurious elegance of Italian male dress in the third quarter of the sixteenth century, it is a work with strong physical presence that in its sophisticated chromatic harmonies and the care lavished on surface textures shows the work of a highly skilled painter. Few other portraits of the period can match its panache and yet, remarkably, a firm attribution has eluded it.

The gentleman wears a padded doublet over a white shirt with a ruffled collar that is embroidered with an intricate knot pattern. The doublet is elaborately embellished with guards – vertical bands of velvet ribbon sewn onto the fabric. He is wrapped in a cloak that is lined with what is likely to be Siberian fox; the fur is rendered with exceptional care and is very finely preserved. Jane Bridgeman, a dress and textile historian, has pointed out analogies with the clothing depicted in the *Portrait of Prospero Alessandri* by Giovanni Battista Moroni (*c.* 1521/24–1579/80), dated to about 1560 (Princely Collections of Liectenstein, Vaduz and Vienna).[1] On the basis of the style of dress, the portrait cannot have been painted before 1560. The portrait's striking realism is enhanced by the lighting, which casts the sitter's shadow onto a plain background, adding to the illusion of depth.

Opinion over the attribution is divided. There is a lack of consensus over where this portrait was painted, with some scholars seeing it as northern European and others as North Italian. One possibility is that the sitter himself may not be Italian, although he wears Italian dress.[2] Another suggestion is that this may be an instance of a work by a painter – perhaps from Eastern Europe – familiar with the style of Anthonis Mor (*c.* 1516/21–1576/77). A more convincing artistic context for this painting may be found in Lombardy. On the basis of a photograph, Simone Facchinetti has proposed a compelling analogy with a comparable portrait of a bearded man in the Borromeo Collection on the Isola Bella, Lago Maggiore, a work that is datable to the third quarter of the sixteenth century and attributed to an anonymous Lombard artist in a recent publication on the collection.[3] The two portraits resemble one another both in the manner in which the head is painted – particularly in the way the hair is built up with separate strokes – and in the detailed rendering of fabric. Simone Facchinetti went on to suggest as a working hypothesis a possible attribution to the Brescian artist Francesco Ricchino (*c.* 1518–1573), a painter who trained under Moretto (*c.* 1492/95–1554) and later in the mid-sixteenth century worked in Germany, notably in Dresden, where he was influenced by northern examples; this intriguing idea needs further investigation, not least because what is known of Ricchino's work as a portraitist (albeit of later date) differs stylistically.[4] For Mauro Natale the closest reference point is the work of Moroni of about 1560–70. Albeit that the analogy with the Borromeo portrait is strong, in his opinion the spatial conception of the present work – with shadows projected onto the background – differs from the arrangement of the sitter in the Borromeo painting against a neutral background and accords more with painting in Bergamo and Brescia in about 1560.[5] Describing it as very beautiful, Marco Tanzi has recently proposed an attribution to the Cremonese painter Bernardino Campi (1522–1591), on the basis of a series of analogies with other portraits and his characteristic way of painting. In particular, he compares this with a *Portrait of a young man, bust-length*, which sold at Christie's, New York, on 28 January 2015, lot 130.[6] Following recent first-hand inspection, Keith Christiansen, noting the particularity of the surface concluded that in his opinion the most likely candidate was Cremonese. We are grateful to them all for their opinions.

1. GE 2149; oil on canvas, 104.6 x 83.5 cm. See S. Facchinetti in *Giovanni Battista Moroni*, exh. cat., Royal Academy of Arts, London 2014, no. 18, reproduced in colour on p. 68.
2. At the collar's corner there appears to be an initial 'W', which may indicate the sitter's initial. If this were so, it would suggest that the sitter is not Italian. This would not, of course, preclude a foreigner choosing to wear Italian fashion and sitting for an Italian painter.
3. P. Plebani in A. Morandotti and M. Natale (eds), *Collezione Borromeo: La Galleria dei Quadri dell'Isola Bella*, Cinisello Balsamo, Milan 2011, p. 190, no. 37, reproduced in colour on p. 191. Written communication, 20 May 2017.
4. Written communication, 22 May 2017.
5. Written communication, 23 May 2017.
6. *Portrait of a young man, bust-length*: oil on canvas, 62.5 x 46 cm. Written communication, 22 May 2017. As for the Borromeo portrait, in his opinion it is by Antonio Campi and has published it as such before.



30 ANNIBALE CARRACCI

(Bologna 1560 - 1609 Rome)

Portrait of a bearded man

oil on paper, laid down on panel
445 x 267 mm; 17½ x 10½ in.

£ 600,000-800,000
€ 710,000-950,000 US$ 775,000-1,040,000

PROVENANCE

With Colnaghi, London, 1956;

Paul and Eula Ganz, New York, by September 1962,

Thence by descent to Kate Ganz;

With Kate Ganz Ltd., London, until at least 1993;

Private collection, London;

With Jean-Luc Baroni, London, by 2003;

Where acquired by the present owner.

EXHIBITED

New York, Wildenstein, *The Italian Heritage: An Exhibition of Works of Art Lent from American Collections*, 17 May – 29 August 1967, no. 35;

London, Kate Ganz Ltd., *Italian Drawings 1500–1800*, 30 June – 10 July 1987, no. 13;

New York, Jason McCoy Inc., *Heads and Portraits: Drawings from Piero di Cosimo to Jasper Johns*, 6 May – 12 June 1993, no. 6;

New York, Adam Williams Fine Art Ltd., 1–30 May 2003; and London, Jean-Luc Baroni, 3–26 July 2003, *Master Drawings*, no. 13;

Bologna, Museo Civico Archeologico, 22 September 2006 – 7 January 2007; and Rome, Chiostro del Bramante, 25 January – 6 May 2007, *Annibale Carracci*, no. II.3;

London, Ordovas, *Painting from Life: Carracci Freud*, 5 October – 15 December 2012, no. 1.

LITERATURE

D. Posner, *Annibale Carracci: A Study in the Reform of Italian Painting around 1590*, London and New York 1971, p. 25, no. 53, reproduced plate 53;

Catalogue of the Ellesmere Collection of Drawings by the Carracci and other Bolognese Masters, Sale, London, Sotheby's, 11 July 1972, p. 123, under lot 55;

D.S. Pepper, 'Annibale Carracci ritrattista', in *Arte Illustrata*, no. 6, 1973, pp. 131, 134 and 137, note 15, reproduced fig. 9;

This extraordinary oil on paper head study, one of very few examples of Annibale's work in this medium to have survived, was first attributed to Carracci when with Colnaghi, London, in 1956, and subsequently brought to wider notice when Posner included it in his pioneering 1971 monograph on Annibale, as the only known oil on paper by the artist.[1] It has since been universally accepted as one of the most emblematic of the Bolognese artist's very rare works in this technique. The remarkable freedom of handling of this informal portrait, slightly bigger than actual size, is surprising. It shows not only Annibale's extraordinary technical talent, but also his incredible sensibility and psychological insight in creating an image which imitates 'Nature' with such simplicity, directness and truth. This revolutionary approach was at the heart of the new figurative language that the versatile and experimental Annibale developed in his early years, in contrast to the then prevalent formulaic Mannerism, which has resulted in his being credited with pioneering the reform of Italian art of this period.

In the catalogue of the revealing exhibition at the Ordovas Gallery, London, which juxtaposed three notable Carracci portraits studies, including the present one, with six portraits by Lucian Freud, Xavier Bray observed that Annibale clearly believed 'the painter should imitate Nature high and low, beautiful and ugly, perfect or deformed.' Bray rightly stressed the importance of Annibale's practice of drawing from live models and from the natural world before creating his artistic compositions, a process he compares to the skill of a film editor 'who assembles different shots from a variety of perspectives to create a composite whole.'[2]

Along with his brother Agostino and their cousin Lodovico, Annibale set up an Academy in their Bologna studio in the early 1580s, where drawing from life models – '*dal modello*' – was a pivotal element of the artistic education on offer. According to the biographer Malvasia, this focus on Nature in the Carracci Academy went much further than was usual at the time, with students drawing constantly, not only from live subjects, both male and female, but also making anatomical studies from corpses, and recording every aspect of everyday life.[3] Annibale would surely also have regarded the making of studies in oil on paper such as this example as part of the same working practice, and he may have painted a good number of them, but very few have survived, and they are now considered amongst his most significant works.

Dynamically painted across almost the entire surface of the sheet, this portrait was first quickly sketched with thin layers of paint, and subsequently subtly finished with touches of colour in areas around the eyes, nose and mouth. The sitter seems to be absorbed in his thoughts, while looking towards the painter with an aura of gravitas. The colourful and rather dry touches of white, grey, red and brown imbue this portrait with the spark of life, demonstrating the artist's power of discerning observation and directness of thought. The biographer Bellori's account of Annibale speaks of nature as his teacher, stressing the painter's gift for direct and true observation: *'...Ludovico riconoscendo in lui una fatal forza alla pittura, quasi havesse un maggior precettore, che gl'insegnasse occultamente, cioé la sapientissima Natura, cominciò ad amarlo, e se lo tirò in casa, dando luogo a quella stupenda inclinazione'* ('Ludovico could recognize Annibale's extraordinary talent, almost as if he had a superior teacher who was teaching him in secret, this being the erudite Nature, which started to love him, and took him home, nourishing that wonderful inclination').[4]





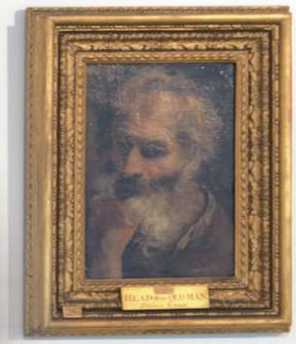


Posner dated this imposing and moving work to 1589–90, shortly after Annibale's return from Venice in 1588. He stressed the free handling and its concentration on the head and the gaze of the sitter, and suggested that the technique of sketching in oil on paper was learned by the Carracci from Venetian painters.[5] Stephen Pepper proposed a similar dating to Posner, though possibly just into the 1590s, but in any case prior to Annibale's departure for Rome, in 1595.[6] More recently, Daniele Benati, in his entry for this work in the 2006–07 exhibition catalogue, has convincingly suggested a much earlier dating, around 1583. He noted that Posner's dating should be reconsidered in the light of other oil sketches by the artist that have come to light since 1971, stressing that this work does not display first hand evidence of Venetian accents, but rather refers to the type of 'second-hand knowledge of Titian's art' that Volpe detected in the more experimental sections of Annibale's 1583 *Crucifixion of San Nicolò*.[7] In fact, in that extraordinary painting, an early work executed for the church of Santa Maria della Carità in Bologna, Annibale demonstrates a striking and bold naturalism in the execution of the figures, and a coloristic palette definitively pervaded by a clear knowledge of Titian's works, which he could not have ignored even before his Venetian sojourn.

In the years following Posner's initial publication of this work, a number of other head studies, all executed in oil on paper but varying considerably in quality, have come to light, including a group of six portraits of blind men and women, which have been attributed both to Annibale and to his workshop.[8] Also to be mentioned in this respect is a *Head of an Old Woman,* datable to the 1590s, in the Fitzwilliam Museum, Cambridge[9], which, as Xavier Bray rightly stressed, is closely related in style to the three oil on paper head studies by Annibale included in the Ordovas Gallery *Carracci Freud* exhibition.[10]

In terms of dating, the present work seems to fall stylistically just after Annibale's extraordinary early painting, the *Butcher's Shop* (1582–83), in the Christ Church Picture Gallery, Oxford, and just before the magnificent '*Mangiafagioli*' ('Bean–Eater'), in the Galleria Colonna, Rome, datable to circa 1584–85.[11] Its modern and straightforward approach, however, makes this a totally timeless image, and in its rapid and vibrant execution, it is an examplar of Annibale's mastery and 'bravura'. As is so very evident here, these portrait studies are arresting in their psychological gravity and ability to convey the emotional presence of the sitter. They are, quite simply, among the most striking and original artistic expressions of the late sixteenth century.





LITERATURE CONT.

P.J. Cooney and G. Malafarina, *L'opera completa di Annibale Carracci*, Milan 1976, pp. 99–100, no. 53, reproduced;

A.O. Cavina, 'Studies from Life: Annibale Carracci's Paintings of the Blind', in *Emilian Painting of the 16th and 17th Centuries: A Symposium*, Washington 1987, pp. 98–99, reproduced fig. 147;

C. Robertson, 'Annibale Carracci and *Invenzione*: Medium and Function in the Early Drawings', in *Master Drawings*, vol. XXXV, no. 1, 1997, p. 40, note 92;

C. Loisel, 'Ludovico, Agostino, Annibale Carracci', in *Musée* du *Louvre, Cabinet des Dessins*, *Inventaire Général des Dessins Italiens*, no. 7, 2004, p. 221, under no. 445;

D. Benati, in *Annibale Carracci*, exh. cat., Milan 2006, p. 98, no. II.3, reproduced p. 99;

S.B. Wilson, 'The Portrait Drawings of Annibale Carracci: Representations of Masculinity and Homosociality in early modern Bologna', unpublished M.A. Thesis, Texas Christian University, 2009, p. 28, reproduced p. 67, fig. 9;

P. Ordovas, *Painting from Life: Carracci Freud*, London 2012, no. 1, reproduced in colour.

FOOTNOTE

1. Posner 1971, p. 25, no. 53. Though describing it as the artist's only work in this medium, Posner in fact also included in his catalogue the *Portrait of a Young Man*, in the Borghese Gallery, dated to 1583/84, p. 6, no. 10.
2. X. Bray, 'Annibale Carracci's Portrait Head Studies,' in Ordovas 2012, p. 9.
3. C.C. Malvasia, *Felsina Pittrice, Vite de'Pittori Bolognesi*, Forni (ed.), Bologna 1967, p. 277.
4. G.P. Bellori, *Le Vite de' Pittori, Scutori ed Architetti Moderni...*, Rome 1672, p. 39.
5. Posner 1971, p. 25, no. 53.
6. Pepper 1971, pp. 131–32.
7. Benati 2006, p. 98.
8. Cavina 1987, pp. 89–100, reproduced figs 141–46. Two of these works have been generally accepted as the work of Annibale (figs 141–42), the remaining four are considered 'Annibale or his workshop.'
9. Cambridge, Fitzwilliam Museum; inv. no. PD. 17-1992; see Ordovas 2012, reproduced p. 14. Like others in the group of Carracci's works of this type (including the other, exhibited, *Head of an Old Woman,* in a private collection), the image is painted over what appears to be a laundry list.
10. The other two exhibited works were: *Head of an Old Man,* London, Dulwich Picture Gallery; inv. no. DPG 286; see Ordovas 2012, reproduced p. 68. This work has been recently restored, which has revealed that it is on paper laid on canvas, rather than painted directly onto canvas, as was thought at the time of the exhibition; *Head of an Old Woman,* in a private collection.
11. Respectively: Oxford, Christ Church; inv. no. JBS 181; and Rome, Galleria Colonna; inv. no. 164.

31 FOLLOWER OF MICHELANGELO MERISI DA CARAVAGGIO

Saint John the Evangelist

oil on canvas
58.7 x 45.5 cm.; 23⅛ x 17⅞ in.

£ 150,000-200,000
€ 178,000-237,000 US$ 194,000-258,000

PROVENANCE

Anonymous sale, Paris, Massol, 29 March 2006, lot 57;

Where acquired by the present owner.

This intimate yet dramatic depiction of the Evangelist has thus far eluded attribution by scholars both north and south of the alps. It seems most likely to have been painted in Rome in the years of the immediate aftermath of the death of the leading tenebrist painter of the age, Caravaggio (1571–1610).

Despite his short career, Caravaggio's realism and dramatic use of chiaroscuro were adopted by many followers throughout Italy, but also in France, the Low Countries, and Spain, via Naples. The influence of Caravaggio rapidly spread: in Rome through Manfredi, Orazio Borgianni, and Orazio Gentileschi, who also promoted the spirit in France and England; in France through the works of Georges de la Tour, Tournier, Valentin, and Vignon; in Naples with Caracciolo and, above all, Ribera, who spread the influence to Spain; in Sicily with Pietro Novelli; and in Flanders through the *Bamboccianti* and the *Tenebrosi*, including Honthorst, in particular.

Caravaggio's works marked the beginning of the Roman Baroque style in painting, and had a lasting influence on European painting. Such was Caravaggio's far-reaching and overwhelmingly influential, even dominating, aesthetic legacy, that attributions of paintings borne from his revolutionary style are hard to make. We are grateful to Keith Christiansen, however, for tentatively suggesting an attribution to the young Juan Bautista Maíno, following first-hand inspection of the painting. Maíno, born in Lombardy in 1569, is documented in Rome from 1605–10 where he was heavily influenced by Caravaggio and Orazio Gentileschi. The few paintings we know from this formative period are characterised by the strong chiaroscuro that we see here. The present painting is particularly comparable to Maíno's depiction of *The Penitent Saint Peter*, dated to before 1612, in a private collection in Barcelona,[1] in the similarly depicted rough hands, the smooth, plastic modelling of the fabrics, and the care taken in the depiction of the corresponding birds: next to Saint Peter is the cockerel whose crow reminds him of his betrayal of Christ; with Saint John is his attribute, the eagle. Both animals are depicted in meticulous detail. This attention to minutiae is also found in the dirt trapped under the saint's nails – a motif of which Maíno was fond – and which is rooted in the naturalism promoted by Caravaggio. Maíno left Rome for Spain in around 1610–12, where his palette was to brighten substantially and where, as one of the leading painters at the court of Philip IV, he produced the body of work for which he is best known.

[1] L. Ruiz Gómez, *Juan Bautista Maíno*, exh. cat., Madrid 2009, p. 106, cat. no. 12, reproduced p. 107.



32 BARTOLOMÉ ESTEBAN MURILLO

(Seville 1617 - 1682)

Ecce Homo

oil on canvas
63.7 x 53.3 cm.; 25⅛ x 21 in.

‡ £ 2,000,000-3,000,000
€ 2,370,000-3,550,000 US$ 2,580,000-3,870,000

PROVENANCE

Don José António de Aragón, 14th Duke of Villahermosa (1785–1852), Madrid, by 1798;

The Reverend Richard Ridgeway Parry Mealy (1801–1870), Perfeddgoed, Bangor;

His posthumous sale, London, Christie's, 11 June 1870, lot 113, for 130 guineas, to Colnaghi;

With Colnaghi, London;

Sir Francis Cook, 1st Bt, Visconde de Monserrate (1817–1901), Doughty House, Richmond, Surrey, by 1883, recorded in the Organ Room;

By descent to his son Sir Frederick Cook, 2nd Bt (1844–1920), Doughty House;

By descent to his son Sir Herbert Cook, 3rd Bt (1868–1939), Doughty House;

By descent to his son Sir Francis Cook, 4th Bt (1907–78), Doughty House and Cothay Manor, Somerset;

Thence by inheritance to his wife Brenda, Lady Cook;

By whom sold ('Property Sold at the Direction of Brenda, Lady Cook'), London, Christie's, 8 December 2005, lot 19;

Where acquired by the present owner.

EXHIBITED

London, Royal Academy of Arts, Burlington House, *Exhibition of the Works of the Old Masters*, 1871, no. 65;

Leamington Spa, Royal Art Gallery, *Re-opening Exhibition of Oil Paintings from the Cook Collection*, 28 July – 30 August and 21 September – 15 November 1947, no. 14.

ENGRAVED
Manuel Alegre, Madrid, 1798 (dedicated to the Duque de Villahermosa).

Whether painting genre scenes or religious subjects, Murillo's greatest achievement lies in his ability to portray individuals as convincing human beings and to express their emotional state. In this exceptional late work, categorised by Diego Angulo Iñiguez as the best example of the composition, Murillo creates a powerful image of great psychological and painterly subtlety. In his interpretation of the Ecce Homo the Sevillian master pays homage to Titian, while at the same time producing an invention that is profoundly original.

The *Ecce Homo* is an image devoid of narrative context and yet rich in meaning. Taken from Saint John's account of The Passion in his Gospel, the words of the title 'Behold the Man!' are those of Pontius Pilate, spoken after Christ had been scourged and mocked. Christ wears the emblems of kingship with which He is scorned – the crown of thorns, a red cloak and the reed sceptre. In painting Christ's downcast gaze Murillo captures not only His humiliation but also a sense of quiet reflection and patient endurance. In this depiction of introspection the artist succeeds with admirable understatement in conveying Christ's resignation to His fate.

Several versions of the subject exist; none of them surpass this in quality. Writing in his *catalogue raisonné* of the artist's paintings, Angulo praised the painting as the best example of the composition and dated it to about 1665–1675. Enrique Valdivieso also considers this painting to be the best of the half-length *Ecce Homos* known today, and dates it slightly earlier to about 1660–70. Thought to have been conceived with a pendant, the *Ecce Homo* was originally paired with a *Mater Dolorosa*, known today only through other versions and copies that attest to the composition's success. One example of a pair to have survived intact, formerly in the Spanish royal collection, is now at the Prado, Madrid (figs. 1 and 2).[1] No companion to this painting has been identified and its pendant is lost.



LITERATURE

C. Curtis, *Velázquez and Murillo*, New York, London and Rivington 1883, p. 198, no. 201;

A.L. Mayer, *Murillo, Des Meisters Gemälde*, Stuttgart–Berlin 1913, p. 295, reproduced p. 183 (as 1675–82);

Abridged Catalogue of the Pictures at Doughty House, Richmond, belonging to Sir Frederick Cook Bart., Visconde de Monserrate, London 1907, p. 25, no. 22, in the Organ Room;

M.W. Brockwell, *A Catalogue of the Paintings at Doughty House, Richmond, and Elsewhere in the Collection of Sir Frederick Cook, Bt.*, 3 vols, *English, French, Early Flemish, German and Spanish Schools*, vol. III, London 1915, p. 160, no. 523, reproduced (as displayed in the Organ Room, no. 21: 'clearly a very late work, as we may judge from the soft tonality and atmospheric effects');

M.W. Brockwell, 'The Cook Collection Part III', *Connoisseur*, vol. L, January 1918, p. 9;

A.L. Mayer, *Murillo, Des Meisters Gemälde*, Stuttgart–Berlin–Leipzig 1923, p. 299, reproduced p. 189 (as 1675–82);

M.W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey, in the Collection of Sir Herbert Cook, Bart*, London 1932, p. 58, no. 523 (21);

J. Gaya Nuño, *L'opera completa di Murillo*, Milan 1978, p. 112, no. 290 (dated to 1675–80, 'forse dalla racolta del duca di Villahermosa');

D. Angulo Iñiguez, *Murillo*, Madrid 1981, vol. II, p. 221, no. 253, reproduced in black and white, vol. III, plate 329 (where dated to 1665–75);

E. Valdivieso, *Murillo. Catalogo Razanado de Pinturas*, Madrid 2010, p. 436, no. 245 (with incorrect sale date), reproduced in colour as a detail on p. 179 and on p. 436 (as about 1660–70).

Among Murillo's other autograph adaptations of the subject is a painting in the El Paso Museum of Art, Texas, in which Murillo has modified the figure of Christ in a three-quarter length treatment of the *Ecce Homo*, a canvas dated by Angulo to around 1675.[2]

The combination of Christ's tangible reality with a visionary other-worldliness made Murillo's interpretations of religious images immensely appealing. The soft tonality, restricted palette and plain background of the *Ecce Homo* create an atmosphere of spiritual intensity. Murillo's ability to manipulate paint reflects his admiration for Titian and Rubens, whose work he would have seen in Madrid when he visited there in 1658. His *Ecce Homo* is a response to the Venetian master's treatment of the same subject of 1546; today at the Prado, it once hung in the Royal Palace of the Alcázar in Madrid, where Murillo may have seen it with its companion piece, a *Mater Dolorosa*.

An engraving of this painting by Manuel Alegre, dated 1798, supports the suggestion that the *Ecce Homo* had a pendant and sheds light on the history of the painting's ownership. The engraving of the *Ecce Homo* (printed in reverse to the painting) was paired with an image of the *Mater Dolorosa*, also by Alegre and also dated 1798. Both Alegre's engravings have dedicatory inscriptions to the Duque de Villahermosa, the earliest recorded owner of this painting.

It is not yet known how some decades later in the nineteenth-century the *Ecce Homo* came to be in the collection of The Rev. Richard Ridgeway Parry Mealy (1801–1870) but its subsequent history in the Cook collection is well documented. The 1932 catalogue of the pictures at Doughty House describes the forty-six Spanish works assembled there by that date. In illustrious company, Murillo's *Ecce Homo* was displayed in the Organ Room alongside Spanish masterpieces that included works by Velázquez – foremost among them *An old woman cooking eggs*, now in Edinburgh at the National Gallery of Scotland; his *Portrait of the jester Calabazas* (Cleveland Museum of Art); and El Greco's *Christ cleansing the Temple* (National Gallery of Art, Washington, DC).[3]

[1] P 965 and P 977; both oil on canvas, each: 52 x 41 cm. Angulo 1981, vol. II, pp. 219–20; vol. III, reproduced plates 331 and 332.

[2] 1961.1.54; oil on canvas, 85.7 x 78.7 cm. Angulo 1981, vol. II, pp. 217–18; vol. III, reproduced pl. 391.

[3] Brockwell 1932, pp. 54–60.

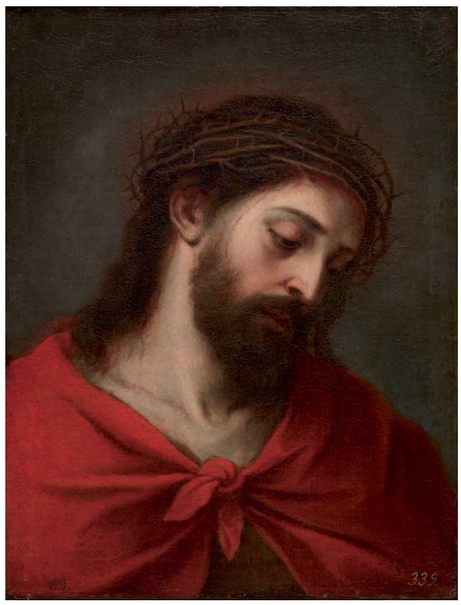


Fig. 1
Bartolomé Esteban Murillo, *Ecce Homo*, Museo del Prado, Madrid



Fig. 2
Bartolomé Esteban Murillo, *La Dolorosa*, Museo del Prado, Madrid



33 JUAN DE ARELLANO

(Santorcaz 1614 - 1676 Madrid)

A pair of still lifes of roses, variegated tulips, peonies and other flowers in crystal vases, on stone plinths

both signed and dated lower left: *Joannes de Arellano/ faciebat/ anno 1665*
both oil on canvas
each: 61.6 x 61.6 cm.; 24¼ x 24¼ in.

(2)

‡ £ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Private Collection, France, *circa* 1815 until at least 1990;

Anonymous sale, New York, Sotheby's, 30 January 1998, lot 84;

Where acquired by the present collector.

EXHIBITED

Madrid, Fundación Caja de Madrid, *Juan de Arellano: 1614–1676*, May – June 1998, nos 19 and 20.

LITERATURE

A.E. Pérez Sánchez, *Juan de Arellano, 1614–1676*, exh. cat., Madrid 1998, pp. 159–61, cat. nos 19 and 20, reproduced in colour.

Operating from a shop in front of La Iglesia de San Felipe el Real in Madrid, Juan de Arellano rose from modest beginnings to become the greatest flower still life painter of the Spanish Golden Age. This beautifully preserved pair of still lifes is an outstanding example of the artist's *floreros de cristal* and are dated 1665. At this time Arellano was at the height of his artistic powers and the superb quality of these paintings is underscored by their inclusion in the seminal exhibition on the artist held in Madrid in 1998, curated by the late Professor Alfonso Pérez Sánchez.

This mature period of Arellano's career is defined as the moment that the more restrained floral arrangements and limited palette of the artist's earlier output gave way to a greater exuberance and abundance in the design of the still lifes, along with a greater use of primary colours. In the present pair the artist uses a dazzling array of red, blue, yellow and white blooms among verdant green foliage. The sense of illusion that Arellano has achieved is remarkable; the crystal vase flooded with light that illuminates the web of green stems, and the light entering from the left of each composition casts long shadows across the stone plinths and dramatically sets these illuminated arrangements against their plain, dark backgrounds.

That Arellano chose to sign these works with the unusual form '*Joannes*', indicates that the pair were probably commissioned by a Northern European patron, a notion maintained by the precision with which the flowers are painted here, demonstrating the artist's admiration for the Dutch and Flemish still life painters, such as Daniel Seghers, whose works could have been seen in Madrid by the middle of the seventeenth century.


Joannes de Arellano
faciebat


Joannes de Arellano
faciebat





34 JUAN DE VALDÉS LEAL

(Seville 1622 - 1690)

The Disputation of Saint Jerome

oil on canvas
226.5 x 252 cm.; 89⅛ x 99¼ in.

W **£ 100,000-150,000**
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Commissioned for the monastery of San Jerónimo de Buenavista, Seville; in the sacristy;

Removed by the French to the Alcázar in Seville; recorded there in 1810 (in room 2 as 'Saint Jerome disputing with some heretics', or in room 10 as one of 'four episodes from the life of Saint Jerome');

Restored to San Jerónimo in 1812, after the expulsion of the French from Seville;

Whence acquired after 1835 by Baron Isidore Taylor (1789–1879) for

King Louis-Philippe I (1773–1850), and hung in the Spanish Gallery at the Musée Royal du Louvre, Paris (either as no. 280 *Discussion de saint Jérôme avec les rabbins*; or as no. 281 *Discussion de saint Jérôme avec les docteurs*);

His posthumous sale ('Pictures forming the celebrated Spanish Gallery of His Majesty the late King Louis Philippe'), London, Christie's, 6 May 1853 and subsequent days, 13 May 1853 (3rd day's sale), either lot 234, for £40, or lot 235, for £28 (both as *St Jerome disputing with the Rabbis*);

John Samuel Wanley Sawbridge Erle Drax, MP (1800–1887), Olantigh Towers, Wye, Kent;

By inheritance to his nephew Wanley Elias Sawbridge Erle-Drax;

By whom sold ('Old Pictures collected by the late J.S.W.S. Erle Drax. Esq.'), London, Christie's, 19 February 1910, lot 128 (as *Saint Jerome disputing with the Rabbis*, 90 in. by 97 in.), for £7.7s.0d., to Wagner;

By whom sold on 1 September 1910 to

Josef Cremer (1845–1938), Dortmund; listed as no. 940, hanging in the Neuer Galerie (as *Jerome with the Rabbis*);

Offered in the posthumous sale of Cremer's collection, ('Sammlung Geheimrat Josef Cremer Dortmund'), Berlin, Wertheimer, 29 May 1929, lot 145 (as *St Jerome and the Rabbis*);

Thence by family descent.

EXHIBITED

Paris, Musée Royal du Louvre, 1838–1853, no. 281.

This monumental work forms part of a documented commission consisting of a cycle of six paintings for a monastery in Seville – a key milestone in the artist's mature career – of which three other surviving pictures are now in the Museo de Bellas Artes in Seville (fig. 1). Datable to 1657, it is therefore a work of considerable significance, with an impressive and intact provenance. *The Disputation of Saint Jerome* once formed part of the famous Spanish Gallery of King Louis-Philippe of France displayed in the Louvre. It has been in the family of the present owner for well over a century and is the last from the cycle known to remain in private hands.

Commissioned for the Hieronymite monastery of San Jerónimo de Buenavista, outside of Seville, this painting is part of a set of six works depicting episodes from the life of St Jerome, executed in 1657. Founded in the early fifteenth century, Buenavista, once a thriving monastic establishment, has long since lost its original function. It once housed the monks of the Order of Saint Jerome, the Hieronymites, whose lives were inspired by the fifth-century hermit and biblical scholar, Jerome, one of the four Latin Fathers of the Church and among the most eloquent orators of his time. The principal group of this order was founded in Spain in the fourteenth century.

The present work was painted soon after the artist's return in 1656 to his native city of Seville, following a decade spent working mainly in Córdoba. Except for a few short trips, Valdés Leal was to remain in Seville for the rest of his life and it was there that he made his most important work. The commission from the Hieronymite monastery marked his first success in the city. It consisted of the set of scenes from the life of St Jerome, as well as single life-size depictions of monks and saints of the Hieronymite Order. The series inspired by the life of Saint Jerome originally comprised six large canvases, all of the same dimensions, depicting the following episodes: *The Baptism of Saint Jerome*; *The Temptation of Saint Jerome*; *The Scourging of Saint Jerome*; *Saint Jerome disputing with the pagans*; *Saint Jerome disputing with the rabbis*; and *The Death of Saint Jerome*. Of the series of single Hieronymite figures from the same commission, one of the finest, which must have commanded a central position in relation to the rest of the cycle, is his representation of Saint Jerome in cardinal's robes, an imposing painting now at the Prado, Madrid.[2] It is not possible to reconstruct the original arrangement of the canvases on the walls of the sacristy at Buenavista.

The paintings were dispersed in the nineteenth-century, following their removal from the monastery by the French. Of the six, three were acquired by the city of Seville after the exclaustration of 1835 and are now in the Museo de Bellas Artes: *The Baptism of Saint Jerome*, signed and dated 1657; *The Temptation of Saint Jerome*, also signed and dated 1657; and *The Scourging of Saint Jerome*, datable to the same year. Two are no longer extant: one of the scenes of Saint Jerome disputing and *The Death of Saint Jerome*. This canvas is the last recorded extant painting from the series. It is one of only two episodes – both scenes of the saint disputing – known to have left Spain and to have entered the French royal collection, where it probably formed a pendant to its counterpart.

In this painting, Saint Jerome, on the left of the composition, is seated at a table, quill pen in hand, poised to dip it into an inkpot, while two monks of the Hieronymite order stand behind his chair. Their religious habit, as depicted here, is a white tunic with a brown, hooded scapular and a brown mantle. Learned doctors in elaborate robes and headdresses congregate in the background. Facing the saint to the right of the composition stands a man disputing from an open book. He may represent the Chief Rabbi but certain identification is hindered by the somewhat fanciful dress. The building seen beyond the arch is probably a church.



LITERATURE

A. Ponz, *Viaje de España*, Madrid 1772–1784, ed. 1947, p. 801;

F. Arana de Varflora, *Compendio histórico descriptivo de la muy noble y muy leal ciudad de Sevilla metrópoli de Andaluciá*, Seville 1781, p. 46;

J.A. Ceán Bermudez, *Diccíonario histórico de los mas ilustres profesores de las bellas artes en España*, Madrid 1800, ed. 1965, vol. V, p. 114;

M. Gómez Imaz, *Inventario de los Cuadros sustraídos por el gobierno intruso en Sevilla el año de 1810,* Seville 1896, p. 65: '[*Sala baja N.º 2*] *Orig.s de D. Juan de Valdes*, *no. 87 Un quadro de 2 3/4 v.s de ancho y 2 1/2 de alto, San Gerónimo disputando con unos hereges*'; or p. 77: '[*Sala n.º 10*] *Orig.s de D. J.n de Valdes*, *no. 282* [one of] *Quatro quadros de 2 3/4 de ancho, y 2 1/2 de alto varios pasages de la vida de S.n Geronimo*';[1]

F. González de León, *Noticia artística, histórica, y curiosa de todos los edificios... de Sevilla...*, Seville 1844, vol. II, p. 245;

Notice des Tableaux de la Galerie Espagnole, exposés dans les salles du Musée Royal au Louvre, Paris 1838, p. 71 (either as no. 280 *Discussion de saint Jérôme avec les rabbins*; or as no. 281 *Discussion de saint Jérôme avec les docteurs*);

A.B. Jameson, *Sacred and Legendary Art*, London 1848 (and subsequent eds), vol. I, p. 279;

P. Lefort, 'Juan de Valdes Leal', *Histoire des peintres de toutes les écoles, Ecole espagnole*, Paris 1869, p. 235 and p. 239 (as *St Jerome disputing with the Rabbis* for £40; or *St Jerome disputing with the Doctors* for £28);

H. Voss, *Collection Geh. Kommerzienrat Cremer, Dortmund*, Dortmund 1914, 3 vols, Text vol., p. 51 (as no. 940, *Saint Jerome and the Rabbis*);

J. Gestoso y Pérez, *Biografiá del pintor sevillano: Juan de Valdés Leal*, Seville 1916, pp. 41–50, 210–211 and p. 224, n. 4;

V. von Loga, *Die Malerei in Spanien*, Berlin 1923, pp. 351–52 (as *Disputation with the heretics*; lot 234 in the Louis-Philippe sale);

A.L. Mayer, *Historia de la pintura española*, Madrid 1928, p. 330 (as *Disputation with the pagan doctors*);

Sammlung Geheimrat Josef Cremer, Dortmund, Berlin 1929, p. 210, no. 145, reproduced on opposite page (as *Saint Jerome and the Rabbis*);

A. Gaya Nuño, *La pintura española fuera de España*, Madrid 1958, p. 26 and p. 312, no. 2751 (as *Saint Jerome and the Heretics*);

E. du Gué Trapier, *Valdés Leal, Spanish Baroque Painter*, New York 1960, p. 11, reproduced in black and white as fig. 19 (as *Saint Jerome and the Pagan Doctors*);

The subject does not form part of the historiography of Saint Jerome. Valdés Leal chose to paint a moment of intellectual confrontation. The originality of his conception lies in translating Jerome's famous epistolary disputations into a vivid scene of live debate between Jerome and other learned men. Duncan Kinkead proposed that inspiration for this may have come from an unusual painting by Juan Gómez for the Escorial, part of his series on the life of Jerome, in which the saint is shown seated at the head of a table absorbed in writing words of advice for those who turn to him. In this painting Valdés Leal conveys the intensity of the narrative by placing Jerome and his main detractor in opposition. The former is seated, the latter stands. Between them is a table covered in a vivid red cloth. Valdés Leal has reserved the use of white – now somewhat obscured by discoloured varnish – to two areas on opposite sides of the picture: for Jerome's robe and for the open pages of his adversary's book. The artist's depiction of life-size figures adds to the drama of a scene in which a war of words is conveyed by the composition's construction.

