



Sotheby's EST. 1744

OLD MASTERS

EVENING SALE

LONDON 6 DECEMBER 2017



FRONT COVER: LOT 11 (DETAIL)

BACK COVER: LOT 9

THIS PAGE: LOT 25 (DETAIL)





OLD MASTERS EVENING SALE

AUCTION IN LONDON
6 DECEMBER 2017
SALE L17036
7 PM

LOTS 1–51

HIGHLIGHTS ON VIEW

Friday 1 December
9 am–4.30 pm

Saturday 2 December
12 noon–5 pm

Sunday 3 December
12 noon–5 pm

Monday 4 December
9 am–4.30 pm

Tuesday 5 December
9 am–4.30 pm

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LOTS 1–51**

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SOTHEBY'S EUROPE

1 SCHOOL OF THE LOWER RHINE CIRCA 1510-15

The Betrayal of Christ

oil on oak panel
89.1 x 72.3 cm.; 35 x 28½ in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Hendricus Petrus Bremmer (1871–1956), The Hague;

Anonymous sale, Amsterdam, Fred Muller and Co, 26 April 1910, lot 39, reproduced (as School of Cologne);

With Galerie Brunner, Paris (their seal on the reverse);

Rhineland private collection by 1954 (according to Stange in *Literature*);

Heinz Kisters (1912–1977), Kreuzlingen, Switzerland, by whom probably acquired in the 1950s;

Sold by the above to Chancellor Konrad Adenauer (1876–1967);

By descent to Adenauer's heirs, by whom sold back to Heinz Kisters;

His sale ('Collection formed by Chancellor Konrad Adenauer, the Property of Heinz Kisters'), London, Christie's, 26 June 1970, lot 9 (as by Jan Joest van Calcar), where unsold;

Thence by inheritance to the present owner.

LITERATURE

A. Stange, *Deutsche Malerei der Gotik, Nordwestdeutschland in der Zeit von 1450 bis 1515*, vol. VI, Munich 1954, p. 70, reproduced plate 116 (as Jan Joest);

R. Breustedt, *Die Entstehung und Entwicklung des Nachtbildes in der abendländischen Malerei*, Dissertation Göttingen 1966, vol. 1, p. 158, vol. 2, p. 26, n. 184 (as Jan Joest);

A. Stange, *Kritisches Verzeichnis der deutschen Tafelbilder vor Dürer*, vol. I, Munich 1967, p. 125, no. 400, (as Jan Joest);

A. Stange, *Deutsche Malerei der Gotik, Nordwestdeutschland in der Zeit von 1450 bis 1515*, vol. VI, Munich 1969, p. 70, reproduced plate 116 (as Jan Joest);

U. Wolff-Thomsen, *Jan Joest von Kalkar. Ein niederländischer Maler um 1500*, Bielefeld 1997, pp. 381–82, reproduced plate 146 (as 'unbekannter rheinischer Meister' 1490–1500).

This colourful and hugely impressive early panel depicts the great dramatic moment in the Gospels when Christ is betrayed by Judas and captured by the Romans on the Mount of Olives. It was painted in the early years of the sixteenth century in Wesel, a city in Westphalia situated on the river Rhine close to the Netherlands. It is now associated with the most important workshop in the town at that date, that of Derick Baegert (1440 – after 1502), but on account of its exceptionally high quality, whether it was painted by Derick himself, his son Jan, or his close relative Jan Joest, a painter from nearby Calcar who trained in his workshop, has been the source of much debate. The landscape setting, with its closely observed naturalistic details and beautifully rendered effects of moonlight mark its author as a painter of considerable originality.

The great German scholar Alfred Stange was the first to publish this panel, and the first to connect it to Baegert and his workshop in Wesel. Certain aspects of its design bear close comparison with details of his work. The young man seen from behind in the foreground of the present picture, whose ear has just been cut off by Saint Peter, is very similar to another youth found in the foreground in a fragment of a large *Calvary* by Baegert painted around 1477/78 and today in the Museo Thyssen in Madrid, most notably in the shared and very distinctive profile of the heads.¹ Stange, however, saw in the rounder and more developed figures an artistic personality distinct from Baegert, and speculated that it may be that of Jan Joest, to whose early career in Baegert's workshop he tentatively assigned it. He posited a possible dating after 1500, shortly after the completion of the latter's now dismembered Passion Altar from the church of Saint Lorenz in Cologne, whose wings he considered the work of Joest and another assistant.² A skilled artist, Joest would go on to become one of the most influential painters of his generation, both in the Netherlands where his pupils included Joos van Cleve and the Master of Frankfurt, and in Cologne in Germany where his pupil and son-in-law Barthel Bruyn the Elder worked.

Stange's attribution to Joest, however, has not been accepted by later scholars. Breustedt questioned it in his survey of early moonlight paintings, and it was then rejected by Wolff-Thomsen in her monograph on the artist published in 1997. She proposed instead an attribution to an as yet unidentified Rhenish master of the last decade of the fifteenth century. In 2011, the late Ludwig Meyer once more firmly placed the panel back in the circle or workshop of Derick Baegert.³ Meyer noted, however, that at this date the size of the workshop makes it extremely difficult to distinguish between the works of Baegert himself, Jan Joest or Baegert's son Jan (c. 1465 – after 1527). The latter, who has also been identified as the Master of Cappenberg, enjoyed a successful career in Westphalia, but the cheerful doll-like rounded figures we find in most of his accepted work seem to display a level of technical accomplishment below that of the present panel.⁴ Most recently Anna Moraht-Fromm has followed Wolff-Thomsen's view that the painting is the work of neither of the Baegerts nor Joest, but a Rhenish (?) painter in the following of the former.⁵ She also assigns the panel a rather later dating to no earlier than 1510–15, correctly observing the artist's subtle incorporation of motifs such as the reclining foreground figure from Martin Schongauer's etching of the same subject of 1508 with an overall debt to Albrecht Dürer's two prints of the subject, the engraving of the same year and a woodcut of 1509–11 from his series of *The Small Passion*.

Despite its high quality, the earliest history of this painting is not known, and its original location or function can unfortunately only be guessed at. Only one other panel can presently be associated with it, a *Crucifixion* of similar dimensions formerly on the Paris art market, which suggests that both panels originally formed part of an altarpiece dedicated to the Life or Passion of Christ.⁶ The two panels certainly appear to be by the same hand. They share stylistic affinities in the treatment of landscape; in the deployment of figures of comparable scale; and in their complimentary application of colour, particularly in the choice of vivid reds and gold accents. Most striking of all are the similarities in the morphology of the faces in both scenes, evident for instance in the same benign expression of Saint Peter in the former and the richly dressed figure of the centurion in the latter. We are grateful to Till-Holger Borchert for bringing this work to our attention. He situates both of these works in the immediate *milieu* of the workshop of Derick Baegert and his son Jan in Wesel.

1. See I. Lübbecke, *The Thyssen-Bornemisza Collection. Early German painting 1350–1550*, London 1991, pp. 120–31, no. 29, reproduced in colour.

2. Stange 1967 pp. 123–24, no. 394. The wings are now divided between the Musées Royaux des Beaux Arts in Brussels, and the Alte Pinakothek in Munich.

3. Private communication, 9 September 2011.

4. See the catalogue of the exhibition *Jan Baegert. The Master of Cappenberg*, Dortmund, Museum für Kunst und Kulturgeschichte, 10 May – 29 June 1972.

5. Private communications, 6 December 2016 and 23 October 2017.

6. Oil on oak panel, 83 x 71.5 cm.



2 MASTER OF THE FEMALE HALF-LENGTHS

Active in Antwerp during the first half of the 16th Century

Virgin and Child in a landscape, together with two wings depicting male and female donors and their children with Saints Sebastian and Gertrude of Nivelles

oil on panel
central panel: 68 x 41.5 cm.; 26¾ x 16¼ in.
wings, each: 72 x 19 cm.; 28¼ x 7½ in.

± £ 120,000-180,000

€ 135,000-203,000 US\$ 159,000-238,000

PROVENANCE

Thought to have been acquired by the family of the present owner around 1960;

Thence by inheritance.

The corpus of work traditionally associated with the Master of the Female Half-lengths principally comprises small-scale panels of aristocratic young lady sitters, shown at half-length making music, reading or writing, or small devotional works such as the *Virgin and Child* or the *Magdalene*.¹ These are often shown against a plain or neutral background, but the Master also produced a smaller number of independent landscape panels, or devotional scenes, such as the present lot, set in beautifully observed and detailed landscapes. These works clearly show the influence of Joachim Patinir (1480–1524), with whose work they have sometimes been confused, and strongly suggest that the Master may have been based in Antwerp. On at least one occasion, in a *Virgin and Child* of 1532 by Jan Gossaert at the Cleveland Museum of Art, he produced the landscape background for a work by another artist.

This relatively small group of depictions of the Virgin and Child in landscape settings can be counted among the finest of the creations of the Master of the Female Half-lengths. The composition of the central panel here is known in another, slightly smaller, version by the Master, formerly in the Stroganov collections and today in the Hermitage in Saint Petersburg.² In both pictures the Virgin is shown reading a Book of Hours, while her Son reaches across to a bunch of grapes, a prefigurative symbol of the Eucharist and the blood of Christ. The landscape backgrounds, though different, both teem with life and a multitude of figures going about their everyday lives in the fields and houses. The distant rocky outcrop with a castle upon its slope is characteristic and very much inspired by Patinir. Another good example of this treatment of the Virgin and Child by the Master of the Female Half-lengths was sold, Amsterdam, Sotheby's, 8 May 2007, lot 21, and another was recorded by Friedländer on the Amsterdam market in 1924.³

The central panel is accompanied by two wings which were probably added soon after the completion of the central panel. The wings are wholly consistent with the style of Barthel Bruyn, the leading artistic personality in Cologne at much the same date. The two donors and their children may be compared, for example, to those in his Siegen Family Altarpiece of around 1535–40 at the Germanisches Nationalmuseum in Nuremberg, or the wings of the Triptych of Arnold von Brauweiler of the same date now in a private collection.⁴ The identity of the donors unfortunately remains unknown. The lady's name-saint, Gertrude of Nivelles, was particularly venerated in Cologne, where as protectress against vermin, her shrine received offerings of gold and silver mice as late as 1822. Whilst there is no evidence to suggest that Bruyn had direct contact with the Master of the Female Half-lengths, and it is unlikely that this triptych was originally conceived as a collaborative work between the two painters, it was not uncommon for devotional images produced in the artistic centre of Antwerp to be sent elsewhere and personalised with the identities of the donors by another local hand, in this case that of Bruyn, the preeminent portraitist in Cologne at the time.⁵ Indeed, like those of his contemporary Ambrosius Benson, many of the works of the Master of the Female Half-lengths were produced for export; many, for example, were sent to Spain. The central panel here evidently found its way to Cologne at an early date and it is clear that the wings were painted by Bruyn to create a uniform ensemble: the horizon line of the wings matches that of the central panel and Bruyn's landscape and treatment of foliage parallels that of the Master of the Female Half-lengths as seen in the central scene.