The inventory of 1810 drawn up in Seville by Antonio de Aloza records all six paintings formerly at Buenavista although by that date they were no longer displayed together as a set. Four were grouped in the 'Sala n.º 10', as no. 282, with the generic description 'four pictures two and three-quarters *varas* wide and two-and-a-half high of various episodes from the life of Saint Jerome', while the other two, also with the same dimensions, were displayed in the 'Sala baja n.º 2', as nos 87 and 88, their subjects specified as: 'Saint Jerome disputing with the heretics' and '[...] the death of the said saint'.[3] As the other scene of St Jerome's disputation is lost (according to Augusto Mayer it was last recorded in Barcelona on the art market in 1913),[4] and in the absence of further evidence, the title given in the inventory – 'Saint Jerome disputing with the heretics – can be linked only tentatively to the present picture.

The difficulty in distinguishing between the two paintings arises again in 1853 in the catalogue of the sale of pictures from King Louis-Philippe's Spanish Gallery, where two works – no. 234 and no. 235 – were given the same title: 'Saint Jerome disputing with the Rabbis'. Lot 234, which sold for £40, was the more expensive of the two; lot 235 fetched £28. Valerian von Loga, writing in 1923, records lot 234 as the painting later in Josef Cremer's collection. Already there was some ambiguity over the subjects when the paintings were hanging in the Musée royal du Louvre, between 1838 and 1853. The *Notice des Tableaux* of 1838, which lists the works on display in the Louvre's Spanish Gallery, adopted two different titles for nos 281 and 282 respectively: '*Discussion de saint Jérôme aves les rabbins*' and '*Discussion de saint Jérôme avec les docteurs*'. The dimensions are of no help in distinguishing them since both canvases are listed with identical measurements. The subject of one of the two paintings is described by the mid-nineteenth-century writer on religious iconography Anna Brownell Jameson, author of *Sacred and Legendary Art*, a work first published in 1848 and then reissued in numerous editions. In her discussion of images of St Jerome, Jameson refers to various depictions of St Jerome, among them one on display in the Spanish Gallery: 'He disputes with the Jewish doctors on the truth of the Christian religion'; a curious picture, by Juan de Valdes [sic]. He stands on one side of a table in an attitude of authority: the rabbi are searching their books for arguments against him; each has a demon looking over his shoulder.'[5] Were it not for the description of the saint as standing, these words might well apply to the present picture, particularly with regard to the staring face at the far right.

A handwritten label on the reverse of the canvas offers a clue to the picture's history between 1853 and 1910 when it is next recorded in the Cremer Collection (fig. 2). The label, which is written in English probably by its new owner, is inscribed: 'B[ough]t at the Sale of Pictures belonging to the [...] / King of the French Louis Philippe / May 1853'.[6] An annotation in a copy of the *Notice des Tableaux* of 1838 reads 'Drax' with the sale date 19 February 1910.[7] The sale in question was that of John Samuel Wanley Sawbridge Erle Drax (1800–1887). Erle Drax, grandson of John Sawbridge (Lord Mayor of London in 1775), was Conservative MP for Wareham. In 1828 he married Jane Frances Erle-Drax-Grosvenor (d. 1853) and succeeded to



Fig. 1
Valdes Leal, The Baptism of *Saint Jerome*, Museo de Bellas Artes, Seville

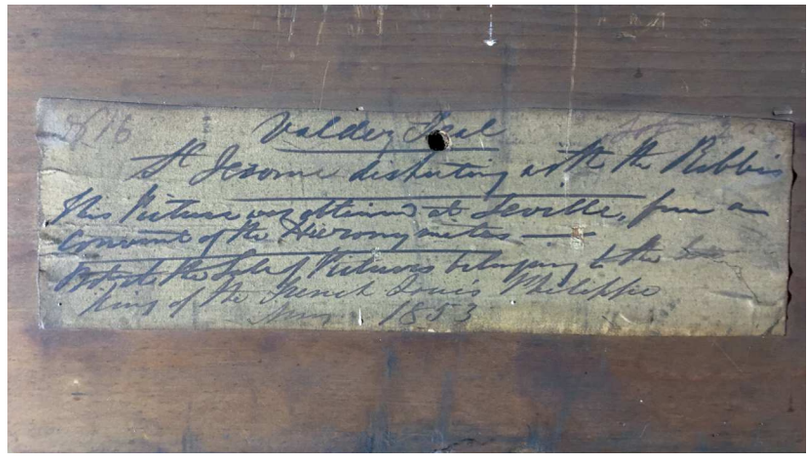


Fig. 2
Detail of label on the reverse

LITERATURE CONT.

D. Angulo Iñiguez, 'Pintura del siglo XVII', in *Ars Hispaniae*, vol. 15, 1971, pp. 371 and 373;

D.T. Kinkead, *Juan de Valdés Leal (1622–1690), His Life and Work,* New York and London 1978, pp. 106, 112–13, and 361–63, no. 43 (as *Saint Jerome disputing the Pagan Doctors (?)*);

E. Valdivieso, *Historia de la pintura sevillana*, Seville 1986, p. 265;

E. Valdivieso, *Juan de Valdés Leal*, Seville 1988, pp. 78 and 235, no. 40, reproduced in black and white (as *Saint Jerome disputing with the Doctors*).

her family estates, which included Charborough House in Dorset, and assumed her surname. Much of his buying activity is recorded in the 1850s when he bought nearly one hundred paintings at the sale of Lord Northwick's collection held over several days in July and August 1859 at Thirlestane House, Cheltenham. He was also an active buyer at the 1853 Louis-Phillippe sale, where he acquired this picture. In the 1850s Erle Drax made substantial alterations to Olantigh, his Georgian family mansion in Kent, which became known as Olantigh Towers. The collection comprised more than 270 paintings displayed in the galleries there. The 1910 sale was by order of Erle Drax's nephew and heir Wanley Elias Sawbridge Erle Drax and took place at Christie's on 19 and 21 February. A few years before, a fire had ravaged Olantigh; perhaps the rebuilding costs precipitated the sale. A saleroom report published in a newspaper after the auction describes Drax as follows: 'He bought frugally and in cold blood... At Thirlstane House Cheltenham in 1859 he bought about 100 choice examples from Lord Northwick's collection [...] in 1853, too, he had been a large purchaser at the sale of Louis Philippe's Claremont pictures, and in his day generally he was known as a lonely roamer round country sales, buying as he pleased, without counsel or conversation'. Judging from the sale catalogue, nearly half of the collection consisted of Italian pictures, but it was the Dutch and Flemish cabinet paintings that were singled out for particular praise. Of the Spanish works sold on the first day of the sale, the highest prices were fetched by works attributed to Murillo and Zurbaran. Lot 128, the Valdés Leal, sold for £7.7s.0d., to Wagner, from whom Josef Cremer bought it in September that same year. *The Disputation of Saint Jerome* has remained in the Cremer collection ever since.

Contemporary commentary on Valdés Leal's Hieronymite paintings *in situ* is scant.[8] Palomino does not mention them and Ponz states only that 'different paintings' by Valdés are in the sacristy of the monastery. The 1810 inventory of the paintings removed from Sevillian churches by the French and gathered in the Alcázar in Seville serves as a valuable record not only of this series but also of all 999 paintings that were moved there for Joseph Bonaparte. The plan to install the paintings in Madrid in a national museum remained unfulfilled. Half of the set of Hieronymite narratives remained in Seville and were returned to the sacristy at Buenavista before eventually becoming part of the city's art collection; the others found their way to France. Of these, *The Disputation of Saint Jerome* – the last one known to have survived – is among the finest examples of Sevillian High Baroque to remain in private hands.

1. 1896 (ed.), p. 65: [In room 2] under 'Original works by Juan de Valdes', no. 87 'A picture two-and-three-quarters *varas* wide and two-and-a-half high, Saint Jerome disputing with some heretics'; or p. 77: [in room 10] under 'Original works by Juan de Valdes', no. 282 '[one of] four pictures two-and-three-quarters *varas* wide and two-and-a-half high of various episodes from the life of Saint Jerome'.

2. P02593; oil on canvas, 252 x 133 cm.; reproduced in colour in *Valdés Leal*, E. Valdivieso (ed.), exh. cat., Museo del Prado, Madrid, and Junta de Andalucía, Seville, 1991, p. 109, no. 20.

3. Gómez Imaz 1896 (ed.), nos 87, 88 and 282. In the 'Sala Baja N.° 2', no. 87: 'San Gerónimo disputando con unos hereges; no. 88: Otro de igual tamaño, la muerte de dho. Santo'.

4. Mayer 1928, p. 330.

5. Jameson 1848, vol. I, p. 279.

6. The label is annotated in the top right corner with 'Lot 234', the last digit of which appears to have been changed, so that the number can also be read as 'Lot 235', thereby adding to the uncertainty over which of the two pictures in that sale was later to enter the Cremer collection and the price paid for it at auction.

7. The Getty Research Institute.

8. Kinkead 1978, p. 353.

35 MATTHIAS STOMER

(Amersfoort near Utrecht circa 1600 - after 1652 (?) Sicily or Northern Italy)

The Judgement of Solomon

oil on canvas
157 x 222 cm.; 62 x 87½ in.

‡ W £ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Possibly Don Giuseppe Branciforte, Principe di Butera, Mazzarino, Sicily;

Anonymous sale ('The Property of a European Collector'), London, Sotheby's, 11 December 1991, lot 68;

Where acquired by the present collector.

LITERATURE

R. Verdi, 'Nicolson's Stom brought up-to-date', in R. Verdi, *Matthias Stom. Isaac blessing Jacob*, Birmingham 1999, p. 65.

Stomer was, as Leonard Slatkes put it, 'the quintessential international Caravaggesque', for he fused influences from Rome, Naples, Flanders and the Netherlands into a striking blend of brushwork, colour, contrast and drama. He mastered the theatricality of the Caravaggesque idiom, all the more suprising for his non-Italian roots (he was a Fleming, born in Amersfoort); he was the embodiment of the international Caravaggesque movement and proof of its domination of European Art in the first four decades of the seventeenth century.

Stomer probably painted this imposing canvas in Sicily, where he settled in *circa* 1640. The majority of his known *œuvre* was produced there and many works can still be found on the island in Palermo, Messina and Caccamo where the Chiesa di Sant'Agostino still houses his only signed and dated (1641) work, *Isidore the Labourer*.[1] Indeed the present painting may be identifiable with the *Judgement of Solomon* by Stomer recorded in the 1675 inventory of the collection of Don Giuseppe Branciforte, Principe di Butera in Mazzarino in the south of the island. It is listed there with four further works by Stomer. Until the reappearance of this painting in 1991 (see *Provenance*) the Branciforte picture had for a long time been assumed to be another canvas of the same subject in the Museum of Fine Arts, Houston. That painting, smaller in scale, serves as the pendant to a depiction of Mucius Scaevola now in the Art Gallery of New South Wales, Sydney. The Houston version has more in common stylistically with Stomer's Neapolitan output from the 1630s while the present version, as commented on by Slatkes in 1991, compares well with other works from the Sicilian period: for example, the large *Stoning of Saint Stephen* in Palazzo Alliata Villafranca, Palermo, betrays a very similar palette, treatment of drapery and characterisation of the participants.[2] This fact would argue in favour of the Branciforte painting in fact being identifiable with the present version rather than that in Houston.

The subject of the Judgement of Solomon lends itself well to Stomer's predilection for drama and the depiction of human expression. 1 Kings 3: 16–28 recounts how two women, living in the same house and each the mother of an infant son, came to Solomon. One of the infants had died and both mothers were claiming the surviving boy to be theirs. Solomon ordered a sword to be brought, and proclaimed that the child be divided in two, as the only fair way of settling the argument. One of the mother's agreed, while the other screamed and begged Solomon to give the boy to the other woman, just not to kill him. In this way Solomon discovered the identity of the boy's real mother: she who was so desperate for him to live that she would forsake him to the other woman in order that he would not be killed.

[1] See B. Nicolson, *Caravaggism in Europe*, vol. I, Turin 1990, p. 184; vol. III, Turin 1989, reproduced fig. 1542.

[2] Nicolson 1989, fig. 1549.

36 GIOVANNI BENEDETTO CASTIGLIONE, CALLED IL GRECHETTO

(Genoa 1609 - 1664 Mantua)

A pagan sacrifice in the Temple of Jerusalem

oil on canvas
43.2 x 77.4 cm.; 17 x 30½ in.

£ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Gerolamo Bonguadagno, Genoa (stencilled on the old relining);

J.-B. Guyot (d. 1808), canon and provost of the Abbey of Saint-Martin de Tours;

His posthumous sale, Paris, Hôtel de Bullion, C. Élie and F. Destouches, 8 March 1809, and following days, lot 47, for 64 francs;

Charles Joseph François Spruyt (1769–1851), painter and engraver;

His sale et al., Ghent, Refectory of the Monastery of the Discalced Carmelites, P.F. de Goesin-Verhaeghe, 3 October 1815, and following days, lot 48, for 41 francs, to Walgart;

Bagnasco collection, Lugano;

Anonymous sale, London, Christie's, 7 July 2000, lot 88;

With Jean-Luc Baroni Ltd, London;

From whom acquired by the present owner.

EXHIBITED

Frankfurt, Schirn Kunstahlle, *Kunst in der Republik Genua 1528–1815*, 5 September – 8 November 1992, no. 58, reproduced in colour;

London, Jean-Luc Baroni Ltd, *Master Paintings and Sculpture*, 16 January – 21 February 2003, no. 10, reproduced in colour.

LITERATURE

M. Newcome Schleier in *Kunst in der Republik Genua 1528–1815*, exh. cat., Frankfurt 1992, pp. 128–29, cat. no. 58, reproduced in colour as plate 58;

B. Perronet and B.B. Fredericksen (eds), *Répertoire des tableaux vendus en France au XIXe siècle*, Los Angeles 1998, vol. I, ii, p. 285;

Advert in *Apollo*, vol. CLI, no. 460, June 2000, reproduced in colour in reverse;

L. Magnani, '*Le Christ chassant les marchands du Temple* de Giovanni Benedetto Castiglione, au musée du Louvre', in *Revue du Louvre*, June 2003, p. 55 and p. 59, n. 25;

To be included in the forthcoming monograph on Castiglione by Timothy J. Standring.

One of Castiglione's finest works, in an exceptional state of preservation, *The Pagan Sacrifice* permits a full appreciation of the quality, chromatic range and skill of the artist's brushwork. An array of figures presents various offerings to an idol that stands on a pedestal strewn with animals and precious vessels. Painted at the height of Castiglione's career in the 1640s, this painting is comparable in style and composition to other works of the decade that place biblical subjects rendered with sketch-like freedom in the background, while filling the foreground with sumptuous still-life detail. Most closely related to this painting is *Christ and the money-changers* in the collection of the Musée du Louvre, Paris.[1]

A highly individual painter, Castiglione was able to draw on many sources: the work of Rubens and Van Dyck in Genoa; the animal filled landscapes of Scorza and Roos; the wealth of classical painting from Raphael to Domenichino that he encountered at first-hand in Rome and Naples, where he lived between 1629 and 1638; the compositions of Poussin, a likely source of inspiration for his classical frieze-like scenes rendered with striking chiaroscuro effects; and the densely populated canvases by the Bassano family, which also left a lasting legacy.

This painting's virtuoso execution is manifest in innumerable details: the billowing damask curtain at the upper left, its rich pattern picked out with the most subtle combination of dark and light lines; the russet touches that animate the lips and eyes of the black man making a food offering; the thick application of paint in the brazier, which creates an impression of white hot flames, deftly dissolving into thin veils to render smoke; the beautifully preserved surface of, for instance, the urn cradled in the arms of the kneeling man. Here, as on other metal objects depicted, such as the lobed bowl or the upturned lidded chalice set before the idol, colours mesh with astonishing bravura to create the illusion of curved metal surfaces. The still life of birds in the centre foreground appears in the same arrangement in a version of *Christ cleansing the Temple* at Bowdoin College Museum of Art, Brunswick, Maine.[2] Motifs such as the crouching boy in the striped shirt, the pair of laurel-crowned attendants, and the man offering tribute with arms extended, recur in other pictures by Castiglione; for example: *The journey of Abraham*, in the Durazzo Pallavicini collection, Genoa; *A pagan sacrifice* at the Art Institute Chicago; and *Noah's sacrifice after the Flood*, at the Los Angeles County Museum of Art, another instance of a biblical scene that integrates the animal world with a religious subject.[3]

First published by Mary Newcome Schleier in the catalogue of her exhibition on Genoese art in 1992, the composition has been connected to two drawings, one of which is a splendid drawing reproduced here in colour for the first time (fig. 1).[4] Both painting and drawing are rendered in a highly individual manner and demonstrate Castiglione's technical brilliance. Many of the composition's elements in its final painted form are present in the brush drawing. Although more upright in format, it reflects the finished painting in its arrangement of foreground and setting. There are minor differences in the figures' poses and the colouring of their dress. The main point of divergence is the temple scene in the background (the brush drawing shows men carrying urns, a reflection perhaps of an earlier idea). The second drawing is an oil sketch at Windsor Castle, no longer thought to be a preparatory study by Giovanni Benedetto Castiglione and now attributed to his younger brother Salvatore Castiglione (1620– after 1677).[5] A number of copies of the present painting are known, foremost among them a reduced copy in the collection of the Museo Civico Amedeo Lia and another in the Szépművészeti Múzeum, Budapest.[6] We are grateful to Mary Newcome for pointing out the latter and for her comments on the painting.



Fig. 1
Giovanni Benedetto Castiglione, *A pagan sacrifice*, black and red chalk, watercolour, with white highlights in gouache on paper, 42.2 x 57.3 cm. Private collection

A biblical subject is the probable theme depicted here. First recorded in the early nineteenth century, the picture was described in the Guyot and Spruyt sales as 'a sacrifice to an Egyptian god', presumably on account of the pyramidal structure in the background.[7] Newcome published it as a *Pagan Sacrifice*. More recently the catalogue of the exhibition held in 2003 at Jean-Luc Baroni, London, has proposed a possible meaning based on a reading of the background scene, which links the subject to the Ark of the Covenant housed in the Temple of Jerusalem, the supposed setting for this scene of sacrifice. On the sarcophagus-like structure at the very back of the composition, Moses, depicted in carved relief, is portrayed with rays of light sprouting from his head like horns as he kneels to receive the tablets of the Law from God. Two figures in the background crowd appear integral to the narrative: one points to heaven while addressing the other, who is dressed in military garb. This may depict the biblical episode recounted in II Chronicles 25, 13–16, in which King Amaziah, responsible for bringing the idols of those he defeated to the Temple, is rebuked by a prophet sent by God.

Castiglione often placed the central characters of his biblical subjects towards the back of his compositions. Closely comparable to the present painting is his larger composition now at the Louvre, in which the Temple of Jerusalem again provides the setting: *Christ and the money-changers in the Temple* (mentioned above).[7] Structured in an analogous way to the present work, similar architecture is framed by fluted columns and a comparable inner sanctum for the Ark serves as the backdrop. As here, the protagonist is consigned to the back, while in the foreground the artist indulges his skill in painting a sumptuous array of animals, precious vessels, and a throng of people and livestock. In the Louvre picture, the small and deftly painted figure of Christ driving out the traders from the temple, rendered with a few strokes, is instantly recognisable at the centre of the narrative. Here too perspective and recession are used to great effect, with the background scene rendered in muted colours.

It is possible that this composition once had a pendant as a counterpart to its Old Testament theme. In biblical narratives parallels were often drawn between Old Testament figures that foreshadowed Christ – foremost among them Moses as a prefiguration of God's Son – with New Testament episodes in the life of Christ. An old label on the reverse of the frame is inscribed in what appears to be a nineteenth-century hand as follows: '[...?] *Castiglione, avec / pendant*'. A subject such as 'Christ driving the money changers from the Temple' would fit well with a representation of Old Testament idolatry. In the absence of further evidence, however, any hypothesis concerning the identification of a possible pendant remains tentative.

1. Inv. 241; oil on canvas, 100 x 125 cm., reproduced in colour in Frankfurt 1992, no. 59, plate 59.

2. Inv.no. 1961.100.12, Gift of the Samuel H. Kress Foundation; oil on canvas, 41.3 x 71.2 cm. Reproduced in black and white on p. 130, as fig. 59.1 in Frankfurt 1992.

3. Durazzo Pallavicini collection, Genoa: oil on canvas, 116 x 155 cm., reproduced in Genoa 1992, p. 70; Art Institute Chicago, 1986.77: oil on paper, 57.6 x 42.5 cm.; and LACMA, M.84.18: oil on canvas, 140.3 x 193.7 cm., reproduced in colour in *Genova nell'età barocca*, exh. cat., Genoa 1992, no. 53, p. 147.

4. Formerly in Sir William Drake's collection, it was in the sale of Mme Blay's drawings, watercolours and gouaches, Paris, Hôtel Drouot, 4 July 1929, as lot 20, reproduced; its dimensions are recorded there as 405 x 555 mm.; executed in black and red chalk, watercolour, with white highlights in gouache on paper.

5. RCIN 903876; brown, blue, and red oil paint on paper, 25.4 x 35.5 cm. A. Blunt, *The Drawings of G.B. Castiglione and Stefano della Bella in the Collection of Her Majesty The Queen at Windsor Castle*, London 1954, p. 39, no. 161. For the revised attribution see the Royal Collection's on-line catalogue. In the opinion of Timothy Standring the drawing bears all the characteristics of Salvatore's style (oral communication, 17 May 2017).

6. Inv. 322, oil on canvas, 37.5 x 60 cm., see A. De Marchi in A. De Marchi and F. Zeri, *La Spezia, Museo Civico Amedeo Lia, Dipinti*, Milan 1997, pp. 36–37, no. 32; and Szépművészeti Múzeum, inv. no. 68.8, oil on canvas, 59.5 x 73 cm.; a variant of the composition is recorded in the same collection: inv. no. 97.10, oil on canvas, 44.3 x 76.5 cm.

7. '*Sacrifice fait à une Divinité Egyptienne. Dans l'intérieur d'un Temple on voit une idole entourée de nombreuses offrandes que déjà on lui a apportées, tandis que divers personnages accourent encore de toutes parts pour présenter et faire agréer aussi leurs hommages; devant elle est un autel sur lequel brûle l'encens. Tableau du plus riche detail*.'

8. See n. 1.







37 GIOVANNI BATTISTA TIEPOLO

(Venice 1696 - 1770 Madrid)

Portrait of a lady as Flora

oil on canvas, unlined
88.3 x 69.9 cm.; 34¾ x 27½ in.

£ 2,000,000-3,000,000
€ 2,370,000-3,550,000 US$ 2,580,000-3,870,000

PROVENANCE

Possibly among the series of pictures commissioned by Empress Elizabeth of Russia (1709–1762) from Giambattista Tiepolo, by 1760;

In the collection of a French noble family from at least the 19th century;

By whom sold ('The Property of a French Noble Family'), London, Christies, 2 December 2008, lot 40;

Where acquired by the present owner.

This is one of only a very small number of paintings of beautiful women in fancy dress by Tiepolo to have survived. Though they occupy only a tiny part of his output, these depictions of idealised feminine beauty remain among the most famous and easily recognised of all Tiepolo's works. Painted during the artist's last years in Venice in the late 1750s, this canvas was very probably among a series of 'half-length figures of women done *a capriccio*' recorded in a letter of 1760 as painted for the Empress Elizabeth of Russia. Completely unknown and unrecorded before its reappearance in 2008, the present canvas is without doubt the most beautiful and important Tiepolo discovery of recent years. The remarkable pristine condition of this canvas, unlined and with all of its original brushwork and impasto intact, is here revealed for the first time following its recent restoration.

In terms of quality, the Flora may be ranked at once alongside two of Tiepolo's most celebrated works: the *Woman with a parrot*, today in the Ashmolean Museum in Oxford (fig. 1)[1] and the *Young Woman with a mandolin* in the Detroit Institute of Art (fig. 2).[2] A third but untraced painting depicting *A Woman with furs (?An Allegory of Winter)*, which seems to use the same model as the present canvas, is known to us through a copy in pastels by the artist's son Lorenzo Tiepolo. This forms a pair with a copy of the Ashmolean *Woman with a parrot*, and both are now in the El Paso Museum of Art (figs. 3 and 4).[3] The present *Flora* would clearly seem to be closely related to the Oxford and Detroit canvases; the paintings all share the same half-length format and idealised female subjects, if not actually the same model, and the group as a whole are immediately distinguished by the beauty of their subjects as well as their vibrant colour and expressive brushwork. By common critical consent both the Oxford and Detroit paintings are thought to date to the second half of the 1750s, and were most likely painted in Venice before Tiepolo's departure for Spain in 1762. The present canvas would also seem to belong to these years. This was an important point in terms of Tiepolo's development as a painter, following on from his years in Wurzburg.

Viewed together, this small group of paintings would suggest that they and the *Flora* were originally conceived as part of a series by Tiepolo in half-length format, and in fact all three may well relate to a particularly important commission recorded in Tiepolo's last Venetian period. Although their precise dates have not been established, critical opinion has been unanimous in associating the Oxford and Detroit paintings with a letter from Francesco Maria Tassi to the Count Carara of Bergamo, dated 15 December 1760, in which he describes just such a set on which Tiepolo was working and which were apparently destined for the Empress Elizabeth of Russia:

'[Tiepolo] *ora sta faccendo alcune mezze figure di donne a capriccio per l'Imperatrice de Moscovia, che non si possono vedere cose più belle, più vive e più fine*' ('Tiepolo is now working on some half-length female figures *a capriccio* for the Empress of Russia; one cannot imagine anything more beautiful, more vivacious or more refined').[4]

Although no further documentation about these pictures survives, scholarly consensus has always agreed that the Detroit and Oxford paintings are the most likely candidates for these pictures, and to them the *Flora* can now surely be added. Tiepolo's activity for the court of the Russian Empress Elizabeth (1709–1762) is further documented by the survival of three etchings after lost ceiling paintings, which Giandomenico described in his catalogue of prints after his father's work as 'in Petroburgh', suggesting that they may have already been delivered to Russia. Their subsequent whereabouts are, however, unrecorded. Certainly such a set of beautiful half-length female figures depicting The Seasons or The Senses might well have appealed to the Empress's taste, for she had similarly commissioned a

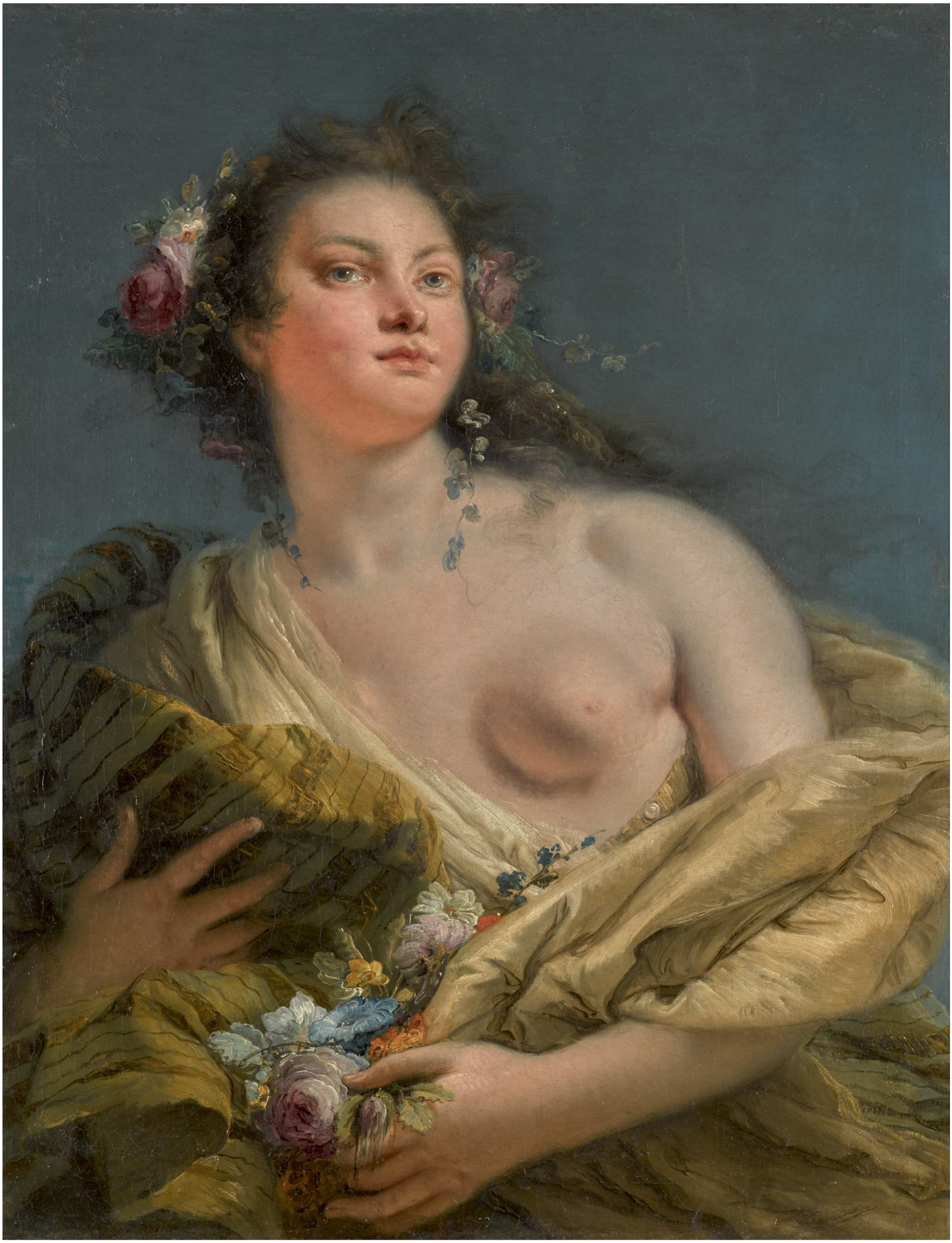




Fig. 1
Giambattista Tiepolo, *A young lady with a parrot*, Ashmolean Museum, University of Oxford © Bridgeman Images

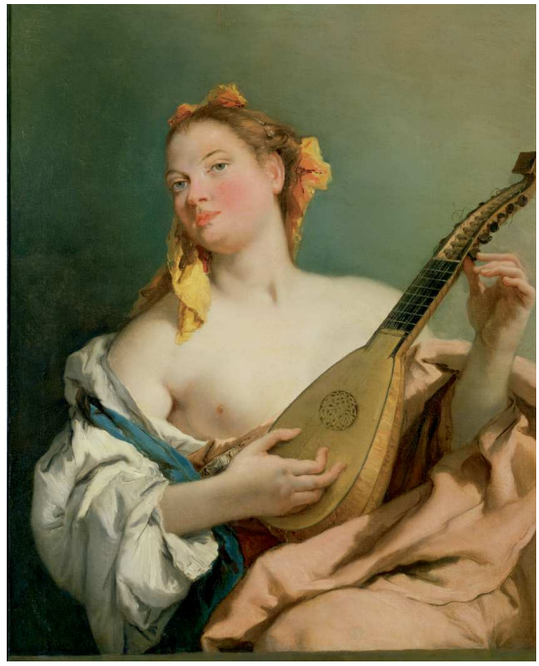


Fig. 2
Giambattista Tiepolo, *Portrait of a young lady with a mandolin*, The Detroit Institute of Arts, Gift of Anne and Henry Ford © Bridgeman Images

programme of no less than 368 'beauties' for her cabinet of 'The Muses and Graces' at the Grand Palace in Peterhof from the resident Imperial Court painter Pietro Rotari (1707–1762), which remain *in situ*. Such a set was perfectly in keeping with contemporary courtly taste, and the Empress may perhaps have been aware of a similar set of works by Rosalba Carriera assembled by Augustus III in Saxony. Why the 'mezze donne a capriccio' never arrived in St. Petersburg, or conversely what happened to them if they did, has never been resolved. The earliest history of the present canvas, completely unknown until its recent rediscovery, offers no clue. Nor do the respective histories of the Detroit and Oxford canvases in the Talleyrand and Brocklebank collections. It is perhaps worth noting that a copy of the Detroit *Woman with a mandolin* was owned by the dealer Godefroy Brauer (1857–1923), who had acquired another work by Tiepolo in Russia, a *Bust of a man holding a cask* today in the Musée des Beaux-Arts in Lyon, which might suggest that at least the Detroit painting did arrive there.[5]

Quite what format the group of 'mezze figure di donne' originally comprised is similarly unclear. The intended series may have represented the Seasons, the Senses, imaginary or idealised portraits of Venetian courtesans, or simply a programme containing allusions to Love. The existence of Lorenzo Tiepolo's copies of identical dimensions after the lost *Woman with furs* and the Oxford *Woman with a parrot* allow us to infer that these two works were probably conceived as pendants. Although it has been suggested that *Flora* and the Detroit *Woman with a mandolin* could be pendants, the slightly differing dimensions and the fact that the models both lean to the left would, however, seem to suggest that they were not originally a pair. The difference in facture between the Oxford and the Detroit canvases also suggests that they were conceived independently. Against this, it is worth noting that the model in the lost *Woman in Furs* or *Allegory of Winter* is unmistakably the same as that in *Flora*. This in turn raises the question as to whether the present painting should perhaps be more correctly considered as an Allegory of Spring. No further pastels by Lorenzo exist which could indicate that they formed part of a larger set, such as the Four Seasons, rather than a pair.

As Tassi pointed out in his letter in 1760 these beautiful women were painted *a capriccio* or as fanciful interpretations rather than conventional likenesses. Tiepolo was not known as a portraitist in his own lifetime, and only a handful of independent likenesses (mostly posthumous) by his hand are known.[6] Instead, the *Flora,* like her companions, reflects a well-established tradition in Venice for depicting beautiful

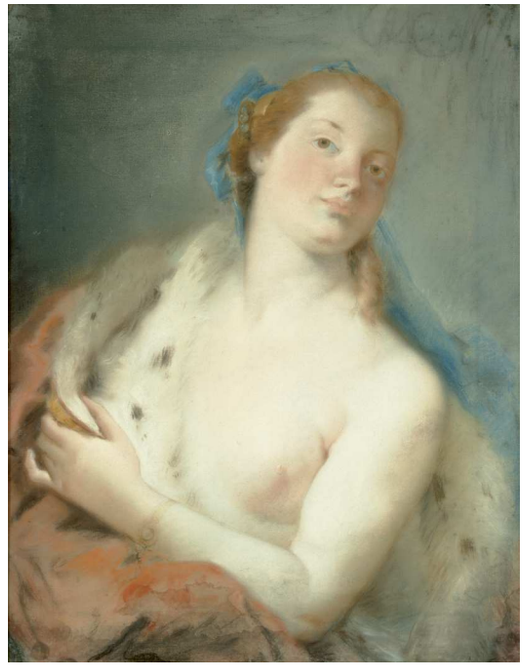


Fig. 3
Lorenzo Tiepolo, after Giambattista Tiepolo, *Allegory of Winter*, El Paso Museum of Art, Gift of the Samuel H. Kress Foundation

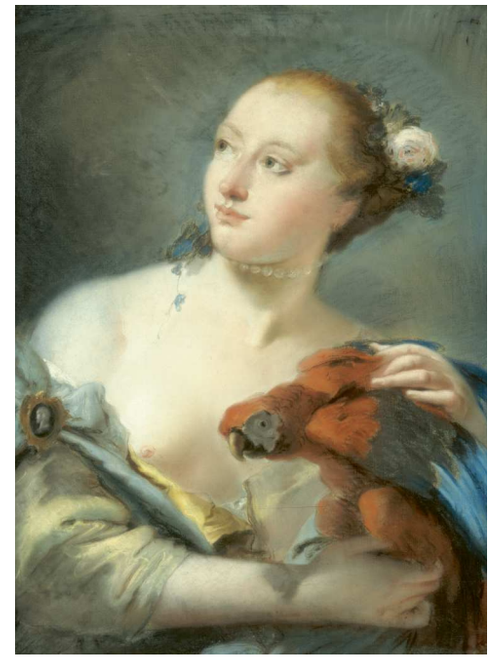


Fig. 4
Lorenzo Tiepolo, after Giambattista Tiepolo, *A young woman with a macaw*, El Paso Museum of Art, Gift of the Samuel H. Kress Foundation

women, which had its roots back in the sixteenth century and the work of painters such as Titian and Veronese. For Tiepolo himself, this painting undoubtedly asserted an idea of ideal feminine beauty both within the context of the Venetian tradition and that exemplified by the contemporary half-length representations of such subjects by Rosalba Carriera (1673–1757), whose pastels were collected throughout Europe. Three of the women are expensively coiffed and have one breast uncovered, seemingly referring to another Venetian cinquecento tradition – that of depicting feminine beauty in the guise of a comely courtesan. The women in all the pictures wear yellow, emblematic of the courtesan. Similarly, while the parrot in the Oxford picture was a well-known symbol of luxury, the mandolin in the Detroit canvas was also an instrument whose notes were widely interpreted as messengers of love. Here *Flora* may at first seem a chaster subject, but the ancient goddess of flowers was frequently associated with Venus, the goddess of love, and her own festival, the Floralia was celebrated with great licentiousness. *Flora*, however, appears without any jewels typical of the courtesan. Her attributes of flowers are beautifully and elegantly painted in the most refined way. Her hair is adorned with roses with delicate tendrils of leaves descending either side of her face like natural jewellery. With her left arm she gathers in her drapery further roses and other flowers, acting as combined symbols of her natural beauty and fertility. It is this context of ideal beauty and within it the possibilities that the subject afforded his mastery of colour and extraordinarily expressive brushwork that represent Tiepolo's true interests.