Dendrochronological testing of the panel by Ian Tyers indicates an earliest usage date of 1514. Please refer to the department for the full report.





1. It is now generally agreed that the body of work associated with the Master of the Female Half-lengths is likely to be by more than one hand, and may even have been produced in more than one workshop, albeit to a remarkably high and consistent standard, reflecting the taste for precious objects of high quality to be used for private devotion.
2. Inv. no. 4090. Panel, 53.2 x 42.4 cm. N. Nikulin, *The Hermitage. Catalogue of Western European Painting. Netherlandish Painting, Fifteenth and Sixteenth centuries*, Moscow 1989, pp. 144–45, reproduced.
3. M.J. Friedländer, *Early Netherlandish Painting*, vol. XII, Leyden/Brussels 1975, p. 97, no. 68, reproduced plate 37.
4. H.-J. Tümmers, *Die Altarbilder des Älteren Bartholmäus Bruyn*, Cologne 1964, pp. 99–101, nos A139–A141 and A142–A143, both reproduced.
5. Examples of such devotional paintings produced in the Netherlands but with donors added elsewhere are two panels in the Wallraf-Richartz-Museum, Cologne; see I. Hiller and H. Vey, *Katalog der deutschen und niederländischen Gemälde bis 1550 (mit Ausnahme der Kölner Malerei) im Wallraf-Richartz-Museum und im Kunstgewerbemuseum der Stadt Köln*, Cologne 1969, p. 104, cat. no. 486 and 487, reproduced fig. 120 and 121.



3 WORKSHOP OF ROGIER VAN DER WEYDEN

Tournai circa 1399 - 1464 Brussels

An outer wing of a polyptych:
 Recto: The Circumcision;
 Verso: Saint John the Evangelist

oil on panel
 86.6 x 41 cm.; 34 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.

£ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

A convent in Segovia;

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 29 June 1973, lot 13 (as Circle of Rogier van der Weyden);

Private collection, Spain.

LITERATURE

T. Rousseau, 'A Flemish altarpiece from Spain', in *The Metropolitan Museum of Art Bulletin*, IX, 1951, pp. 270–83;

M. Beas-Dondeyne, 'Een Teruggevonden Luik van het Brussels Geboortetabel uit 'The Cloisters' te New York', in *Bulletin van het Koninklijk Instituut, Brussels*, XI, 1969, pp. 93–108;

M.W. Ainsworth (ed.), *From Van Eyck to Bruegel. Early Netherlandish Painting in the Metropolitan Museum of Art*, New York 1998, p. 212, both reproduced (in reverse; as 'Workshop of Rogier van der Weyden').

This altar wing, depicting the *Circumcision of Christ* on its interior and *Saint John the Evangelist* on its exterior, is one of two missing wings from the large *Polyptych of the Nativity*, today in the Metropolitan Museum of Art in New York, that was painted in the workshop of the seminal figure of Netherlandish painting, Rogier van der Weyden. The re-appearance of this altar wing allows us a greater understanding of the construction and purpose of the *Nativity* altarpiece. Indeed, at the right of this *Circumcision* appears a depiction of a young man which is likely to be a portrait of the original donor of the altarpiece.

It has been tentatively suggested that originally this wing would have been placed directly to the right of the central panel: between the central panel and the right hand panel depicting the *Adoration of the Magi*. The corresponding panel on the left remains lost but has been tentatively identified in the past as an *Annunciation* last recorded in a private collection in England in 1951.¹ The present and the missing panels might equally have been placed at the extreme right and left, thus allowing a continuous chronological narrative from left to right: *Annunciation to the Virgin*; *Visitation*; *Nativity*; *Adoration of the Magi*; and *Circumcision*. When closed the reverse of each wing would have been on view, and thus a series of four saints, each standing within a carved stone niche, would have greeted the viewer.

Dendrochronological analysis of the Metropolitan panels gives a plausible date of execution for the altarpiece in 1459 or later. On this basis it may therefore be hypothesized that the altarpiece was produced during the lifetime of Rogier van der Weyden (who died in 1464) and, given its great debt to his work, it would seem highly likely that it was produced in his workshop.





Fig. 1.
Workshop of Rogier van der Weyden, *The Nativity*
© The Cloisters Collection, 1949,
The Metropolitan Museum of Art, New York

The subjects to the left and right of the *Nativity* in the central panel (in the Metropolitan Museum), the *Annunciation to Augustus* and the *Annunciation to the Magi*, are extremely unusual and are found, respectively, in the descriptions of the feasts of the Nativity and Epiphany in Jacobus de Voragine's *Golden Legend*. Here, their appearance probably derives from Rogier's *Bladelin triptych* (Berlin, Gemäldegalerie), the only altarpiece painted prior to 1459 which includes these stories. Furthermore, the presence of the banderoles in the main panel of the Metropolitan altarpiece is particularly interesting in relation to the *Bladelin triptych*. Although not visible on the painted surface now, infra-red photography of the *Bladelin* panel reveals that such banderoles were originally conceived for it, as was the circle around the Christ-star in the *Annunciation to the Magi*. With such strong links to the *Bladelin triptych* it seems very likely that the design of the latter was used in the workshop of Rogier and that the painter of this altarpiece used it for reference when executing the work.

In the entry on the *Nativity* altarpiece in M.W. Ainsworth (ed.) 1998 (see *Literature*), the images are not only reversed but also show a repainted area from the head of the donor figure down to the back of the neck of the foremost figure. This area of overpaint has since been removed, restoring this small area to its presumably original appearance.

Note on the Provenance

It is not known when this (and the missing) panel were separated from the main altarpiece. However, it was certainly before 1854 as they are not described in the Christie's auction catalogue of 25 March that year when the *Nativity* altarpiece was sold by J.D. Gardner Esq. of Bottisham Hall, Cambridgeshire. Prior to that sale the altarpiece is recorded in the collection of a 'Frasinelli' in Stuttgart in 1843, and before that in a convent in Segovia in Spain. It is possible, even probable, that the altarpiece's departure from the convent, and its dismemberment, occurred during the *Desamortización* between 1835–37.

1. This *Annunciation* however has no painted saint on the reverse and shows no sign of being sawn, so that any identification of it as the missing panel remains inconclusive.



4

BARTHOLOMÄUS BRUYN THE ELDER

Wesel or Cologne 1493 - 1555 Cologne

The Coronation of the Virgin

oil on oak panel
87.4 x 70.5 cm; 34³/₈ x 27³/₄ in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Rhenish private collection;

Acquired by the father of the present owner
circa 1950;

Thence by inheritance.

EXHIBITED

Cologne, Wallraf-Richartz-Museum, 1990–
1997, on long term loan;Bonn, Rheinisches Landesmuseum, 1997–
2000, on long term loan, inv. No. D.14154;Bonn, Rheinisches Landesmuseum,
Zeitwenden rückblick, 4 December 1999 – 30
April 2000, no. 49 (as Barthel Bruyn the Elder).

LITERATURE

A. Stange, *Deutsche Malerei der Gotik*, vol. VI,
Berlin 1954, pp. 66–67, plate 124 (as Jan Joest
van Kalkar);H.-U. Tümmers, *Die Altarbilder des alteren
Bartholomäus Bruyn*, Cologne 1964, p. 121,
under no. C 16 (as Jan Joest van Kalkar);U. Wolff-Thomsen, *Jan Joest von Kalkar. Eth
niederländischer Maler um 1500*, Bielefeld
1997, pp. 373–76, plate 142 (as Barthel Bruyn
the Elder);F. G. Zehnder, *100 Bilder und Objekte:
Archäologie und Kunst im Rheinischen
Landesmuseum Bonn*, Cologne 1999, pp.
173–74, reproduced p. 175 (as Barthel Bruyn
the Elder);F. G. Zehnder in, *Zeitwenden rückblick*,
exhibition catalogue, Bonn 1999, p. 140,
reproduced p. 141, fig. 49 (as Barthel Bruyn the
Elder).

This luminous representation of the *Coronation of the Virgin* is a major early work by Bartholomäus Bruyn the Elder, the dominant figure in the Cologne School in the first half of the sixteenth century. The picture is important not only for providing a synthesis of the late Gothic tradition with more contemporary, Renaissance elements, but also for demonstrating the assimilation of strong early Netherlandish influences within the context of contemporary Rhenish art. With it, Bruyn brings inventions of the art of the Netherlands into the Rhenish vernacular.

The hierarchical composition and the placing of the figures upon a traditional paved floor is influenced by late Gothic prototypes, which can be found in works by artists active in Cologne in the mid- to late fifteenth century. The treatment of the firmament of angels, however, shows an awareness of new modes of pictorial representation, which developed as the influence of the Renaissance was felt more widely in northern Europe.

Bruyn's early development as an artist took place in the workshop of Jan Joest van Kalkar, which he entered in 1505. Although Jan Joest was German, he was profoundly influenced by the art of the Low Countries and in particular by the artists Gerard David and Geertgen tot Sint Jans. The dramatic use of light employed by Bruyn in the *Coronation of the Virgin* clearly demonstrates Jan Joest's influence, but the composition is entirely of Bruyn's own devising. Although this is one of the artist's first independent works, his unique artistic personality was already well developed.

A dating of circa 1515 is proposed by Wolff-Thomsen (see under *Literature*), and agreed upon by Tümmers, on the basis of comparison with Bruyn's first documented altarpiece, the *Coronation of the Virgin*, painted in 1515–16, for Dr Peter von Clapis, law Professor of the University of Cologne, and his wife (fig. 1).¹ Tümmers originally published the present work as by Jan Joest van Kalkar (see *Literature*) but revised his opinion in 1999 to identify it as the first independent work of the painter, showing the influence of both Kalkar and the new Cologne style.

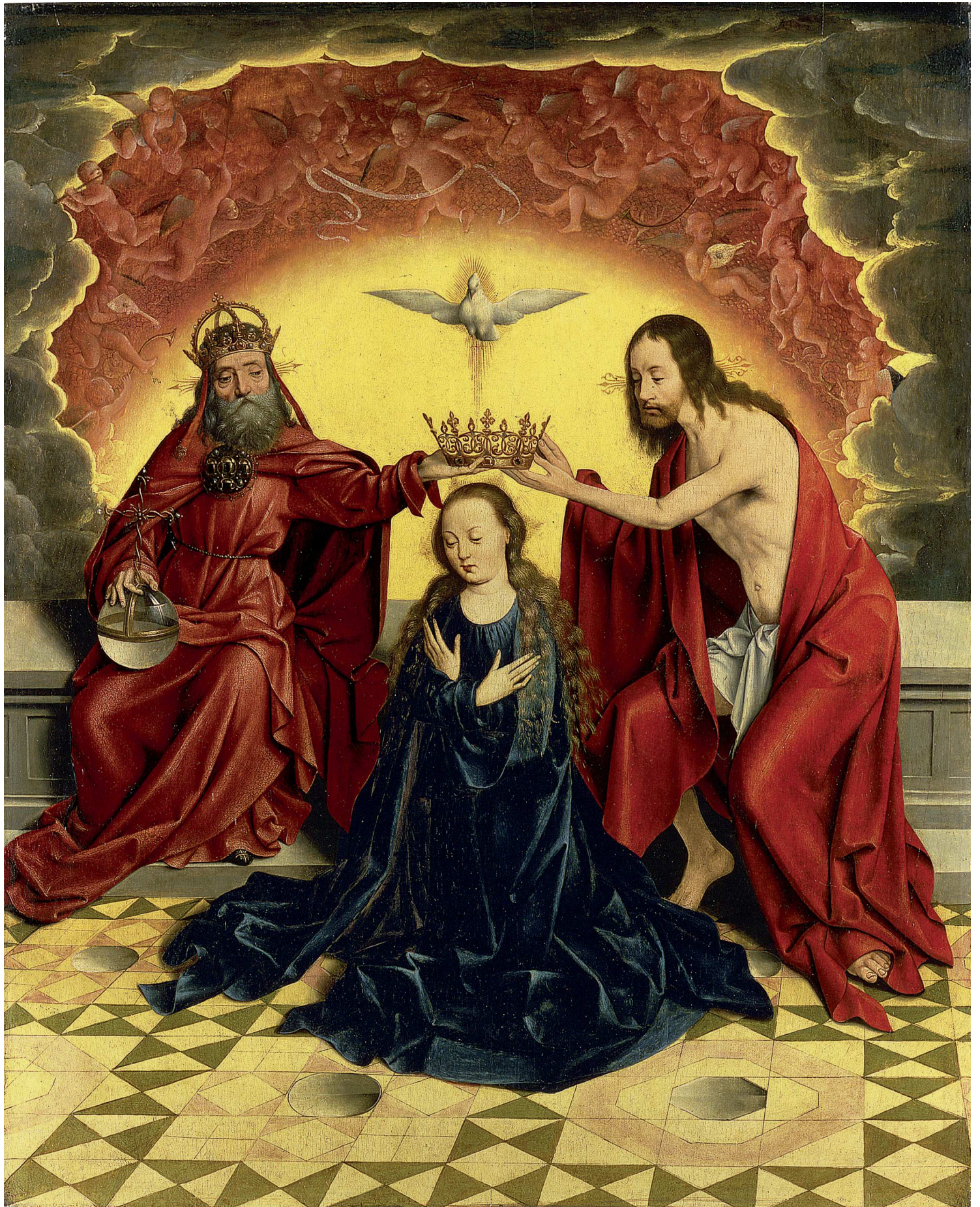
Two inferior versions of this composition are known. The first, oil on panel, 105 x 78 cm., now in the Erzbischofliches Diözesanmuseum Cologne, is shaped at the top and has an elaborately embroidered border of the Virgin's robe and the drapery of two angels visible in the uppermost part of the picture. The second, oil on panel, 39 x 25 cm., formerly Huber collection, Cologne, is rectangular with a simpler and more schematic firmament of angels. Both panels are much weaker than the present painting and they are regarded by Tümmers to be painted by an unknown artist in the circle of Jan Joest van Kalkar or of Bruyn.²

1. Private collection, Munich; see Tümmers 1964, pp. 56–57, plate A 24.

2. Tümmers 1964, p. 121, no. C16, and p. 121, no. C47.



Fig. 1.
Bartholomäus Bruyn the elder, *Coronation of the Virgin*.
Private collection, Munich.



5 ATTRIBUTED TO BERNHARD STRIGEL

Memmingen 1460 – 1528

Portrait of a lady, bust-length, in a gold embroidered black dress and a white headdress, holding a sprig of nightshades and forget-me-nots

oil on panel
37.2 x 26.7 cm.; 14⁵/₈ x 10¹/₂ in.

± £ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

Acquired by the father of the present owner, 1964;

Thence by inheritance.

This portrait, which has survived in remarkable condition, was painted in Swabia at the turn of the 15th to the 16th century. Given its exceptional quality it is perhaps surprising that a firm identification of its author has so far proven elusive. The painting is, however, here attributed to Bernhard Strigel, one of the leading artists active in the region at the time, and we are grateful to Prof. Till-Holger Borchert for his tentative endorsement of this attribution.

The portrait has its roots in the portraiture of Hans Holbein the Elder, after Dürer perhaps the most influential artist in Germany at the time, as may be seen by comparison with his *Portrait of a woman* formerly in the Cook collection.¹ It is however more closely comparable with portraits by Strigel, particularly the *Portrait of a woman* (Metropolitan Museum of Art, New York), the *Portrait of Eva von Schwarzenberg* (Private collection) and the *Portrait of a woman* (Collections of the Princes of Liechtenstein, Vaduz).²

The style of dress recalls that of the ex-Cook Holbein. The sitter would appear to be of a high social standing, probably the wife of a rich burgher. The headdress, with its stitched band reminiscent of those in many other Swabian portraits of the late fifteenth century, such as the anonymous *Portrait of a woman of the Hofer family* at the National Gallery, London, denotes her married status.³ She holds a sprig of forget-me-nots (as does the sitter in the Hofer portrait) and bittersweet nightshade, the former the traditional signifier of remembrance, while the latter though more ambiguous in its meaning is also included as a decorative motif on her dress and would seem thus to have a deeper significance than is so far apparent. It is a flower that features in Dürer's famous print *Melancholia* and was traditionally used to treat convulsions and epilepsy. Its double usage here may, however, simply reflect in some way the sitter's identity.

1. N. Lieb and A. Stange, *Hans Holbein der Ältere*, Berlin 1960, pp. 69–70, cat. no. 34, reproduced fig. 118.

2. G. Otto, *Bernhard Strigel*, Munich and Berlin 1964, p. 106, cat. no. 82, reproduced fig. 149; p. 105, cat. no. 79, reproduced fig. 146; p. 106, cat. no. 84, reproduced fig. 151.

3. C. Baker and T. Henry, *The National Gallery. Complete Illustrated Catalogue*, London 1995, p. 651, reproduced.



6 LUCAS CRANACH THE ELDER

Kronach 1472 - 1553 Weimar

Lucretia

signed lower right with the artist's device of a winged serpent
oil on marouflaged limewood panel, oval, reduced from a rectangular panel
35.9 x 27.1 cm.; 14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.
painted surface: 34.5 x 25.4 cm.; 13 $\frac{5}{8}$ x 10 in.

± £ 400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000

PROVENANCE

Probably Franz Reichardt (1825–1887), Munich (but not included in his posthumous sale, Cologne, Heberle, 28–29 October 1887);

Anonymous sale, Berlin, Lepke, 1906, where stated to be signed and dated 1534 (according to Schade 2003 below);

Siegfried Wedells (1848–1919), Hamburg (according to Schade 2003);

Dr Albert Figdor (1843–1927), Vienna;

His posthumous sale, Berlin, Cassirer, 29 September 1930, lot 101, for 7000 Reichsmark;

Friedrich Neuburg (1876–1966), Litoměřice, Czechoslovakia;

Prof. Singer, London, 1941 (according to a Witt Library mount);

Anonymous sale, Brussels, Palais des Beaux-Arts, 30 October 1956, lot 109;

Acquired by the father of the present owner approximately 40 years ago;

Thence by inheritance.

EXHIBITED

Nuremberg, Germanisches Nationalmuseum, and Münster, Landesmuseum für Kunst- und Kulturgeschichte, *Sammlung Heinz Kisters. Altdeutsche und altniederländische Gemälde*, 25 June – 15 September and 6 October – 17 November 1963, no. 8;

Basel, Kunstmuseum, *Cranach*, 15 June – 8 September 1974, no. 579;

Berlin, Staatliche Museen, *Dasein und Vision, Bürger und Bauern um 1500*, 8 December 1989 – 12 February 1990, no. D 12;

Hamburg, Bucerius Kunst Forum, *Lucas Cranach, Glaube, Mythologie und Moderne*, 6 April – 13 July 2003, no. 79;

Rome, Galleria Borghese, *Cranach, l'altro rinascimento, a different renaissance*, 15 October 2010 – 13 February 2011, cat. no. 26.