Although none of Tiepolo's 'fancy' figures of this period were intended as portraits, this has not prevented lengthy scholarly debate as to the possible identity of the models he employed. There is no doubt that through them Tiepolo evolved a type of idealised feminine beauty that is highly distinctive and immediately recognisable as his and his alone. Though by no means Tiepolo's only model, the frequency with which this particular 'type' – beautiful, elegant and somewhat haughty in demeanour – has appeared in his work makes her perhaps the most distinctive. For the nineteenth-century art historian Giovanni Marino Urbani de Gheltof, she reflected the legend of the mysterious and beautiful 'Cristina', the daughter of a gondolier, who Tiepolo was said to have regarded as both model and muse, and who accompanied him to Spain in 1762.[7] In truth, as later critics such as Mercedes Percerutti-Garberi have concluded, this ideal 'Cristina' was just as, if not more, likely a member of the artist's own family. As Percerutti –Garberi was first to observe, the distinctive features of this 'Cristina' resemble those of Giambattista's





Fig. 5
Giandomenico di Tiepolo, *The Tiepolo Family*, sold Sotheby's London, 8 July 2015, lot 22.

youngest daughter Orsetta Tiepolo, visible in a group portrait of the Tiepolo family painted by Giandomenico Tiepolo formerly in the British Rail Pension Fund and sold in these rooms, 8 July 2015, lot 22 (fig. 5).[8] The similar physiognomies of Orsetta and her mother Cecilia, also shown in the same portrait group, led her to suggest that it was in fact their *shared* features that became Tiepolo's ideal of feminine beauty. As the Tiepolo family worked closely together it is quite possible that Cecilia may have been Giambattista's model when she was younger and that by the time this *Flora* was painted, Orsetta had taken over this role. Certainly, this idealised female type seems to recur in a number of his works in many different sizes and media across a period of several years. At this date in the 1750s, for example, she appears in Tiepolo's frescoes and canvases painted for the Residenz in Wurzburg between 1751–53, the frescoes painted for the Church of the Pietà in Venice from 1754–55, and those for the Villa Valmarana 'Ai Nani' near Vicenza in 1757.[9] For Antonio Morassi, the model was rather less specific, and would ultimately become 'idealised and almost stylised into a type'.[10] Writing later, Michael Levey agreed that 'It is not hard to recognise in the girls, in Angela perhaps especially, the models, or at least the types, which had served for several of Tiepolo's women, and not solely for the 'fancy pictures' destined for Russia.'[11]

1. Oil on canvas, 70 x 52 cm.; F. Pedrocco, *Tiepolo. The complete Paintings,* New York 2002, p. 303, no. 272/1.

2. Oil on canvas 92.1 x 74.9 cm.; Pedrocco 2002, p. 304, no. 273.

3. Pastel on canvas, 72 x 53.5 cm.; inv. nos K150 and K151. Gift of the Samuel H. Kress Foundation. F. Rusk Shapley, *Complete Catalogue of the Samuel H. Kress Collection. Italian Paintings XVI-XVIII* Century, London 1973, pp. 155–56, reproduced figs 296 and 297. Although their provenances differ, as they share the same dimensions scholars consider them a pair. To these has also been added a *Young lady with a tricorn hat* in the National Gallery of Art in Washington, but this is in a different bust-length format and style and rather different.

4. F.M. Tassi, *Vite de' pittori, Scultori e Architetti Bergamaschi,* Milan 1970, vol. I, p. 135, cited by A. Rizzi, *Mostra di Tiepolo,* exh. cat., Udine, Villa Manin, 1971, p. 138.

5. The copy was donated to the Louvre in 1921.

6. For a fuller discussion, see D. de Grazia, 'Tiepolo and the 'Art' of Portraiture', in *Giambattista Tiepolo 1696–1996,* exh. cat., Venice, Ca' Rezzonico and New York, Metropolitan Museum of Art, 1996–97, pp. 255–66.

7. G.M. Urbani de Gheltof, *Tiepolo e la sua famiglia,* Venice 1879, pp. 90–92.

8. M. Percerutti-Garberi, 'Segnalazioni Tiepolesche', in *Commentari,* XV, 1964, pp. 257–58.

9. Pedrocco 2002, pp. 285–90, nos 222/1–230, pp. 290–91, nos 232/1–4a, and pp. 292–95, nos. 236/1–25, all reproduced.

10. A. Morassi, 'Giambattista's Girl with a lute and the clarification of some points in the work of Domenico Tiepolo', in *Art Quarterly*, 1958, p. 186, n. 3.

11. M. Levey, *Giambattista Tiepolo. His life and art*, New Haven and London 1986, p. 251.

38 FRANÇOIS BOUCHER

(Paris 1703 - 1770)

Hagar and Ishmael in the Desert with the Angel

oil on canvas, unframed
39.8 x 52.3 cm.; 15⅝ x 20⅝ in.

£ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Edmond Lefebvre de Plinval, Vicomte de Plinval (1805–1895);

His sale, Paris, Bonnefons, 14–15 April 1846, lot 3;

Probably Adalbert, Freiherr von Lanna (1836–1909), Prague;

His son, Albert, Freiherr von Lanna (1867–1922), Munich;

His posthumous sale, Berlin, P. Cassirer & H. Helbing, 6 November 1929, lot 56;

Dr. Raoul de Preux, Lausanne;

Thence by descent to Christine-Marie-Michelle de Preux, Lausanne;

Her posthumous sale, London, Sotheby's, 9 December 2009, lot 39;

Where acquired by the present owner.

LITERATURE

L. Soullié and C. Masson, *Catalogue raisonné de l'œuvre peint et dessiné de François Boucher*, in A. Michel, *François Boucher*, Paris 1906, p. 38, cat. no. 677;

A. Ananoff, *François Boucher*, Lausanne and Paris 1976, vol. I, p. 246, cat. no. 120, reproduced fig. 442;

A. Ananoff and D. Wildenstein, *L'opera completa di Boucher*, Milan 1980, p. 94, cat. no. 121, reproduced.

This delicate yet fluid sketch, in which Boucher's delight in the handling of paint and his virtuosity in its application is clear, probably dates to the early 1730s, shortly after his return to Paris from Italy in 1731. Despite its relatively early date, however, this work represents one of the artist's very last paintings of an Old Testament subject, if not the last, though he continued to produce drawings of such themes throughout his career.

In the 1720s Boucher had painted a number of Old Testament scenes, such as the *Sacrifice of Gideon*, today in the Louvre, Paris.[1] He afterwards eschewed such subjects, however, presumably largely due to the ample demand for the secular, pastoral scenes for which he became so famed. As is evident in the present painting, many of the small-format, religious scenes that Boucher executed up until the 1730s were already *galant* in spirit, and rather than intended for ecclesiastical buildings, they were sought after by the same private patrons who came to acquire his non-religious works.

Boucher did return to devotional, New Testament subject matter with his *Adoration of the Shepherds* (or *'La Lumière du Monde'*) for Madame de Pompadour's chapel in Château de Bellevue in 1745,[2] but his concern for a painterly evocation of atmosphere and picturesque design, rather than the faithful transcription of biblical events in the traditional manner of the history paintings of many of his contemporaries, is perhaps the reason why only three other church commissions by his hand ever came to be realised.[3]

The Vicomte de Plinval owned another monochrome sketch by Boucher – an oval canvas *en grisaille*, of 1769, depicting *Neptune and Amphitrite* – lot 2 in his sale of 1846, today in the Musée des Beaux-Arts, Quimper.[4] Boucher made frequent use of monochrome oil sketches, *en grisaille*, particularly for preparatory works for engravings, and *en camaïeu brun*, which he tended to use in preparation for large canvases or tapestries. The present work would not appear to fulfil either of these purposes, however, and the canvas stands as a finished, nuanced painting in its own right. Boucher employs not only the full spectrum of grey-green tones, but also subtle blue tints in the sky and clouds, and delicate pink blushes in the flesh tones. This handling and technique is likewise found in the *Study for a Monument to a Princely Figure*.[5]

We are grateful to Alastair Laing for endorsing the attribution to Boucher on the basis of photographs, and for his help in the cataloguing of this lot.

[1] See A. Laing, P. Rosenberg *et al.*, *François Boucher 1703–1770*, exh. cat., Paris 1986, pp. 109–12, cat. no. 6, reproduced in colour p. 110.

[2] Lyon, Musée des Beaux-Arts, inv. no. 1955-106; see Ananoff 1976, vol. II, p. 38, cat. no. 340, reproduced fig. 979.

[3] *Saint John the Baptist Preaching* and *Saint Peter Attempting to Walk on Water*, both for the Cathédrale Saint Louis at Versailles (see Ananoff 1976, vol. II, pp. 221–22 and 231, cat. nos 562 and 579, reproduced figs 1528 and 1567); and *Saint John the Baptist in the Desert*, for Madame de Pompadour's chapel in the Capuchin Convent, Paris, today in The Minneapolis Institute of Arts, inv. no. 75.8 (see A. Laing, P. Rosenberg et al. 1986, p. 302, under cat. no. 77, reproduced fig. 191). For further discussion, see M. Schiede, in *Rethinking Boucher*, M. Hyde and M. Ledbury (eds), Los Angeles 2006, pp. 64ff.

[4] See Ananoff 1976, vol. II, p. 293, cat. no. 669, reproduced p. 295, fig. 669.

[5] New York, Metropolitan Museum of Art, inv. no. 07.225.291; see<!--GLOBAL META--> Ananoff 1976, vol. II, p. 226, cat. no. 571, reproduced fig. 1548.



39 JEAN-BAPTISTE MONNOYER

(Lille 1636 - 1699 London)

A bouquet of flowers in a gilded bronze urn on a porphyry base in an architectural setting

signed and dated lower right: *J.B. Monoyer f. 1665*
oil on canvas
208 x 160 cm.; 81⅞ x 63 in.

W **£ 300,000-400,000**
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Sale, Paris, Picard Scp., 24 June 1993, lot 7, for 1,850,000 Francs;

Richard Green, London;

From whom acquired by the present owner.

One of the grandest works Monnoyer ever painted, this sumptuous canvas was conceived in the same year the artist was received into the Académie Royale, 1665. It typifies the extravagant style for which he became so well-known and that caused him to become the flower painter of choice of French aristocrats decorating their châteaux and Parisian hôtels. It achieved a world record price for a single painting by Monnoyer when last on the market in 1993, a record that still stands nearly twenty-five years later.

Monnoyer was born in Lille and studied history painting in Antwerp. He had arrived in Paris by 1650 when he was employed on the decoration of the Hôtel Lambert on the Ile Saint-Louis, one of the grandest projects of the day that attracted many of France's leading painters. He collaborated widely, with Charles Le Brun on the Grand Trianon at Versailles and later with Hyacinthe Rigaud and Philippe de Champaigne, the latter of whom he joined in the Queen's apartment at the château de Vincennes, painting garlands of flowers on the ceilings. In 1690 he was summoned to England by Ralph Montagu, later 1st Duke of Montagu, decorating several rooms and the staircase at Montagu House. His skill was as admired by English aristocrats as it was by the French, and he was employed at Burlington House by Charles Howard, 3rd Earl of Carlisle, at Kensington Palace by Charles Beauclerk, 1st Duke of St Albans, and elsewhere.







40 JACOPO AMIGONI

(Naples 1682 - 1752 Madrid)

Venus and Adonis

oil on canvas
216 x 150 cm.; 85 by 59 in.

‡ W £ 600,000-800,000
€ 710,000-950,000 US$ 775,000-1,040,000

PROVENANCE

Probably 'Harding', Anonymous sale ('The Property of a Gentleman'), London, Christie's, 22–23 June 1804, lot 63 (the pendant sold separately, lot 64) where unsold (see note on provenance);

Probably 'Harding', Anonymous sale ('The Property of a Gentleman, deceased, from his seat in the County of Bucks.'), London, Christie's, 1–2 February 1805, lot 77 for £5 (the pendant sold separately, lot 78 as *Flora and Zephyr* for £5.15), where acquired by Charles Hanbury-Tracy, later 1st Baron Sudeley (1777–1858) with the pendant *Flora and Zephyr* (see note on provenance);

Probably hung at Toddington Manor, Gloucestershire and thence by descent in the family possibly until Charles Douglas Richard Hanbury-Tracy, 4th Baron Sudeley (1840–1922), Toddington Manor, Gloucestershire (see note on provenance);

Ward-Boughton-Leigh family, Brownsover Hall, Rugby, with the pendant *Flora and Zephyr;*

Thence by descent in the family;

By whom sold ('The Property of a Gentleman, removed from Brownsover Hall, Rugby'), London, Christie's, 6 April 1984, lot 14, to Agnew, for £140,000 (the pendant sold separately, lot 15, as *Cupid and Psyche*);

With Thos. Agnew and Sons, Ltd., London;

Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 11 January 1991, lot 54;

Where acquired by the present collector.

EXHIBITED

London, Thos. Agnew and Sons, Ltd., *Venetian Eighteenth-Century Painting*, 5 June – 19 July 1985, no. 1;

London, Thos. Agnew and Sons, Ltd., *Master Paintings: Recent Acquisitions*, 14 June – 28 July 1989, no. 1.

This magnificent and monumental canvas is one of the most exciting mythological works by the artist to appear on the market in recent years. It originally formed one of a pendant pair of paintings, and its companion, depicting *Flora and Zephyr,* has hung in the Metropolitan Museum of Art, New York, since 1985 (see fig. 1). The two canvases remained together throughout the nineteenth and into the twentieth century until they were sold by the Ward-Leigh family of Brownsover Hall in 1984. Together they represent one of the most important works of Amigoni from his English sojourn.

Jacopo Amigoni had spent his early career in Venice, but following the example of older Venetian painters such as Gian Antonio Pellegrini, he left the city to make a name for himself as an international artist. He quickly found an avid audience in the various courts of Europe which had developed a taste for the charm of the Venetian Rococo. In 1730, Amigoni arrived in London fresh from a series of pictorial triumphs in Venice, Rome and at the court of the Elector of Bavaria, and soon had eager patrons amongst the English nobility and even royalty.[1] Although he appears to have been chiefly occupied with portrait commissions, his mythological paintings, such as the present picture, are amongst his most admired work from this period. Of the few decorative pieces in this genre he executed whilst in England most are still *in situ* in the houses for which they were commissioned. Perhaps the most notable example of this is the series of four canvases depicting episodes from the story of Jupiter and Io commissioned by Benjamin Hoskins Styles for his house Moor Park in Hertfordshire (see fig. 2).[2]

It is the similarities which the present work, and its aforementioned pendant, share with this set and particularly with the canvas from the Moor Park series portraying *Jupiter and Io* themselves, that have led scholars to date the Brownsover Hall paintings to the same period.[3] All three paintings have a similar compositional arrangement in which the two lovers are physically intertwined in the centre, dressed in brightly colored swathes of material. Amigoni uses compositional elements that act as a framing device for his protagonists which occupy just over half these canvases, the rest being filled by a vibrant sky whilst scattered winged *putti* look on from the periphery of the composition. In the present work the framing of the figures is provided by a leafy tree stump, whilst in the Metropolitan *Flora and Zephyr* it is a half ruined wall, and in the Moor Park painting it is a piece of material draped from a tree. The similarities between the Brownsover Hall pair and the Moor park painting are not just compositional. All three also share a tender overall tone: Amigoni has moved away from using an overtly baroque idiom to describe the narrative and instead focuses on the feelings between the two protagonists. All three canvases are handled in a light, fluid, finished fashion with an underlying sense of classicism.

This was not Amigoni's only treatment of the narrative of Adonis taking leave of Venus. The subject, as with *Jupiter and Io,* is taken from Ovid's *Metamorphoses* and describes how the goddess Venus implored Adonis not to leave her to go off on a hunting trip during which he is gored by a wild boar and dies. In another, earlier, horizontal canvas in the Accademia, Venice, Amigoni has interpreted the narrative in a very different light. Adonis seems much more eager to depart from his lover and looks at her with an almost impatient gaze as he tears himself from her embrace.[4] During his English period Amigoni painted another version of Venus and Adonis, again in a horizontal format, but here Adonis leaves for hunting whilst Venus is asleep so there is a more languid poignant feel to the image and none of the gentle emotion of the present work.[5]





Fig. 1
Jacopo Amigoni, *Flora and Zephyr*,
The Metropolitan Museum of Art,
New York

LITERATURE

Christie's Review of the Season 1984, London 1985, p. 24;

Venetian Eighteenth-Century Painting, exh. cat., London 1985, p. 6, cat. no. 1, reproduced fig. 1;

K. Christiansen, in *The Metropolitan Museum of Art: Notable Acquisitions, 1984–85*, New York 1985, p. 26;

Master Paintings: Recent Acquisitions, exh. cat., London 1989, pp. 4–5, cat. no. 1, reproduced;

A. Scarpa Sonino, *Jacopo Amigoni*, Soncino 1994, pp. 80–82, reproduced p. 81;

K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists born before 1865*, New York 1995, p. 84;

G. Fossaluzza, in *Splendori del Settecento Veneziano*, exh. cata., Venice and Milan 1995, p. 138;

R. Pallucchini, *La pittura nel Veneto: il Settecento*, vol. I, Milan 1995, p. 113, reproduced p. 118, fig. 163;

M.A. Pavone, *Metamorphosi del Mito. Pittura barocca tra Napoli, Genova e Venezia,* exh. cat., Genoa 2003, p. 205.

It is through looking at Amigoni's other treatments of the subject and other paintings from his English period such as the Moor Park set, that one comes to fully appreciate the subtleties of thought and execution Amigoni put into the present work. By using emotion rather than drama to define the narrative he has created his most tender and beguiling depiction of the myth. His use of soft contours and bright colors articulated with a delicate yet painterly touch, means the overall impression is light-hearted and graceful and one is fully able to understand why he was one of the foremost and highly sought after decorative artists of his generation.

Note on Provenance

Although the early history of this large painting and its pendant are still unknown, their style and dating suggest they were commissioned to decorate an, as yet, unidentified English country house. They appear to be the pair of paintings offered by 'Harding' in London sales in 1804/5 (see *Provenance*); in the first of the two sales (left unsold), they were described as 'Adonis going to the Chace [sic]' and 'Its Companion' with no sizes. However, when the two pictures were reoffered in 1805, they were more precisely identified as 'Venus and Adonis' and 'Flora and Zephyr'. More compelling are the annotations in a copy of the 1805 sale preserved at the Gardner Museum, Boston, which gives the approximate size of the pictures at 'about 6 feet by 4' (the present pair are approximately 7 by 5 feet, close enough to suggest that they are likely identical). At that sale, those paintings were acquired by Charles Hanbury Tracy, later 1st Baron Sudeley, who was in the process of redesigning his house, Toddington Manor, in Gloucestershire in the Neo-Gothic style. Sudeley was an active buyer in the London sale rooms in the first two decades of the nineteenth century. The impressive collection he built up hung at Toddington Manor throughout the century until the 1880s when his grandson Charles Douglas Richard Hanbury-Tracy, the 4th Baron Sudeley, ran into financial difficulties and began to sell off the paintings in a variety of anonymous sales. Less clear, however, is a reference to a 4 July 1835 auction, at Christie's, London (lots 98–99), where a pair of paintings of these subjects, but with no size, were offered (but where their description as 'gallery pictures' would indicate a large format). It has not been possible to determine how the present painting and its pendant passed into the ownership of the Ward-Boughton-Leigh family (the first certain documented owners of the paintings) at Brownsover Manor, where they hung prior to the sale of the Hall in the mid-twentieth century.

[1] See for example his portraits of *Frederick, Prince of Wales* in the National Gallery, London and of *Queen Caroline* in the National Portrait Gallery, London; Scarpa Sonino 1994, pp. 33–34, reproduced.

[2] See J.B Shipley, 'Ralph, Ellys, Hogarth, and Fielding: The Cabal Against Jacopo Amigoni' in *Eighteenth-Century Studies,* vol. I, 1968, pp. 321–24, reproduced figs 1–4.

[3] Scarpa Sonino 1994, p. 82.

[4] See Scarpa Sonino 1994, p. 58, reproduced fig. 28.

[5] See Scarpa Sonino 1994, pp. 114–15, reproduced plate 24. This format is also adopted by Amigoni for his depiction of the subject in the Bayerische Staatsgemäldesammlungen in Monaco; Scarpa Sonino 1994, pp. 120–21, reproduced plate 27.

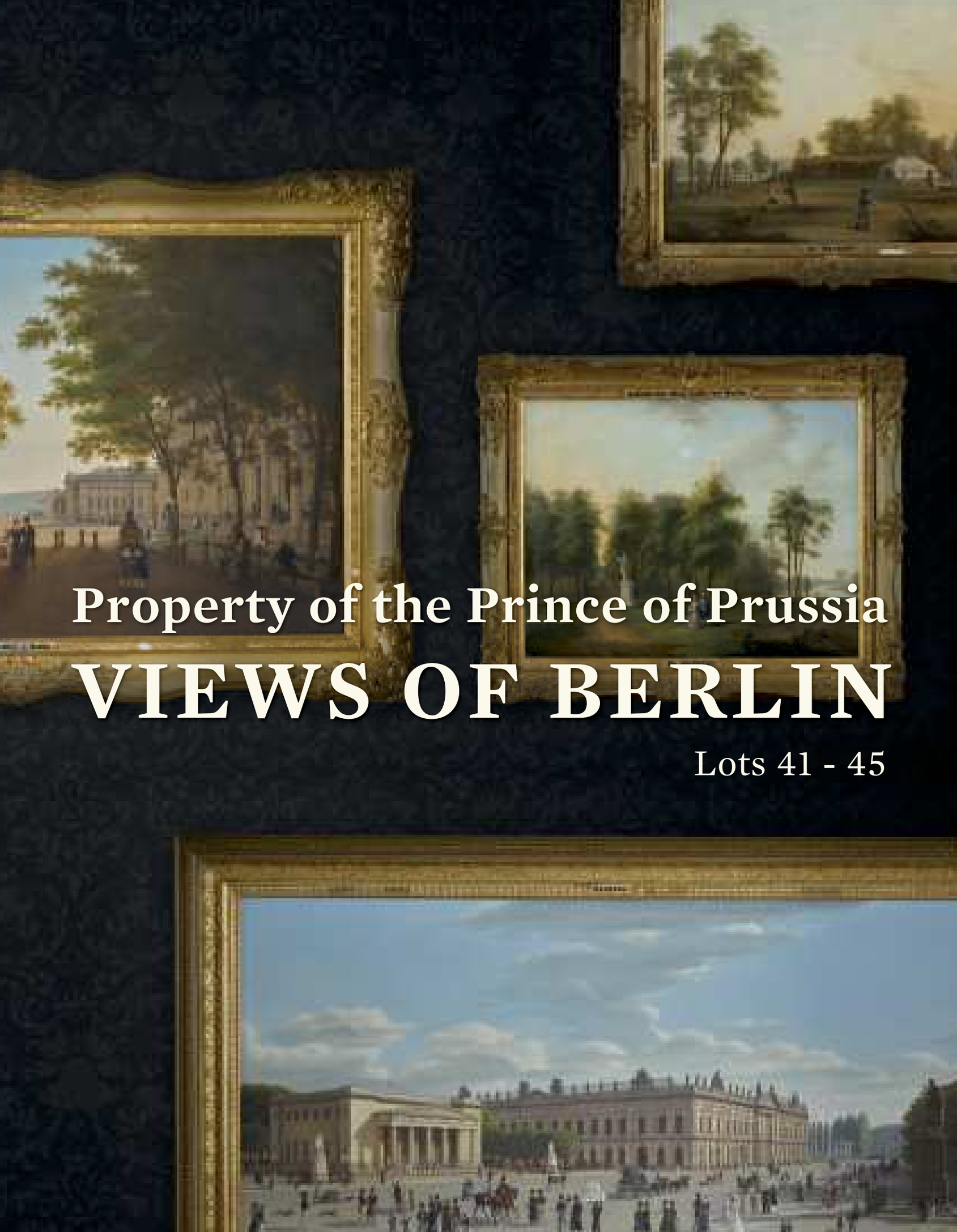









ROCH.



Property of the Prince of Prussia

VIEWS OF BERLIN

Lots 41 - 45

41 JAKOB PHILIPP HACKERT

(Prenzlau 1737 - 1807 Florence)

A view of the *Venusbassin*, Tiergarten, Berlin, with elegantly-dressed figures; A view of the *Venusbassin,* Tiergarten, Berlin, with a gentleman on horseback

the former signed lower right: *J.P. Hackert. fecit.*
the latter signed lower right: *J.P. Hackert. fecit.*
a pair, both oil on canvas
each: 59.7 x 74.5 cm.; 23½ x 29¼ in.

(2)

£ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Acquired from the artist by Johann Ernst Gotzkowsky (1710–75), Berlin, for 200 Thaler, Spring 1761;

King Friedrich Wilhelm IV (1795–1861), for the Hofdamenflügel, Schloss Sanssouci, Potsdam, 1841;

Thence by descent to a member of the 'Haus Preussen'.

EXHIBITED

Berlin, Königliche Nationalgalerie, *Ausstellung Deutscher Kunst aus der Zeit von 1775–1875*, January – May 1906, no. 659;

Cologne, Wallraf-Richartz-Museum, *Park und Garten in der Malerei vom 16. Jahrhundert bis zur Gegenwart*, 1957, no. 25 (the former);

Munich, Residenz, *Europäisches Rokoko. Kunst und Kultur des 18. Jahrhunderts*, 15 June – 15 September 1958, no. 93 (the former);

Berlin, Berlin Museum, *Park und Landschaft in Berlin und in der Mark*, 16 September – 21 November 1976, no. 70 (the former);

Berlin, Orangerie des Schlosses Charlottenburg, *Berlin durch die Blume oder Kraut und Rüben. Gartenkunst in Berlin-Brandenburg*, 5 May – 30 June 1985, no. 250 (the former);

Berlin, Schloss Charlottenburg, and Berlin, Schloss Glienicke, *Peter Joseph Lenné: Volkspark und Arkadien*, 17 June – 30 September 1989, no. 175 (the former).

These views of the *Venusbassin*, and those of the *Alten Zelte* (lot 42), painted in 1761, are Hackert's earliest known works following his three years of training in the Berlin Akademie with Blaise Nicholas Le Sueur (1716–83), and are the paintings with which he established his career as a landscape artist. The *Venusbassin* paintings were the first works that Hackert exhibited publicly, and the admiration with which they were greeted was recorded by the writer and close friend of the artist, Johann Wolfgang von Goethe: 'machten unter Künstlern und Liebhabern eine glückliche Sensation' ['they created a feeling of joy amongst artists and art lovers'].[1] Having studied both Dutch landscapes and the works of Claude Lorrain, these, Hackert's first independent view paintings, reflect a new and original concern for the systematic documentation of landscape, not only through the close study of details that he developed through his observations of nature, but in the use of alternate viewpoints to arrive at a comprehensive understanding of a place.

The Tiergarten was formerly a royal hunting area which, at the order of Frederick II in 1741, was transformed into a public pleasure garden by the painter and architect, Georg Wenzeslaus von Knobelsdorff (1699–1753). Knobelsdorff constructed a network of avenues connecting a variety of open spaces, no less than three labyrinths, and disguised drainage solutions in the form of small natural waterfalls. On his way through Berlin in 1755, Jonas Apelblad (1717–86), the Swedish travel writer, praised the diversity of the landscape, paths, trees and diversions to be found in the park, describing the Tiergarten as 'a great ornament' for the city, and one of the most beautiful parks to be found anywhere (Vauxhall Gardens in London were probably the most developed and well-known pleasure gardens elsewhere in Europe at this time).[2]

The *Venusbassin*, one of the focal points of the Tiergarten, inspired by the French models found in the Jardin des Tuileries and in the grounds at Versailles, was a place to see and be seen, as demonstrated by the elegantly-dressed figures who promenade in the present work. Surrounded by chestnut trees, which are still young here, the pool is now known as the *Goldfischteich*, after it was remodelled by Peter Joseph Lenné in the 1830s to be more akin to an English landscaped park. The *Zeltenplatz*, a semi-circular space with radiating paths, next to an arm of the River Spree, is so-called after the refreshment tents, of which one is depicted here, along with a wooden framework covered with foliage under which guests could sit, that were located there from 1745.


Ph. HACKERT.


Ph. HACKERT.

Depicting these iconic locations was clearly important to Hackert. In as late as 1796 he is recorded as saying to Louise, Princess of Anhalt-Dessau, in Caserta, that he was proud to have begun his career in Berlin by painting these scenes.[3] The immediate popularity of the paintings was likewise undoubtedly due to the subjects. With these landscapes, Hackert distinguished his work from the arcadian, classical vistas of Claude, the idealised, opulent gardens found in *Fêtes Galantes*, and even the landscape views of the Berlin painters of the previous generation, such as Carl Sylva Dubois (1668–1753), in depicting a recognisable place in accurate detail, from a less elevated perspective. Hackert's paintings are a form of historical document, recording the Tiergarten as it was at that time. Not only are the landscapes here true to life, but the figures populating them are also more realistic than the courtly Rococo characters found in earlier pastorals. It is no wonder that the paintings resonated with the rising German bourgeoisie, who could see and imagine themselves in these familiar surroundings and feel a sense of pride in the internationally-renowned park, which Hackert has depicted in its most idealised form without losing its identity.

Kröning (see *Literature*) coined these pairs of landscapes: 'Kehrtwendung in der Blickrichtung' (literally: 'turning in the direction of view'). They are a kind of early panorama – a conceit which clearly also found favour with contemporary citizens of Berlin. The viewer becomes the axis around which the different vistas revolve, as if one has stepped into the scene and then turned around to take in an alternative prospect from a new direction.

Fascinatingly, the two pairs achieve this effect in very different ways, despite being painted within months of each other. The *Venusbassin* paintings are remarkable within Hackert's *œuvre* in their linearity and the symmetry with which they are composed. The rigorous attention to perspective is coupled with a careful framing within the limits of the canvas, so that the complete view is visible in both paintings. The views of the *Alten Zelte*, by contrast, depict only a portion of the landscape, the diverging paths of the figures hinting at the reality of the seven pathways that led from this open area into the rest of the Tiergarten, and these rather less formal arrangements, seemingly unrestricted by the edges of the composition, imply a wide spectrum of possible views. The statue of Diana, represented in both vistas, acts as a focal point which helps to orientate the viewer, who is encouraged to feel as if they too are strolling in the park and might set off down the path which stretches away before them.

Hackert produced other versions of both these pairs. Secondary versions of the *Venusbassin* views, one dated 1761, are in the Märkisches Museum, Berlin,[4] and two other versions, datable to 1764 when Hackert was in Sweden, are in the Nationalmuseum, Stockholm.[5] Versions of the *Alten Zelte* compositions, one also dated 1761, are in a private collection, formerly in the collection of the Reverend Torge, Berlin.[6] And there are also watercolour drawings related to both the *Venusbassin* compositions.[7]

Note on Provenance

Both pairs of paintings were first at Schloss Sanssouci before being moved to the Berliner Schloss, followed by the Schloss Bellevue, finally coming to hang in Haus Doorn, Holland. The *Venusbassin* pair was acquired from Hackert by the art dealer and advisor to King Friedrich II, Johann Ernst Gotzkowsky (1710–75) for his own collection, the largest private assemblage of paintings in Berlin at this time.[8] Gotzkowsky paid the not inconsiderable sum of 200 Thaler, a surprisingly large price, which may be regarded as a generous show of support for a young artist, and perhaps a canny recognition on Gotzkowsky's behalf of Hackert's future popularity and worth.[9]

1. Goethe 1891, p. 116.

2. J. Apelblad, *Herrn Jonas Apelblad's Reise durch Pommern und Brandenburg im 1755*, Berlin 1781, p. 101.

3. F. Matthisson, *Schriften. Ausgaber letzter Hand*, Zurich 1825, vol. V, p. 78.

4. Inv. nos VII 59/769X and VII 59/770X; see Nordhoff and Reimer 1994, vol. I, pp. 2 and 169, cat. nos 5 and 345, reproduced vol. II, p. 105, figs 1 and 2.

5. Inv. nos NM 4777 and 4778; see Nordhoff and Reimer 1994, vol. p. 209, cat. nos 463 and 464.

6. See Nordhoff and Reimer 1994, vol. I, pp. 2 and 190, cat. nos 4 and 405.

7. The watercolour in which the statue is seen at the far end of the pool is in the Staatliche Kunstsammlungen Kupferstich-Kabinett, Dresden, inv. no. C 1944-258; the other drawing is in a Private collection; see Nordhoff and Reimer 1994, vol. I, pp. 435 and 458, cat. nos 1142 and 1229, the former reproduced vol. II, p. 371, fig. 524.

8. In 1764, over 300 paintings from Gotzkowsky's collection were transported to Saint Petersburg for Catherine the Great and formed the basis of The State Hermitage, as part of Germany's debt to Russia following the Seven Years' War.

9. This amount was equal to a third of Le Sueur's yearly income as Director of the Berlin Akademie at that time.



LITERATURE

J.W. von Goethe, *Goethes Werke. Winckelmann. Philip Hackert*, vol. 46, Weimar 1891, p. 116;

Generalkatalog I Gemälde in aller preußischen Schlössern, (GK I) Berlin 1833 onwards, nos 5734 and 5736;

G.F.K. Parthey, *Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen*, vol. I, Berlin 1863, p. 536, cat. nos 6 and 7; Thieme-Becker, *Allgemeines Lexikon der bildenden Künstler*, vol. XV, Leipzig 1922, p. 412;

B. Krieger, *Berlin im Wandel der Zeiten: eine Wanderung vom Schloss nach Charlottenburg durch 3 Jahrhunderte*, Berlin 1924, reproduced p. 279 (the former);

B. Lohse, *Jakob Philipp Hackert, Leben und Anfänge seiner Kunst*, Emsdetten 1936, pp. 48, 49, 51, 74 and 75, cat. nos 10 and 12;

P.O. Rave, *Deutsche Landschaft. In fünf Jahrhunderten deutscher Malerei*, Berlin 1938, p. 171, cat. no. 117, reproduced p. 117 (the former);

E. Forssman, 'Jakob Philipp Hackert und Schweden', in *Konsthistorisk Tidskrift*, vol. 24, 1955, pp. 18–19;

I. Wirth, *Die Bauwerke und Kunstdenkmäler von Berlin. Bezirk Tiergarten*, Berlin 1955, p. 199, reproduced fig. 222 (the former);

Wallraf-Richartz-Museum, *Park und Garten in der Malerei vom 16. Jahrhundert bis zur Gegenwart*, exh. cat., Cologne 1957, p. 16, cat. no. 25, reproduced plate 18 (the former);

Europäisches Rokoko. Kunst und Kultur des 18. Jahrhunderts, exh. cat., Munich 1958, p. 63, cat. no. 93 (the latter);

H.E. Pappenheim, 'In den Zelten - durch die Zelten', in *Jahrbuch für Brandenburgische Landesgeschichte*, vol. 14, Berlin 1963, pp. 114;

E. Berckenhagen, *Die Malerei in Berlin vom Ende des 13. bis zum ausgehenden 18. Jahrhundert*, Berlin 1964, reproduced vol. II, fig. 277 (the former);

W. Krönig, 'Kehrtwendung der Blickrichtung in Veduten-Paaren von Philipp Hackert', in *Wallraf-Richartz-Jahrbuch*, vol. 30, 1968, pp. 256–59, reproduced pp. 256–57, figs 179 and 180;

I. Wirth, *Berlin und die Mark Brandenburg Landschaften. Gemälde und Graphik aus drei Jahrhunderten*, Hamburg 1982, p. 19, reproduced p. 18, fig. 5 (the former);

W. Krönig, in *Heroismus und Idylle. Formen der Landschaft um 1800 bei Jacob Philipp Hackert, Joseph Anton Koch und Johann Christian Reinhart*, G. Czymmek (ed.), exh. cat., Cologne 1984, p. 11;

W. Krönig, 'Zu 'Vedute' und 'Panorama' im Werk von Philipp Hackert 1737-1807', in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, vol. 42, 1985, pp. 269 and 272, reproduced pp. 270–71, figs 1 and 2;

A. von Buttlar, in *Berlin durch die Blume oder Kraut und Rüben. Gartenkunst in Berlin-Brandenburg*, exh. cat., Berlin 1985, p. 150, cat. no. 250, reproduced in colour p. 152 (the former);

I. Wirth, *Berliner Malerei im 19. Jahrhundert. Von der Zeit Friedrich des Großen bis zum Ersten Weltkrieg*, Berlin 1990, p. 34, reproduced p. 37, fig. 29 (the former);

F. Wendland, *Der Große Tiergarten in Berlin*, Berlin 1993, p. 48 (with incorrect reproductions: figs 18 and 19 are the versions in the Märkisches Museum, Berlin);

B. Weber, in *Sehsucht. Das Panorama als Massenunterhaltung des 19. Jahrhunderts*, exh. cat., Bonn 1993, p. 23;

W. Krönig and R. Wegner, *Jakob Philipp Hackert. Der Landschaftsmaler der Goethezeit*, Vienna 1994, pp. 67 and 117;

C. Nordhoff and H. Reimer, *Jakob Philipp Hackert 1737–1807. Verzeichnis seiner Werke*, Berlin 1994, vol. II, pp. 178–79, cat. nos 373 and 374;

G.-H. Vogel and R.H. Seiler, *Der Traum vom irdischen Paradies: die Landschaftskunst des Jakob Philipp Hackert*, Fischerhude 1995, p. 37, reproduced in colour pp. 70–71, figs 15 and 15b;

C. Nordhoff, 'Jakob Philipp Hackerts Jahre in Berlin (1753–1762)', in *Festschrift für Fritz Jacobs zum 60. Geburtstag,* Munster 1996, pp. 179–81, reproduced pp. 187–88, figs 2 and 3;

T. Weidner, *Jakob Philipp Hackert, Landschaftsmaler im 18. Jahrhundert*, Berlin 1998, pp. 11, 13–14 and 161, note 29, reproduced p. 296, figs 13 and 14;

C. Nordhoff, 'Jakob Philipp Hackerts künstlerische Anfänge in Berlin', in *Europa Arkadien. Jakob Philipp Hackert und die Imagination Europas um 1800*, A. Beyer (ed.), Göttingen 2008, pp. 90–94, reproduced p. 93, figs 4 and 5;

N.S. Schepkowski, *Johann Ernst Gotzkowsky. Kunstagent und Gemäldesammler im friderizianischen Berlin*, Berlin 2009, pp. 400, 401 and 562, reproduced in colour p. 338, plates 31 and 32;

J.P. Hackert (C. Nordhoff ed.), *Briefe (1761–1806)*, Göttingen 2012, pp. 28, 232 and 233.