The subject of Lucretia, a Roman noblewoman who killed herself to preserve her family's honour following her rape at the hands of Sextus Tarquinius,¹ was a particular favourite of Lucas Cranach, and over thirty versions by him or his workshop are recorded. In each case the painter eschewed the story of the rape itself; instead he presents Lucretia alone at the very moment of her death, the dagger in her hand. Cranach returned to this theme for over thirty years. The earliest representations are two paintings dating from 1509–1510, both now in private collections, while the latest signed work is that of 1538, today in the National Museum in Warsaw.² Over this long period Cranach initially occasionally depicted Lucretia naked, but more often, as here, showed her partly in costume appropriate for a Roman noblewoman. The present work was probably painted in or around 1525. After 1530 Cranach increasingly seems to have favoured fully nude versions, perhaps as a result of demand from his patrons.

Although such a demand might at first seem to conflict with the supposedly highly erudite taste of the court of his patrons the Dukes of Saxony at Wittenberg, Cranach consistently managed to maintain a delicate balance between the implied (and frequently overt) eroticism of his subject with its more virtuous underlying morals. The story of the suicide of Lucretia, would, for example, have been quite familiar to the contemporary viewer, and such a figure would have been perceived both as a *Tugenwächterin*, or guardian of female honour, as well as an exemplar of classical virtues. The original function of this and other similar works are not known for certain, but it is highly probable that they were originally intended for display in a personal cabinet or *Kunstkammer* as a sort of *paragone* or icon of virtue. The Regent of the Netherlands, Margaret of Austria, for example, kept just such a painting of Lucretia in her bedchamber in her Palace at Malines, though this was no doubt Netherlandish rather than German.³

This is the finest and probably the only fully autograph version of this particular composition. All scholars concur in assigning it a dating of around 1525. Friedländer and Rosenberg record a related but damaged version dated to the same year formerly in a Berlin private collection,⁴ and another, weaker, variant formerly in the collection of Dr John E. Stillwell in New York,⁵ in which Lucretia wears a hat. Andrew John Martin, in the catalogue of the recent exhibition in Rome in 2010–11, also drew analogies with a drawing of *Lucretia* by Cranach in Berlin, also likely to date from around 1520–25, in which similarities can be found with the left hand clasping the hem of Lucretia's robe and the curls of her hair in the wind (fig. 1).⁶ A slightly later related panel, in which Lucretia appears rather less fully clothed is in the Neuen Residenz in Bamberg.



LITERATURE

M.J. Friedländer, *Die Sammlung Dr. Albert Figdor, Wien*, sale catalogue, Berlin 1930, lot 101, reproduced fig. LVII;

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin 1932, no. 141;

Die Welkunst, XXVI, no. 19, 1 October 1956;

Sammlung Heinz Kisters. Altdeutsche und altniederländische Gemälde, Nürnberg 1963, p. 5, no. 8, reproduced plate 55;

K. Löcher, 'Berichte Nürnberg', *Pantheon*, 6/21, 1963, p. 397;

W. Schön, 'Triumph der Sinnlichkeit', in *Deutsche Zeitung*, 21 June 1974, p. 10, reproduced;

Die Museen in Basel, January 1974, no. 157, reproduced on cover and advertised within;

D. Koeplin, *Cranach-Ausstellung im Basler Kunstmuseum*, pamphlet produced on the occasion of the Swiss art and antiquities fair, Basel 1974, p. 2, reproduced;

D. Koeplin, 'Zwei Fürstenbildnisse Cranachs von 1509', *Pantheon*, 32, 1974, pp. 25–34;

D. Koeplin and T. Falk, *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik*, vol II, exhibition catalogue, Basel–Stuttgart 1974, p. 662, no. 579 (as cut down into an oval at a later date);

M.J. Friedländer, J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 102, no. 166;

W. Schade, *Lucas Cranach, Glaube, Mythologie und Moderne*, exhibition catalogue, Hamburg 2003, p. 182, cat. no. 79, reproduced p. 80 (with possible additional provenance);

A.J. Martin in *Cranach, l'altro rinascimento, a different renaissance*, exhibition catalogue, Rome 2010, pp. 212–14, cat. no. 26, reproduced in colour on p. 213.



Fig. 1.
Lucas Cranach the Elder, Lucretia
© bpk / Kupferstichkabinett, Staatliche Museen zu Berlin / Jörg P. Anders

The exceptional state of preservation of the details in this panel, with all the delicate glazes for the flesh tones and the smallest details of the hair, veil and jewellery preserved, allow us to admire Cranach's highly refined technique. Lucretia's long curling auburn hair blows behind her, while she looks out from beneath a transparent gauze-like veil, which covers her forehead and folds delicately around her body. The pale alabaster tones and smoothness of the patrician heroine's beautiful skin are contrasted with the rich fabric of her dress and her golden necklaces. The tip of her dagger just pierces her flesh between her breasts, allowing a small drop of blood to spill. Even though she is quite alone, at this crucial moment Lucretia's gaze is fixed steadfastly upon the viewer, inviting them to reflect upon her decision to take her own life rather than the deed itself. The unusual oval format is most probably the result of later trimming of the panel. Werner Schade has argued that the design of the picture is perfectly consistent with its having originally been conceived in an oval format, but later technical examination does not support such an assertion.⁷

1. The story is related by Livy in his *Ab Urbe Condita*, I, 57–59. Sextus was the son of Tarquinius Superbus, the last Roman king, and a blood relative. Although her father and her husband swore to avenge her, Lucretia committed suicide. Revulsion at the rape and Lucretia's extreme sense of honour combined to spur the aristocracy to rise up against the monarchy and create the Republic of Rome.

2. Friedländer and Rosenberg 1978, pp. 78, 80, 149, nos 42, 55 and 397.

3. Compare, for example, the *Lucretia* of 1520–25 by Joos van Cleve, today in the Kunsthistorisches Museum in Vienna.

4. Panel, 59 x 36.5 cm. Exhibited Basel 1974, cat. no. 581

5. Panel, 56.5 x 39.5 cm. Sold, New York, Anderson Galleries, 1–3 December 1927, lot 456. Exhibited Basel 1974, cat. no. 580, reproduced.

6. Staatliche Museen zu Berlin, Kupferstichkabinett; pen and brown ink with grey wash, 13.4 x 9.6 cm. Schade 2003, p. 182, cat. no. 81, reproduced. The serpent device and date of 1509 are later additions.

7. Schade 2003 p. 182.



7 THE MASTER OF THE FEMALE HALF-LENGTHS

Active in Antwerp during the first half of the 16th Century

The Magdalene, half-length,
holding a jar of unguent

oil on panel
62 x 47.2 cm.; 24½ x 18⅝ in.

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

PROVENANCE

Arthur de Heuvel, Brussels;

Acquired from the above by Comte Eric de Villegas de Clercamp in 1961 or 1962;

His posthumous sale ('Property from the Estate of Comte Eric de Villegas de Clercamp'), London, Sotheby's, 11 December 2003, lot 6, where acquired by the present owner.

The master, who ran one of the most prolific workshops of the northern Renaissance, derives his name from the series of works depicting half-length female figures behind a writing desk, reading, or playing a musical instrument, that he painted in Antwerp, but which were inspired by the art of Bruges, during the second and third decades of the 1500s. Here the figure lifts the lid of an unguent jar that identifies her as Mary Magdalene, the most prominent of Christ's female followers. Her magnificent, richly ornamented clothing and headdress are typical of sixteenth-century courtly dress. The pristine condition of the paint surface preserves each of the finest details, every strand of hair and thread of gold, of this mysterious Mary Magdalene.

Of the several different variants of this subject treated by the Master of the Female Half-lengths, this picture most closely resembles that in the collection of the Fürsten zu Salm-Salm at Anholt.¹ However, the Magdalene's headdress is more elaborate in the present picture, and the details of the lower half of her torso are quite different.

1. See M.J. Friedlander, *Early Netherlandish Painting*, vol. XII, Leiden 1975, p. 98, no. 83, reproduced pl. 41.



8 SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

Portrait of Anne Sophia,
Countess of Carnarvon (d. 1695)

inscribed on a label, verso: ...Anne Sophia,
daughter of Philip: Earl of Pem- broke and
Montgomery and wife of Robert Dormer,
first Earl of Carnarvon, killed at the battle of
Newbury 20 Sept. 1643. By Vandyke.
oil on canvas
198 x 129.5 cm.; 78 x 51 in.

W £ 400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000

PROVENANCE

Possibly Sir Edmund Verney (d. 1642);

By descent to his son, Sir Ralph Verney
(d. 1696);By descent to his great-grandson, 2nd
Earl Verney (d. 1791), at Claydon House,
Buckinghamshire;By inheritance to his niece, Mary, Lady
Fermanagh (d. 1810);By inheritance to her half-sister, Catherine
Calvert, later Verney (d. 1827);By inheritance to her cousin, Sir Harry Calvert,
later Verney, 2nd Bt (d. 1894);

Thence by descent until sold

Anonymous sale, London, Christie's, 6 July
2010, lot 59, where acquired.

LITERATURE

Recorded in a manuscript inventory of pictures
at Claydon from late in the seventeenth
century (possibly drawn up in the time of Sir
Ralph Verney): '... a blew Gowne a bracelet of
[?pearl] on her Rt Arme & a Ring on her little
finger of her RH';

M.M. Verney, *Memoirs of the Verney family
during the Commonwealth*, London and New
York 1894, p. 246;

S. Barnes, O. Millar, et al., *Van Dyck: A
Complete Catalogue of the Paintings*, New
Haven and London 2004, pp. 456–57,
no. IV.40, reproduced.

Painted circa 1636, at the height of Van Dyck's career during the halcyon years in London before the English Civil War, this grand yet beautifully restrained portrait conveys a sober dignity seldom seen in the artist's work. The smooth handling and soft tonality of the face is typical of Van Dyck's very finest female portraiture, while the blond curls of her hair are painted with a fresh, lively touch. Described by the contemporary diarist Bulstrode Whitelocke as 'a Lady of excellent Witt & Discourse', the sitter, Anne Sophia, Countess of Carnarvon, was the wife of one of the wealthiest men in England and the daughter of Philip Herbert, 4th Earl of Pembroke, a noted courtier and royal favourite, who was one of Van Dyck's most important early patrons.