42 JAKOB PHILIPP HACKERT

(Prenzlau 1737 - 1807 Florence)

A view of the *Alten Zelte,* Tiergarten, Berlin, with elegantly-dressed figures by the tent;
A view of the *Alten Zelte,* Tiergarten, Berlin, with elegantly-dressed figures promenading, an avenue of trees beyond

the former signed and dated lower right: *Hackert 1761.*;
the latter signed lower right: *P. Hackert*
a pair, both oil on canvas
each: 48.8 x 61.8 cm.; 19¼ x 24⅜ in.

(2)

£ 80,000-120,000
€ 95,000-142,000 US$ 104,000-155,000

Please see previous lot for catalogue note.

PROVENANCE

King Friedrich Wilhelm IV (1795–1861), for the Hofdamenflügel, Schloss Sanssouci, Potsdam, 1841, from Professor Uber (according to an old handwritten label on the reverse, dated 27 March 1842);

Thence by descent to a member of the 'Haus Preussen'.

EXHIBITED

Berlin, Berlin Museum, *Park und Landschaft in Berlin und in der Mark*, 16 September – 21 November 1976, no. 71 (the former);

Berlin, Orangerie des Schlosses Charlottenburg, *Berlin durch die Blume oder Kraut und Rüben. Gartenkunst in Berlin-Brandenburg*, 5 May – 30 June 1985, no. 249 (the former);

Berlin, Berlin Museum, *Hugenottisches Erbe in Berlin*, 26 October – 8 December 1985 (the former);

Berlin, Berlin Museum and Grundkreditbank Berlin, *Landschaft Berlin*, 12 December 1985 – 8 February 1986 (the former);

Berlin, Berlin Museum, *Stadtbilder. Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart*, 19 September – 1 November 1987, no. 15 (the former);

Berlin, Schloss Charlottenburg and Berlin, Schloss Glienicke, *Peter Joseph Lenné: Volkspark und Arkadien*, 17 June – 30 September 1989, no. 150 (the former).

LITERATURE

Generalkatalog I Gemälde in aller preußischen Schlössern, (GK I) Berlin 1833 onwards, nos 5733 and 5735;

G.F.K. Parthey, *Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen*, vol. I, Berlin 1863, p. 536, cat. nos 4 and 5;

Thieme-Becker, *Allgemeines Lexikon der bildenden Künstler*, vol. XV, Leipzig 1922, p. 412;

B. Lohse, *Jakob Philipp Hackert, Leben und Anfänge seiner Kunst*, Emsdetten 1936, pp. 46, 47, 73 and 74, cat. nos 7 and 8;

I. Wirth, *Die Bauwerke und Kunstdenkmäler von Berlin. Bezirk Tiergarten*, Berlin 1955, p. 197, reproduced fig. 215 (the former);

I. Wirth, *Berlin. Maler sehen eine Stadt*, Berlin 1963, pp. 8–9, reproduced fig. 2 (the former);

H.E. Pappenheim, 'In den Zelten - durch die Zelten', in *Jahrbuch für Brandenburgische Landesgeschichte*, vol. 14, Berlin 1963, pp. 111 ff., reproduced p. 111 (the former);

W. Krönig, 'Kehrtwendung der Blickrichtung in Veduten-Paaren von Philipp Hackert', in *Wallraf-Richartz-Jahrbuch*, vol. 30, 1968, pp. 259 and 261, reproduced pp. 258–59, figs 181 and 182;

I. Wirth, *Berlin und die Mark Brandenburg Landschaften. Gemälde und Graphik aus drei Jahrhunderten*, Hamburg 1982, p. 19, reproduced p. 18, fig. 4 (the former);

A. von Buttlar, in *Berlin durch die Blume oder Kraut und Rüben. Gartenkunst in Berlin-Brandenburg*, exh. cat., Berlin 1985, p. 150, cat. no. 249 (the former);

T. Wellmann, in *Stadtbilder. Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart*, D. Bartmann, S. Beneke, et al. (eds), exh. cat., Berlin 1987, p. 62, cat. no. 15, reproduced in colour p. 60 (the former);

I. Wirth, *Berliner Malerei im 19. Jahrhundert. Von der Zeit Friedrich des Großen bis zum Ersten Weltkrieg*, Berlin 1990, p. 34, reproduced p. 37, fig. 28 (the former);

F. Wendland, *Der Große Tiergarten in Berlin*, Berlin 1993, p. 48, reproduced p. 52, figs 23 and 24, the latter reproduced in colour p. 282;

W. Krönig and R. Wegner, *Jakob Philipp Hackert. Der Landschaftsmaler der Goethezeit*, Vienna 1994, p. 68;

C. Nordhoff and H. Reimer, *Jakob Philipp Hackert 1737–1807. Verzeichnis seiner Werke*, Berlin 1994, vol. II, pp. 179–81, cat. nos 375 and 376;

G.-H. Vogel and R.H. Seiler, *Der Traum vom irdischen Paradies: die Landschaftskunst des Jakob Philipp Hackert*, Fischerhude 1995, p. 37, reproduced in colour pp. 68–69, figs 14 and 14b;

C. Nordhoff, 'Jakob Philipp Hackerts Jahre in Berlin (1753-1762)', in *Festschrift für Fritz Jacobs zum 60. Geburtstag,* Munster 1996, pp. 181–82, reproduced p. 189, figs 5 and 6;

T. Weidner, *Jakob Philipp Hackert, Landschaftsmaler im 18. Jahrhundert*, Berlin 1998, pp. 13–14 and 161–62, note 29, reproduced p. 299, figs 19 and 20;

C. Nordhoff, 'Jakob Philipp Hackerts künstlerische Anfänge in Berlin', in *Europa Arkadien. Jakob Philipp Hackert und die Imagination Europas um 1800*, A. Beyer (ed.), Göttingen 2008, pp. 97–98, note 44;

J.P. Hackert, *Briefe (1761–1806)*, C. Nordhoff (ed.), Göttingen 2012, p. 232.


Ansicht der alten Zeltte bei Berlin.
Ph. HACKERT.


Ansicht der alten Zeltte bei Berlin.
Ph. HACKERT.

43 WILHELM BRÜCKE

(Stralsund 1800 - 1874 Berlin)

The Stadtschloss, Berlin

indistinctly signed and dated lower right;
with the Burg Hohenzollern label (no. 351) on the reverse
oil on canvas
80 x 135 cm.; 31½ x 53 in.

W **£ 100,000-150,000**
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

King Friedrich Wilhelm III of Prussia (1770–1840), acquired in 1839;

Thence by descent to a member of the 'Haus Preussen'.

EXHIBITED

Berlin, *XXX Kunstausstellung der Königlichen Akademie der Künste*, 1838, no. 87 (as *Ansicht von den Linden aus auf das Königliche Schloss zu Berlin*);

Berlin, Nationalgalerie, *Ausstellung deutscher Kunst aus der Zeit von 1775-1875*, 1906;

Berlin, Berlin Museum, *Stadtbilder: Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart*, 19 September – 1 October 1987.

LITERATURE

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1999, p. 96.

Wilhelm Brücke's painting of the Stadtschloss, the Berlin city castle, shows one of the most stunning views of Berlin's famous boulevard Unter den Linden, the central axis from the Brandenburg gate to the castle. The castle as Berlin's hub is the focal point of the painting showing some of the most important cultural, military and university buildings aligned along the boulevard to form a breath-taking view towards it.

The buildings immediately to the left and right form part of the Friedrich-Wilhelms-Universität founded in 1810, which since 1949 has been known as Berlin's Humboldt University. The building to the left dating to the mid-18th century is the main building, formerly the palace of Prince Henry of Prussia. It was donated by Friedrich Wilhelm III after whom the university was named in 1828. Some of its most famous nineteenth-century students include Otto von Bismarck, Karl Marx and Max Planck.

Immediately adjacent are the Neue Wache and the Zeughaus, to which Brücke dedicated another painting also on offer in this sale. The Kronprinzenpalais, the Crown Prince's palace, opposite had been built in 1663 as a private residence and served as residence for the crown princes until it was given over to the National Gallery for its modern art collection in 1919. After destruction in World War II the building had to be rebuilt from the ground and is today a popular venue for various functions. The impressive neo-classical building next to it is the Royal Opera House built under Frederick II, the Great, between 1741 and 1743 as part of the planned Forum Fridericianum. In its history the opera house had to be rebuilt three times – once in 1843 and then in 1942 and 1955 by Richard Paulick as Deutsche Staatsoper Berlin, the famous German state opera, which after extensive refurbishment will open again to the public later this year.


BRUECKE
Das Schloß z. Berlin

44 MAXIMILIAN ROCH

(b. Breslau 1793 - ?)

The Stadtschloss, Berlin

indistinctly inscribed and dated lower right:
Dieser Ort (...)?;
with the Burg Hohenzollern label (no. 414)
on the reverse
oil on canvas
64 x 102 cm.; 25 x 40 in.

£ 60,000-80,000
€ 71,000-95,000 US$ 77,500-104,000

PROVENANCE

King Friedrich Wilhelm III of Prussia (1770 – 1840);

Thence by descent to a member of the 'Haus Preussen'.

EXHIBITED

Berlin, *XXX Kunstausstellung der Königlichen Akademie der Künste,* 1830, no. 512;

Berlin, Berlin Museum, *Stadtbilder: Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart*, 19 September – 1 October 1987.

Painted *circa* 1830.

Founded in 1443 by the Hohenzollern elector Frederick II, the Berlin Stadtschloss was originally located in Cölln, across the bridge from Berlin, and only turned into Berlin's hub by Frederick I, King in Prussia, who had most of the old castle removed and turned it into one of Germany's greatest baroque residences. The architect and sculptor entrusted with this task, Andreas Schlüter is today remembered as a master of the baroque. After crowning himself king, Frederick triumphantly moved into the castle in 1701.

The view of the present painting is a popular one Maximilian Roch returned to several times. In focus on the Lange Brücke, the long bridge over the Spree, is Schlüter's famous statue of King Frederick I, which can today be seen at Charlottenburg castle. During the Second World War the castle was badly damaged and in 1950 the GDR government decided to have it demolished. In its place the Palace of the Republic, seat of the country's parliament, was built in the 1970s and demolished sometime after Germany's re-unification. Since 2012 the project of re-building the castle has taken shape and the so- called Humboldtforum is already crowned with a replica of the dome which had been added to the castle's chapel in 1850. Soon, Berliners will be able to enjoy a similar view to the one painted by Roch again.


ROCH.
Das Schloſs z. Berlin.

45

WILHELM BRÜCKE

(Stralsund 1800 - 1874 Berlin)

The Zeughaus, Berlin

signed and dated lower right: *Brucke 18+28*
oil over pencil on canvas
70 x 144 cm.; 27½ x 56¾ in.

W **£ 150,000-180,000**
€ 178,000-213,000 US$ 194,000-232,000

PROVENANCE

King Friedrich Wilhelm III of Prussia (1770–1840);

Thence by descent to a member of the 'Haus Preussen'.

EXHIBITED

Berlin, *XXX Kunstausstellung der Königlichen Akademie der Künste*, 1828, no. 127;

Berlin, Nationalgalerie, *Ausstellung deutscher Kunst aus der Zeit von 1775-1875*, 1906, no. 192, reproduced;

Berlin, Berlin Museum, *Stadtbilder: Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart*, 19 September – 1 October 1987.

LITERATURE

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1999, p. 96.

Standing on Berlin's opera square, today's Bebelplatz, Wilhelm Brücke painted a detailed view of two of the most interesting buildings on Berlin's main boulevard Unter den Linden – the Zeughaus, the arsenal, and the Neue Wache, the new guard-house, with a glimpse of the castle on the right. In the foreground, he shows a merchant carrying casts of busts and statues, amongst them those of King Frederick William III and Queen Luise.

The Zeughaus was built in 1695 under elector Frederick III in the baroque style and was used as an armoury until it was turned into a pantheon of the Prussian army in 1871, the foundation year of the German Reich. It is the oldest surviving building on Unter den Linden and since the re-unification of Germany has housed the German historical museum. King Frederick William III, who preferred residing in the Kronprinzenpalais, the Crown Prince's palace, had a new guard-house flanked by a chestnut growth designed by Karl Friedrich Schinkel in the neo-classical style. In addition to the practical purpose – a guard change is shown in the picture – it was intended as a monument commemorating the wars of liberation against Napoleon I. It was inaugurated in 1821 and flanked with the statues of generals von Scharnhorst and von Bülow. With the end of the German empire in 1918 the building lost its practical function as king's guard and remained out of use until 1930 when it was repurposed by Heinrich Tessenow as a site of commemoration for the fallen of the World War. Damaged in the Second World War, re-built and twice rededicated under the GDR regime, after the German re-unification it was finally built back roughly to its 1930s state and dedicated to the victims of war and tyranny. It remains Germany's central commemoration site and with the exception of the removed statues the view of the buildings is today much the same as it was in 1828.


BRUECKE.
Das Zeughaus z. Berlin.

46 JAN PROVOOST AND WORKSHOP

(Mons 1460 - 1529 Bruges)

Two double-sided wings of a triptych

Left panel: Saint Francis with a male donor and two sons (*verso*); The Angel of the Annunication *en grisaille* (*recto*); Right panel: Saint Margaret of Antioch with a female donor and four daughters (*verso*); The Virgin Annunciate *en grisaille* (*recto*)

the former inscribed on the *verso* on a banderole: *AVE GRACIA PLENA;*
the latter inscribed on the *verso* on a banderole: *ECCE ANSILA DNE FIAT MICHY SECVDV VBV TVV*
both oil on oak panel, within their original engaged frames
each painted surface: 96.7 x 42 cm.; 38 x 16½ in.;
each overall: 109.9 x 54.6 cm.; 43¼ x 21½ in.

(2)

PROVENANCE

£ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

Believed to have been in the possession of the present owner's family since before the French Revolution, when by family tradition the central panel was destroyed;

By descent to Comtesse Albert van der Stegen de Schrieck (d. 1936);

By descent to her granddaughters, who each inherited one panel;

The panel with *Saint Francis presenting the Donor* (inner wing) and *The Angel of the Annunciation* (outer wing) offered London, Christie's, 30 November 1979, lot 120 (unsold), and again 18 July 1980, lot 116 (unsold), both as The Master of Hoogstraten;

Both panels were subsequently reunited in the possession of the present owner's mother;

Thence by descent.

Jan Provoost arrived in Bruges in 1494, and is generally regarded as having remained there for most of the rest of his life, although he met Dürer in Antwerp in 1520, and travelled with him to Bruges the following year. His governorship of the Fraternity of Jerusalem Pilgrims makes it likely that he had made a pilgrimage to the Holy Land, perhaps in the years around 1500. Over a hundred paintings have been associated with him, of which over forty have so far been the subject of infra-red imaging. Their under-drawing so revealed has been found to display a markedly greater degree of homogeneity than their painted surfaces, and this has been a significant factor in understanding and attributing his works. None of his works is signed, and only three are dated (though some are documented), so the assembly of a reliable corpus of his work depends on scientific analysis and connoisseurship, and a chronology of his work is of necessity provisional and based on a degree of presumption.

These two panels, hitherto virtually unknown, are a significant addition to the corpus of painting in Bruges in the second decade of the 16th Century. They are the two inner and outer wings of a dismembered triptych, with the inner wings depicting in colour Saint Francis presenting the Donor and his two sons and Saint Margaret presenting the Donatrix and her four daughters (one deceased), and the outer wings depicting *en grisaille* the Angel of the Annunciation and the Virgin Annunciate. The central panel is missing and its subject is not known, but it is quite likely to have been a Nativity. A triptych of the Nativity in The Metropolitan Museum in New York by Gerard David, an artist who exerted a considerable influence on Provoost, has inner wings with donors that are similar in composition to the present pair.[1]

The identities of the donors are unknown. It is quite likely that their presenting saints convey their names: he Francis and his wife as Margaret. His swarthy features and his black hair are Mediterranean, and it is quite likely that he was a Spanish or Italian merchant in Bruges, while her softer physiognomy and light brown hair are more plausibly of the Low Countries. It is interesting to note that the artist has imbued their children with something of the physiognomies of both parents. The two *grisaille* panels show traces of shields with coats-of-arms which are very difficult to see with the naked eye because they have been subsequently overpainted. They were painted on top of the background paint and not reserved. The coat-of-arms on the panel with Gabriel shows a tower flanked with rampant lions with red tongues on a green-blue background, while that on the panel with the Virgin consists of a split shield with a tower on the left and a single-headed eagle on the right. Neither coat-of-arms has been identified, but one might speculate that the tower might be reflected in the Donor's name, perhaps *De la Torre*. There is a Huis de la Torre at no. 16 Spanjaardstraat (Spanish Street) in Bruges (fig. 1). The portico is in the style of the mid-sixteenth century, and dates from then, but there are earlier interiors. It was the headquarters of the Castillian merchant community, and was probably named after a tower that formerly stood on part of the site: alas no direct connection has yet been proved with the present panels or their donors.







Fig. 2
Infrared image of the
left hand verso



Fig. 3
Infrared image of the
right hand verso





Fig. 4
Infrared image of the
left hand verso



Fig. 5
Infrared image of the
right hand verso



Fig. 1
Huis de la Torre at no. 16 Spanjaardstraat, Bruges

Technical information
These panels were the subject of a study undertaken recently by IRPA/KIK in Brussels under the direction of Christina Currie. This catalogue entry draws extensively on the concluding report, of which a copy is available on request.

The panels
The two panels each comprise two boards of vertically aligned Baltic oak joined with four wooden dowels. All four sides of each panel have unpainted borders, and *barbes,* which shows that they retain their original dimensions and shape. Both are set in their original engaged wooden frames each comprising four elements joined at the corners with half-lap mitred joints reinforced with dowels. The panels were fixed in their frames before the ground layer was applied. Each would have been attached to the frame of the central panel by four hinges, but these have been replaced by four blocks of wood. The outside edges of the frames retain the tab and rebate that allowed for them to close. The surfaces of the front, back and edges of the frames, including the gilding and the black painted areas are due to earlier restorations, and are no earlier than the nineteenth century.

The underdrawing
Infra-red imaging of the inside and outside of each panel reveals spontaneous, confident and expressive underdrawing, done in a dry medium with coarsely sharpened black chalk (or possibly charcoal), and in addition in some parts with a brush and liquid medium. Hatching strokes have been applied abundantly to denote shadows and contours, and the artist has on occasion redrawn his lines. The artist frequently deviated from his underdrawing when applying paint, making many modifications to the design during the process of creation, adding and modifying motifs.

Front left panel: *Saint Francis with Donor and Sons* (fig. 2)
A liquid medium has been used for the face and hands of Saint Francis, and in a few other parts of the composition of the left panel in combination with the dry medium, which occurs in extensive hatched form throughout most of the figures and drapery. There are several significant changes of design in the figures, especially in the position of the donor, whom the artist has moved to the left, and in the face of the eldest Donor's son, which has been rotated to the left. Because the Donor's original position lies under thin paint in the landscape, one can here appreciate the vigorous energetic hatching that the artist used here in his underdrawing. The position of Saint Francis, delineated in underdrawing, has not been altered, and would be untenable with the Donor in his original position, so the change in the Donor's position was probably made at the underdrawing stage. The architectural background appears first to have been freely and loosely drawn, with pentiments visible in the form of spires and pinnacles above the finished roof-line. The architecture appears then to have been drawn in much more precisely in a form that largely corresponds to the finished painting, although the underdrawing displays a far greater degree of architectural detail than is revealed in paint. The trees and foliage have very little underdrawing, although originally conceived but not painted trees appear in the sky as single lines for trunk and branches. The artist originally conceived an architectural element extending up the left edge from above the younger son's head, culminating in an extending pitched roof. This has been replaced with a freely painted tree, but when abandoning it the artist probably transferred it to the right, where the brick wall running up the right edge has no underdrawing or reserve.

Front right panel: *Saint Margaret of Antioch with Donatrix and Daughters* (fig. 3)
The underdrawing, not visible under the dark robes of the Donatrix and her daughters (as in the robe of the eldest son in the left panel), is almost entirely executed in a dry medium, with thicker, darker strokes in the face of Saint Margaret, possibly indicating a more carbon-rich medium. The style is rather different from the corresponding front left panel, with more sinuous flowing lines interspersed with hatching that is less extensive. The very freely drawn landscape looks as if it is contiguous with the rest, with the hill to the right raised up much higher than in the painting, and surmounted by a castle. Apart from the landscape details, the most significant differences between underdrawing and painting are in the daughters to the right. The Donatrix and the daughter to the right were reserved from the outset, although their black veils appear to be later additions during painting. Two daughters appear to have been shifted downwards during painting, and a girl was drawn, reserved and painted at the back of the group, above the present heads, and both the reserves for her hands and her open square bodice can be seen in the infra-red image, but she was later painted out. Another, smaller reserved space for a head at the far right is empty, suggesting that a further daughter was planned for this position but likewise abandoned. These figures were most likely shifted during painting to the positions occupied by the middle daughter, who appears to be the youngest, and the lower right daughter, because these two have both been painted on top of the background paint, without reserves. The face of the Donatrix has been shifted downwards slightly during painting, and initially she wore an open bodice with a jewelled pendant. Her appearance as painted, with a white lace fabric concealing her chest, gives her a more pious appearance. The underdrawing shows her wearing a headband with a round pendant, not carried through in the painting, and there are other small changes to her. Though barely visible, it seems that the left hand of Saint Margaret was originally drawn lower, but worked up in the current position.

Inner wings of *The Annunciation* (figs. 4-5)
These are generally more tautly worked, with copious disciplined close hatching in the draperies. The face of Gabriel was altered during the drawing, with the line of his nose moved, and altered again during the painting, when the curly hair on the top of his head was replaced by a skullcap. The clasp of his cloak originally bore flowers in the four lobes: this was altered during painting. During painting the artist made significant changes to the drapery folds lower down. The position of the vase was also altered during the underdrawing phase, being first loosely drawn in to the left of its present position and subsequently worked up much more precisely in its current position. During painting the flowers were extended much higher, and a projecting handle to the front abandoned. The panel with the Virgin Annunciate is even more extensively hatched, and the drapery folds have curious drawn hooks on their edges, as if they were large stitches joining fabric. Her head is intensely and sculpturally drawn, and is arguably more beautifully realised in the drawing phase than in the finished painting. Her eyes have been altered during the underdrawing phase: this is most noticeable in her left eye. The undulating curves of Her hair are more vigorously expressed in the underdrawing, but in general there are few changes to the design between the drawing and painting phases.

The outer wings are consistent in their underdrawing, and it is reasonable to assume that they are the work of a single hand. The underdrawing of the inner wings is less consistent, but shows a great deal of expressive freedom in many parts of the landscape and architecture, and a use of hatching in the Saint Francis panel to work up ideas, for example in the original position of the Donor. In the underdrawing phase of the Inner wings there is a greater degree of experimentation in the design, and a concomitant greater degree of change between underdrawing and painting.

Throughout his career, Jan Provoost's technique of underdrawing evolved from liquid to dry medium. Both are present in these panels, but the predominant medium is dry. As Ron Spronk has shown, Provoost frequently used parallel hatching to indicate shadows and contours, and these are characteristics found extensively in these panels.[2] Further similarities between the underdrawing in the present panels and that found in other works by Provoost include the series of drawing lines around the eyes of Gabriel to indicate the eye socket and cheek contours which is similar in style to the head of Emperor Maxentius in Provoost's Dispute of Saint Catherine of Alexandria of circa 1500-1510 in Rotterdam, Museum Boymans-van Beuningen, and the idiosyncratic manner of defining drapery folds in the grisaille panels finds parallels in Provoost's Carrying of the Cross of 1522 in the Sint-Janshospital in Bruges. Characteristic too of Provoost are the frequent changes of design during the phases of underdrawing and painting.

Rapports with Provoost's paintings

The landscape and architectural backgrounds in paintings produced in Provoost's workshop were most likely the work of specialist painters. The farm buildings and towers in the background of the Saint Margaret panel are reminiscent of those in the left hand background of Provoost's *Virgin and Child in a Landscape* in the National Gallery, London, while the crenelated fortified buildings in the background of the Saint Francis panel - especially as revealed in the underdrawing, are reminiscent of the fantastic structures in the backgrounds of the two truncated wings of a dismembered triptych attributed to Provoost in Madrid, Fundaciòn Colecciòn Thyssen-Bornemisza.[3]

The present two panels are far from being the only altarpiece wings from Provoost's workshop that have lost their central panels, in fact a significant proportion of works attributed to Provoost consists of unattached altarpiece wings. The Johnson collection in Philadelphia houses a pair of double-sided wings with Saints Andrew and Catherine with Donor, Donatrix and their children on the inner wings and The Annunciation painted en grisaille on the outer wings. The Johnson wings display marked similarities with the present ones, especially in the face of the female presenting Saint, and in the depiction of the Donors sons, and the Donatrix and her daughters, and of course in the outer wings.

The differences between the high quality of the underdrawing and the less consistent handling of the paint points to the possibility, as Ron Spronk has suggested, that these altarpiece wings may have been started in Provoost's workshop under his direction, and completed by workshop assistants after his death in 1529.[4] In any event, the underdrawing, or at least a substantial part of it, is evidently due to Provoost himself, allowing for the execution of the painting to be completed by workshop assistants, perhaps posthumously.

[1] Suggested by Professor Didier Martens, and recorded in the KIK/IRPA report, n12.

[2] Cited in the KIK/IRPA report.

[3] See M.P.J. Martens, *Bruges and the Renaissance*, exhibition catalogue, Bruges 1998, pp. 101, 104, nos 23 and 26, reproduced.

[4] Letter 20th March 2016 and email 31st May 2017. Dr Spronk's suggestion is provisional, pending full cleaning and restoration of the works. Given that Provoost is believed to have had a classical education, errors in the Latin inscription in the banderole of the right hand outer wing, noted by Martens and quoted in the KIK/IRPA report, may also point to their posthumous completion.



47 SCHOOL OF ANTWERP, 2ND QUARTER OF THE 16TH CENTURY

Saint Catherine, full-length, standing in a landscape with an unsheathed sword and a broken wheel;
Saint Barbara, full-length, standing before a church, holding a peacock feather

a pair, both oil on oak panel
each: 96.5 x 41 cm.; 38 x 16⅛ in.

(2)

£ 250,000-350,000
€ 296,000-414,000 US$ 323,000-451,000

These altar wings depicting Saints Catherine and Barbara were attributed to Jan Gossaert by both Ellis Waterhouse and Leo van Puyvelde at the 1957 Manchester and 1963 Brussels exhibitions respectively. Today, however, scholars have unanimously rejected the attribution to Gossaert but do agree that the panels were executed in Antwerp, probably in the 1520s or possibly the early 1530s, showing stylistic similarites to both the Master of Frankfurt and the Master of the Female Half-Lengths. Although their provenance before circa 1900 is not known, they were clearly the left and right hanging wings of a triptych, a notion supported by the traces of hinges found at the right margin of the former and the left margin of the latter.

Note on Provenance

The panels are first recorded in the Drawing Room of Frederick William Sharon's New York residence, *circa* 1900 (Fig.1). Frederick was the only son of William Sharon (1821–1885) who initially made his fortune as a lawyer and merchant during the California gold rush of the 1840s and '50s. He later co-founded the Bank of California with William Ralston and served as Senator in the 1870s. William Sharon had three children and it is possible these paintings were first acquired by him and entered the Fermor-Hesketh collection via his younger daughter, Florence Emily Sharon (1858–1924), who married Sir Thomas George Fermor-Hesketh, 7th Bt (1849–1924). It seems however more likely that they were acquired by Frederick William Sharon and passed to his stepdaughter, Florence Louise Witherspoon Breckenridge (*c.* 1890–1956), who married her step cousin Thomas Fermor-Hesketh (1881–1944) in 1909.

The younger Fermor-Hesketh first established themselves at no. 7 Rutland Gate, London and Rufford New Hall, Lancashire. In 1912, Sir Thomas George handed over the family's principal seat, Easton Neston in Northamptonshire, to his son who was M.P. for Enfield and later ennobled for services to the Conservative Party, becoming Baron Hesketh in 1935. The panels hung in the Entrance Hall at Easton Neston until May 2005.

PROVENANCE

Fredrick William Sharon (*c.* 1856–1915);

By descent to his stepdaughter Florence Louise Witherspoon Breckenridge (*c.* 1890–1956) who married in 1909 Sir Thomas Fermor-Hesketh, 8th Bt, later 1st Baron Hesketh (1881–1944);

Thence by descent to his son Frederick Fermor-Hesketh, 2nd Baron Hesketh (1916–1955);

By whose trustees sold ('The Property of The Trustees of Frederick, 2nd Baron Hesketh, deceased'), London, Sotheby's, 3 December 2008, lot 2, where acquired by the mother of the present owner;

Thence by inheritance.

EXHIBITED

Manchester, City of Manchester Art Galleries, *Art Treasures Centenary Exhibition*, 1957, nos 25 and 38 (as Jan Gossaert);

Brussels, Musées Royaux des Beaux-Arts, *Le Siècle de Brueghel*, 27 September – 24 November 1963, no. 106.

LITERATURE

Phillips & MacConnal, 25 Castle Street, Liverpool, *Inventory of the Contents of Easton Neston House, Northamptonshire*, 1919, no. 10, 'Two XV Century Flemish panels of Saints, oil painting £750';

Anon compiler, *An Inventory of the mansion and contents, Easton Neston House, Towcester*, typed document, January 1923, 'Entrance Hall 1. Two XV century Flemish panels of Saints, oil paintings, £750';

Archibald Phillips, 16 Conduit Street, London, W1, *Inventory and Valuation of the Household Furniture, Overmantel Effects, Pictures and other items at Easton Neston House, Towcester, Northants*, February 1927, typed document (Family Archive), p. 8, Entrance Hall, no. 1, 'Two Flemish panels of Saints, £750';

Anon compiler, *An Inventory of the Mansion and Contents, Easton Neston House, Towcester*, February 1927, typed document (Family Archive), Drawing Room, no. 10, 'Two XV Century Flemish Panels of Saints, £750';

E.K. Waterhouse, in *Catalogue of the Exhibition, European Old Masters*, Manchester 1957, p. 7 (as Jan Gossaert);

Illustrated London News, 2 January 1960, supplement;

L. van Puyvelde et al., *Le Siècle de Brueghel*, exh. cat., Brussels 1963, p. 101, cat. no. 106, reproduced figs 67a and 67b (as Jan Gossaert).

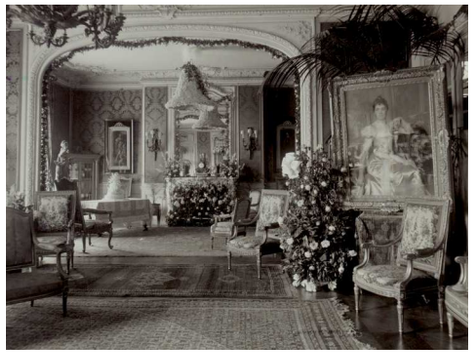


Fig. 1
The Drawing Room of Frederick William Sharon's American residence, circa 1900





48 HERRI MET DE BLES

(Bouvines circa 1510 - after 1550 Antwerp (?))

An extensive landscape with the preaching of Saint John the Baptist and the Baptism of Christ

signed with the owl device upper left
oil on panel
76 x 113 cm.; 30 x 44½ in.

£ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Colchester Hall sale, 1957 (according to the 1961 City of York Art Gallery catalogue);

Admiral Sir Lionel Preston Bt. (1875–1971), Dunstable, 1957;

Anonymous sale, London, Sotheby's, 4 April 1962, lot 48, to Crawley, for 2,200 guineas;

With Hal O'Nians, London;

Roger Vandermaele, Bellegem, Courtrai;

Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 3 July 1985, lot 30 (the medium wrongly described as copper);

Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 31 May 1990, lot 84;

Where acquired by the present owner.

EXHIBITED

Manchester, Manchester City Art Gallery, *European Old Masters* (Art Treasures Centenary), 1957, no. 70.

LITERATURE

City of York Art Gallery, Catalogue of Paintings, Foreign School 1350–1800, vol. I, 1961, p. 73;

G.T. Faggin, *La Pittura ad Anversa nel Cinquecento*, 1968, p. 41;

A. Humphreys in *Preview 88* (City of York Art Gallery Quarterly), vol. XXII, October 1969, p. 805, reproduced p. 804;

L. Serck, *Herri Met de Bles*, Louvain Catholic University, 1971, pp. 39, 58–59, 77–83, 100, 120;

W.S. Gibson, *"Mirror of the Earth": The World Landscape in Sixteenth-Century Flemish Painting*, Princeton 1989, p. 103, n. 145.

Herri Met de Bles became the undisputed master of the new genre of landscape painting in the southern Netherlands following the death of Joachim Patinir in 1524. He would make for himself a lasting reputation that spread as far as Prague where Rudolph II owned several of his works. His landscapes provide the stylistic link between the landscapes of Patinir and Bruegel. This is a particularly large example of his work and is a composition to which he returned on several furher occasions.

Herri is probably better known to us than other landscape painters of his day because he was prolific and because many of his works are signed with a small owl – a *civetta* in Italian – which was his nickname. Here it can be seen resting upon a small branch at the extreme centre left of the landscape, surveying the multitude of goings on below. Herri's landscapes, always painted in soft pastel tones, are consistent in style and in the delight in he took in repeating motifs. Here for example the two figures at the lower left, one of them crowned, recur in that position in a smaller *Preaching of St John the Baptist* in a private collection.[1]

Herri's landscapes are always wild and exotic, with craggy mountains and distant fertile plains. Usually there is a distant city, as here, and an inlet of the sea extending to a faraway horizon of blue mountains; these are what is known to art historians as 'World Landscapes' in which the infinity of distance is emphasized and a broad sweep of landscape encompasses the sum of known geography. The subject of *St John preaching* allowed Herri to explore the genre to its fullest and include a multitude of often exotically-dressed figures in a monumental landscape before the city of Jerusalem. The *Baptism of Christ* occurs minutely here on the left-hand side of the lake, with the Holy Spirit in the form of a dove radiant above the tiny figures. Since none of them is dated, it is very difficult to hazard a chronology of his work, which is remarkably consistent, allowing for little obvious maturing of style. He was probably the Herry de Patinir who registered as an apprentice in Antwerp in 1540, but we have no idea when he ceased to paint.

This is the largest of several versions of the composition which differ chiefly in the background landscape. One is in the Museum für Kunst in Dortmund;[2] another is lost but recorded by Friedländer as in the Hoschek auction in Vienna;[3] another was in the possession of Sir Francis Dashwood Bt and at his sale at Christie's in 1972 was sold as by the Brunswick Monogrammist;[4] and a fragment, showing St John and the crowd immediately around him is in the York City Art Gallery.[5] A simplification of the main figure group can be seen in another work variously given to Bles or his workshop, or both, in the Museu Nacional d'Art de Catalunya, Barcelona.[6] Gibson knew the present version only from the 1985 sale catalogue and based his opinion on the basis of the erroneous cataloguing in that sale in which it was wrongly said to be on copper; he noted that the copper support suggested it was a copy done towards 1600 (copper only became popular as a support around that time) but noted further that such a late dating was not evident in its style. Having now inspected high resolution photographs, and in the knowledge of its true medium, Dr Gibson has unequivocally endorsed the attribution to Herri, believing it to be one of his later productions, like the other versions of the subject. Gibson suggests that the figure compositions might be based on the work of Jan van Amstel given the wealth of genre details such as the women balancing jars on their heads.

1. See M. Weemans, *Herri Met de Bles. Les ruses du paysage au temps de Bruegel et d'Erasme*, Paris 2013, reproduced pp. 116–17, fig. 70.

2. 74 x 101 cm. See M.J. Friedländer, *Early Netherlandish Painting*, vol XIII, Leiden 1975, p. 79, no. 62, reproduced plate 33.

3. 73 x 100cm. Friedländer 1975, p. 79, no. 62a.

4. Sale, London, Christie's, 8 December 1972, lot 48.

5. See *York Art Gallery Catalogue*, Vol. I, *Foreign Schools*, York 1961, pp. 72–73, no. 837.

6. Weemans 2013, reproduced p. 115, fig. 69.



49 JACOB GRIMMER

(Antwerp 1525/6 - 1590)

An Allegory of Spring

signed lower left: *GRIMMER FECIT*
oil on panel
27.3 x 37 cm.; 10¾ x 14½ in.

£ 80,000-120,000
€ 95,000-142,000 US$ 104,000-155,000

PROVENANCE

René Gilbert, Geneva;

By descent until anonymously sold ('The Property of a Lady'), London, Sotheby's, 14 December 2000, lot 3, for £179,500;

Acquired at the above sale by the present owner.

This wonderfully atmospheric spring landscape would no doubt have originally formed part of a set of the Four Seasons. The motifs of figures planting out a kitchen garden enclosure and of families travelling along the roads moving their possessions were typically used by Grimmer to denote this time of year and recur, for example, in the larger panel of 1581 now in the Musée des Beaux-Arts in Algiers.[1] The specific figures of the old woman with the barrow, the family to her right, and the group of the Lord of the Manor greeting two other men all recur in another panel in a private collection.[2]

Grimmer was one of the first landscape painters to break with the old panoramic 'World landscape' format set by the followers of Joachim Patinir and to concentrate upon a more realistic portrayal of everyday life. It was this same truth to life, so evident in the present work, where he concentrates carefully upon recording the daily or seasonal tasks in a village, that led Vasari to describe him as one of the best landscape painters of his day, and for Karel van Mander to later claim that he knew of no other painter as 'outstandingly skilled in landscapes'.[3]

[1] R. Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels 1991, p. 68, reproduced fig. 13.

[2] Bertier de Sauvigny 1991, p. 81, fig. 28.

[3] K. van Mander, *Schilder-boeck*, Haarlem 1603-4, II, fol. 256*v*.



50 # MAERTEN RYCKAERT

(Antwerp 1587 - 1633)

Mountainous landscape with a clifftop castle and goats frolicking on the rocks

oil on copper
43.4 x 67.4 cm.; 17⅛ x 26½ in.

£ 50,000-70,000

€ 59,500-83,000 US$ 64,500-90,500

PROVENANCE

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 7 April 1995, lot 6, £78,500.

This is the most elaborate version of a composition that must count as one Ryckaert's favourites for he painted it on at least five further occasions. Prime amongst these other versions is the large panel in the Niedsächsische Landesgalerie, Hanover, which is dated 1624 (48 x 84 cm.). The Hanover painting corresponds to the present example but omits the castle on the clifftop and is missing a portion of the sky at the top, making it more panoramic in shape. Other versions were sold London, Christie's, 23 May 1986, lot 99 (without castle and with only one figure lower left: 19.7 x 28 cm.); London, Philips, 5 July 1994, lot 25 (without castle but same staffage: 25.5 x 36.5 cm.); London, Christie's, 26 October 1990, lot 150 (signed and dated 1626, without castle, similar staffage, portion of sky missing: 9.8 x 24.2 cm.) and London, Christie's, 10 December 1993, lot 205 (signed and dated 1628, without castle, similar staffage but with a much lower rocky outcrop at the left: 48 x 71.4 cm).[1]

As with all of Ryckaert's landscapes the influence of Paul Bril is unmistakeable. Ryckaert is thought to have studied under Bril in Rome *circa* 1605–10.[2] The compositional device, with a near-to rocky outcrop in shade in the left foreground and sweeping panorama beyond, is quintessentially 'Bril-ian' while the handling however betrays Ryckaert's own highly distinctive brush. Ryckaert, from a family of painters, was famously one-armed (as we see in Van Dyck's famous portrait of him, fig. 1), which makes his finely detailed landscapes all the more remarkable.

1. Two further versions of the composition were sold London, Sotheby's, 11 March 1964, lot 33, and 12 December 1984, lot 50 but both seem to be of lesser quality than the others.

2. There is some debate as to whether Ryackert actually went to Italy at all. If not Bril's influence muct have reached him in Antwerp through the plethora of prints that made their way back to Flanders from Rome.

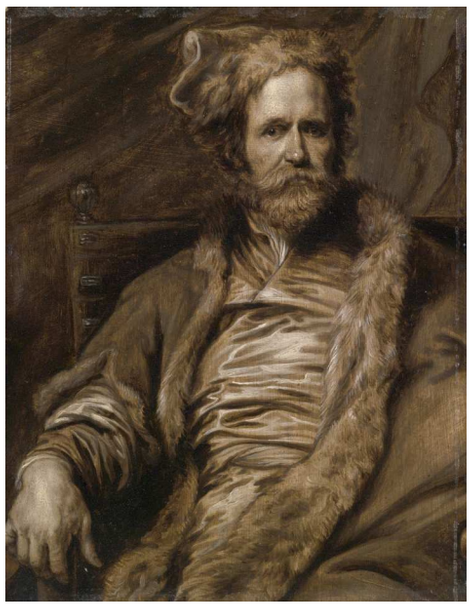


Fig. 1
Attributed to Anthony van Dyck, *Portrait of Martin Ryckaert*, sold Sotheby's New York, The Weldon Collection, 22 April 2015, as lot 34



51

JACOB JORDAENS

(Antwerp 1593 - 1678)

The wife of King Candaules

oil on canvas
66 x 53.6 cm.; 26 x 21 1/8 in.

‡ £ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

Possibly Baron Coenraad Baron Droste;

His sale, The Hague, 21 July 1734, lot 4.

The subject is related by Herodotus in his *Histories*: Candaules, King of Lydia boasted to his favourite bodyguard Gyges of the beauty of his wife, and insisted that Gyges receive proof. He ordered Gyges to hide behind a door in the Royal bed-chamber so that he could witness the beauty of the unclad Queen.

This is a study or *modello* for the figure of King Candaules' wife in Jordaens' large painting of *King Candaules' wife displaying herself to Gyges at the behest of her husband*, dated 1646, and now in the Nationalmuseum, Stockholm (fig. 1).[1] In the completed work it is clear that King Candaules' wife is looking over her shoulder at the viewer, and not at Gyges, who is to the extreme right of the composition. In the present work there is a clearly visible and significant pentiment in the lace cap that she wears. Originally, the cap extended further to the left, its deeper lobes covering most of her hair. The revised form is much closer to the finished painting, but Jordaens moved the lowest two lobes of lace back towards her neck, strongly suggesting that this study precedes it.

The thinly applied drapery along the bottom of the painting (in contrast to the thicker white cloth draped over the subject's left elbow) appears to have been added later, perhaps when the work was being prepared for sale. Visible in the lower right corner however, looped round her right arm, is a white drapery underneath the added and more thinly painted white cloth running along the bottom. This appears to be original, an impression confirmed in X-Ray.[2] Unlike the thicker drapery to the left, this does not occur in the finished painting in Stockholm.

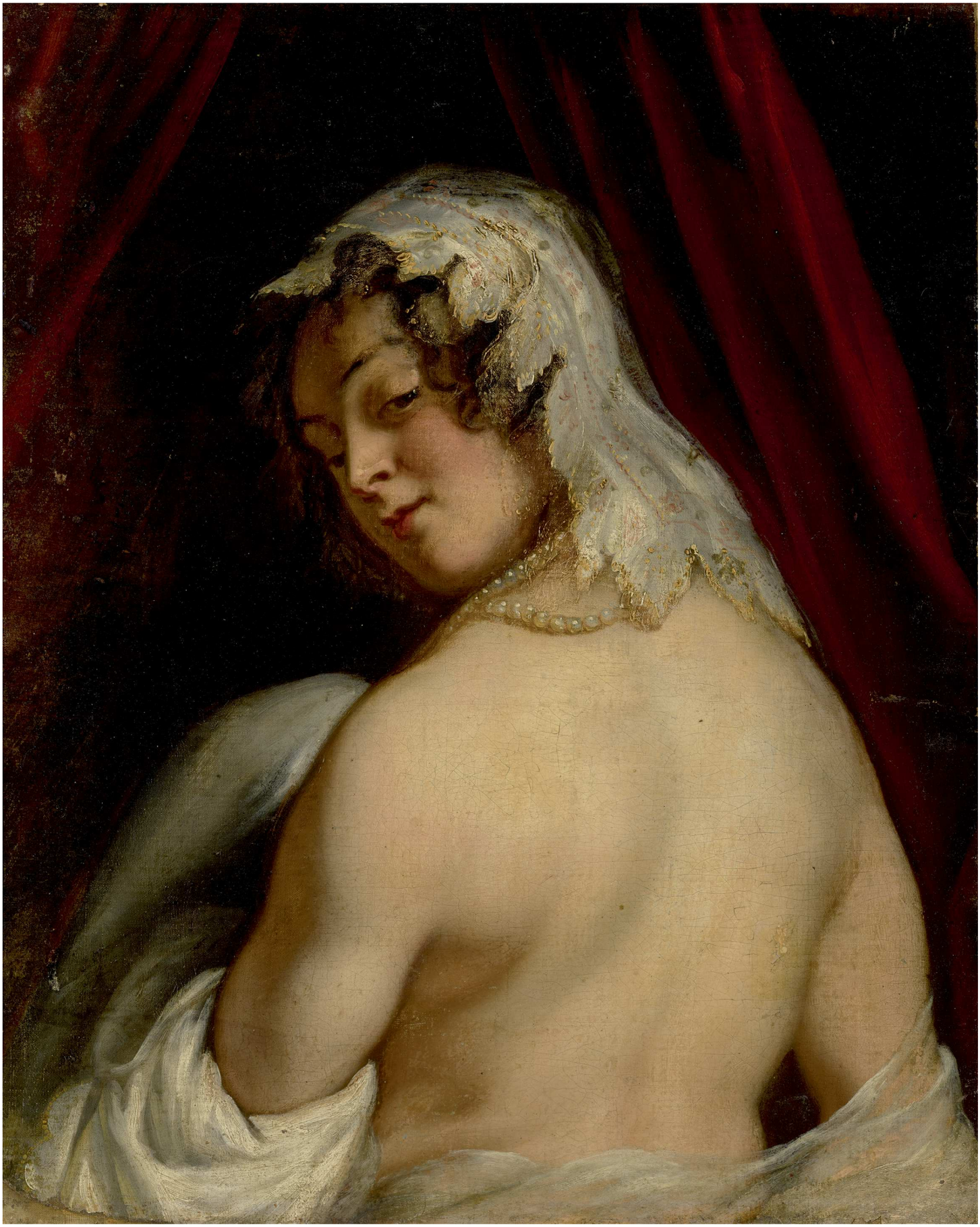
The measurements (*23 duim x 19 duim*) correspond with a painting of Jordaens described as of Queen Tomyris which was sold in the sale of Baron Droste in The Hague in 1734. No other work depicting Queen Tomyris is known by Jordaens.

[1] See N. de Poorter, in R.-A. d'Hulst, N. de Poorter and M. Vandenven, *Jacob Jordaens (1593–1678)*, exhibition catalogue, Antwerp 1993, pp. 236–39, no. A76, reproduced.

[2] Available on request.



Fig. 1
Jacob Jordaens, *King Candaules of Lydia Showing his Wife to Gyges*, Nationalmuseum Stockholm



52 PIETER BRUEGHEL THE YOUNGER

(Brussels 1564 - 1637/8 Antwerp)

Wedding Dance in the open air

signed lower left: ·*P· BREVGHEL*·
oil on oak panel
47.1 x 37.6 cm.; 18½ x 14¾ in.

£ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Anonymous sale ('M. X***'), Brussels, Fiévez, 17–18 May 1923, lot 14;

Joseph de Winter, Antwerp;

His sale, Brussels, Giroux, 12 March 1928, lot 29, where acquired by Professor Jules François, Ghent;

Thence by descent to the present owner.

LITERATURE

G. Glück, *Das Grosse Bruegel-Werk*, Vienna 1951, p. 101;

G. Marlier, *Pierre Brueghel Le Jeune*, Brussels 1969, p. 191, under note 9, and p. 203, under note 14 (as a partial copy);

K. Ertz, *Pieter Brueghel the Younger*, Lingen 1998–2000, pp. 692 and 729, cat. no. F953, reproduced p. 692, fig. 571 (as Pieter Brueghel the Younger?).

Not seen in public since 1928, this painting is a rarity within the œuvre of Pieter Brueghel the Younger. It depicts one of Brueghel's most popular subjects and compositions, known in at least one hundred versions, thirty-one of which have been attributed to the master himself by Klaus Ertz, the earliest signed and dated 1607, the latest signed and dated 1624.[1] What distinguishes the present painting, however, is its vertical format, which occurs in only one other version – the similarly signed panel, considered a pendant to Brueghel's *Peasants breakfast after the wedding*, which was with Galerie De Jonckheere in 2005.[2]

Thanks to rigorous analysis carried out on this panel by Christina Currie in 2016, a detailed comparison has been made possible between the present work, the De Jonckheere vertical panel, three autograph versions by Brueghel the Younger, and the horizontal painting on copper by Jan Brueghel the Elder.[3] This research has revealed both underdrawing and painted execution in the present panel entirely consistent with the other autograph works by the Younger, making this an important addition to the group of fully-attributed paintings, as well as a consistent design throughout all the examples studied, pointing to the likely use of a common cartoon derived from a lost painting or drawing by Pieter Bruegel the Elder.

In comparison with the autograph Brussels, ex-Coppée collection and Ghent versions of this composition by Brueghel the Younger (see note 3), the execution of the underdrawing in the present panel, revealed by Infrared Reflectography (see fig. 1), is highly comparable in style and notation. It is carried out on the dry, broad sweeps of the *imprimatura*, which the artist often left visible: the scalloped lines for figures' chins, small areas of hatching used for tone, the full delineation of fingers and knuckles, and in the background, distinctive squiggles for leaves, are all characteristic of the Younger's technique. The build-up of thin paint layers and areas of reserve left for the trees and figures is also entirely typical of his practice. Likewise, the brushwork compares favourably to these other versions: the brush is used to outline and emphasise facial features; short, white impasto strokes are used for highlights; and the leaves are suggested by short lines of slightly flattened zig-zags.

Pieter van der Heyden's engraving *Wedding Dance in the Open Air*, marked 'BRVEGEL.INVENT',[4] should be considered as a possible inspiration for the design treated by both sons. The present panel, the De Jonckheere version and the painting on copper by Jan Brueghel the Elder are all in the same sense as Van der Heyden's engraving, which is perhaps indicative of the original orientation of Pieter Bruegel the Elder's design that inspired all these works, though the vast majority of versions by Brueghel the Younger and his Studio are in reverse.

It is not possible to prove beyond doubt which of Bruegel the Elder's sons may have reproduced the composition first, particularly since the copper plate of Jan's painting cannot be age-tested, but it would appear most likely that the Younger's two vertical panels were executed following, and with knowledge of Jan's version. It is known that Jan faithfully copied several of his father's paintings in the 1590s, and this *Wedding Dance* is likely to have been part of that same enterprise. Dendrochronological analysis has revealed that the last annual ring of the present panel dates to 1608. Assuming a minimum growth of eight sapwood rings, this panel could have been in use from *circa* 1616 onwards, although a date of use in the 1620s is more plausible.[5] Most significantly, both the present painting and the vertical De Jonckheere version imitate the colour scheme of Jan's painting on copper – notably in the blue shot silk jacket of the man dancing, centre left, so characteristic of Jan's work, in contrast to the plain black sleeve found in the other, inversed, horizontal versions by Brueghel the Younger. Whether this colour scheme reflects that of the lost painting by the Elder, however, is a moot point.



Several notable differences in composition between Van der Heyden's print and the paintings by Pieter Brueghel the Younger and Jan Brueghel the Elder suggest that it was not the direct source for the sons' versions, however. (In other cases where Pieter Brueghel the Younger in particular is known to have worked from an original model, such as the *Census at Bethlehem* for instance, it is clear that he very seldom deviated from the Elder's design.) Instead, it appears that both artists must have had access to another, now untraced, design by their father, the main figural group of which was transferred by means of a common cartoon. This may have been inherited from the Elder, or made by one of the two sons after a lost painting or drawing, and used by them in both senses.

The likely existence of this cartoon is convincingly borne out by the comparisons carried out by Currie in overlaying tracings of the compositions by Brueghel the Younger and his Studio, and Jan Brueghel the Elder. In all versions for which this comparative method has been possible, including the present panel, a direct correlation has been found between the dancing figures. The background trees, gate, cloth of honour, house and several of the figures at the very back of the compositions, however, are found to differ significantly, implying that these elements were based on a separate drawing or painting, and were more subject to change. For example, in comparing the present work with the vertical De Jonckheere version, the figural group fits perfectly, but the mother and child, upper left, the couple embracing by the house, and the heads of the three figures to the left of the bride, which all appear in the present painting, do not feature in the De Jonckheere painting, and the positions of the gate and trees are also at variance.

The underdrawing is also illuminating in this respect. As is the case in the present painting, in the backgrounds of the versions studied – in those elements which vary from painting to painting – the underdrawing is relatively loose and implicit, in contrast to the detailed and steady drawing that is used to outline the figures, the folds in their drapery and their facial features. The lack of visible hesitation and absence of compositional modifications between the drawing and painting of the figural groups is further evidence for the likely use of a cartoon to transfer this design.

While this vertical panel corresponds in most incidental details to Jan's copper (the man placing coins into the bridal platter here, for instance, is bald, whereas he boasts a full head of hair in Jan's version), clearly the most striking difference is Brueghel the Younger's original and deliberate choice of orientation, not only in his choice of panel, but in the sense of the composition. The verticality has allowed the artist to pay more attention to the landscape, foliage and elongated forms of the trees, unrestricted by the cartoon, while those figures in the horizontal versions which would have been truncated by this narrower format have been carefully omitted to make sense of the altered parameters of the design. In its reversal of the artist's favoured sense of the cartoon, this painting also reflects the Younger's continued sense of invention, creating new variations on an established theme.

A report detailing the aforementioned technical analysis undertaken on this painting, including reproductions of the overlaid comparative tracings, and support for the attribution by Christina Currie, of the Institut Royal du Patrimoine Artistique, Koninklijk Instituut voor het Kunstpatrimonium, Brussels, is available upon request.

1. See Ertz 1998–2000, pp. 722–36, cat. nos 916–1015. At the time of publication, Ertz had not seen this painting in the original and therefore treated it with some caution, while not excluding the possibility that it was by Pieter Brueghel the Younger.

2. Both 50.8 x 35.5 cm., both signed 'P.BREVGHEL'; see Ertz 1998–2000, pp. 727 and 824, cat. nos 941 and 1119, reproduced figs 569 and 570, pp. 690–91.

3. The research carried out by Christina Currie and Dominique Allart in the case study of the *Wedding Dance in the Open Air* in their 2012 publication has proved invaluable to the study and support of the attribution of the present work. That analysis compares autograph works by Brueghel the Younger: Brussels, Royal Museums of Fine Arts of Belgium, inv. no. 8725, signed and dated 1607, 38.5 x 51.5 cm.; the unsigned work formerly in the Coppée-le Hodey collection, Brussels, 41 x 61.4 cm.; Ghent, Museum voor Schone Kunsten, inv. no. 1914 C-J, unsigned, 40.2 x 55.6 cm.; as well as versions which appear to be the work of the studio: Narbonne, Musée des Beaux-Arts, inv. no. 597, signed and dated 1620, 40 x 56 cm.; and a signed copy examined at Galerie de Jonckheere. The horizontal painting on copper, in the opposite sense, by Jan Brueghel the Elder was also studied: Bordeaux, Musée des Beaux-Arts, 40 x 50 cm. See C. Currie and D. Allart, 'Case Study 7: Copies of the *Wedding Dance in the Open Air*, probably after a lost painting by Pieter Bruegel the Elder', in *The Brueg[H]el Phenomenon. Paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger with a Special Focus on Technique and Copying Practice*, Brussels 2012, pp. 572–613.

4. See the engraving in The Metropolitan Museum of Art, New York, inv. no. 33.52.29, dated *circa* 1570.

5. Christina Currie's technical study estimates a likely execution date for the panel of 1622 onwards, based on a dendrochronological report carried out by Professor Peter Klein. This information tallies with what we learn from the form of the signature. The spelling of the surname – 'BREVGHEL' rather than 'BRVEGHEL' – indicates that the painting must have been executed in 1616 or later, since up until that year the Younger had remained faithful to the form of his father's signature: 'BRVEGHEL.' The panel itself has been identified as originating from 'Western German/Netherlandish regions.' This type of wood is consistent with a number of other small and medium-format panels by Brueghel the Younger – larger scale paintings have been found to be executed on wood from the southern Baltic coastal region.

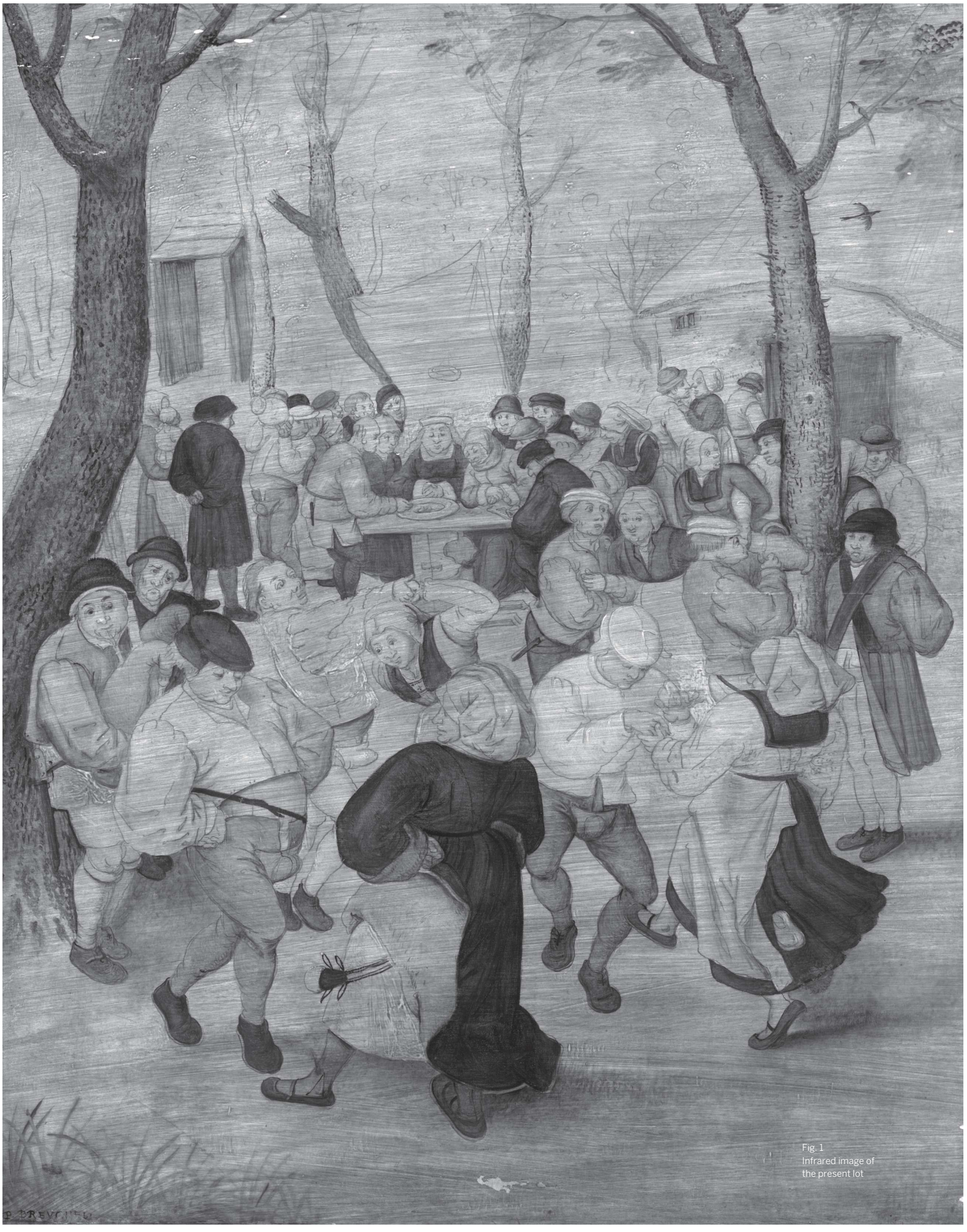


Fig. 1
Infrared image of
the present lot

53

SIR ANTHONY VAN DYCK

(Antwerp 1599 - 1641 London)

Portrait of the engraver Jean-Baptiste Barbé

oil on panel, *en grisaille*
23.6 x 16.5 cm.; 9¼ x 6½ in.

‡ £ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Lord Clifton;

With Edouard Warneck, Paris;

His sale, Paris, Petit, 27–28 May 1926, lot 34;

With Preyer, Vienna;

E.W. Edwards, Cincinnati, Ohio;

Eleonore Z. Edwards, Cincinnati, Ohio;

By whom sold, London, Christie's, 9 July 1976, lot 20;

With Thos. Agnew and Sons, Ltd., London;

Acquired from the above by the present owner in 1998.

LITERATURE

E. Larsen, *The Paintings of Anthony Van Dyck*, Freren 1988, vol. 2, p. 192, cat. no. 481, reproduced;

H. Vey, 'Van Dyck in Antwerp and Burssels', in *Van Dyck, A complete catalogue of the paintings*, S.J. Barnes, N. de Poorter, O. Millar, H. Vey (eds), New Haven and London 2004, p. 373, cat. no. III.168, reproduced.

ENGRAVED

By Schelte à Bolswert (fig. 1).



Fig. 1
Engraving after the present lot by Schelte à Bolswert

This *grisaille* belongs to a set of portraits by Van Dyck commonly known as the Iconography series. Anthony Van Dyck, the leading portraitist of his day, produced this set of paintings and drawings as templates for subsequent engravings in the early 1630s and continued until his death in 1641. Schelte à Bolswert's (1586–1659) engraving after the present portrait of Jean-Baptiste Barbé (fig. 1) featured in a 1645 publication entitled *One Hundred Portraits of Princes, Men of Letters, Painters, Printmakers, Sculptors as well as Amateurs of the Pictorial Arts done from Life by Anthony Van Dyck, Painter, and Engraved at His Expense in Copper*.

The purpose of the engravings was to celebrate the lives of illustrious contemporaries of Van Dyck and to construct a narrative linking them as respectable intellectuals. This conscious elevation of status operated within a tradition established by the 1570s, such as with Domenicus Lampsonius' *Pictorum aliquot celebrium Germaniae inferioris effigies*. The intention was to elevate the status of the artist to that of a noble profession, and to promote dignity and self-assurance as artistic virtues. Being more than a mechanical reproducer of images, the *pictor doctus* was to be seen as an intellectual on the same level as a scholar.[1]

The practice of producing preparatory works for the purpose of being engraved was a common one; Rubens frequently operated in such a way within his studio, which is possibly where Van Dyck derived his interest having learned his trade there in the 1610s.[2] As Van Dyck would not have been in the engraver's studio to oversee the process it was necessary to make the images immediately translatable. The black and white nature of the *grisaille* technique lent itself better to the engraver than one of full colour, for obvious reasons. The portrait of Barbé, as with his other such *grisaille* portraits, contains tremendous character. Working in monochrome makes the subtlety of this painting all the more impressive; fine white highlights across Barbé's hands and forehead imbuing the sitter with texture and life, some of which is lost in the engraving.

The series is an important component of Van Dyck's *œuvre*, though there remains some uncertainty about its ultimate aims; in particular whether Van Dyck ever fully planned the project to its completion, and whether the works were ever intended to be published in one volume. However, it is generally accepted that Van Dyck produced a series of *grisaille* and pen and ink compositions which were then sent to Antwerp to be engraved in the early 1630s, and were published by Martinus van den Ende. This series of 80 individually marketed engravings is based on work entirely by Van Dyck.[3] The *grisaille* of Barbé, however, relates to an engraving which was sold after Van Dyck's death, in a bound volume published in 1645 by Gillis Hendricx. While some critics have questioned whether Van Dyck was responsible for all the portraits engraved in this volume, they have been unanimous in considering the portrait of Barbé as Van Dyck's own.[4] In the 2004 catalogue raisonné of Van Dyck's paintings Horst Vey considers only the present work as of the same high quality as the twenty-three fully autograph studies for this series of works owned by the Duke of Buccleuch at Boughton House, Kettering, and fully ascribes it to the hand of Van Dyck.[5]

Jean-Baptiste Barbé (1578–1649) was a Flemish engraver and publisher of engravings in Antwerp. In 1606 he ventured to Italy to develop his artistic skills where he met Rubens, who would become a lifelong associate. He would subsequently engrave many of Rubens' paintings. While Johannes Erasmus Quellinus (d. 1715) noted that Barbé 'had a very ugly face'. Van Dyck has made no such judgement in this portrait of him, his elegant features having a fluidity and confidence which completely disguises any such suggestion.

1. J. A. Spicer, 'Anthony van Dyck's Iconography: An Overview of Its Preparation', in *Van Dyck 350*, (*Studies in the History of Art, 46*), S. J. Barnes, A. K. Wheelock (eds.), Washington, D.C. 1994, p. 327.

2. G. Luijten, 'The Iconography: Van Dyck's portraits in print', in *Anthony van Dyck as a printmaker*, C. Depauw, G. Juiten (eds), Antwerp, Amsterdam 1999, p. 80.

3. Luijten 1999, p. 75.

4. Spicer 1994, p. 343.

5. H. Vey, 'Van Dyck in Antwerp and Brussels', in *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London 2004, p. 373.



54

SIR PETER PAUL RUBENS

(Siegen 1577 - 1640 Antwerp)

Study of an old woman

oil on oak panel, comprising two horizontal and one vertical plank
50.2 x 40.6 cm.; 19¾ x 16 in.

‡ £ 300,000-500,000
€ 355,000-595,000 US$ 387,000-645,000

PROVENANCE

Possibly Chevalier Gabriel-Francois-Joseph de Verhulst (d. 1779), Brussels;

Possibly his posthumous sale, Brussels, de Neck, 16 August 1779, lot 41 ('Le Buste d'une vielle Femme ridée, ayant la tête couverte d'un linge replié, vetue d'une Robe noiratre'), 230 guilders to Vandermeulen;

Anonymous sale (Verdun, Bouquet et al.), Paris, Baudoin, 26 December, 1797, lot 27;

Carl Robert Lamm (1856–1938), Näsby Castle, Stockholm;

His sale, New York, American Art Association, 21 February 1923, lot 563;

Private collection, USA;

Anonymous sale, Washington, DC, Wechslers, 18 March 2016, lot 184 (as studio of Rubens).

LITERATURE

C. Etheridge and S. Gritt, 'Rubens, Van Dyck and Jordaens: Paintings in the Collection of the National Gallery of Canada', in *National Gallery of Canada Review*, 2016, pp. 12, 32, n. 39 (as a copy after Rubens?).



Fig. 1
Detail from Sir Peter Paul Rubens, *Tomyris and Cyrus*, Museum of Fine Arts, Boston

This vigorously executed and penetrating oil sketch is one of a small group of head studies made from life which Rubens painted predominantly around the years 1615–20. The model was used by Rubens for a figure of a court attendant in his large canvas depicting Queen Tomyris and the head of Cyrus, painted around 1622, probably for the Infanta Isabella Clara Eugenia (1566–1633) and today in the Museum of Fine Arts in Boston (fig. 1).[1]

The painting depicts the story of Queen Tomyris's defeat of the Persian king Cyrus, whose head she bathes in blood as revenge for his treacherous role in the death of her son. The old lady appears in the left background of the finished painting, just behind and to the left of the figure of Queen Tomyris herself. Recent cleaning has removed the addition of a grey jacket leaving only a suggestion of its collar and the plain white chemise beneath. The woman's hair is tied back and braided and held with a simple white headband. In the finished painting, she is clad in a fur-lined tunic, and now wears a transparent veil over her hair which drops over her forehead and down to her shoulders behind. Her eyes are now drawn to her left, watching the gruesome events unfolding before the assembled court.

Although oil sketches formed an integral part of Rubens' creative process in the preparation and design of his paintings, extant individual head studies such as this are relatively few in number. In his comprehensive catalogue of Rubens's oil sketches published in 1980, for example, the late Julius Held, who was unaware of the present work, published only eighteen such head studies. Another study of the same sitter is in the National Gallery of Canada in Ottawa and was used in at least three paintings by Rubens from this decade.[2] The old woman appears, for example, in the centre of Rubens's famous panel of *The Daughters of Cecrops discovering Ericthonius* in the Liechtenstein Princely Collections in Vienna, and again in Rubens's second treatment of the theme of *Tomyris and Cyrus* (Louvre, Paris) painted around 1623–25,[3] or the earlier *Adoration of the shepherds* of 1619–20 now in Schleissheim, on both occasions appearing in profile.[4] The same head also appears twice on a panel of individual head studies from the circle or following of Rubens, all of which were probably based on originals by his hand, as the originals have in some cases survived.[5] A double head study by Rubens's contemporary Jacob Jordaens, is today in the Musée des Beaux-Arts in Nancy, whose technique and approach admirably reveals the difference in the two artists' technique. A study of the same model seen from further to the left (with her head turned to the right) by Jacob Jordaens is on loan from a private collection to the Rubenshuis, Antwerp, where it is on display in the kitchen.

This would appear to be the only surviving study in oils that Rubens used for the Boston painting. The construction of the panel, which is comprised of two horizontal and one vertical board, is entirely typical of Rubens' practice. Recent dendrochronological analysis of the two horizontal boards by Ian Tyers reveals a probably felling date after 1601, and thus a likely date of use in the second decade of the seventeenth century.[6]

There were three paintings by or attributed to Rubens in the famous collection of Dutch and Flemish paintings formed by the reclusive Chevalier van der Hulst in the eighteenth century, including one of his most famous works; lot 43 was the celebrated *Coronation of Saint Catherine* painted in 1631 and today in the Toledo Museum of Art. It seems more likely however that the sketch of an old woman with a more substantial white cloth headdress *(linge plié)* is the Ottawa painting

We are grateful to the Rubenianum in Antwerp, where the painting was studied at first-hand, for their assistance in the cataloguing of this lot.

[1] See E. McGrath, *Rubens. Subjects from History. Corpus Rubenianum Ludwig Burchard*, XIII (1), London 1997, vol. I, figs 7, 8 and 11, vol. II, pp. 14–25, no. 2.

[2] J.S. Held, *The oil sketches of Peter Paul Rubens,* Princeton 1980, vol. I, p. 610, no. 444, vol. II, reproduced fig. 431. See also the exhibition catalogue, *Masterpiece in Focus: Rubens, Van Dyck, Jordaens*, National Gallery of Canada, Ottawa 2013–14. It is possible that the Ottawa painting rather than the present lot was that in the Verhulst sale of 1779, for the description in the catalogue would also match.

[3] McGrath 1997, no. 4

[4] M. Jaffé, *Rubens. Catalogo completo*, Milan 1990, p. 249, no. 536.

[5] Sold London, Christie's, 9 December 2016, lot 116. Among those which can be identified are the *Saint Jerome* in the Kunsthistorisches Museum in Vienna, the *Bearded man in profile* of 1613–14 at Yale, a *Head of a bearded man* in the Rubenshuis, Antwerp (on loan from a private collection) as well as a second profile study of the present model.

[6] A copy is available on request. The vertical plank presented two few growth rings to permit dating.



55 SALOMON VAN RUYSDAEL

(Naarden 1600/3 - 1670 Haarlem)

A river scene with figures in a rowing boat in the foreground

signed with initials and dated lower left: *SR* (in ligature) *1664*
oil on oak panel
40.1 x 55.4 cm.; 15¾ x 21¾ in.