Having briefly visited London in 1620, Van Dyck's appointment as Principal Painter in Ordinary to King Charles I in 1632 heralded a new era in British portraiture. In Van Dyck Charles found an artist whose talent and ambition matched his own vision for the Stuart monarchy and the portraits the artist produced over the next decade would include some of his most powerful and inventive work. By distilling the rhetoric of the art of the Counter Reformation, which he had known in Antwerp, and transferring it to the great tradition of grand manner English portraiture, which had flourished in the reign of Elizabeth I, he invested a new verve and fluidity into English art which had never been seen before. The series of royal portraits he painted of Charles, his wife Queen Henrietta Maria, and their children, are unsurpassed in the history of European royal portraiture, and perhaps only rivalled by those painted by Velázquez, over a much longer period, for Philip IV of Spain. More significantly, of all the foreign-born artists who worked in England, including Holbein, Rubens and Lely, it is Van Dyck whose work had the most deep-rooted and profound effect upon painting in this country and his shadow looms large over portraiture in Britain to this day.

As with all his very best portraits of the leading aristocrats and courtiers of the Caroline era, this magnificent painting conveys with subtlety his sitter's noble bearing and an air of well-bred courtly gentility. Her consciously pared down and simplified dress glows with the rich texture of satin, while the details of her jewellery are painted with a crisp, accurate touch. She is the embodiment of modest nobility, dignity and grace. The daughter of Philip Herbert, 4th Earl of Pembroke and Lady Susan de Vere, the daughter of Edward de Vere, 17th Earl of Oxford, Anne Sophia married in 1625 Robert Dormer, 1st Earl of Carnarvon, one of the wealthiest men in England. Both her father and her husband were prominent figures at the Court of Charles I. The Earl of Pembroke had first attracted the attention of Charles' father, King James I, as a young man and had served in his Court as a Gentleman of the Privy Chamber.





Fig. 1.
Sir Anthony van Dyck, *Portrait of Philip Herbert, 4th Earl of Pembroke, with his family*, circa 1635,
Collection of the Earl of Pembroke, Wilton House, Wiltshire © Bridgeman Images

Retaining royal favour with the new King, in 1625 Pembroke had escorted the Queen, Henrietta Maria, from Paris to England and served as Lord Chamberlain in the royal household, as well as Lord Lieutenant of Buckinghamshire, Somerset, Wiltshire and Cornwall. Wilton, his family seat in Wiltshire, was renowned among contemporaries as the ‘*Apiairie*, to which Men, that were excellent in Armies and Arts did resort and were caressed’, and he directed much of the wealth that he derived from such royal favour towards the improvement of the house, establishing one of the finest collections of paintings and sculpture of the age. Indeed Pembroke was one of Van Dyck’s most important early patrons. Among a series of portraits of himself and his family commissioned from the artist is the celebrated monumental family group at Wilton, in which the present sitter and her husband feature, and which is the largest surviving picture in Van Dyck’s entire *œuvre* (fig. 1). An active patron of literature, as well as painting, Pembroke’s love of art was a bond he shared with the King. In 1637, when Charles I was sent a shipment of paintings by Pope Urban VIII, Pembroke was one of a select group invited by Charles to join him in opening the cases, together with the Queen, Inigo Jones and Henry Rich, 1st Earl Holland.

However, a staunch Protestant, who was sympathetic to Puritanism, Pembroke’s political and religious beliefs became increasingly at odds with those of the King during the late 1630s and early 1640s. In 1641 he was removed as Lord Chamberlain and at the outbreak of the Civil War Pembroke sided with the Parliamentarians. Though he was always one of the more moderate voices on the parliamentary side, and lobbied for a reconciliation with the crown on several occasions, Pembroke’s allegiance caused a rupture in relations with his daughter and son-in-law, Lord Carnarvon, who remained loyal to the King and was killed commanding a royalist troop of horse at the first Battle of Newbury in 1643.

Lady Carnarvon’s husband, Robert Dormer, 1st Earl of Carnarvon was the son of Sir William Dormer and his wife Alice Molyneux. The Dormer family had risen to power and influence under the Tudors, through a series of strategic marriages



Fig. 2.
Sir Anthony van Dyck, *Portrait of Sir Edmund Verney*, circa 1640,
Private collection, London

to many of the great Catholic families in the Midlands and Northern England; and held the hereditary title of Chief Avenor and Keeper of the King's Hawks and Falcons. Educated at Eton College and Oxford University, he was reportedly 'extremely wild in his youth' and 'wholly delighted with hunting, hawking and the like'. Shortly after his marriage he embarked on a Grand Tour and was described by Clarendon as 'a more observant traveler than most', and Clarendon also praised his courage, his presence of mind and his skillful generalship in the field during the Civil War. When not at Court, where he and his wife regularly performed in masques, Dormer lived at Ascott House in Buckinghamshire, and in 1628 was created Viscount Ascott and Earl of Carnarvon.

In this portrait Lady Carnarvon appears a little younger than she does in the Pembroke family group, suggesting a date of execution before 1635. As Oliver Millar has suggested, her father's position at Court would have given his family early access to Van Dyck, following his arrival in London, and it is possible the artist was working on portraits of members of the Herbert family as early as 1633. First recorded in a late seventeenth-century manuscript at Claydon Park, in Buckinghamshire, this portrait is thought to have been painted for Sir Edmund Verney (1590–1642), another prominent courtier, with whom Lady Carnarvon's family were on friendly terms. Another royal favourite, Verney had served in the household of the King's elder brother, Henry, Prince of Wales, whose early death at the age of eighteen deprived England of one of its greatest champions of the arts. Later appointed a Gentleman of the Bedchamber to Charles I, Verney remained a staunch royalist through the political turmoil of the 1640s, serving in the King's forces during both the Bishops' Wars and the Civil War, and was killed at the Battle of Edgehill carrying the King's standard. 'A man of great courage, and generally beloved', Verney sat to Van Dyck for a three-quarter-length portrait of his own *circa* 1639–40 (Private collection, on loan to the National Portrait Gallery, London; fig. 2).

9 ATTRIBUTED TO GIUSEPPE MARIA CRESPI

Bologna 1665 - 1747

A shepherdess playing the flute

oil on canvas, possibly reduced
95 x 77 cm.; 37³/₈ x 30¹/₄ in.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Probably Angelica Teresa Zanchini, Contessa Zambeccari (d. 1783), Bologna;

By family tradition, said to have been bought from the Zambeccari collection in Bologna by Dr the Rev. Gilbert Elliot, Dean of Bristol (1800–1891), in 1862;

Thence by descent.

LITERATURE

Possibly G. Becchetti *et al.*, *Inventario de Mobili nel casino posto Nel Comune di Gesso*, 17 February 1783, no. 31 (as Carracci);Probably *Catalogo della Galleria del N.U. Marchese Camillo Zambeccari nel palazzo dirimpetto alla Chiesa di San Paolo*, c. 1850–60 (as Cagnacci);Probably A. Emiliani, *La Collezione Zambeccari nella Pinacoteca Nazionale di Bologna* (Rapporto della Soprintendenza alle Gallerie di Bologna, n. 19), Bologna 1973, p. 72 (as Cagnacci).

Executed with supreme confidence in an eccentric and highly personal style, this poetic depiction of a seemingly young girl looking wistfully over a wide, barren landscape, her attention devoted to the tune of her flute, has many of the hallmarks of the work of the great Bolognese painter Giuseppe Maria Crespi. Painted on a herringbone canvas prevalent in northern Italy in the seventeenth century, it is likely to have originally been part of a larger canvas, perhaps with more figures, as the roughly cut right-hand edge would suggest.

The application of lighter tones freely brushed onto a dark background, layer upon layer, wet in wet, is characteristic of Crespi's mature work. The supremely confident brushwork on the sleeve may be compared with the artist's *Mother and child* sold in these rooms, 8 December 2004, lot 45 (£240,000). This is a technique seen as well in the work of Crespi's contemporary in Bologna Giovanni Antonio Burrini (1656–1727) as exemplified by his *Study of a youth* in the Museo Davia Bargellini, Bologna.¹

Crespi delighted in the depiction of women in unusual poses and gestures. Very often his women are completely or three-quarter turned, their back to the viewer, in semi-*contraposto*. There is something of the spirit of Crespi's genre-landscapes in this work, normally filled with women at various tasks, and the figure here recalls, for example, those of the woman spinning wool in the work of the same title sold London, Christie's, 25 November 1966, lot 36; the woman playing a lute in the Museum of Fine Arts, Boston; the figure of Mary Magdalene in the Niedersächsische Landesgalerie, Hannover; or the central figure in the *Finding of Moses* in Palazzo Venezia, Rome.² The rusty, ochre colour of the garment is also one widespread in his *œuvre*.

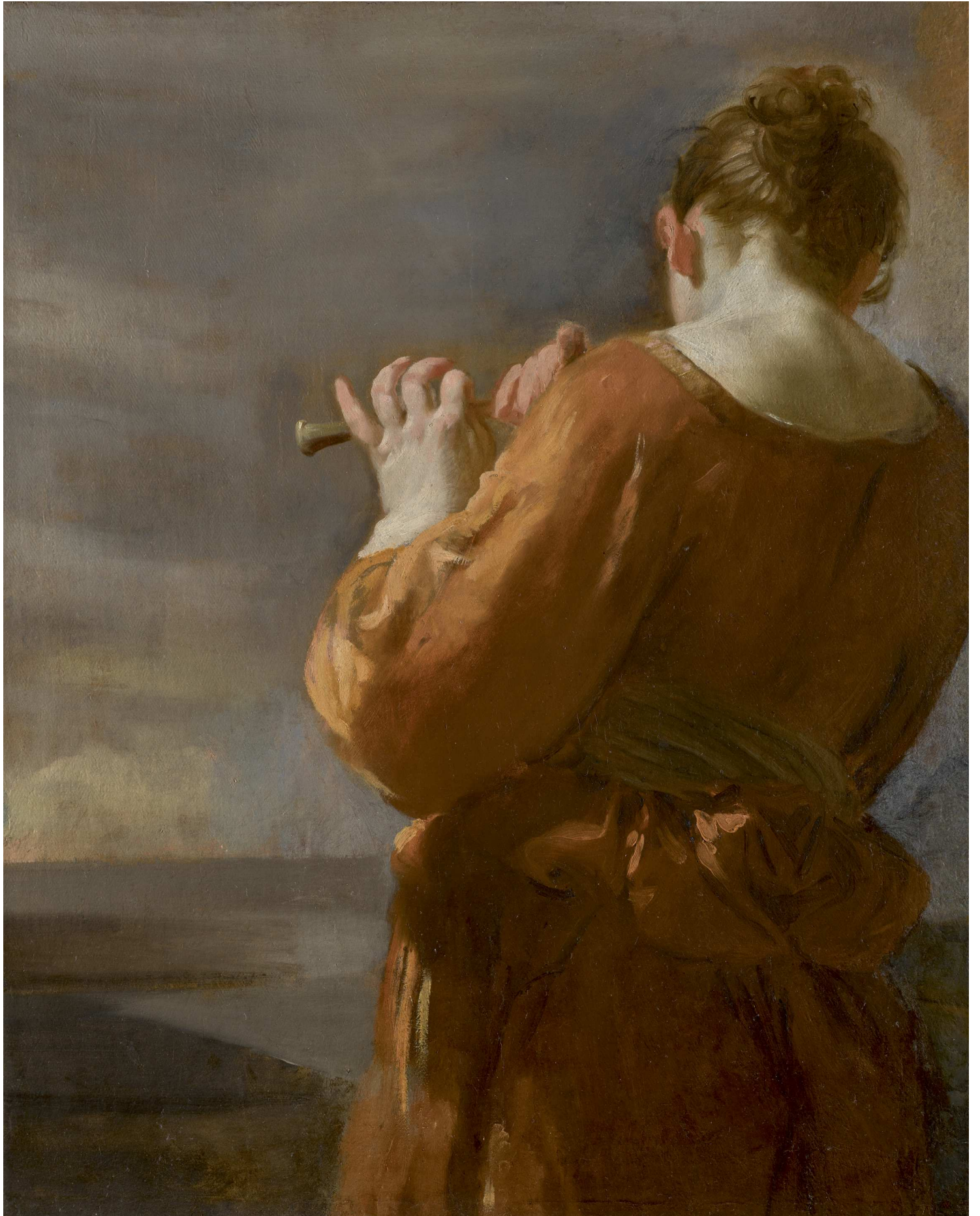
Note on Provenance

By family tradition the painting was acquired for the present collection in 1862 by their ancestor Dr Elliot, Dean of Bristol with an attribution to Cagnacci. It is said he bought it from the Zambeccari family of Bologna. The first record of the present painting is likely to be a mid-nineteenth century reference to a work in Marchese Camillo Zambeccari's collection. Given that Elliot is deemed to have acquired the painting as a Cagnacci it may be identifiable with the following entry in the catalogue of the Marchese's collection, put together just a few years before Elliot's acquisition: '*Cagnacci, Guido. Una Pastorella, tela*'.³ Much of the Zambeccari collection was acquired in 1884 by the Pinacoteca in Bologna.

1. See E. Riccomini, *Giovanni Antonio Burrini*, Bologna 1999, pp. 177–78, cat. no. 13, reproduced p. 62, fig. 28.

2. For the three latter, see M. Merriman, *Giuseppe Maria Crespi*, Milan 1980, cat. no. 213, reproduced; cat. no. 95, reproduced; and cat. no. 5, reproduced colour plate I.

3. A. Emiliani, *La Collezione Zambeccari nella Pinacoteca Nazionale di Bologna* (Rapporto della Soprintendenza alle Gallerie di Bologna, n. 19), Bologna 1973, p. 72. An earlier inventory of the collection of Angelica Teresa Zanchini, Contessa Zambeccari, drawn up on the 17 February 1783 and held today in the Archivio di Stato, Bologna, would appear not to list the work in question, although under no. 31 a painting of a figure playing an instrument is recorded with an attribution to Carracci ('*Uno che suona una graticola mezza figura al naturale dipinto in tela a oglio alto piedi 2 largo 1 d 8 originale de Caracci cornice intagliata e dorata L. 140*'); see G. Becchetti *et al.*, *Inventario de Mobili nel casino posto Nel Comune di Gesso*, 17 February 1783, no. 31.



10 THE MASTER OF THE ANNUNCIATION TO THE SHEPHERDS

active in Naples circa 1620 - 1640

The Annunciation to the
Shepherds

The Adoration of the Shepherds;

a pair, both oil on canvas, octagonal, the
reverse with a red wax seal and label
bearing the arms of the Guicciardini Family
each: 123.5 x 97.5 cm.; 48⁵/₈ x 38³/₈ in.

(2)

£400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000

PROVENANCE

A member of the Guicciardini family, probably
Florence (according to the seal and label on
the reverse);
Private collection, UK;
Acquired from the above by the present owner.

The Master of the Annunciation to the Shepherds was one of the finest and most striking artists active in Naples in the wake of Caravaggio. Clearly working in the close ambit of Jusepe de Ribera his anagraphical identity eludes us, though his stylistic personality is quite defined:¹ very much rooted in the *chiaroscuro* idiom, his *œuvre* comprises a homogeneous group of figurative paintings, of which a handful are mythological, some half-length single figure studies, and several treatments of the subject of the Annunciation. Indeed, his name derives from the remarkable *Annunciation to the Shepherds* in the Birmingham Art Gallery, a picture once thought to be by Velázquez.²

His interest in the human form, discernible in the studied poses in which he usually portrayed his figures, is matched by a sensitive naturalism found in his approach to texture, particularly the rough fabrics which clothe the protagonists, as well as in his delicate depiction of still-life elements. These interests are perhaps best illustrated in the artist's aforementioned namepiece in Birmingham, as well as his *Allegory of the Arts*, in the Masaveu Collection, Oviedo, or in his *Perseus and Phineas* in a Florentine private collection.³ In the present pair this can be seen in the shepherd boy with his back to the viewer in the *Adoration*, as well as in the delightful smouldering embers and jug in the *Annunciation*, which can also be found in the *Annunciation to the Shepherds* formerly in the Piasecka Johnson Collection, sold London, Christie's, 8 July 2014, lot 36, for £2,000,000, the artist's record price at auction. The pose of the putto descending from the sky in the present *Adoration* is identical to that in the Piasecka Johnson canvas.

1. The numerous attempts to link him with known figures operating in that city, among them Juan Dò, originally from Valencia but active in Naples in the 1620s, and Bartolomeo Passante or Bassante, have so far not been unanimously accepted.

2. See G. Porzio, *La scuola di Ribera*, Naples 2014, p. 82, fig. 43, reproduced.

3. See N. Spinosa, *Pittura del Seicento a Napoli, Da Caravaggio a Massimo Stanzione*, Naples 2010, pp. 333–34, cat. no. 291, reproduced; p. 333, cat. no. 296, reproduced.







11 JOSEPH WRIGHT OF DERBY, A.R.A.

Derby 1734 - 1797

An Academy by Lamplight

oil on canvas
127 x 101.5 cm.; 50 x 40 in.

£ 2,500,000-3,500,000

€ 2,810,000-3,930,000 US\$ 3,300,000-4,620,000

PROVENANCE

Probably Sir Francis Crossley, 1st Bt of Halifax (1817–1872), Belle Vue, Halifax, West Yorkshire;

Probably by inheritance to his widow Martha Eliza Crossley (c. 1821–1891), who, following her husband's death, moved the contents of Belle Vue to Somerleyton Hall, Lowestoft, Suffolk;

By descent to her son, Sir Savile Crossley, 2nd Bt and 1st Lord Somerleyton (1857–1935), at Somerleyton Hall;

Thence by direct descent.

The greatest masterpiece by Wright of Derby left in private hands, this picture is one of the most iconic images of the British Romantic movement. *An Academy by Lamplight* is one of a small number of important early candlelit subject paintings, all of which were painted in the late 1760s and early 1770s before he travelled to Italy, which both established the artist's contemporary celebrity and for which he is most famous today.

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, fig. 1); *The Orrery* (Derby Museums and Art Gallery); *The Old Man and Death* (Wadsworth Atheneum, Hartford Connecticut); and *A Grotto in the Kingdom of Naples with Banditti* (Museum of Fine Arts, Boston), have become icons of British art the world over.

An Academy by Lamplight is such a masterpiece, and one of the artist's most celebrated works. Painted in 1769 and exhibited at the Society of Artists of Great Britain that year, this is the first of two versions of the subject painted by Wright. The second version, painted *circa* 1770/71, which has a number of significant changes to the composition, most notably the vaulted gothic architecture in the background and the inclusion of a cast of the Borghese Gladiator on the right, was acquired by Paul Mellon in 1964 and is now part of the celebrated Mellon Collection at the Yale Centre for British Art, New Haven (fig. 2). The year 1769 was a seminal moment in the development of the British art world and Wright's seemingly tranquil scene was in fact an incendiary contribution to contemporary artistic discourse, as well as being a powerful statement on the erotic allure of antiquity and the transformative power of art.





Fig. 1.
Joseph Wright of Derby, 'The Orrery'.
Derby Museum and Art Gallery, UK © Bridgeman Images



Fig. 2.
Joseph Wright of Derby, *An Academy by Lamplight*.
Yale Center for British Art, Paul Mellon Collection, USA
© Bridgeman Images

EXHIBITED

London, Society of Artists, 1769, no. 197;

Munich, The Residenz, *Europaisches Rokoko: Kunst und Kultur des 18 Jahrhunderts*, 15 June – 15 September 1958, no. 119;

London, Sotheby's, *Childhood. A Loan Exhibition of Works of Art*, 2 January 1988 – 27 January 1988, no. 92;

Nottingham University and Iveagh Bequest Kenwood, *The Artist's Model in British Art from Lely to Etty*, 1991;

Cambridge, Fitzwilliam Museum, *In the Public Eye: Treasures from the East of England*, 1999, no. 111;

Amsterdam, Van Gogh Museum, *Light! – The Industrial Age: 1750–1900 Art and Science, Technology and Society*, 20 October 2000 – 11 February 2001, no. 6;

Pittsburg, Carnegie Museum of Art, *Light! – The Industrial Age: 1750–1900 Art and Science, Technology and Society*, 7 April – 29 July 2001, no. 6;

Liverpool, Walker Art Gallery, *Joseph Wright of Derby in Liverpool*, 17 November 2007 – 24 February 2008, no. 31.