£ 150,000-200,000
€ 178,000-237,000 US$ 194,000-258,000

PROVENANCE

William Dickinson, Wickham Hall, West Wickham, Kent, 1862;

Thence by descent until sold, London, Christie's, 10 December 1948, lot 68, for 900 guineas to Drews;

With Eugene Slatter, London, 1949;

From whom probably acquired, like other Old Masters, by Albert Ehrman (1890–1969), London (recorded by Stechow as in his collection in 1975);

Thence by descent.

EXHIBITED

London, British Institution, 1862, no. 92;

London, Eugene Slatter Gallery, *Dutch and Flemish Masters*, 27 May – 9 July 1949, no. 5.

LITERATURE

W. Stechow, *Salomon Van Ruysdael: eine Einführung in seine Kunst, mit kritischem Katalog der Gemälde,* Berlin 1938, cat. no. 603;

Connoisseur, vol. LXXIII, June 1949, p. XL, reproduced;

W. Stechow, *Salomon van Ruysdael*, Berlin 1975, p. 152, cat. no. 534A.

Painted in 1664, this painting is a characteristic example from Ruysdael's late maturity, depicting a subject that he returned to repeatedly throughout his career – according to Stechow in some 280 paintings – that of a river landscape. 1664 was one of the most prolific years of Ruysdael's final decade, in which he produced the magnificent view of the *Ruins of Egmond Abbey*.[1]

The present work is executed with all the rich tones of the saturated greens, blues and reds and vigorous brushwork that typify Ruysdael's later work, in contrast to the lighter, tonal palette of the 1630s and early 1640s, for which he was famed during that decade. The effect here is to enhance the brighter clouds lit from behind, which are formed with free, swiftly-applied brushstrokes, as well as the highlights in the reflection picked up in the gently rippling water, itself defined by contrasting dashes of impasto and smoother, glassier passages. Ruysdael employs the cluster of trees as a repoussoir on the left side, balanced by the sails of the boats further along the bank, as the viewer's eye is led, seemingly by a line of ducks, either in the water or in flight, to the illuminated horizon and silhouette of a church. The two dated river landscapes of the same year in the Frans Hals Museum, Haarlem, possibly originally pendants, are most comparable to the present work in their diagonal compositions, tonality and execution.[2]

Stechow considered a work of identical size, depicting the Pelikuspoort at Utrecht, also exhibited from the collection of William Dickinson in 1862 and in the sale of his pictures in 1948 as the preceding lot 67, to be the probable pendant to this picture, although they are dated one year apart.[3]

[1] Inv. no. MJA332, Musée Jeanne d'Aboville, La Fère.

[2] Inv. nos os I-766 and os I-767; see Stechow 1975, pp. 129 and 152, cat. nos 382B and 534B.

[3] See Stechow 1975, p. 142, cat. no. 470B.



56 PIETER CLAESZ.

(Berchem 1597/8 - 1660/1 Haarlem)

A Roemer, an overturned pewter jug, olives half-peeled lemon on pewter plates

signed with the monogram and dated on the edge of the lemon dish: *PC* (in ligature) *Ao 1635*
oil on panel
41 x 61.5 cm.; 16⅛ x 24¼ in.

‡ £ 600,000-800,000
€ 710,000-950,000 US$ 775,000-1,040,000

PROVENANCE

J. Phelan, Esq., London;

Anonymous sale, London, Christie's, 16 December 1911, lot 104, for 145 guineas to Agnew;

With Thos. Agnew and Sons, Ltd., London, from 1912 until 1919;

Private collection, England, 1922;

With Asscher, Koetser and Welker, Amsterdam, 1922;

A. van Veen, Rotterdam, 1922–24;

With Gebr. Douwes, Amsterdam and London, 1924;

Willem Joseph Rudolf Dreesmann (1885–1954), Amsterdam,1924–54;

By descent to Pia van Spaendonck-Dreesmann (1917–1995), Tilburg, from 1955 to 1970, and Antwerp, Ekeren, until 1974;

Private collection, Switzerland;

Private collection, Germany;

Willem Baron van Dedem, Hoorn, until 1993;

Anonymous sale ('Property of a Private Collector') New York, Christie's, 14 January 1993, lot 109, reproduced on the front cover;

Where acquired by the present collector.

EXHIBITED

Amsterdam, Kunsthhandel J. Goudstikker, *Tentoonstelling Het Stilleven*, 18 February – 26 March, 1933, no. 59;

Münster, Westfälisches Landsmuseum für Kunst und Kulturgeschichte and Baden-Baden, Staatliche Kunsthalle, *Stilleben in Europa*, 25 November 1979 – 15 June 1980, no. 224.

This is a key work in Pieter Claesz's development as a painter of still-life, signalling a new approach to the genre. It ushers in a greater simplicity that, though sporadically present in works from 1630–35, becomes from this point his sole *modus operandi* for several years. Pieter Claesz was, with Willem Claesz. Heda, the finest exponent of the monochrome still life, a genre for which he was to a large degree responsible. Though purposefully limited in colour, tone and content, the utter brilliance of the execution of such works made them the most sophisticated of the Golden Age.

Compared to the earlier works in the tradition of his Haarlem peers like Floris van Dijck and Floris van Schooten, and even to a certain extent those of his early maturity circa 1630, his compositions are henceforward composed of fewer objects organized around a simple geometric structure and his palette is restricted to suit this more muted style, eschewing the flashes of local colour sometimes seen in the works from the late 1620s. In her 2004 monograph on the artist, Martina Brunner-Bulst focuses on this painting to introduce and explain his mature style and how it shaped subsequent still life painting in the Netherlands.[1]

Claesz's early paintings, from the 1620s, are representative of the monochromatic still lifes that were popular in Haarlem at the time. The predominant colours were warm browns and olives, but the artist then added elements of local colour to enliven the mix. Although tighter and more unified than the works of his predecessors, these early compositions can still be described as 'additive' in nature: the view point is high and the various objects are arranged so that each can be seen clearly, with little or no overlapping, and colouring is not always totally monochrome.

The present work, a modest *ontbijtje* (breakfast piece), ushers in Claesz's new approach. Though as early as 1629 Claesz adopted a far lower viewpoint than that of his peers, here we view the objects from a lower viewpoint still.[2] Until this point only the upper ledge of the table or shelf would be shown, but here a whole third of the composition is granted to the side of the clothed table, pushing the still life elements higher and higher. This lowered viewpoint creates a feeling of intimacy and brings us closer to the objects on the table. There are fewer elements than before and they are placed more closely together, overlapping each other though each object still maintaining its own well-defined place in the composition. Most important is his use of a central organizing principle, here two triangles, one with the roemer at the apex, the fallen jug as one of the arms and the table top as its base; the other formed of the three brightest parts, the bread roll moving forward to the lemon and back to the frothy beer.

It is however light that controls and defines the composition throughout. It presents itself smothering the soft surfaces of the roll and the olives, refracting through the curves of the roemer, catching the prunts of the roemer, and reflecting off the pewter surfaces of the jug and the plates and the glass. Indeed Claesz's sophisticated understanding of light is best seen in the roemer, whose green glass and green wine also alter the colour of the light. We see the light's source, a window, reflected in the upper outside rim of the roemer's bowl, and again on the corresponding inside. At the far edge it is reflected by the curve caused by the surface tension of the wine, though refracted so that it reaches the edges of the glass in two places. And it is this perfect description of the way the light falls, reflects and refracts on, off and through the glass that gives the roemer's bowl its perfect roundness and three-dimensionality.





Fig. 1
Pieter Claesz, Still life of lemons and olives, pewter plates, a roemer and a façon-de-Venise wine glass on a ledge

LITERATURE

I. Errera, *Répertoire des Peintures datées*, Brussels 1920, p. 208;

N.R.A. Vroom, *De Schilders van het Monochrome Banketje*, Amsterdam 1945, pp. 34, 42 and 199, no. 35, reproduced p. 32, fig. 19;

I. Bergström, G. Betz et al., *Stilleben: Die grosse Zeit des Europäischen Stillebens*, Stuttgart and Zurich 1979, p. 183;

G. Langemeyer and H.-A. Peters (eds), *Stilleben in Europa*, exhibition catalogue Münster 1979, pp. 425–28, no. 224, reproduced p. 427;

N.R.A. Vroom, *A Modest Message as intimated by the Painters of the Monochrome Banketje*, Schiedam 1980, vol. I, pp. 36–38, reproduced p. 37; vol. II, p. 21, no. 70 (incorrectly listed as dated 1636);

V.I. Stitz, 'Johann Michael Hambach ein Kölner Stillebenmaler,' in *Wallraf-Richartz-Jarbuch*, 1990, pp. 208, 210, reproduced pl. 6;

S. Melikian, 'Old Masters Brush Off the Recession,' in *The Herald Tribune*, Saturday–Sunday, 23–24 January 1993, p. 7;

Christie's Review of the Season 1993, p. 19, reproduced in colour;

P. Sutton, *Dutch & Flemish Paintings: The Collection of Willem, Baron van Dedem*, London 2002, pp. 81 and 82, note 5 (as private collection Switzerland);

M. Brunner-Bulst, *Pieter Claes: der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert*, Luca 2004, pp. 174–75, 178, 181, 240, cat. no. 64, reproduced p. 240.

Claesz used some of the individual elements in earlier compositions and they in fact became regular motifs throughout his career. The overturned jug, for example, first appears in a breakfast piece of 1628, now in a private collection. The roemer here, with raspberry-like prunts, replaces his favourite simpler-prunted roemer that is seen in all earlier paintings (that include roemer) and many subsequent. It is seen again in an undated work that is however dated by Brunner-Bulst to the following year.[3]

Various interpretations of the meaning of Dutch still-lifes have been offered over the years. In the case of the breakfast pieces they have been described as allegories of transience, depictions of luxury and excess, or in this particular case perhaps modesty, or representations of important commodities in the Dutch trading empire (beer and bread). Scholars disagree and, in truth, we cannot be certain how a seventeenth-century viewer would have interpreted this painting.

1. Brunner-Bulst 2004, pp. 174–75.

2. See for example the 1629-dated work offered London, Sotheby's, 6 July 2016 lot 15 (fig. 1.)

3. Brunner-Bulst 2004, p. 242, no. 67, reproduced.



57 JAN VAN HUYSUM

(Amsterdam 1682 - 1749)

Still life with fruit on a marble ledge

signed lower centre: *Jan Van Huysum fecit.*
oil on canvas
39.4 x 32.2 cm.; 15½ x 12⅝ in.

£ 120,000-180,000
€ 142,000-214,000 US$ 155,000-232,000

PROVENANCE

Defer-Dumesnil;

Possibly by whom sold, Paris, Drouot, 10–12 May 1900, lot 12, for 2640 francs to Danlos;

Private collection, Limoges;

With Colnaghi, London and New York, 2007–08 (as Jan van Huysum);

With Peter Mühlbauer, Pocking, 2009 (as Jan van Huysum).

We are grateful to Dr Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, for endorsing the attribution to Jan van Huysum (who should be correctly referred to as Van *Huijsum*, the spelling with which he most often wrote his name), listing this painting as 'attributed to' Van Huysum on the RKD database. His endorsement of the attribution is moderated only by the slightly worn condition of the present lot. Dr Meijer believes this still life to be a relatively early work by Van Huysum, dating to *circa* 1720.

Jan van Huysum was known within his own life time to have been a brilliant, yet reclusive artist. His works were much in demand and he received important commissions from, among others, the Duc d'Orléans, Prince William of Hesse-Kassel, Frederick-Augustus II, Elector of Saxony and King of Poland, and Frederick William I, King of Prussia, and yet he was notoriously secretive about his process. Any interest shown in his works by his fellow artists was interpreted as jealousy, and no one was allowed to enter his studio for fear that they would learn how he purified and applied his colours. Van Huysum's lasting fame owes much to his technical virtuosity, and the exuberant arrangements of flowers and fruits. The masterful inclusion of bugs and insects among the elements of the still life, and the silhouetting of pale stems and tendrils against a dark back ground, as we see in this elegantly balanced still life, are typical of the artist.


Jan Van Huysum fecit

58 JAN VAN OS

(Middelharnis 1744 - 1808 The Hague)

Still life with grapes, melon, plums, a white mouse, blue tit and two goldfish in a glass bowl

signed lower left: *J. Van Os. fecit*
oil on oak panel
38 x 31 cm.; 15 x 12¼ in.

£ 100,000-150,000
€ 119,000-178,000 US$ 129,000-194,000

PROVENANCE

With Edward Speelman Ltd., London;

Private collection, England.

LITERATURE

P. Mitchell, *Jan van Os, 1744–1808*, Leigh-on-Sea 1968, p. 21, cat. no. 21, reproduced pl. 21.

Jan van Os was the leading Dutch still life painter in the second half of the eighteenth century. He studied with Aert Schouman in The Hague and was an independent master there by 1773. Though he also painted landscapes and seascapes, Van Os was famed for his opulent and minutely observed fruit and flower still lifes in the tradition of his countryman Jan van Huysum (1682–1749).

A still life recorded in an English private collection of a more ostentatious compositional arrangement of flowers with shells and a bird's nest at the base, and topped with a pineapple, features a similar glass bowl with two goldfish.[1] The chickadee perched at the top of the arrangement appears in the same pose with its head down in a number of other works by the artist, including the *Flowers and Fruit* in the Brocklehurst collection, Jersey,[2] and in a still life by Van Os sold at Sotheby's, New York, 9 June 2011, lot 14. The tiny white mouse with glinting pink eyes, perched high up on the grapes, however, is a rather more unusual character throughout the *œuvre* of Jan Van Os.

1. Mitchell 1968, p. 21, cat. no. 20, reproduced pl. 20.

2. Mitchell 1968, p. 19, cat. no. 9, reproduced pl. 9.


J. Van Os. fecit

59

SIR JOSHUA REYNOLDS, P.R.A.

(Plympton, Devon 1723 - 1792 London)

Portrait of Sir Gerard Napier, 6th Bt. (1739–1765), of Middle Marsh Hall and Moor Crichel, Dorset, in the uniform of the Dorsetshire Militia

inscribed and dated, lower left: *S^r. Gerrard Napier B^t. / Fil: Bridg: Phelips / 1763*; and inscribed on an old label, verso: *...m*[?] *Phelips Esq / Montacute House*
oil on canvas
127.5 x 101.5 cm.; 50 ¼ x 40 in.

£ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Commissioned by the sitter for Crichel House, Dorset;

By inheritance from the sitter, who died without heirs, to his uncle, Edward Phelips Esq. (1725–1797) of Montacute, in Somerset;

By descent to Gerard Phelips Esq., at Montacute House;

By whom sold ('The Property of Gerard Phelips, Esq., removed from Montacute House, Somerset'), London, Christie's, 29 November 1929, lot 45, to Vicars for £4,410 (reproduced in the catalogue);

Vice Admiral Lachlan Donald Ian Mackinnon (1882–1948), CB, CVO (according to a hand written label, verso);

With Vicars Bros., London, 1936;

Private collection, Dorset, until 1972.

EXHIBITED

London, Christie's, *Art Treasures Exhibition*, 1932, no. 1364.

LITERATURE

A. Graves and W.V Cronin, *A History of the Works of Sir Joshua Reynolds,* 4 vols, London 1899–1901, vol. II, p. 687 (not distinguishing the two versions);

Apollo, vol. XXIII, January 1936;

E.K. Waterhouse*, Reynolds*, London 1941, p. 51;

D. Mannings and M. Postle, *Sir Joshua Reynolds, A complete catalogue of his paintings*, 2 vols, New Haven and London 2000, text vol., p. 350, no. 1329 (as untraced), plates vol., reproduced p. 305, pl. 629.

A descendant of the prominent royalist of the same name, Sir Gerard Napier (1739–1765), 6th Bt of Middle Marsh Hall and Moor Crichel in Dorset, was the son of Sir Gerard Napier, 5th Bt (*c.* 1701–1759), and his wife Bridget (1707–1758), daughter of Edward Phelips of Montacute. An officer in the Dorsetshire militia, in 1762 he married Elizabeth, daughter of Sir John Oglander, 4th Bt (*c.* 1704–1767), of Nunwell, on the Isle of White, but died in 1765, at the age of just twenty-six.

Napier lived at Crichel House, in Dorset, which had been re-built, following a fire in 1742, 'in great splendour' by William Bastard and Francis Cartwright for his uncle, Sir William Napier, 4th Bt. (*c.* 1696–1753), where this picture would have hung.[1] The Crichel estate had been in the Napier family since the reign of James I and the original Jacobean house had been built by Sir Nathaniel Napier (d. 1635), High Sherriff and Member of Parliament for Dorset. Upon the 6th Baronet's death, without an heir, Crichel passed to his cousin, Humphrey Sturt, the son of his father's sister, Diana Napier and her husband, another Humphrey Sturt, of nearby Horton. An amateur architect himself, Sturt extensively remodelled the house, engaging the young James Wyatt to design the interiors, such that it was described in 1774 as being 'so immensely enlarged that it has the appearance of a mansion of a prince, more than that of a country gentleman'.[2]

The majority of Napier's estates, however, passed to his maternal uncle, Edward Phelips (1725–1797), who had inherited Montacute House in neighbouring Somerset from his grandfather, Sir Edward Phelips (1638–1699). Edward recorded the inheritance in his autobiography under 1765: 'January 25 died at Critchil [sic] my much lamented poor nephew Sir Gerrard Napier, bart... I found by his will he had been so good to leave me all his estate in Somerset, which turned out to be Shepton Montacute, Cucklington, Stoke [Trister] and Bayford, North Cheriton, Wooleston [in Stogursey], Cannington, and some fields in Lyng and Bridgwater'.[3] The manors of Shepton Montague, Cucklington, Stoke Trister and Bayford had come into the Napier family from Sir Hugh Wyndham of Silton (1602–1684), one of whose daughters had married Sir Nathaniel Napier, 2nd Bt. (1636–1709), great-grandfather of Sir Gerard. Along with these extensive estates this painting, together with a number of other Napier family portraits, also went to Napier's uncle at Montacute House, where it hung until the late 1920s, when the house was sold and the collection dispersed at auction.

Painted wearing the uniform of a Lieutenant in the Dorsetshire militia, Napier sat to Reynolds in November and early December 1762, with four appointments and a payment of 10 guineas recorded in the artist's Ledger. His wife, Elizabeth, Lady Napier, also sat on those four days for a pendant portrait, apparently in the guise of the goddess Diana (untraced). A posthumous replica of the present portrait, painted in 1768, three years after the sitter's death, which is almost identical but without the tricorn hat and with a different landscape background, is in a private collection (see Mannings 2000, no. 1330). This second version was also in the Christie's 1929 Phelips of Montacute sale, lot 46, where it sold for £651.

In David Mannings' catalogue raisonné of Joshua Reynolds' paintings, published in 2000, this picture is listed as untraced and the compiler refers to a reference in Ellis Waterhouse's notes, held at the Paul Mellon Centre for Studies in British Art, which state that this painting was stolen in May 1972 'from a collector's home in a village near Sherborne, Dorset' (see Mannings 2000, p. 350). All issues of legal ownership have now been resolved and the consignor of this painting has full legal title to the painting. A certificate of legal title is available upon request from the department.

[1] *Country Life*, 18 January 1908, p. 94.

[2] John Hutchins, *The History and Antiquities of the County of Dorset*, 1774.

[3] Phelips Mss, The National Archives, DD\PH 224/114.



60 JOHN CONSTABLE, R.A.

(East Bergholt, Suffolk 1776 - 1837 Hampstead)

Landscape with a red-tiled cottage, a windmill and a rainbow

oil on canvas
32.7 x 41.7 cm.; 13 x 16½ in.

‡ £ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Dr Alexander Dubinsky, New York, great uncle of the present owner, by whom acquired in the 1950s;

Thence by descent to the present owner.

This late oil sketch by Constable, which has emerged recently from a private collection in America, is a remarkable new discovery. Closely based on a watercolour Constable made either in Kent in 1833 or, more likely, in Sussex in 1834 (Victoria & Albert Museum, London; fig. 1), it can be firmly dated to around this period or slightly later, and throws interesting new light on his painting practice in his final years.

Constable's 'late work' is usually defined, broadly speaking, as encompassing the 1830s, that is to say embracing the last seven of so years of his life, although it's roots can be traced back to the late 1820s. Key characteristics of his late work are a looser and more expressive brushwork, and a subject-matter in which he began to depart more significantly than hitherto from his earlier credo of 'truth to nature'. Whilst the famous series of 'six-foot' canvases of scenes on the River Stour he painted between 1819 to 1825, for example *The White Horse*, 1819 (Frick Collection, New York) or *The Hay Wain*, 1821 (National Gallery, London), are of course studio compositions made in London away from the actual Suffolk scenes they depict, they are nevertheless broadly true in their details to the realities of the scenes they represent.[1] By comparison, Constable's later pictures, such as *The Cornfield*, 1826 (National Gallery, London), *The Valley Farm*, 1835 (Tate, London), *or Hampstead Heath with a Rainbow* 1836 (Tate, London), all incorporate - to a greater or lesser extent - more exaggerated or synthetic elements, often taken from earlier compositions, and have an air of nostalgia that tends to be lacking in his earlier work.[2]

Nevertheless, this more synthetic way of working in Constable's late period chiefly applies to those works which are related in some way to his public face, that is to say compositions which he produced in connection with a work which was destined for exhibition or, perhaps, made for David Lucas with a view to being engraved for his late publishing project, *English Landscape* (1830–32). In his private work, by contrast, Constable was at this date continuing to sketch in the open air with as much enthusiasm as in earlier years, albeit now for the most part just in pencil or watercolour, having essentially abandoned the use of oils for *plein-air* work from 1829.

Indeed, following the death of his wife, Maria, late in 1828, Constable would often find himself travelling to new destinations – and inevitably also sketching there – in connection either with family commitments or when accepting invitations to visit friends, sometimes taking one or two of his seven children with him. In 1833, for example, he went to Kent to visit his eldest son, John Charles, who had been sent to a boarding school in Folkestone earlier that same year. Meanwhile, in 1834 and 1835 Constable visited Sussex on a number of occasions, staying either in Arundel with a new friend, his namesake (but no relation) George Constable, or else visiting (and once staying for a few days at) Petworth House and exploring its environs in the west of the county. In fact, Graham Reynolds identified Constable's watercolour of *A Red-Tiled Cottage by a Wood* (fig. 1), which forms the basis of the cottage scene in oils catalogued here, as having originally been made by the artist in a sketchbook first used in Kent in 1833 and then again in Sussex in 1834.[3] This latter book, like most of Constable's sketchbooks now dismantled, was originally made up of sheets of Whatman wove paper watermarked 1828. Reynolds argued that the red-tiled building Constable shows in this sketch is more



Fig. 1
John Constable, R.A., *A cottage with a red-tiled roof, by a wood*, pencil and watercolour on paper, The Victoria and Albert Museum, London





Fig. 2
John Constable, R.A., *A windmill with a man ploughing*, watercolour on paper, The British Museum

likely to be a Sussex than a Kent cottage and, if this is deduction is correct, this would make the watercolour dateable to 1834.[4]

Apart from their contrasting scale and medium, the most distinctive difference between the watercolour and related oil sketch is the inclusion in the latter, to the right, of a windmill and rainbow, and immediately below these the suggestion of a group of figures and/or animals. Given that these latter features are not included in the original watercolour – and bearing in mind that the double motif of windmill and adjacent rainbow occurs quite frequently as a fanciful addition in Constable's late work – the question then arises as to whether they are invented compositional motifs here too or, alternatively, based on direct observation. The answer to this would seem to lie somewhere between these two eventualities.

In a recent exhibition about Constable's visits to Petworth House and West Sussex, Andrew Loukes drew attention to two watercolours made by the artist in 1834 showing the post mill which once stood in Petworth village on the spot now occupied by the public library and which was demolished later in the century.[5] He noted it's prominence in the right-hand foreground of Constable's first dated watercolour of Petworth, 14 July 1834, where it is seen adjacent to the church (at that date still boasting the tall spire which had been added by Charles Barry), with Petworth House in the distance; and it's equally prominent appearance, in the left-hand foreground of another watercolour of Petworth showing the view looking south, with the South Downs ridge on the far right (The British Museum, London; fig. 2).[6]

Moreover, Loukes has pointed out that the latter watercolour is particularly interesting in the context of *A Red-Tiled Cottage with Rainbow and Windmill* as it includes, on the right, the detail of a man ploughing, and on the left – very close to the mill – an untethered horse with red harness, an additional plough to its right. Given that the mill represented on the right hand side of *A Red-Tiled Cottage with Rainbow and Windmill* is not unlike the Petworth post mill in appearance, and given that the cluster of shapes below the mill in the oil also includes small dabs of red paint which seem to indicate horses' harnesses, it seems possible that Constable referred to this watercolour when working up the oil, conflating some of its details with others from the watercolour of the red-tiled cottage (see fig. 1), in this way creating a synthesised West Sussex scene.

Indeed, if the cottage in the oil were to represent the red-tiled building shown immediately behind the mill in the watercolour with a man ploughing (see fig. 2), then conceivably the two main features of the oil – cottage and mill – were in reality situated in close proximity to each other, albeit Constable then brought them closer together in



Fig. 3
John Constable, R.A., *Hampstead Heath with a rainbow*, oil on canvas, 1836 ©Tate

the final image. He had after all done much the same thing when, for pictorial purposes, he brought Langham church closer to the farm building for his various compositions of *The Glebe Farm*, including those he made for *English Landscape*.[7]

Of course, the other possibility is that the mill on the right hand side of *Red-Tiled Cottage with Rainbow and Windmill* is simply a fanciful addition to the composition (even if broadly reminiscent of the windmill that Constable remembered seeing at Petworth), and in this context it is perhaps worth noting that the windmill's cap as shown in the oil is painted in red, perhaps to echo the roof of the cottage, whereas in both of his watercolours featuring Petworth Mill Constable paints the cap in brown washes, perhaps indicating its original construction in wood. Certainly the idea of showing a windmill with adjacent rainbow is very much a feature of Constable's more imaginative late work, perhaps dating back to the time, around 1830, when Constable was experimenting with these very elements when planning a composition of *The Glebe Farm* for *English Landscape*.[8] They feature together, for example, in the late *Hampstead Heath with a Rainbow*, 1836 (Tate, London; fig. 3), albeit the windmill in question is here identifiable as the one Constable had originally painted in Brighton in 1824 and now anachronistically transferred to a North London heath.[9] Meanwhile, the same juxtaposition of windmill and rainbow occurs in another late cottage scene by Constable in the Lady Lever Art Gallery, *A Cottage at East Bergholt*, c. 1834-6, which, being a late oil sketch rather than a finished picture, is even closer in its experimental character and liberated handling to *A Red-Tiled Cottage with Rainbow and Windmill*.[10]

It is difficult to establish exactly when Constable painted a *Red-Tiled Cottage with Rainbow and Windmill* though, thanks to the existence of the related watercolour, it is clear that it must have been painted at some stage between about 1833 and 1837, the year of the artist's death. In an online essay commissioned in connection with the discovery of this picture, Sarah Cove has demonstrated that both the windmill and the rainbow were painted into the picture at a later stage than the rest of the composition, though how much later – that is whether days or months – is impossible to say.[11] Whether the picture is classifiable as a Petworth or Sussex view, or else as an imaginary composition very loosely based by Constable on his memories of Sussex, it adds greatly to our knowledge of his working methods in his late career.

We are grateful to Anne Lyles for writing this catalogue entry. A detailed report on the painting entitled 'A 'Jackson Pollock' of the 1830's: The painting materials and techniques of A red-tiled Cottage with Rainbow and Windmill, c 1833-37, John Constable R A' is available on sothebys.com and on request from the department.

1. G. Reynolds, *The Later Paintings and Drawings of John Constable*, 1984, nos 19.1 and 21.1.

2. Reynolds 1984, nos 26.1, 35.1 and 36.7.

3. *Red-tiled Cottage by a Wood*, Victoria and Albert Museum, 222-1888 *recto*, Reynolds 1984, no. 34.61. He discusses the likely contents of this sketchbook, p. 266, under no. 34.56.

4. Under his entry for the watercolour (no. 34.61, see note 4), Reynolds draws a comparison between the cottage shown here and a comparable one drawn by Constable in Sussex the following year in another (intact) sketchbook, no. 35.19, p. 9.

5. A. Loukes, *Constable at Petworth*, National Trust, 2014, p.17.

6. Loukes 2014, pp. 17–18. Both watercolours are at the British Museum and are, respectively, Reynolds 1984, nos 34.19 and 34.28; and nos 9 and 10 in the catalogue by Loukes, see note 5.

7. For a discussion of Constable's various *Glebe Farm* compositions in oils, see L. Parris and I. Fleming-Williams, *Constable*, Tate Gallery, 1991, exh. cat., nos 166–68, pp. 306–09.

8. In a late version of *The Glebe Farm*, painted by Constable *c*. 1830 for Lucas to work up a version (the first version) of the print for *English Landscape*, the artist at one stage experimented with these two features juxtaposed together on the right hand side of the composition; a rainbow arches over the tower of Langham Church, to which Constable anachronistically added a spire, and under the spire are the (subsequently painted out) paddles of a windmill. The windmill makes an actual appearance in an early proof of the related mezzotint. See G. Reynolds, *The Early Paintings and Drawings of John Constable*, 1996, see appendix, no. 27.9A for the oil painting, now at Tate Britain; and also L. Parris, *Constable: A New York private collection,* supplement, 1998, no. 56, pp. 36–42, which includes a reproduction of the proof of the print with windmill on the right (A. Shirley, *The Published Mezzotints of David Lucas after John Constable RA*, 1930, no. 22c).

9. See Reynolds 1984, under 36.7; and, for the *Windmill on the Downs near Brighton*, see Reynolds 1984, no. 24.73 and S. Lancaster, *Constable and Brighton: 'something out of nothing'*, 2017, p. 114.

10. Reynolds 1984, no. 36.20.

11. S. Cove, 'A 'Jackson Pollock' of the 1830s: the painting materials and techniques of *A red-tiled Cottage with Rainbow and Windmill*, c.1833-37, John Constable R.A.', 2017.

61 JOSEPH WRIGHT OF DERBY, A.R.A.

(Derby 1734 - 1797)

The three eldest children of Richard Arkwright with a kite

oil on canvas
195.6 x 152.4 cm.; 77 x 60 in.

W **£ 2,000,000-3,000,000**
€ 2,370,000-3,550,000 US$ 2,580,000-3,870,000

PROVENANCE

Commissioned by the sitters' father, Richard Arkwright Jnr, and painted between January and June 1791;

Thence by direct descent to the present owner.

EXHIBITED

Derby, Corporation Art Gallery, *Paintings by Joseph Wright, A.R.A.*, 1883, no. 66;

London, Graves' Galleries, *Loan Exhibition of Works by Joseph Wright, A.R.A. of Derby*, 1910, no. 17;

Derby, Corporation Art Gallery, *Wright of Derby. Bi-Centenary Exhibition*, 3 September – 18 November 1934, no. 144 (lent by Captain Richard A. Arkwright);

London, Tate Britain, on long term loan, 1998–2017.

LITERATURE

W. Bemrose, *The life and works of Joseph Wright, A.R.A., commonly called "Wright of Derby"*, London 1885, p. 120, reproduced in photogravure pl. 84;

B. Nicolson, *Joseph Wright of Derby. An exhibition of paintings and drawings*, exhibition catalogue, Arts Council, London 1958, p. 33;

B. Nicolson, *Joseph Wright of Derby. Painter of Light*, 2 vols, London and New York 1968, vol. I, pp. 17, 71, 162, 168–69 and 177, cat. no. 5, vol. II, reproduced p. 208, pl. 329.

J. Egerton, *Wright of Derby*, Tate exhibition catalogue, London 1990, p. 198;

Citizens and Kings. Portraits in the Age of Revolution 1760 – 1830, Royal Academy exhibition catalogue, London 2007, p. 396.

ENGRAVED

In coloured mezzotint by Louis Busière, 1912.

Joseph Wright of Derby is one of a small and select group of British eighteenth-century artists whose work transcends national boundaries and speaks to a wider global sensibility. His greatest paintings, such as *An Experiment on a Bird in the Air Pump* (National Gallery, London) and *An Academy by Lamplight* (Yale Centre for British Art, New Haven), as well as his daringly original late portraits, such as *Sir Brooke Boothby* (Tate Gallery, London), have become icons of British art the world over.

This magnificent and sensitively handled group portrait is one of the finest the artist ever painted and has long been recognised as one of his masterpieces of group portraiture. Depicting the three eldest sons of the cotton manufacturer and landowner Richard Arkwright – Robert, Richard and Peter Arkwright, grandchildren of Sir Richard 'the father of the Industrial Revolution' – it is one of a set of four paintings of members of the Arkwright family which are the culmination of a seminal body of conversation-pieces Wright painted in the 1780s and early 1790s, that represent the high point of his art in portraiture.





Fig. 1
Joseph Wright of Derby, *Sir Richard Arkwright*, Private Collection, on loan to Derby Museum and Art Gallery © Bridgeman Images



Fig. 2
Joseph Wright of Derby, *Portrait of Richard Arkwright, with his wife Mary and daughter Anne*, Derby Museum and Art Gallery © Bridgeman Images

The three children – Robert in blue on the left, the eldest brother Richard leaning on the kite in the centre, and Peter kneeling to rub down the tail of the kite with a fist full of weeds on the right – were the eldest of eleven children – six sons and five daughters – of Richard Arkwright (1755–1843) and his wife Mary (d. 1827), daughter of Adam Simpson of Bonsall, Derbyshire. Their grandfather, Sir Richard Arkwright (1732–1792), was the inventor of the cotton spinning water-frame (the fundamental piece of machinery which 'contributed more than any other to the transformation of the industrial face of England') and architect of the modern factory system, who is widely credited as the 'father of the Industrial Revolution'. A remarkable, self-made man – the original entrepreneur – Arkwright Senior rose from the poverty of his early life in Preston to become one of the richest commoners in England. As the *Gentleman's Magazine* recorded after his death in 1792, he 'died immensely rich' leaving behind him 'manufactories the income of which is greater than that of most German principalities'. Their father, Richard Junior, was brought up in the business, for which he displayed a considerable talent himself, adding significantly to the elder's commercial enterprises and purchasing both land and great houses in Derbyshire, Essex, Herefordshire, Leicestershire, Staffordshire and Yorkshire, income from the estates of which further augmented the family's fortunes. In 1801 Richard Arkwright Junior was elected High Sheriff of Derbyshire and in 1804 he became a partner in the bank that John Toplis had founded in Wirksworth, which helped finance important industrial infrastructure projects. In 1829 the firm of Arkwright, Toplis & Co. became Richard Arkwright & Co., before eventually merging into Lloyds Bank. By the time of his death in 1843 Arkrwight was, like his father before him, the wealthiest commoner in Britain, with an estimated fortune of £3 million.





Fig. 3
Joseph Wright of Derby, *Portrait of the three younger children of Richard Arkwright, with a goat*, Private Collection, on loan to Tate Britain, London

Commissioned by their father, who was one of Wright's most important patrons, the group of four paintings, to which this belongs, were originally hung in the family home at Bakewell in Derbyshire. In addition to the present painting they include a portrait of their grandfather Sir Richard Arkwright (on loan to Derby Museum and Art Gallery; fig. 1); a group portrait of their parents, together with their sister Anne (Derby Museum and Art Gallery; fig. 2); and a corresponding group portrait of their three other siblings, Elizabeth, Charles, and John Arkwright with a goat (on loan to Tate Britain, London; fig. 3), which forms a pendant to the present work. In 1796 Arkwright and his family moved to Willersley Castle, in Cromford (fig. 4), the magnificent gothic mansion which his father had built but never occupied having died before its completion in 1792, and there the paintings were relocated and hung in the dining room until 1922 when the estate was sold. As well as this magnificent set of dynastic portraits Richard Arkwright Junior owned a number of works by Wright; including his *View of Ullswater Lake*, one of the most famous of the artist's late landscapes, which he acquired at Wright's studio sale in 1801 (untraced); *A Grotto in the Gulf of Salerno, with the figure of Julia banished from Rome* (Private collection), one of Wright's famous Italian coastal scenes; and two of his Northern Caravaggesque inspired exercises in exploring strong effects of *chiaroscuro*: a *Boy blowing up a bladder* and a *Girl looking though a bladder* (both private collection). Wright also painted a view of Willersley Castle (Derby Museum and Art Gallery; fig. 4), presumably commissioned by Arkwright (although its early provenance is unknown), and several views of Arkwright's Cotton Mills at Cromford – the only known case in the eighteenth century, as Nicolson pointed out, when an artist of Wright's calibre deigned to document the factory system in operation.[1]

The Arkwrights were typical of the closely bound and interconnected group of leading industrial families in Derbyshire that made up Wright's intimate circle of



Fig. 4
Joseph Wright of Derby, *View of Willersley Castle, Cromford*,
Derby Museum and Art Gallery

principal patrons. All of these were members of the commercial and intellectual elite of the Midlands who were the driving force behind the Industrial Revolution; the activities of which Wright was to capture in some of his most famous paintings. The activities of many of them, including men like Erasmus Darwin, Josiah Wedgwood and James Watt, centred around the Lunar Society – with which both Joseph Wright and Sir Richard Arkwright were closely associated. For an artist who was keenly inspired by the industrial activity of his time, their friendship and patronage inspired many of Wright's most dramatic images of that industry, and the scientific developments and understanding that lay behind it; such as the National Gallery's *An Experiment on a Bird in the Air Pump*, painted in 1768, and *A Philosopher giving that Lecture on the Orrery, in which a lamp is put in place of the Sun* (Derby Museum and Art Gallery), painted in 1766.