The painting depicts six young draughtsmen, in various stages of adolescence, the youngest possibly about five, the eldest perhaps eighteen or nineteen, grouped around an antique marble statue known as the Borghese *Nymph with a Shell*, which dominates the composition. A first century Roman marble that was rediscovered during the Renaissance, it was much admired in the seventeenth and eighteenth centuries. In Wright's day the original was housed at the Villa Borghese, in Rome, and it is now in the Louvre, Paris, having been bought by the Emperor Napoleon from his brother-in-law, Prince Camillo Borghese, in 1807. In the early 1730s a marble copy of the statue was brought to England from Rome by the sculptor Peter Scheemakers, and it may be this that served as the model for Wright's painting. A symbol of carefree childhood and a model of idealised beauty, it was heavily influential on artists across Europe, from great painters like Velázquez to the Sèvres porcelain factory.

The scene is dramatically lit by a single oil lamp, hidden from view behind the red drape that hangs down in the upper left of the composition. Its warm glow illuminates the statue, lending an almost warm fleshiness and a soft sensuality to the cold marble, whilst also picking out the ruddy features of the students themselves and throwing them into high relief. The soft light dances on their exquisitely modelled collars, contrasting strongly with the rich blackness beyond. Unlike in his second version of the picture, which includes a complex architectural space beyond, here Wright uses the figures to structure the space, directing the focus of attention towards the sensual Nymph at the centre, around whose exposed nipple the composition pivots. Three of the boys diligently focus upon their work, studiously drawing from the model in black and white chalks on blue paper, whilst the youngest, obviously too juvenile for such serious study, gazes out at the viewer. The boy in the foreground with his back to us, closest to the picture plain, is posed like the near-contemporary Liverpool portrait of Fleetwood Hesketh (Walker Art Gallery, Liverpool), though seen from behind. To the left of the statue the eldest of the boys, a born lecturer, one proprietorial hand on the plinth the other clutching a portfolio of drawings, stands square to the picture plain staring wistfully into the distance, looking like he might hold forth at any moment. Beside him, with obvious references to the classical legend of Pygmalion – the sculptor who fell so in love with his own statue that she came alive – the youth on the far left gazes adoringly up at the face of the Nymph, enraptured by her beauty. The picture is a powerful statement on the transformative power of art, charged with the latent eroticism of classical antiquity.



Fig. 3.
Agostino Veneziano, *The Academy of Baccio Bandinelli*,
engraving, 1531. De Agostini Picture Library /
G. Nimatallah © Bridgeman Images



Fig. 4.
Michael Sweerts, *School of design*.
De Agostini Picture Library © Bridgeman Images

As Nicolson pointed out, though the design of this painting is unquestionably original the subject of artist's academies is a theme with a long and distinguished history, beginning with engravings of Baccio Bandinelli's 'Academy' in the Belvedere Court at the Vatican in the 1530s showing men and boys drawing by artificial light (fig. 3).¹ Wright may well have been familiar with these early engravings, as well as with seventeenth-century Dutch and Flemish examples of such subject matter. Though not Wright's immediate source there are obvious analogies between *An Academy by Lamplight* and *The Drawing Lesson* by Michael Sweerts (Frans Hals Museum, Haarlem, fig. 4), or Wallerant Vaillant's study of a seated boy reading in front of a statue of a cupid (Musée du Louvre, Paris), mezzotint engravings of which were in circulation during the eighteenth century. These Dutch and Flemish examples are particularly relevant given that Wright's early candlelit paintings were so strongly influenced by the northern Tenebrists: artists like Adam de Coster, Hendrick ter Brugghen and Gerrit van Honthorst (fig. 5). As Nicolson commented, Wright transports their 'Netherlandish world of intimacy into his own day and place, and makes it his own'.² Of all these earlier Dutch masters Gotfried Schalcken is the one to whom Wright would most naturally have been drawn. A number of Schalcken's night pieces remained in England as a result of his time spent in the country from 1692 to 1697 and would have been accessible. Moreover, in 1762, a description of the method which Schalcken was supposed to have used to seal off his studio from daylight and create these candlelit scenes was published in Antoine-Nicolas Dezallier d'Argenville's *Abrégé de la vie des plus fameux peintres*. The description of Wright's own practise, as given to us by William Bemrose, the artist's biographer, is so similar, though more complicated, that it is hard to conceive that he was unaware of this account and not influenced by the Dutch artist's work. Certainly there are obvious parallels, both in subject and composition, between this painting and a work like Schalcken's *Pygmalion and Galatea* (Uffizi Gallery, Florence) or his *Portrait of the artist and his wife contemplating a statue of Venus* (Private collection, fig. 6).

Wright's early fascination with candlelit scenes and his dramatic use of strong chiaroscuro throughout his career – that characteristic mastery of ephemeral atmosphere that induced Nicolson to dub him the 'Painter of Light' – runs deeper than simply the inspiration of the seventeenth-century Dutch school, however, and is more centrally rooted in his relationship with the Lunar Society. A prominent group of Midlands intellectuals and industrialists who, by practical application of Enlightenment thought, were the driving force behind the early Industrial Revolution; the Lunar Society was a nebulous organisation whose members shared



Fig. 5.
Gerrit van Honthorst, *The Childhood of Christ*,
State Hermitage Museum, St. Petersburg, Russia
© Bridgeman Images

LITERATURE

Anon., *Inventory of the Contents of Somerleyton Hall*, 1939, p. 19 (as hanging in the Dining Room);

B. Nicolson, *Joseph Wright of Derby*, exh. cat., Arts Council, London 1958, p. 13;

V.H. Rinn, *Europaisches Rokoko: Kunst und Kultur des 18 Jahrhunderts*, exh. cat., Munich 1958, no. 119, p. 109;

J. Egerton, *Wright of Derby*, exh. cat., Tate Gallery, London 1990, p. 64;

Anon., *In the Public Eye: Treasures from the East of England*, exh. cat., Cambridge 1999, checklist 111;

A. Blühm and L. Lippincott, *Light! The Industrial Age 1750–1900. Art & Science, Technology & Society*, exh. cat., London, Pittsburgh and Amsterdam 2000, pp. 70 and 244, reproduced in colour p. 70;

E. Barker and A. Kidson et al., *Joseph Wright of Derby in Liverpool*, exh. cat., New Haven and London 2007, no. 31, p. 159, reproduced in colour p. 160 and on the front jacket (detail).

a common interest in experimentation and invention, visiting each other regularly to conduct scientific investigations into subjects such as electricity, meteorology, astronomy and geology. Centred around a group of principal members that included Matthew Boulton, Erasmus Darwin and Josiah Wedgwood, more peripheral members consisted of much larger group of scientists, philosophers and artists; including the inventor John Wyatt; the renowned polymath Benjamin Franklin; the naturalist and botanist Sir Joseph Banks; the astronomer and composer Frederick William Herschel; and Joseph Wright of Derby himself. Wright drew succour from this world of commercial enterprise and scientific enquiry, and the activities of the Lunar Society form the spiritual core of his art. Indeed Wright's magnificent early candlelit scenes are in many ways the artistic manifestation of those very activities: the introduction of light into darkness acting as a metaphor for the transition from religious faith to scientific understanding and enlightened rationalism.

The study of canonical classical statues had long been a corner stone of artistic training in Europe. There were a proliferation of such academies in London during the eighteenth century; from the Duke of Richmond's sculpture gallery in Whitehall, which was opened to art students in 1758; and the drawing academies of St Martin's Lane and the Free Society of Artists; to Townley's Gallery in Park Street, where 'lamps were placed to form the happiest contrast of light and shade, and the improved effect of the marble amounted by this almost to animation' (fig. 7).³

This, however, is no conventional drawing academy with pupils drawing in ordered rows under the instruction of a master, but rather shows a more democratic and egalitarian grouping of young artists responding freely and emotively to the example of antiquity. In depicting such an idealised assembly of young draughtsmen, the artist demonstrates a timely interest in such organisations. As an influential member of a young and precocious group of artists known as the Howdalian Society, Wright was at the centre of the crisis that shook the British art world in the late 1760s and resulted in the fracturing of the old Society of Artists of Great Britain (SABG) and the breakaway establishment of the Royal Academy (RA). As one of the principal artists who remained loyal to the old Society of Artists it is surely no coincidence that Wright exhibited this painting in 1769, the very year that the newly formed Royal Academy held its first public exhibition. The egalitarian principles espoused by his treatment of the subject are entirely contrary to the hieratic structure of the RA, under the authoritarian presidency of Sir Joshua Reynolds and the illiberal patronage of King George III.⁴





Fig. 6.
Godfried Schalcken, *The artist and his wife, contemplating a statue of Venus by candlelight*, Private / collection



Fig. 7.
Johann Zoffany, *Charles Townley and his Friends in the Towneley Gallery*, 33 Park Street, Westminster, Towneley Hall Art Gallery and Museum, Burnley, Lancashire © Bridgeman Images

Indeed 1769 is a particularly significant date, for in July that year the Fellows of the Society of Artists passed a motion founding a new drawing academy of their own. Intended as a direct rival to the Royal Academy school, the rules of the new academy were to be as close as possible to those of the old St. Martin's Lane Academy, thereby reviving the independent and egalitarian ethos of its original founder, William Hogarth. Drawing classes were to be open to all Fellows and the regulation of the academy – including the provision of two male models and one female model – was to be overseen by a committee of four Directors and three Fellows, all of whom were elected annually. Each seat in the academy was to be chosen by lottery, to ensure equal opportunity and prevent the committee abusing its authority, and all pupils of SAGB Fellows were given free admission, provided they demonstrated their ability. By contrast the drawing school at the Royal Academy was strictly regulated by the Keeper. No female models were provided and students were denied access to life classes until the Keeper deemed they were ready, on purely arbitrary grounds. Most importantly, however, the drawing academy at the Society of Artists did not prescribe an aesthetic standard – no president of the SAGB ever attempted anything so pretentious as a *Discourse*. Wright's *Academy by Lamplight* espouses precisely such an independent, democratic approach to artistic tuition and the timing of its exhibition can be seen as a direct attack on Reynolds's newly founded Academy and an incendiary contribution to contemporary eighteenth-century artistic discourse.