In 1783 Erasmus Darwin founded an offshoot of the Lunar Society, the Derby Philosophical Society, when the former's activities became increasingly focused on Birmingham. The membership of the new club included several close acquaintances of Wright's, such as Brooke Boothby of Ashbourne Hall, botanist and confidant of the French philosopher Rousseau, Josiah Wedgwood of the original Lunar Society, and Jedediah Strutt, Sir Richard Arkwright's long time business partner and an industrialist and inventor in his own right, who also sat to Wright *circa* 1790. Though neither Arkwright Senior or Junior were fully subscribed members of either society, they were intimately bound up in that world of intellectual, scientific and commercial enterprise which drew succour from its links to the mainstream of Enlightenment knowledge and transformed it through practical application into the technical innovations that gave birth to the Industrial Revolution. Wright was also at the centre of this world, and its enterprise forms the spiritual core of his art.

[1] Nicolson 1968.

62 # HENRY FUSELI, R.A.

(Zürich 1741 - 1825 Putney Heath)

The Meeting of Sir Hüon of Bordeaux and Scherasmin in the Libanon Cave, from Wieland's *Oberon*

oil on canvas
61 x 45 cm.; 24 x 17¾ in.

‡ £ 150,000-200,000
€ 178,000-237,000 US$ 194,000-258,000

PROVENANCE

Benjamin Sharpe (1813–1883), Hanwell Park, Middlesex;

Peter Reinhart, Winterthur, Switzerland, by 1969;

With Richard Feigen, New York;

From whom acquired by the present owner.

EXHIBITED

Zurich, Kunsthaus, *Johann-Heinrich Füssli – Henry Fuseli (1741–1825)*, July – September 1926, no. 26, Zurich, 1934, no. 49;

Zurich, Kunsthaus, *Johann-Heinrich Füssli (1741–1825): Zur Zweihunderjahrfeier und Gedächtnisausstellung*, 1941, no. 22;

Zurich, Kunsthaus, *Johann-Heinrich Füssli (1741–1825), Gemälde und Zeichnungen*, May–July 1969, no. 77 (lent by Peter Reinhart);

London, Tate Gallery, *Fuseli*, February–March 1975, no. 136 (lent by Peter Reinhart).

LITERATURE

A. Federmann, *Johann Heinrich Füssli: Dichter und Maler 1741–1825*, Zürich and Leipzig 1927, reproduced pl. 15;

E. R. Beutler, *Johann Heinrich Füssli: Ansprache bei Eröffnung der Füßli-Ausstellung des Frankfurter Goethemuseums am 27. August 1938*, Halle an der Saale 1939, p. 20;

E. Jaloux, *Johann-Heinrich Füssli*, Montreux, 1942, reproduced p. 148;

G. Schiff, *Johann Heinrich Füssli*, 2 vols, Zurich 1973, vol. I, pp. 325 and 565, no. 1219, vol. II, reproduced p. 378;

G. Schiff and P. Viotto, *Tout l'œuvre peint de Füssli*, Milan 1977, p. 105, no. 249;

D. H. Weinglas, *Prints and Engraved Illustrations by and after Henry Fuseli*, Cambridge 1994, p. 291.

ENGRAVED

By J. Heath, in *Oberon, A Poem from the German of Wieland* by William Sotheby Esq., 2nd ed., London, 1805.

Painted *circa* 1804–05, this is one of a set of ten pictures by Fuseli that were painted as the basis for illustrations to the second edition of William Sotheby's English translation of Weiland's *Oberon*, published in 1805. Eight of these, including this painting, were owned by Benjamin Sharpe of Hanwell Park, Middlesex. Another painting from this set, which also came from the Sharpe collection, was sold in these rooms, 8 December 2011, lot 291, for £320,000.

First published in 1780, *Oberon* is the most celebrated work of the great German poet Christoph Martin Weiland (1733–1813) – earning the author the title of 'The German Ariosto'. An epic saga that tells of the adventures of the knight Hüon of Bordeaux, Duke of Guyenne, condemned by the Emperor Charlemagne to travel to Babylon for slaying his son, the despicable Prince Charlot; his relationship with Oberon, King of the Fairies; and his love for Amanda (Rezia), daughter of the Khalif of Baghdad, the poem is both rich with earlier literary allusion and was a significant influence on later writers. Based upon the French medieval romance *Huon de Bordeaux*, it also draws inspiration from a range of diverse sources including Shakespeare's *A Midsummer Night's Dream*, Alexander Pope's version of Chaucer's *The Merchant's Tale,* and the Arabian mythology of *A Thousand and One Nights*; and was in turn the basis for Carl Maria von Weber's classic opera of the same name, first performed at Covent Garden in 1826. Written in English with the role of *Sir Huon* performed by the great eighteenth-century tenor John Braham, Weber's opera was later translated into German by Theodor Hell; with performances mounted in Leipzig in 1826; Dublin, Edinburgh and Vienna in 1827; Prague in 1828; and Budapest in 1829.

Weiland's poem was also a major influence upon many other great literary and musical works of the European canon; including Schiller's *Don Carlos*; Goethe's *Faust: The Second Part of the Tragedy;* and Mozart's *The Magic Flute*, as well as the work of the Portuguese poet Francisco Manoel de Nascimento (1734–1819). An adaptation of the poem by Sophie Seyler (1737–1789), entitled *Hüon und Armande*, was re-adapted by Karl Ludwig Giesecke (1761–1833) to provide a libretto for the great conductor Paul Wranitzky (1756–1808), and it was translated into English by Matthew 'Monk' Lewis (1775–1818), William Sotheby (1757–1833), and in America by John Quincy Adams (1767–1848).

This dramatic picture is one of a set of ten illustrations which Fuseli painted for the second edition of William Sotheby's English translation of the poem, published in 1805. Eight of these were owned by Benjamin Sharpe, a Captain in the Royal Navy and scion of the banking firm Goslings and Sharpe, who bought Hanwell Park in Middlesex in 1848. The episode depicted in the present painting is from part I, verses 18–19 in which Hüon, seeking shelter from a storm, meets a wild man dressed in tatters and cat-skins in a cave. This proves to be Scherasmin, servant to Hüon's late father, Séguin of Bordeaux, who had died in the Holy Land. Roused by the opportunity to serve his old master's son, Scherasmin pledges his undying loyalty to Hüon on his journey. Fuseli received 120 guineas from the publishers Cadell and Davies and felt he had made 'a bargain not very advantageous to myself', in contrast to the 18 guineas the engravers were paid per plate.

Weiland had lived in Switzerland for a number of years when a young man, and among his friends was Fuseli's father, Johann Caspar Füssli, a prominent portrait painter in Zurich. Only twelve years his junior the young artist must have known the great poet and Fuseli himself had begun his career as a writer, having studied theology and the classics as a young man.



63 CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

(Chamagne, Lorraine 1604/5 (?) - 1682 Rome)

An Italianate landscape with a drover and his dog driving his cattle across a ford, a waterfall beyond

oil on canvas
38 x 50.6 cm.; 15 x 19⅞ in.

‡ £ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Commissioned by the surgeon, Nicolas Larché (1602–1665), Rome;

Probably with the brothers Pietro (1760–1833) and Vincenzo Camuccini (1771–1844), Rome, by 1815;

Anonymous sale, London, Sotheby's, 6 December 2006, lot 42;

Private collection, USA;

By whom sold ('The Property of a Southwest Private Collector'), New York, Sotheby's, 28 Jan 2010, lot 199;

Where acquired by the present owner.

LITERATURE

L. Caracciolo, *Liber Veritatis di Claudio Gellée*, Rome 1815, no. 102;

J. Smith, *A Catalogue Raisonné...*, vol. VIII, London 1837, p. 245, cat. no. 102;

M. Röthlisberger, *Claude Lorrain. The Paintings*, London 1961, vol. I, pp. 264–65, under cat. no. LV 102 (the *Liber Veritatis* drawing reproduced vol. II, fig. 183).

ENGRAVED
Richard Earlom, for Boydell's edition of the *Liber Veritatis*, London 1777 (the drawing only).



Fig. 1
Claude Lorrain, *Pastoral landscape*, record of a painting (whereabouts unknown) in the *Liber Veritatis*, The British Museum, London

This arcadian landscape, on an exquisite scale, was reidentified as an autograph work by Claude just over a decade ago, for the first time in over two centuries. The composition is recorded by Claude himself in the *Liber Veritatis* (fig. 1; see *Literature*) – the book of drawings the artist kept to record his completed paintings from 1635, as his success began to grow, until his death, almost fifty years later.[1] The drawing reproduces the present painting in every detail in beautiful pen and and brown ink, with brown wash, and its placement within the book indicates a date for the painting of 1646 or 1647.

Claude pays particular attention here to the warm evening light, which emanates from below the horizon, casting the landscape in a golden glow that unifies the vista from the soft, illuminated clouds, to the glittering cascade, to the hides of the cattle and the drover's outstretched arm. The painting may well have been executed in the same year as the small *Pastoral Landscape* in the Ellesmere Collection, which is comparable in its subject matter, intimate format and pervasive classical, idyllic mood.[2] In design and theme the composition also recalls the earlier, larger *Pastoral Landscape* of 1644, today in the M.H. De Young Memorial Museum, San Francisco,[3] while an almost identical drover and his cattle appear in the drawing of *Landscape with Tobias and the Angel*, the finished painting of which is untraced.[4]

According to Claude's own annotations on the *Liber Veritatis* drawing, this was one of two paintings commissioned by the eminent French surgeon, Nicolas Larché. The other, recorded by drawing no. 39 in the *Liber*, was painted a few years earlier in 1639 but no longer survives. Larché was a famous surgeon in Rome, from the diocese of Rheims, who, according to Passeri, gave Poussin some instruction in anatomy. According to Caracciolo (see *Literature*), the painting belonged to the Camuccini brothers in Rome in the nineteenth century. Pietro and Vincenzo Camuccini worked as painters, restorers and dealers, and owned a remarkable collection, which hung in the 16th-century Palazzo Cesi, Rome, from 1851. They sold pictures to a number of English noblemen passing through Rome on the Grand Tour, most famously when Vincenzo's son, Giovanni Battista, sold seventy-four pictures to Algernon Percy, 4th Duke of Northumberland (1792–1865) in 1856, including Claude's *Seaport* of 1637, originally painted for Pope Urban VIII.[5] From then until the twentieth century the painting's provenance remains obscure. Smith (see *Literature*) records a painting of this description, but not of these dimensions, sold at Stanleys in London in 1830.

1. British Museum, London, inv. no. 1957,1214.6.

2. See Röthlisberger 1961, vol. I, pp. 263–64, under cat. no. LV 101, reproduced vol. II, fig. 182.

3. Inv. no. 61.44.31; see Röthlisberger 1961, vol. I, pp. 230–32, under cat. no. LV 81, reproduced vol. II, fig. 154.

4. See Röthlisberger 1961, vol. I, p. 208, cat. no. LV 65, reproduced vol. II, fig. 136.

5. Still *in situ* at Alnwick Castle, Northumberland; see Röthlisberger 1961, vol. I, p. 124, under cat. no. LV 14, reproduced vol. II, fig. 51.



64 CLAUDE-JOSEPH VERNET

(Avignon 1714 - 1789 Paris)

A coastal view near Posillipo, Naples

signed and dated at the lower right on a crate: *J Vernet fe. Rome / 1742*
oil on canvas
53.1 x 74.5 cm.; 20⅞ x 29⅜ in.

‡ £ 300,000-400,000
€ 355,000-473,000 US$ 387,000-520,000

PROVENANCE

Claude Tolozan (1728–1796);

His posthumous sale, Paris, Paillet and Delaroche, 23 February 1801, lot 129, for 2000 francs, to Féréol de Bonnemaison (1770–1827);

Charles-Ferdinand de Bourbon, duc de Berry (1778–1820), Palais de l'Élysée, Paris;

By inheritance to his widow, Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798–1870);

By whom sold in the duc de Berry's posthumous sale, London, Christie's, April 1834, lot 110, for £200 (as 'A Harbour Scene');

J.C.E. Graf van Lynden, Leyden;

Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 11 January 1991, lot 10, for $550,000;

Where acquired by the present owner.

LITERATURE

F. Ingersoll-Smouse, *Joseph Vernet, peintre de Marine (1714–1789), étude critique suivie d'un catalogue raisonné de son œuvre peint, avec trois cent cinquante-sept reproductions*, Paris 1926, vol. I, p. 43, no. 74, illustrated with Daudet's engraving, Pl. VIII, fig. 15.

ENGRAVED
Robert Daudet, 1785

This refined painting, full of sharply observed details that enhance the texture and atmosphere of the scene, belongs early on in Vernet's Roman sojourn and is signed and dated 1742. Its evocation of the masters of the past, Claude Lorrain in particular, no doubt added to its appeal to collectors in the later eighteenth- and early nineteenth-century, a period when this coastal view enjoyed a particularly distinguished French provenance.

One of Vernet's most picturesque scenes of the Neapolitan coastline, it depicts Posillipo, looking towards Naples and its strongholds. Through an arched opening formed of rock the artist has framed a view of the city's harbour and distant buildings rendered in soft hazy light. This lively coastal scene is animated with a combination of figures at work – such as the man at the far left fishing from a rock and the fishermen in the middle distance straining to pull in their nets – and those at rest recovering from their exertions. Advancing from the left, a distinguished party accompanied by the fanfare of two horns is being rowed to shore from a ship of war at anchor in the calm of the bay. In the foreground, figures gather and converse besides bales of merchandise; to the right of them are mules laden with goods. At the far right, next to the man enjoying his pipe and the company of his dog, on the larger of the two wooden crates, is the artist's signature and date.

Vernet's views of identifiable sites painted during his years in Rome are considerably rarer than his imaginary landscapes and marine pictures. In its depiction of a recognisable place this picture falls into the former category. Few views of the Neapolitan coastline are known. Among the most celebrated is a pair of splendid paintings depicting the *Bay of Naples* in the collection of the Duke of Northumberland, datable to the early 1740s.[1] The success of the latter pair may have led to a commission from the Abbé de Canillac, the French chargé d'affaires in Rome, to paint two similar views datable towards the end of the decade and now in the Musée du Louvre, Paris.[2] Conceived on a less bombastic scale, this alluring painting is identified in the earliest citation of it as '*un des plus riches point de vue de Pausilype, près de Naples*', and is described in some detail, singling out its high level of finish.[3] Indeed the refined surface of the painting, with its spirited brushwork, distinguishes Vernet's work at this time. The year after he painted this, Vernet was elected to the Accademia di S. Luca in Rome, a reflection of the recognition he achieved in Italy still at this early point in his career.

An engraving of the painting dated 1785 by Robert Daudet has the following inscription: *Dedié à Monsieur De Tolozan Introducteur des Ambassadeurs pres Sa Majesté tres Chretienne. Le Tableau Original est dans le Cabinet Msr De Tolozan. Par son tres humble et tres Obiesant Serviteur R. Dauché. A Paris...* The first recorded owner of the painting can now be established as Claude Tolozan (1728–1796), a courtier, responsible for conducting ambassadors and foreign dignitaries to audiences with the King and other members of the royal household. It may be that Tolozan acquired this picture directly from Vernet; he was clearly an admirer of his work as he owned several examples dating from different moments in his career. The sale of Tolozan's collection held in February 1801 a few years after his death has been described as the last great dispersal of the eighteenth-century.[4] The collection comprised 159 paintings of different schools, with the greatest emphasis on the Dutch masters, which made up two-thirds of the collection. The next most significant holdings were French pictures, which included numerous works by key representatives of the seventeenth century, as well as a significant number of works by contemporary artists; among these were no less than seven paintings by Vernet, of which this fetched one of the higher prices. Vernet's son Carle (1758–1836) is recorded as participating successfully at the sale, purchasing a number of works,





Fig. 1
Thomas Lawrence, *Marie-Caroline de Bourbon (1798-1870) Duchesse de Berry*, Château de Versailles © Bridgeman Images

including two by his father: a scene of shipwreck dated 1748, paired with a calm – subject pictures that he made his specialism and for which he was widely acclaimed.

A coastal view later hung at the Élysée Palace in Paris where it belonged to the heir to the French throne, Charles-Ferdinand de Bourbon, duc de Berry (1778–1820). Following the dramatic circumstances of his death – he was assassinated at the Opéra in February 1820 by a Bonapartist – the painting was inherited by his widow Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1789–1870; fig. 1). This view's poetic evocation of this part of Italy's coastline may have held particular appeal for the duchess, who was born in Naples.

A photograph in the Witt Library of a drawing in pen, ink and wash on paper, recorded in the Bourgarel collection, may be a preparatory study for motifs that feature in the left section of Vernet's finished painting. The drawing comprises the warship itself, fluidly sketched against a backdrop of massed clouds, with strongly silhouetted fishermen on the rocky shore in the foreground.[5] The figures stand out against the light tonality of the water, captured in paint with vibrant contrasts of light and colour.

[1] Each 76 x 115 cm.

[2] R.F. 1976-21 and R.F. 1949-8; each: 99 x 197 cm.

[3] Catalogue of the sale of Claude Tolozan's collection, 23 February 1801, lot 129: '*Un des plus riches point de vue de Pausilype, près de Naples. La partie gauche du premier plan offre un rocher pittoresque baigné par la mer, et laissant entrevoir par son ouverture la ville de Naples dans un effet de perspective admirable. Le rivage est couvert de nombre de personnages et de travailleurs, sur les ports : les uns occupés au transport des marchandises, d'autres à tirer des barques dans la rade. Les richesses d'accessoires convenables à ce genre, sont distribuées dans ce tableau avec le plus grand art et cette intelligence d'harmonie de couleur, et cet admirable fini que présentent les savantes productions de Vernet, dans la force de ses études*.'

[4] B.B. Fredericksen and B. Perronet, *Répertoire des tableaux vendus en France au XIXe siècle*, Los Angeles 1998, p.3 ff., no. 1; sale description Lugt 6204.

[5] Wyzewa sale, Paris, Drouot, 21–22 February 1919, no. 261, reproduced (as *Les Pecheurs*); 230 x 180 mm.



65 SIR THOMAS LAWRENCE, P.R.A.

(Bristol 1769 - 1830 London)

Portrait of the Hon. Charles James Fox (1749–1806)

oil on canvas
76.2 x 63.5 cm.; 30 x 25 in.

£ 150,000-200,000
€ 178,000-237,000 US$ 194,000-258,000

PROVENANCE

Painted for the Hon. Edward Bouverie (1738–1810), Delapré Abbey, Northamptonshire, a close friend and political supporter of the sitter;

Aubrey Claud Davidson-Houston (1906–1995), 4 Chelsea Studios, London SW6 (according to a label on the back of the frame);

Private collection, England, acquired *circa* 1996.

LITERATURE

K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', in *Walpole Society*, vol. XXXIX, 1964, Appendix II, p. 270, no. 61 or 62;

K. Garlick, *Sir Thomas Lawrence. A complete catalogue of the oil paintings*, Oxford 1989, p. 190, under the entry for no. 307;

G. Ashton, *Sir Thomas Lawrence*, London 2006, p. 70, no. 19, reproduced in colour, p. 71.

This newly discovered masterpiece is one of the most enduring images of the great statesman and liberal leader, Charles James Fox. One of two versions of this portrait by Lawrence, which are recorded in early accounts left by the artist at Coutts Bank, it was painted circa 1800, at the height of Fox's notoriety and fame.

Charles James Fox was a titanic figure in the political world of the late eighteenth and early nineteenth centuries. A child prodigy, who entered Parliament as a minor at the age of just nineteen in 1768, he was one of the most gifted men of the age – highly intelligent, a talented orator and possessed of immense wit and charisma. As a staunch opponent of both the Prime Minister, William Pitt the Younger, and King George III, he emerged from the turbulent politics of Georgian England as the leader of a parliamentary faction that came to be known as the Foxite Whigs and gave birth to a political movement that would long outlive the man himself. A confirmed Francophile, who was friends with Lafayette, Noailles, Tallyrand, Orléans and Lauzun; a champion of Irish Home Rule, whose favourite cousin was Lord Edward Fitzgerald; and a supporter of the American cause during the War of Independence, who corresponded regularly with Thomas Jefferson and knew Benjamin Franklin in Paris; in the 1770s he acquired the title 'Man of the People' for his stand against the Court faction which controlled the government; defended the cause of the French Revolution; and played a major role in the abolition of the slave trade. Central to Fox's political philosophy was his view that 'friendship was the only real happiness in the world', and the politics of his supporters were often merely an extension of their friendship with the man himself: a carrying over of activities at Newmarket and the camaraderie of Brooks's Club into Westminster.[1]

Depicted here in the buff waistcoat and blue coat – worn in homage to the uniform of Washington's troops during the American War of Independence – that was the chosen dress of the Foxite Liberals; Lawrence's portrait is probably the most enduring of all the images of the great statesman – with his heavy set, jowly features dominated by luxuriant bushy eyebrows (that earned him the nickname 'Eyebrow' among his fellow Whigs) and close cropped hair. It was this image that inspired the famous bust of Fox by Nollekens, which became a staple of any serious Whig house in the years after the great man's death, examples of which include that commissioned for the Temple of Liberty at Woburn Abbey, in the Government Art Collection and in numerous private collections (fig. 1).

This painting is one of two closely related portraits of Fox by Lawrence – though with noticeable differences, particularly in the costume and the handling of the white stock – the other version of which is recorded as no. 307 in Garlick's 1989 catalogue raisonné and was recently acquired by Brooks's Club, in St. James's, London. Both pictures are freely painted and characterised by loose, expressive brushwork that has a spontaneity and intimacy which is often lacking in the artist's more formal depictions of the high aristocracy. In his 1964 catalogue of Lawrence's work for the Walpole Society, Garlick reproduced a 'list of pictures painted and painting by Thomas Lawrence Esqr, copied from a statement which Mr Lawrence corrected the 14th February 1806' (Appendix II) from the ledgers at Coutts bank. This list records two portraits of Fox by the artist; one painted for a 'Mr. Bouverie'(no. 61), presumably Edward Bouverie (1738-1810), who was a staunch supporter of Fox's and 'one of his dearest and most intimate friends',[2] and another for an unrecorded recipient (no. 62); both of which Lawrence was paid £31.10 for. In addition 'two studies for the Head of C. Fox on canvas' and a portrait of Fox were included in lots 13 and 79 in Lawrence's studio sale, held at Christie's on the 18 June 1831.





Fig. 1
Joseph Nollekens, *Portrait Bust of Charles James Fox (1749-1806)*,
Private Collection © Bridgeman Images

On 4 November 1800 Joseph Farington had Lawrence to dinner and recorded in his diary for that day that the artist had been at St Ann's Hill, Fox's villa near Chertsey in Surrey, to paint the great statesman's portrait.[3] Fox's collection of pictures at St Ann's Hill were inherited by his nephew, Henry, 3rd Baron Holland (1773–1840), and thence through his daughter to the Powys family, Barons Lilford. However a label on the back of the portrait at Brooks's club states that the picture belonged to General Walpole, Under-Secretary to Fox when he was Foreign Secretary in 1806, and was given to Lord Holland in the 1830s. Either way the Brooks's picture descended to Stephen Powys, 6th Baron Lilford (1869-1949), before being recoded with the dealer Sidney Sabin in 1964, and therefore – whether retained by Fox or given to Walpole – must be no. 62 in the Coutts list, whilst the present picture is presumably that listed as no. 61, given to Edward Bouverie. The second son of the 1st Viscount Folkestone, Bouverie served as Member of Parliament for Salisbury (1761–1771) and Northampton (1790–1810). A fellow habitué of Brooks's Club and a prominent figure among the Foxite Whigs, he was a staunch supporter of Fox, voting with him consistently in Parliament, and his wife, Harriet Falkner – a renowned London beauty and socialite – was one of the coterie of political hostesses who helped return Fox to Parliament in the general election of 1784 – the most famous of which was Georgiana, Duchess of Devonshire. When not in the thick of political campaigning in London the Bouveries lived at Delapré Abbey, in Northamptonshire, which was later inherited by their eldest son, also called Edward Bouverie (1767–1858), a noted art collector and racehorse owner. Bouverie senior died in September 1810, leaving his affairs in surprising disorder, his many debts being 'for the most part unknown to his family.'[4]

A miniature copy of this portrait in enamel on copper by Horace Hone, which is dated 1807, was on the London art market recently. The colour of the sitter's waistcoat, the handling of his cravat and the brass buttons on his coat all confirm that it is this portrait, and not the Brooks's Club version, that the miniature is based on.

[1] L. G. Mitchell, 'Charles James Fox', in *Oxford Dictionary of National Biography*.

[2] J. Wilson, *A Biographical Index of the Present House of Commons*, 1806, p. 442.

[3] K. Garlick and A. MacIntyre (eds.), *The Diary of Joseph Farington*, New Haven and London 1979, vol. IV, p. 1450.

[4] R. Thorne, *The History of Parliament: the House of Commons, 1790–1820*, 1986.



66 MICHELE MARIESCHI

(Venice 1710 - 1743)

The Campo san Gallo, Venice

oil on canvas
98.5 x 137 cm.; 38¾ x 54 in.

‡ £ 1,500,000-2,000,000
€ 1,780,000-2,370,000 US$ 1,940,000-2,580,000

PROVENANCE

Anonymous. sale, London, Christie's, 6 March 1925, lot 58, for 660 guineas, to Permain (as B. Canaletto);

With A.H. Buttery, London, 1927;

Private collection, London;

Mrs Derek Fitzgerald, Heathfield Park, Sussex;

London, Sotheby's, 3 July 1963, lot 3, for £4,200, to A. Tooth (as Bernardo Bellotto);

With A. Tooth & Sons, London;

Anonymous sale, Christie's, 23 June 1967, lot 110, for 3,000 guineas (here and below as M. Marieschi);

Anonymous sale ('From a Deceased's Estate'), London, Christie's, 9 December 1994, lot 60;

Where acquired by the present collector.

LITERATURE

G. Lorenzetti, *Pittura veneziana del Settecento*, Novara 1948, reproduced plate 92 (as Bernardo Bellotto);

The Burlington Magazine, June 1963, p. 105, reproduced;

World Collectors Annuary, XV, 1963, p. 19, cat. no. 182, reproduced plate 34;

S. Kozakiewicz, *Bernardo Bellotto*, London 1972, vol. II, p. 447, cat. no Z-245, reproduced p. 445 ('a very good painting, but the attribution to Bellotto is unacceptable... more like the style of Marieschi');

E. Camesasca, *L'opera completa del Bellotto*, Milan 1974, p. 121, cat. no. 302A, reproduced (as not by Bellotto);

D. Succi, *Marieschi tra Canaletto e Guardi*, exhibition catalogue, Turin 1989, pp. 140–41 and fig. 158 (here and below as Marieschi);

M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, Venice 1991, p. 62, cat. no. M.46.1, reproduced p. 142, fig. 158;

R. Pallucchini, *La pittura nel Veneto, Il Settecento*, Milan 1994–996, vol. II, p. 311;

Antiques Trade Gazette, 7 January 1995, p. 28, reproduced;

Christie's Review of the Season 1995, p. 23, reproduced;

F. Montecuccoli degli Erri and F. Pedrocco, *Michele Marieschi, la vita, l'ambiente, l'opera*, Milan 1999, pp. 394–95, cat. no. 166, reproduced;

F. Pedrocco, *Il Settecento a Venezia, i vedutisti*, Milan 2001, p. 164;

M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, Venice 2002, p. 92, cat. no. M.46.01;

D. Succi, *Marieschi, opera completa*, Azzano Decimo 2016, p. 302, cat. no. 112, reproduced in colour pp. 304–05.

Long thought to be by Bernardo Bellotto, this luminous painting is the only known view of the Campo San Gallo from the eighteenth century. Both its setting and mood capture a lesser-known side of Venice, and provide a snapshot of everyday life in an uncelebrated corner of the city.

The Campo San Gallo is located very centrally in Venice, just a stone's throw from the Piazza San Marco, but was not painted by any of the city's other major view painters of the eighteenth century and was painted only once by Marieschi himself. While the square cannot boast many of the features found in the city's famous sites, it is all the more charming as it represents the more quotidian side to the city, devoid of the fancy palaces and churches which attracted tourists at the time as much as they do today.

By 1740, the year in which this work was probably painted, Marieschi had mastered his craft and was arguably beginning to develop his approach to view painting in a very deliberate way. He had already immortalised and glorified the city's major sites with his unmistakable brushwork and golden tonality, but with the present view of this picturesque *campo* (which is much altered today), we find instead a reflexive and sophisticated evolution of the genre: the design is distinctly and deliberately asymmetrical and provides the perfect setting for Marieschi to explore and portray the weathered and uneven facade of the buildings' brickwork, the untidy cobbles and paving stones, and the puffy smoke emerging from the chimneys. Indeed, one of the less glamorous corners of his hometown provided him with even richer source material to explore the texture of the city and the surface of her buildings. Similarly, the inclusion of the chimneys' clouds of smoke provides new and interesting ways of filling the sky, an aspect of his views which was becoming increasingly complex in the last few years of his short career; compare, for example the impressive cloud formation in the splendid view sold Sotheby's, New York, 25 January 2017, lot 44.







67 GIOVANNI PAOLO PANINI

(Piacenza 1691 - 1765 Rome)

Rome, a view of the Forum looking towards the Capitol

signed with initials and dated on a fragment of masonry, lower left: *I. P. P. 1751*
oil on canvas
57.8 x 94 cm.; 22¾ x 37 in.

‡ £ 400,000-600,000
€ 473,000-710,000 US$ 520,000-775,000

PROVENANCE

Private collection, Vienna;

Anonymous sale ('The Property of a Lady'), London, Sotheby's, 26 March 1969, lot 37, for £27,000, to Speelman;

With Edward Speelman, London;

Private collection;

Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 12 January 1994, lot 121;

Where acquired by the present collector.

EXHIBITED

Vienna, Galerie Sanct Lucas, *Italienische Barockmalerei*, 14 May – 15 June 1937, no. 100, reproduced plate 18.

LITERATURE

H. Leporini, 'Ausstellung Italienische Barockmalerei in Wien', *Pantheon*, 1937, vol. XX, 7, July, pp. 213 and 215, reproduced;

G. Delogu, 'Pitture Italiane del '600 e del '700 a Vienna', *L'Arte*, vol. XL, July 1937, p. 231, fig. 6;

G. Delogu, 'Novità panniniane', *Strenna Piacentina*, XVI, 1938, p. 142;

G. Briganti, N. di Carpegna et al., *Il Settecento a Roma*, exhibition catalogue, 19 March – 31 May 1959, p. 164, under no. 410;

F. Arisi, *Gian Paolo Panini*, Piacenza 1961, p. 202, no. 224, reproduced fig. 279;

The Burlington Magazine, vol. CXI, no. 729, March 1969, p. vi, advertisement;

Art at Auction: The Year at Sotheby's & Parke-Bernet 1968–1969, London 1969, p. 77, reproduced in colour;

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome 1986, p. 442, no. 425, reproduced;

Christie's Review of the Season 1994, London 1995, p. 22, reproduced in colour.

In this magnificent prospect, signed and dated 1751, Panini, the celebrated view-painter of eighteenth-century Rome, depicted one of the city's most emblematic sites, the Forum Romanum. As Arisi pointed out, this is the only *veduta* painted by him from this vantage point. A unique work, it testifies to the artist's originality when recording the topography of his city, combining the ancient and the modern and animating it with figures drawn from contemporary life.

The view is taken from the Arch of Constantine looking northwards to the Capitoline Hill. The painting shows from left to right the corner of the façade of Santa Maria Liberatrice (demolished in 1899); immediately beyond it is the Temple of Castor and Pollux, its ruins formed of three columns surmounted by a section of architrave; further away, to the left of the tree-lined avenue, is the Fountain of Juturna, where horses and riders gather to drink; in the background, at the foot of the Capitoline Hill stand the ruins of the Temple of Saturn. The Arch of Septimius Severus punctuates the centre of the composition. Here it meets the Via Sacra, the main street of ancient Rome, which recedes to this point, accentuating the painting's emphatic perspectival axis. Through the arch, steps lead to the Capitol. There, the tower of the Palazzo Senatorio, by far the tallest landmark on the skyline, stands out from the mass of buildings. The Piazza del Campidoglio is obscured from view but adjacent to it is the Basilica of Santa Maria in Aracoeli, its pinkish walls strongly lit by the afternoon sun; just visible from the back is the silhouette of its stark façade. To the right of the Arch of Septimius Severus, protruding above the trees, is the dome of the Church of SS. Luca e Martina. On the far right of the painting Panini has depicted the imposing vaulted structure of the Basilica of Maxentius and Constantine.

Painted in his sixtieth year, the *View of the Forum* shows the artist at the height of his powers, still manifestly reinventing himself in his work. From about 1725 to 1750 Panini had painted numerous other views of the Forum but taken from the Clivus Capitolinus – the road that climbs up to the Capitol – looking south towards the Arch of Titus, sometimes paired with a view of the Colosseum. Among the finest examples are a pair of *vedute* signed and dated 1735 at the Detroit Institute of Arts,[1] and a more expansive pair of 1749 – one a *View of the Forum*, the other a *View of Rome from Monte Mario* – formerly at Sanssouci and now at the Gemäldegalerie, Berlin.[2] By contrast, Panini's *View of the Forum* is smaller in format and has a freshness of touch and atmospheric rendering that has been likened to the early work of Corot (1796–1875), in particular to his outdoor painting in Italy, which shares a similar emphasis on tonal harmonies enhanced by the warm light of Rome.

The *View of the Forum* is a very well preserved example of Panini's contemporary Roman cityscapes, which along with his imaginary views were in great demand. Here Panini presents us with a careful transcription of a topographically accurate scene, a rarer genre in his work than the artificial constructs of his *capricci*. The impression that the viewer is witnessing a real scene is heightened by the arrangement of figures dispersed across the Forum, from stylishly-dressed aristocrats, to barefooted bystanders; people on horseback and in their carriage or cart; pairs of monks and priests; and even a beggar receiving alms. The lighting too, as well as the setting, is carefully observed. The sunlit expanse of the Basilica, for instance, stands in sharp contrast to the building opposite, at the far left, which, cast in deep shadow, enhances the sense of spatial recession and the strong contrasts of light and shade within the composition.

The popularity of such view paintings relied on the artist's skill in combining a plethora of architectural elements – some ruined, some intact – within a picturesque setting. The final result was both a souvenir of a prime cultural destination – Rome – and a subtle manipulation of the classical past.

The Artist

Panini was the pre-eminent painter of *vedute* in Rome during the second quarter of the 18th century until his death in 1765. Though born in Piacenza, where he is thought to have trained with the architectural painter Bibiena, Panini moved to Rome in 1711 and remained there for the rest of his life. He joined the Congregazione dei Virtuosi al Pantheon in 1718, aged seventeen, and shortly afterwards became a member of the Accademia di San Luca, of which he was elected *principe* in 1754. During the first two decades of the 18th century Panini worked almost exclusively for the Roman nobility; the Patrizi amongst them, for whom he decorated a villa outside Porta Pia; and the Spinola, for whom he decorated an apartment at the Quirinale. Panini's main output, however, consisted primarily of easel paintings in which he accurately depicted the various splendours of ancient and modern Rome. His acceptance into the Académie de France à Rome in 1732 not only attests to the extent of his influence already at that date, but more importantly it marks the beginning of a period in which he was to receive commissions from an increasingly international clientèle. From the 1730s, royal and aristocratic patrons from France, Spain and England commissioned and acquired works by Panini; amongst them Philip V of Spain, who commissioned a painting from the artist in 1735, and three years later Panini executed a set of five paintings for Marble Hill House in Richmond. Many of his international commissions were not merely topographical reminders of places visited by the tourists on the Grand Tour, but they often assumed historical significance, commemorating important events or visits to Rome on behalf of dignitaries and royal figures. By the mid-eighteenth century Panini was at the head of an extensive workshop which he had set up to meet the ever-increasing demand for his paintings. As an epistolary exchange from 1752 records, Panini only worked on commission by this date. A letter concerning the King of Sardinia's wish to acquire paintings by the artist records that he barely had the time to meet the demand for commissions he received both from Rome and abroad: 'ha appena il tempo di soddisfare alle commissioni che gli vengono date e dai paesi e qui in Roma da molti e dal Signor Cardinal Segretano di Stato specialmente, che lo protegge'.[3]

Panini's success was largely due to the fact that he differed from other contemporary painters in his picturesque approach to painting these familiar sites. Though topographically accurate, Panini's views tend to appear more theatrical than the more precise views of other *vedutisti* such as Bellotto or Vanvitelli, and the importance that he places on the numerous figures that populate his scenes and the unusual viewpoints he adopts serve to underline this more dramatic approach to view painting. Panini's *vedute* had a lasting influence on painters of the second half of the eighteenth and early nineteenth century. Hubert Robert, who arrived in Rome in 1754, went on to propagate Panini's style not only in Rome but also in his native France.

[1] Inv. nos 47.93 and 47.94; both oil on canvas, 73.5 x 135 cm. and 74.2 x 134.6 cm. respectively; reproduced in Arisi 1986, p. 346, nos 229 and 230.

[2] GK Nr 5666 and GK Nr 5671; both oil on canvas, 101.5 x 168 cm. and 101 x 168 cm. respectively; reproduced in Arisi 1986, p. 428, nos 395 and 396.

[3] Arisi 1986, p. 215.



68 FRANCESCO GUARDI

(Venice 1712 - 1793)

Venice, Piazza San Marco, looking east towards the Basilica

oil on canvas
39.2 x 52 cm.; 15⅜ x 20½ in.

£ 150,000-250,000
€ 178,000-296,000 US$ 194,000-323,000

PROVENANCE

With Thos. Agnew and Sons, Ltd., London, 1919;

Le comte de Feuilhade de Chauvin, Paris;

Anonymous sale ('Monsieur G... di G...'), Paris, Galerie Charpentier, 5 April 1938, lot 32, reproduced, for 70,100 French francs;

With Newhouse Galleries, New York, from whom purchased by the family of R. Stanton Avery;

R. Stanton Avery (1907–1997), by 1976;

Sold posthumously ('Property from the R. Stanton Avery Foundation'), New York, Christie's, 22 May 1998, lot 176, for $244,500;

Where acquired by the present owner.

EXHIBITED

On loan to the Los Angeles County Museum of Art, 1976.

Freely painted and resonating with atmosphere, this archetypal view of Venice shows the most famous of the city's squares, the Piazza San Marco, in dramatic afternoon light. On the basis of the picture's style and the figures' costumes, a date of execution of about 1788–90 has been convincingly proposed, placing the work late in Guardi's career. Guardi treated the same subject many times throughout his life, varying different motifs in this classic Venetian scene.

Guardi depicts the Piazza San Marco seen from the west, with its magnificent cathedral at the far end, and before it the three flagstaffs. The sixteenth-century campanile rises to the right, with vendors' booths at its base, their awnings partly in shadow. To the left is the Torre dell'Orologio. The piazza is flanked on the left side by the sixteenth-century public offices, the Procuratie Vecchie, and on the right by the Procuratie Nuove, with shops and cafés on either side. Between the campanile and the Procuratie Nuove is the Doge's Palace. The whole scene is animated with figures that are lively in their handling and rendered largely in tones of yellow, ochre, black and white.

In his art Guardi often revisited this landmark site. Works of comparable scale that treat the same subject listed by Antonio Morassi include two paintings, one in Bergamo, the other formerly in a private collection in New York.[1] Of the larger works to depict this view a signed painting now at the Metropolitan Museum of Art, New York, is among the most celebrated.[2] This painting differs from those examples in date and also in mood. Pronounced shadows from the left bisect the composition in two and distinguish it from the numerous other treatments of the subject.

With its striking afternoon light and in terms of its scale, one of the works this painting recalls most closely is Guardi's view of the Piazza San Marco, now at the National Gallery, London.[3] In both, the Procuratie Vecchie are in shadow, so too the left half of the piazza. However here the dark tonality is more emphatic and the colour palette more restricted. This picture includes the silhouetted detail of the bell and giants at the top of the Torre dell'Orologio, which is curiously omitted from the National Gallery's version. The latter, also considered to be a late work, was assigned a dating after 1780. Here the disposition of the foreground figures – in particular the gesticulating boy who holds the hand of the gentleman at his side, and the three elegant figures arranged together towards the right – recalls similar groupings in, for instance, the wider view in the John G. Johnson Collection at the Philadelphia Museum of Art, as well as a painting recorded in Paris at the Galerie Cailleux.[4] No other version appears to feature the figure of a woman who stands in the shadowy mid-foreground to the left. With a deft white stroke using the tip of a brush Guardi has painted in her hands what appears to be a closed fan.

When the painting was acquired from Newhouse Galleries, it was reportedly accompanied by a certificate from Antonio Morassi, who had not known the work when compiling his catalogue raisonné published in 1973. In the certificate Morassi supported the attribution and stated that he intended to include it in the supplement to his book, a project which remained unfinished at his death in 1976. At the time of the 1998 sale, Dario Succi endorsed the attribution to Guardi and dated the work to about 1788–90, noting that the painting is 'of a high level of quality'. Of Guardi's many versions of this landmark view, Succi noted that this was one of the latest in date.

[1] Morassi 1993, cat. nos 315 and 316.

[2] 50.145.21; oil on canvas 68.9 x 85.7 cm. Morassi 1993, cat. no. 317.

[3] No. 2525; oil on canvas, 34.9 x 53.4 cm. Morassi 1993, cat. no. 323, reproduced as fig. 352.

[4] Morassi 1993, cat. nos 328 and 332.



69 GASPAR VAN WITTEL, CALLED VANVITELLI

(Amersfoort 1652/3 - 1736 Rome)

Two views of Rome: The Arch of Septimius Severus with the Temple of Saturn; and The Colosseum with the Arch of Constantine

both signed with initials and dated; the first located and dated on a pillar, lower left: *ROMA / 1703 / C.V.W*; the second indistinctly dated on a fragment of column, bottom centre: *170[3] / GVW*
a pair, both oil on canvas
the former: 46.1 x 74 cm.; 18⅛ x 29⅛ in.
the latter: 45.8 x 74.3 cm.; 18 x 29¼ in.

(2)

£ 200,000-300,000
€ 237,000-355,000 US$ 258,000-387,000

PROVENANCE

Private collection, Paris, where acquired by

Sir Charles Clore (1904–1979), London, after 1966;

Sold posthumously ('The Property of the late Sir Charles Clore's Charitable, Personal Settlement'), Sotheby's, London, 11 December 1985, lot 14, for £63,800;

Private collection;

Anonymous sale ('From a Private Collection'), New York, Christie's, 11 January 1989, lot 104, for $242,000;

With the Walpole Gallery, London;

From whom acquired by the present owner.

EXHIBITED

London, Walpole Gallery, *Italian Landscapes and Vedute*, 14 June – 28 July 1989, nos 16 and 17.

An innovator in the eighteenth-century phenomenon of view painting, Van Wittel – better known by his Italian sobriquet Vanvitelli – painted these two views of famous Roman monuments in 1703. Both are signed with his initials and dated as if his inscriptions were carved on stone elements within the pictures. He painted these *vedute* when he was back in Rome, where his reputation as the leading figure in topographical view painting flourished, following a productive stay in Naples between 1700 and 1701. A preparatory drawing for *The Arch of Septimus Severus* is in the Metropolitan Museum of Art, New York (fig. 1).

These engaging views of the Roman Forum create a vivid impression of the city's appearance in the early eighteenth century. Against a backdrop of old and new, Van Wittel animates the cityscape of his day with figures going about their daily business. His depictions of antiquity's celebrated monuments incorporated in contemporary views held great appeal not only for collectors in Rome but also for those wishing to take back mementoes of their travels.

Of the eight variants that are known of *The Colosseum and the Arch of Constantine*, only two are dated: one is the present view of 1703 and the other is a view of 1716 at Holkham Hall, Norfolk, in the collection of the Earl of Leicester, which was bought directly from the artist by his forbear Thomas Coke. In this view, the magnificent Flavian amphitheatre dominates the scene. Rome's most iconic building takes centre stage, while the Arch of Constantine plays a considerably more minor role, its shadowed façade rendered in poetic *contre-jour*; other peripheral sites are readily identifiable: in the distance to the left, the Lateran Palace, beside it the point of its obelisk punctuates the skyline; to the right, nestled within the cityscape beyond the Arch of Constantine, are the apse and campanile of the ancient basilica of SS Giovanni e Paolo; and at the far right, the brick arches of the aqueduct of Aqua Claudia. Standing between the *veduta*'s two principal monuments is the Meta Sudans, a large conical fountain built in the first century AD, by this date a ruin reduced to its brick core.

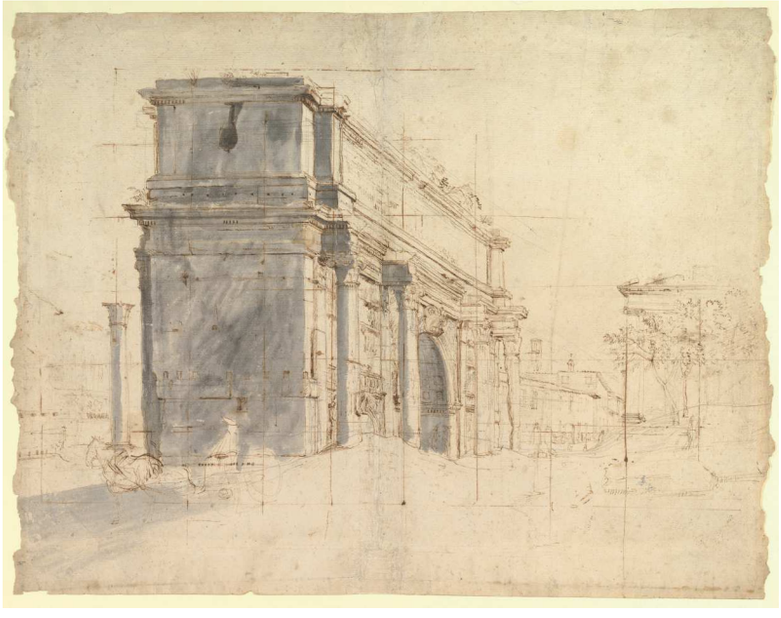


Fig. 1
Gaspar van Wittel, called Vanvitelli, *The Arch of Septimius Severus in the Roman Forum, with the Column of Phocas at the Left and the Temple of Saturn at the Right*,
The Metropolitan Museum, New York





LITERATURE

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome 1966, pp. 177–78, nos 28 and 30;

A. Zwollo, *Hollandse een Vlaamse veduteschilders te Rome 1675–1725*, Assen 1973, p. 138;

Seventeenth Century Dutch Drawings from American Collections, exh. cat., Washington, Denver and Fort Worth 1977, p. 91, under no. 84;

L. Salerno, *I pittori di vedute in Italia (1580–1830)*, Rome 1991, p. 77, no. 14 and p. 79, no. 17, both reproduced in black and white;

G. Briganti, *Gaspar van Wittel*, L. Laureati and L. Trezzani (eds), Milan 1996, pp. 151 and 153, nos 50 and 54, reproduced in colour on pp. 152 and 153;

L. Laureati in *Gaspare Vanvitelli e le origini del vedutismo*, exh. cat., Chiostro del Bramante, Rome, and Museo Correr, Venice, 26 October 2002 – 2 February 2003 and 28 February – 1 June 2003, p. 96, under no. 12 (*The Arch of Septimus Severus with the Temple of Saturn*), p. 98, under no. 13 (*The Colosseum with the Arch of Constantine*).

The pendant depicts *The Arch of Septimus Severus with the Temple of Saturn*. Four variants are recorded, of which the only dated example is this, thought to be the earliest.[1] The view is taken from the road at the foot of the Capitoline Hill, between the steps of the Church of SS Luca e Martina to the left, and the wide steps leading up to the Campidoglio to the right. Furthest to the left is the watering fountain of Campo Vaccino (aptly enough, cattle sit close by), with the façade of Santa Maria Liberatrice just beyond; the tall brick structure is the Dogana della Grascia; the column of Phocas stands to its right. The view is dominated at its centre by the Arch of Septimus Severus, shown at an emphatically oblique angle; the road beyond leads to Santa Maria della Consolazione. Beside the arch stands the Temple of Saturn; the inscription on the architrave records its reconstruction after a fire destroyed it; the temple's grand columns and ruined pediment serve as a screen for the large rustic building beyond. To the right a tree-lined path leads to Monte Tarpeo. Partly obscured by the hillside at the base of the Campidoglio are the three surviving fluted columns surmounted by a fragmentary cornice of the Temple of Vespasian, known as Jupiter Tonans; furthest to the right is the church of S. Giuseppe dei Falegnami, its stairway no longer extant; below, at street level, a woman kneels in prayer at the entrance to the Mamertine Prison, where Saint Peter is traditionally believed to have been incarcerated.

A beautiful drawing at the Metropolitan Museum of Art, New York, executed in pen and brown ink, brush and grey wash, and black chalk on paper, served as a preparatory study for the central section of *The Arch of Septimus Severus with the Temple of Saturn*.[2] It testifies to the care with which Van Wittel prepared his painted views of Rome. The arch's massive structure is depicted at the same steeply foreshortened angle as it appears in the corresponding painting. Immediately to the left of the arch Van Wittel has drawn the column of Phocas, while on the right he has rendered the streetscape in perspective and the Temple of Saturn, partly obscured by trees (in the finished painting the position of the trees is changed so as not to mask the temple). The drawing is squared for transfer.

The clarity and precision achieved by Van Wittel in his paintings relies on the careful preparation of his compositions with drawings like this, while his true skill as an artist lies in his ability to maintain that fresh sense of immediacy also in his finished works as these paintings demonstrate.

[1] For the three other paintings, see Briganti 1996, nos 51, 52 and 53, the latter in oval format.

[2] Acc. no. 1971.157; 39.7 x 51.4 cm.



70 BERNARDO BELLOTTO

(Venice 1722 - 1780 Warsaw)

Venice, Piazza San Marco looking east towards the Basilica

oil on canvas
61 x 92.7 cm.; 24 x 36½ in.

‡ £ 2,500,000-3,500,000
€ 2,960,000-4,140,000 US$ 3,230,000-4,510,000

PROVENANCE

The Rev. Wadham Knatchbull (1794–1876), Prebendary of Wells, Cholderton Lodge, Hampshire, and subsequently Sherborne, Dorset;

By whom anonymously sold, London, Christie's, 24 June 1876, lot 118 (unsold at 210 guineas and sent to Captain Knatchbull at Babington, Bath, presumably Babington House, near Frome, Somerset);

With Edward Speelman, London;

From whom purchased in 1947 by Sir Henry Philip Price, 1st and last Bt. (d. 1963), Wakehurst Place, Ardingly, Sussex;

With Frank Partridge, London;

From whom acquired by Sir Michael Sobell (1892–1993), on 17 May 1962;

His posthumous sale ('The Property of the Sobell Foundation'), London, Christie's, 8 December 1995, lot 74 (as Canaletto);

With Richard Green, London (as Canaletto);

From whom acquired in 1996 by a private collector, New York;

By whom sold ('Property of a Private Collector, New York'), New York, Sotheby's, 26 January 2006, lot 65 (as Bellotto), for $4,720,000;

Where acquired by the present owner.

LITERATURE

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, 2 vols, Oxford 1962, (and subsequent editions revised by J.G. Links), vol. II, under cat. no. 3 (as Canaletto);

L. Puppi, *L'opera completa del Canaletto*, Milan 1968, p. 111, cat. no. 243B (as Canaletto);

J.G. Links, *Canaletto: The Complete Paintings*, London 1981, p. 64, under cat. no. 201 (as Canaletto);

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal, 1697–1768*, London 1998, p. 5, cat. no. 5, reproduced plate 242 (as Canaletto);

C. Beddington, 'Bernardo Bellotto and his circle in Italy. Part I: not Canaletto but Bellotto', in *The Burlington Magazine*, CXLVI, October 2004, pp. 668, reproduced in colour fig. 17.

This quintessential view of Venice was painted by all the great view painters of the *Serenissima*, including Michele Marieschi, Antonio Canaletto and Francesco Guardi. To this majestic group can be added Bernardo Bellotto, to whom this splendid example of the Piazza San Marco was correctly reattributed when it was published by Beddington in 2004. The artist trained in the studio of his uncle, Canaletto, and by the age of sixteen was producing work of such quality that it was indistinguishable from, and indeed often sold as, the work of his celebrated uncle. As is the case for most of Bellotto's early paintings, the design closely follows a work by Canaletto, in this case that formerly in the Bisgood collection.

The sight of the Basilica of San Marco and the Campanile flanked by the Procuratie Vecchie and the Procuratie Nuove from the West end of the Piazza down its central axis has always been one of the quintessential Venetian views, and it is hardly surprising that the many paintings of it by Luca Carlevarijs, Canaletto, Michele Marieschi and Francesco Guardi are often among those artists' most impressive works. Canaletto's earliest view of it in the Museo Thyssen, Madrid, datable to *circa* 1723, as it shows the new pavement of the Piazza designed by Andrea Tirali in the process of being laid, has long been considered one of the great masterpieces of the painter's first style.[1] A version in the Metropolitan Museum of Art, New York, is generally dated to the late 1730s, while that in the series at Woburn Abbey is datable from documented payments to *circa* 1733–36.[2] Those were followed by the version in the Fogg Art Museum at Harvard, datable on stylistic grounds to the late 1730s, and by that at Milton Park, of which an engraving by Antonio Visentini was published in 1742 as the final plate in his *Prospectus Magni Canalis Venetiarum*.[3] A version uniquely signed and dated 1744 was last seen on the London art market in 1972.[4] The latest versions, probably painted during Canaletto's years in England are that once in the collection of the Earl of Durham and that sold at Sotheby's, London, 3 July 1997, lot 94.[5]

This painting is very similar in composition to a version formerly in the Arthur Bisgood Collection which is certainly by Canaletto, and its attribution to the same artist was not questioned at the time of its sale in London in 1995.[6] More recent research, however, aided by the re-emergence of the Bisgood painting at Sotheby's, London, 3 December 1997, lot 48, has shown that it deviates stylistically from that in ways which may now be recognised as characteristic of the young Bernardo Bellotto. Bellotto received the finest training of any view painter, from his uncle, Canaletto, then at the height of his career, in whose studio he worked from *circa* 1735 until *circa* 1742. His enrolment in the Venetian painters' guild in 1738, when he was only sixteen years old, testifies to his precocity, and by *circa* 1740 he could imitate his uncle's work with such dexterity that we know that even contemporaries found it hard to discern differences. Despite this, the temerity of W.G. Constable and Stefan Kozakiewicz, authors of the standard monographs on Canaletto and Bellotto respectively, in attributing Venetian views to Bellotto has meant that until recently few more than a handful were accepted as his work. That number has now been significantly increased, the new attributions serving to 'confirm that he should be regarded as one of the greatest European view painters of the eighteenth century for his work in Italy alone.'[7]







[1] Constable 1962, vol. I, reproduced plate 11 and vol. II, cat. no. 1; exhibited New York, Metropolitan Museum of Art, *Canaletto*, 1989–90, no. 1, reproduced in colour.

[2] Constable 1962, vol. I, plate 11 and vol. II, cat. no. 2; no. 27 in New York 1989–90, reproduced in colour; and Constable 1962, vol. II, cat. no. 4 and reproduced vol. I, plate 186 in the 1976 and 1989 editions.

[3] Constable 1962, vol. I, reproduced plate 14 and vol. II, cat. no. 14; *Ibid.*, 1962, vol. I, reproduced plate 12 and vol. II, cat. no. 7.

[4] Constable 1976 and 1989 editions, vol. I, reproduced plate 186 and vol. II, cat. no. 16*.

[5] Constable 1962, vol. I, reproduced plate 12 and vol. II, cat. no. 8; Links 1998, under *Literature*, cat. no. 8*, plates 277–78.

[6] Constable 1962, vol. II, cat. no. 3.

[7] Beddington 2004, p. 674; the article proposes several new attributions and a summary of recent research.

[8] B.A. Kowalczyk in the catalogue of the exhibition *Splendori del Settecento Veneziano*, Ca' Rezzonico, Venice 1995, p. 443, under no. 162; B.A. Kowalczyk, 'Il Bellotto veneziano: 'grande intendimento ricercasi'', in *Arte Veneta*, 48, 1996, p. 80, fig. 12; D. Succi in the catalogue of the exhibition *Bernardo Bellotto detto il Canaletto*, Barchessa di Villa Morosini, Mirano 1999, p. 27, reproduced in colour fig. 2; D. Succi in the catalogue of the exhibition *Canaletto. Una Venècia Imaginària*, Centre de Cultura Contemporània, Barcelona 2001, p. 46, reproduced in colour; D. Succi in the catalogue of the exhibition *Canaletto. Una Venecia Imaginaria*, Museo Thyssen-Bornemisza, Madrid 2001, p. 66, fig. 3.

[9] J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800 compiled from the Brinsley Ford Archive*, New Haven and London 1997, p. 581.

[10] Ingamells 1997, p. 581.

Bellotto's training involved the execution of quite a number of versions of paintings by Canaletto, the majority based, for obvious reasons, on freshly executed works about to be shipped abroad to clients. While it may be presumed that most – if not all – of these were sold as the work of Canaletto, Bellotto's distinct artistic personality is clearly discernible from the start. The present painting, long – indeed probably always – attributed to Canaletto, was first identified as Bellotto's work by Beddington, who dates it particularly early, on account of its closer than usual adhesion to the model (although he now feels that his dating of it to *circa* 1737 may be slightly too early). Even here, however, a comparison with Canaletto's prototype reveals significant differences, as Beddington has demonstrated. As in many other examples, the canvas chosen by Bellotto is slightly larger than that of the prototype (which measures 46.5 x 77 cm.; 18 1/4 x 30 1/4 in.); Bellotto's tendency to favour working on a large scale was to become fully apparent by the mid-1740s and is evident throughout his subsequent career. The light is colder than in Canaletto's painting, giving it a more wintry feel, one of the foremost hallmarks of Bellotto's style, as is the more pronounced use of black in the outlines. The sky is painted in diagonal strokes descending towards the left, with thin horizontal bands of differing tones in the lowest part, a distinguishing characteristic of Bellotto's early work, and the clouds, although following Canaletto's fairly closely in their formations, are scraped and shiny, like drifts of icing sugar, quite different from the older artist's, which are less fluid and more like soft bunches of cotton wool. While the figures are here more prominent, Bellotto has characteristically 'improved' the composition by omitting four dwarf-like children shown in the foreground in Canaletto's painting. As Beddington has shown, these stylistic traits are closely paralleled in other early works by Bellotto and establish this as the only known painting by him of this important view, particularly surprising in the light of its popularity with his uncle's clients.

The present painting was formerly accompanied by a view of *The Bacino di San Marco, looking east towards San Giorgio Maggiore from the Giudecca Canal*, which was lot 75 in the 1995 sale, correctly identified as the work of Bellotto. It connects with a preparatory drawing in the Hessisches Landesmuseum, Darmstadt, and has been widely published as Bellotto's work.[8] At the time of the 1995 sale the two paintings were thought not to be true pendants, as this painting was offered at auction on its own in 1876. Now that it has been established as also by Bellotto, there can be little doubt that the two paintings were indeed conceived as pendants, and that the Knatchbull family retained one when they attempted to sell the other in 1876, subsequently reuniting the pair.

Wadham Knatchbull, the first recorded owner of this painting, may well have inherited it from one of his grandfathers, Sir Edward Knatchbull, 7th Bt. (1704–1789) or the Rev. Wadham Knatchbull (1707–1760), who were brothers and whose nephew Sir Wyndham Knatchbull-Wyndham, 6th Bt., M.P. (1737–1763) is the only member of the family known to have visited Italy on the Grand Tour. He is recorded in Venice in 1758 and 1759 and died without issue at the age of twenty-six.[9] It should also be noted that a Knatchbull is recorded in Turin in 1739–40;[10] although no further details are known, this date would accord well with the ages of the grandfathers as well as with the date of the painting.

We are grateful to Charles Beddington for providing this catalogue entry.





Sotheby's EST. 1744

Collectors gather here.

Property from a Private
Swiss Collection
MAXIMILIEN LUCE
Soleil sur la Tamise, 1893
Estimate £100,000–150,000



Impressionist & Modern Art Day Sale

London 22 June 2017

Viewing 15 – 21 June

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6413 GEORGINA.GOLD@SOTHEBYS.COM
MARIE.DEMALHERBE@SOTHEBYS.COM
SOTHEBYS.COM/LONDONIMPRESSIONISTDAY

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

S EST. 1744

Sotheby's EST. 1744

Collectors gather here.

GIOVANNI ANTONIO CANAL,
CALLED CANALETTO
The Coronation of the Doge
on the Scala dei Giganti
Estimate £2,500,000–3,500,000



Old Master & British Works on Paper

Auction London 5 July 2017

Viewing 1 – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6450 GREG.RUBINSTEIN@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERDRAWINGS

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

EST. 1744

Sotheby's EST. 1744

Collectors gather here.



A painted and gilt copper model
of the clock tower in Piazza San Marco,
Venice, Italian, 18th and early 19th century
295cm. 9ft. 8in. high overall
Estimate £600,000–800,000

Treasures

Auction London 5 July 2017

Viewing 1 – 5 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5470

SHIONA.FOURIE@SOTHEBYS.COM

SOTHEBYS.COM/TREASURES

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

TS EST. 1744

Sotheby's EST. 1744

Collectors gather here.



Southern Netherlandish, 1527
The Adoration of the Shepherds
polychromed walnut
Estimate £150,000–200,000

Old Master Sculpture & Works of Art

Auction London 6 July 2017

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6062 CHRISTOPHER.MASON@SOTHEBYS.COM

SOTHEBYS.COM/OLDMASTERSCULPTURE

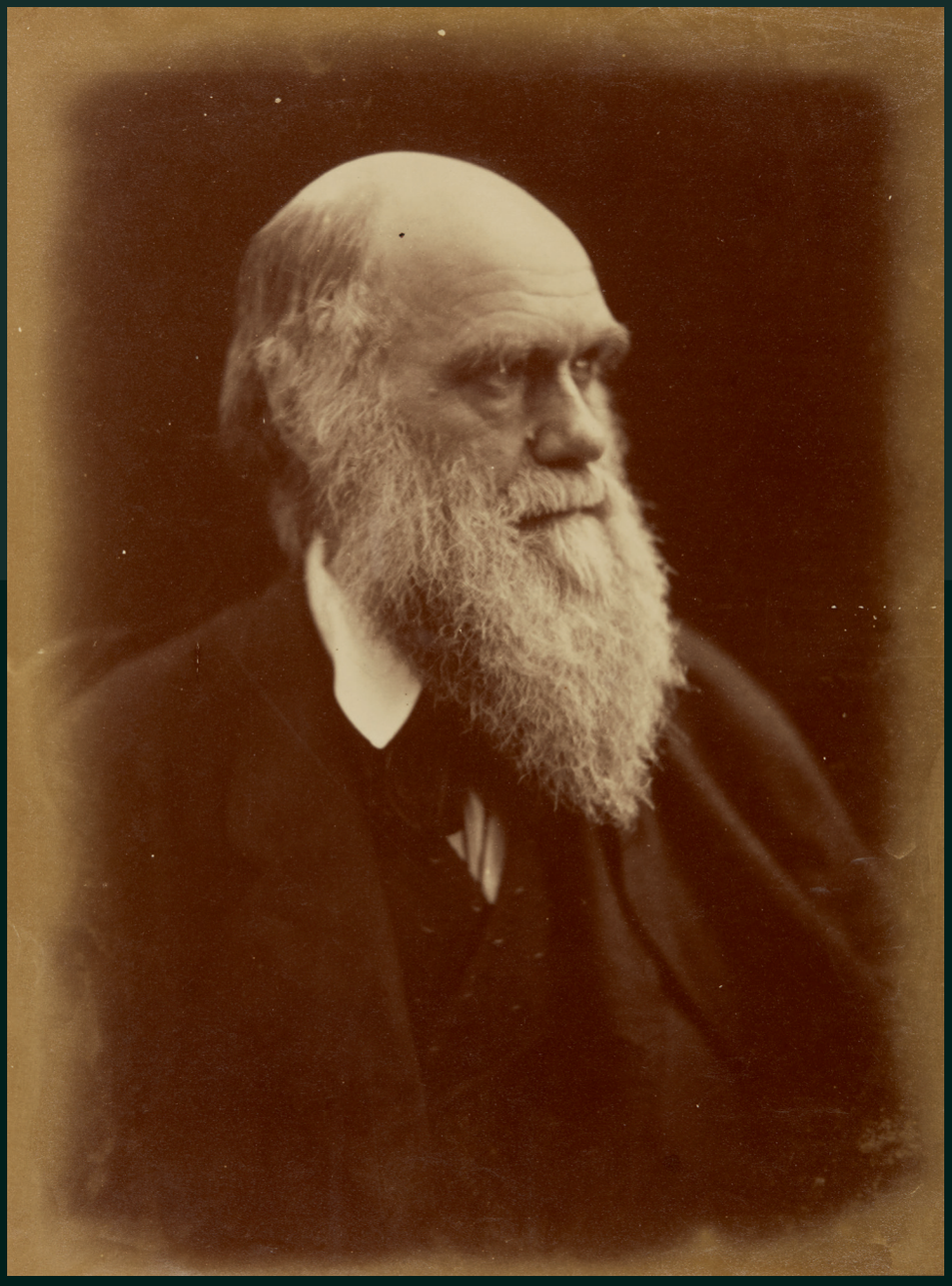
DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

EST. 1744

Sotheby's EST. 1744

Collectors gather here.



CAMERON, JULIA MARGARET
Photographic portrait of Charles Darwin
Estimate £5,000–7,000

English Literature, History, Children's Books and Illustrations including The Age of Darwin: The Garrett Herman Collection

Auction London 11 July 2017

Viewing 7 – 10 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5296 JENNIFER.DELL@SOTHEBYS.COM
SOTHEBYS.COM/ENGLISHLITERATURE

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

EST. 1744

Sotheby's EST. 1744

Collectors gather here.



DANTE GABRIEL ROSSETTI
Lady Lilith
Estimate £400,000–600,000

Victorian, Pre-Raphaelite & British Impressionist Art

Auction London 13 July 2017

Viewing 8 – 13 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5731 SIMON.TOLL@SOTHEBYS.COM
SOTHEBYS.COM/VICTORIAN

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

EST. 1744



© 2015 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

ANDY WARHOL. *$(4)*, 1982

TREASURE THE ART.
UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than $4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

Enquiries
New York +1 212 894 1130
London +44 (0) 207 293 6006
Hong Kong +852 2822 8188
services@sothebysfinancial.com
sothebysfinancial.com

Sotheby's FINANCIAL SERVICES

THE EXPERTS IN ART FINANCING

Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17033 | **Sale Title** OLD MASTERS EVENING SALE | **Sale Date** 5 JULY 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE | FIRST NAME | LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE | COUNTRY

DAYTIME PHONE | MOBILE PHONE | FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE | COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME | DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

9/16 NBS_AB BID

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.
Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not

be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.
Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.
Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.
Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:
£1 = €1.1822
£1 = US$1.2885

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_€ & $US

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI
In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI
In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI
In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI
In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI
In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI
In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI
In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width

1/03 NBS_GLOS_OMP

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

OLD MASTER PAINTINGS

London
Alex Bell
George Gordon
Arabella Chandos
Andrew Fletcher
Edoardo Roberti
Cecilia Treves
Chloe Stead
Georgina Eliot
Alice Herford
+44 (0)20 7293 6414

Richard Charlton-Jones ‡

PRIVATE TREATY SALES

James Macdonald
+44 (0)20 7293 5887

New York
George Wachter
Christopher Apostle
Andrea Kust
Calvine Harvey
David Pollack
Jonquil O'Reilly
+1 212 606 7230

Amsterdam
Martine Lambrechtsen
+31 20 550 2203

Brussels
Marianna Lora
+322 627 7187

Geneva
Emily Black
+41 22 908 4851

Paris

Pierre Etienne
Lucia Mestre
+33 1 5305 53 26

Madrid
James Macdonald
Andrew Fletcher
Marta Oliden
+34 91 576 5714

Milan
Alberto Chiesa
+39 02 2950 0207

Monaco
Mark Armstrong
+37 7 9330 8880

BRITISH PAINTINGS

London
Julian Gascoigne
+44 (0)20 7293 6414

David Moore-Gwyn ‡

BRITISH DRAWINGS, WATERCOLOURS AND PORTRAIT MINIATURES

London
Mark Griffith-Jones
+44 (0)20 7293 5083

OLD MASTER DRAWINGS

London & New York
Gregory Rubinstein
Cristiana Romalli
Claire Anderson
Alexander Faber
+44 (0)20 7293 6450

Paris
Pierre Etienne
Lucia Mestre
+33 1 5305 53 26

Amsterdam
Gregory Rubinstein, London
+44 (0)20 7293 5417

Consultant ‡

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

TABLEAUX, SCULPTURES ET DESSINS ANCIENS ET DU XIXE SIÈCLE
15 June 2017
Paris

ACTUAL SIZE: A CURATED EVENING SALE
21 June 2017
London

OLD MASTERS DAY SALE
6 July 2017
London

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography
Brian Watt
Catalogue Designer
James Davis
Colour Editor
Martin Rogers
Production Controller
Victoria Ling

BOARD OF DIRECTORS

Tad Smith
President and
Chief Executive Officer

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Jessica M. Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

SOTHEBY'S EXECUTIVE MANAGEMENT

Amy Cappellazzo
Chairman
Fine Art Division

Kevin Ching
Chief Executive Officer
Asia

Adam Chinn
Chief Operating Officer
Worldwide

David Goodman
Digital Development
& Marketing Worldwide

Mike Goss
Chief Financial Officer

Allan Schwartzman
Chairman
Fine Art Division

Karen Sutton
Chief Administrative Officer

Maarten ten Holder
Global Managing Director
Luxury & Lifestyle Division

ADVISORY BOARD

C. Hugh Hildesley
Vice Chairman

Alexis Gregory
Deputy Chairman

Juan Abelló
Nicolas Berggruen
Laura M. Cha
Dr. Alice Y. T. Cheng
Halit Cingillioğlu
Henry Cornell
Michel A. David-Weill
Ulla Dreyfus-Best
Frederik J. Duparc
Jean Marc Etlin
Serge de Ganay
Ann Getty
Charles de Gunzburg
Ronnie F. Heyman
Pansy Ho
Prince Amyn Aga Khan
Jean-Claude Marian
John L. Marion
Carlo Perrone
Donna Patrizia Memmo
dei Principi Ruspoli
Rolf Sachs
Marjorie Susman
Jean Todt
The Hon. Hilary Weston,
C.M., O.Ont.

SOTHEBY'S COUNCIL

Robin Woodhead
Chairman,
Sotheby's International

Michael Berger-Sandhofer
Deputy Chairman

Ina Astrup
Philippe Bertherat
Lavinia Borromeo
Jasper Conran
Paula Cussi
Oleg Deripaska
Quinten Dreesmann
Tania Fares
Yassmin Ghandehari
Shalini Hinduja
Catherine Lagrange
Edward Lee
Atalanti Martinou
Batia Ofer
Georg von Opel
Olivier Widmaier Picasso
Paulo Pimenta
Laudomia Pucci Castellano
David Ross
Daniel Sachs
René H. Scharf
Biggi Schuler-Voith
Jacques Veyrat

EUROPEAN CHAIRMAN'S OFFICE

Oliver Barker
Chairman, Europe

Helena Newman
Chairman, Europe

Mario Tavella
Chairman, Europe

Dr. Philipp Herzog von Württemberg
Chairman, Europe

Deputy Chairmen
David Bennett
Claudia Dwek
Lord Poltimore

Alex Bell
Jean Fritts
Edward Gibbs
George Gordon
Philip Hook
Henry Howard-Sneyd
Caroline Lang
Pierre Mothes
Heinrich Graf v. Spreti
Patricia Wong
Roxane Zand

UK CHAIRMAN'S OFFICE

Lord Dalmeny
Chairman
United Kingdom and Ireland

Arabella Bishop
Camilla Carr
Patrick Dingwall
Franka Haiderer
William Lucy
Angus Milner-Brown
Wendy Philips

04/17 NBS_BOD

AMBERGER 7
AMIGONI 40
ANTWERP SCHOOL 47
ARELLANO 33
BELLOTTO 70
BLES 48
BORDONE 26
BOSCH 1
BOUCHER 38
BRUEGHEL 12, 52
BRÜCKE 43, 45
CANALETTO 19
CARAVAGGIO 31
CARRACCI 30
CASTIGLIONE 36
CLAESZ. 56
CONSTABLE 60
CRANACH 6
DE' BARBARI 27
DYCK 53
FUSELI 62
GASSEL 2
GERMAN SCHOOL 3
GRIMMER 49
GUARDI 68
HACKERT 41, 42
HEMESSEN 5
HUYSUM 57
JORDAENS 51
KESSEL 10, 11
LAWRENCE 65
LIEVENS 13
LORRAIN 63
MARIESCHI 17, 66
MONNOYER 39
MURILLO 32
NORTH ITALIAN SCHOOL 25
NORTH ITALIAN SCHOOL, LOMBARDY 29
OS 58
PANINI 67
PROVOOST 46
REYNOLDS 59
RICHTER 22, 23
ROCH 44
RUBENS 54
RUYSDAEL 15, 55
RYCKAERT 50
SAVERY 8
SCOREL 4
SOLIMENA 18
STEEN 14
STOMER 35
TACCA 28
TIEPOLO 37
TURNER 21
VALDÉS LEAL 34
VANVITELLI 20, 69
VELDE 16
VERNET 24, 64
WECHLEN 9
WRIGHT 61





THIS PAGE: LOT 11



Sotheby's EST. 1744

Collectors gather here.