Wright's two versions of *An Academy by Lamplight* are by no means the only example of the artist producing multiple versions of the same composition, with only minor changes to the detail. Among his other early candlelit scenes the most famous example is *The Blacksmith's Shop*, two versions of which he exhibited at the Society of Artists in 1771 (Yale Centre for British Art, New Haven, fig. 8) and 1772 (Derby Museum and Art Gallery, fig. 9). The composition of both paintings is essentially identical, with only minor differences in the architectural detail and general staffage, the main difference being in the artist's treatment of light (as in the two versions of *An Academy by Lamplight*). It is interesting to note that the Yale versions of both *The Blacksmith's Shop* and *An Academy by Lamplight* were both purchased from Wright by Peniston Lamb, 1st Viscount Melbourne (1745–1828), father of the great Whig statesman and Prime Minister, and have remained together ever since. In 1768 Melbourne inherited Melbourne Hall in Derbyshire on the death of his father, and in 1770 began work on Melbourne House in London, the building designed by William Chambers in Piccadilly now known as The Albany. As Wright exhibited the Yale version of *The Blacksmith's Shop* in 1771 it is possible that both the Melbourne pictures were painted at about the same time and may have been commissioned simultaneously, intended to hang as pendants at one of these two houses.

It is also thought that there were originally two versions of *The Alchemist*, the subject Wright exhibited at the Society of Artists in 1771; one of which the artist took with him to Italy in 1773 (now lost) and the other which remained in England (Derby Museum and Art Gallery). The latter is dated 1795 and bears a number of considerable differences to the mezzotint engraving published by Pether in 1775, though it may have been reworked at a later date. Similarly *The Iron Forge* (Tate Gallery, London), exhibited in 1772 and bought by Lord Palmerston, and *An Iron Forge viewed from without* (Hermitage Museum, St. Petersburg), which Wright exhibited the following year and was bought by Catherine the Great of Russia, are essentially the same subject; the first being a close up view of the interior of the forge; the second a view of the same building taken from further back, with different figures. Two versions of *The Old Man and Death* are known, one larger (Wadsworth Atheneum, Hartford), the other smaller (Walker Art Gallery, Liverpool). Equally the artist painted at least two versions of *The Captive, from Sterne* (Derby Museum and Art Gallery and Vancouver Art Gallery), as well as several variants of this prison scene, all of which share the same architectural space, with only minor changes in the perspective and a different treatment of the central figure. He also painted

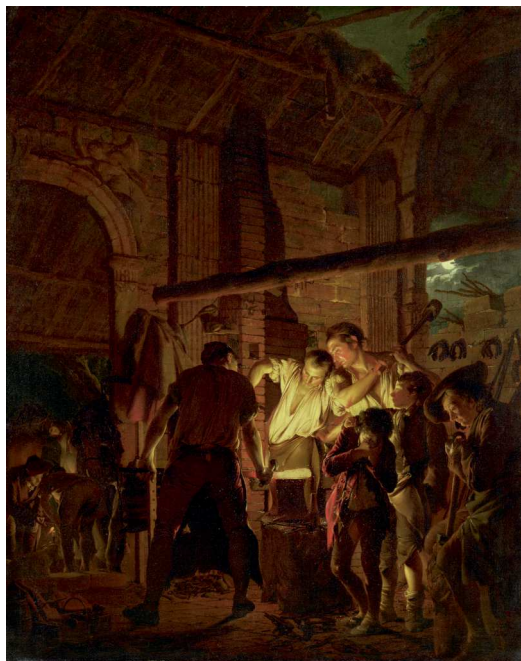


Fig. 8.
Joseph Wright of Derby, *The Blacksmith's Shop*,
Yale Center for British Art, Paul Mellon Collection, USA
© Bridgeman Images



Fig. 9.
Joseph Wright of Derby, *The Blacksmith's Shop*, 1771,
Derby Museum and Art Gallery, UK © Bridgeman Images

at least two versions of *The Dead Soldier* (Holbourn Museum, Bath and Fine Arts Museum of San Francisco, a possible third is untraced but may be the picture in the Yale Centre for British Art, New Haven) and two versions of *The Indian Widow* (one in Derby Museum and Art Gallery, the other formerly in the McNiven Collection, destroyed by fire), as well as a number of other compositions that are known in multiple versions.

In 1773, following the example of his fellow SAGB members George Romney and Ozias Humphry, Wright left England for Italy, travelling with his wife, his pupil Richard Hurlstone, and the artist John Downman. They arrived in Rome in February 1774, where Wright stayed for seven months studying the magnificent surrounding countryside and the splendours of classical antiquity, before travelling on to Naples and the area around the gulf of Salerno in the autumn, where he visited Pompeii, Herculaneum and the Museum at Naples, as well as Virgil's tomb and the coastal grottos for which that region is famed. Wright spent nearly two years in Italy and was deeply moved by the beauty of its landscape and the purity of the light, both of which remained profound influences on his work for the rest of his life. Hitherto topography had played only a very small part in his art, but in Italy, with the warmth and serenity of the south upon him, his attitude to landscape changed dramatically. As Nicolson poetically put it 'Alexander Cozens replaces Rosa in his heart' and with the Roman campagna before him he sketched heavily, making more drawings during his time in Italy than he had ever done before. On his return to England in 1775 the dominant subject matter of Wright's paintings dramatically changed and, in place of the tightly composed candlelit scenes that had characterised his early career, he seized every opportunity he had to paint landscapes; writing to a friend in 1792 'I know not how it is, tho' I am engaged in portraits... I find myself continually stealing off, and getting to Landscapes'. As a result these early candlelit scenes of industrial endeavour, scientific experimentation and artistic creativity, for which the artist is so famous, are comparatively few in number and were only really produced by the artist for a short period of time between late 1765 and 1773.

With these later landscapes Wright's practise of producing multiple versions of the same subject becomes even more pronounced, particularly with his Italian scenes. There are numerous versions and variants of his view of Lakes Nemi and Albano, for example. Vesuvius and the Bay of Naples is a subject he painted at least ten times, in a number of variations; as is true of his scenes of a *Grotto in the Gulf of Salerno* (see Sotheby's, London, 9 December 2015, lot 43 for one such example) and *Virgil's Tomb*, of which at least four autograph versions exist; or the Convent of S. Cosimato, of which the versions in the Walker Art Gallery, Liverpool and the Derby Museum and Art Gallery are almost identical, whilst a third depicts the same scene from slightly further down river (Private collection).⁵

Note on the Provenance

What happened to this picture after Wright exhibited it in 1769 is, at present, unknown and the early provenance of the painting remains unclear. Ellis Waterhouse recorded in his notebook seeing the painting at Somerleyton Hall in 1955, initially mistaking it for the version now at Yale,⁶ and it was there by the time of Sir Savile Crossley, 2nd Bt (1857–1935), who was created Baron Somerleyton in 1916. The Crossley family were leading industrialist, originally from Halifax in West Yorkshire, where John Crossley had established the Dean Clough carpet factory in 1802. Under the management of his son, Sir Francis Crossley, 1st Bt (1817–1872) and his brothers, the firm of J. Crossley & Sons became the largest carpet manufacturing company in the world. In 1852 Sir Francis was elected the Liberal Member of Parliament for Halifax, having served as Mayor of the town in 1849 and 1850. With the huge wealth generated by the success of his carpet business, in 1845 he had built a large mansion in Halifax called Belle Vue, designed by Joseph Paxton (now called





Fig. 10.
Somerleyton Hall, Suffolk, England

Crossley House, Belle Vue Park) and in 1862 he bought Somerleyton Hall in Suffolk from Sir Samuel Morton Peto, another entrepreneur, engineer and railway developer (fig. 10). Like the Arkwrights before him, the appeal of an artist like Wright of Derby to somebody with an industrial background like Crossley is obvious, and it seems most likely that the picture was acquired by Sir Francis for Belle Vue. Unfortunately no inventory of the contents of Belle Vue survives and, following his death in 1872, his wife, Martha, closed the house down and moved the contents to Somerleyton Hall, where this painting is recorded in a household inventory of 1930. In 1889 it was sold to Halifax Corporation, who transformed the house into the town's central library in 1890 and then the Belle Vue Museum in 1897. A number of the pictures at Somerleyton were acquired with the house when it was sold by Samuel Peto, and it was thought possible that this picture could have been among them. However a probate valuation of the contents of Somerleyton, taken at the time of Sir Francis's death and dated 1874, does not mention any painting fitting this description,⁷ confirming that it was not in the house at this time and further suggesting that the picture was originally at Belle Vue, only coming to Somerleyton Hall later. Sir Francis's son, Sir Savile Crossley, was a Liberal Unionist politician, who served as Paymaster General from 1902 to 1905 and High Sheriff of Suffolk for 1896–97. In 1916 he was created 1st Baron Somerleyton. Designed by Thomas Jones, who had worked with Charles Barry on the Houses of Parliament in London, Somerleyton Hall is widely acclaimed as one of the most beautiful stately homes in Britain.

1. B. Nicolson, *Joseph Wright of Derby. Painter of Light*, London and New York 1968, p. 46.

2. Nicolson 1968, p. 47.

3. From 'Elegant Memoirs of Towneley', in *General Chronicle and Literary Magazine*, 1811.

4. For a full history of the Howdalian crisis and dispute between the Society of Artists and the Royal Academy, see M. Hargraves, *Candidates for Fame: The Society of Artists of Great Britain 1760–1791*, New Haven and London 2005.

5. See Nicolson 1968, pp. 249–59.

6. A facsimile of Waterhouse's notes from the visit are preserved at the Getty Research Institute.

7. Somerleyton Hall household and Suffolk estate inventory (MSL.1985/17), National Art Library, Victoria & Albert Museum, NRA 38891 V & A Museum.

12 MARIOTTO DI NARDO

active in Florence 1394 - 1424

The Madonna and Child enthroned, with Saint Peter, Saint John the Baptist, Saint Catherine of Alexandria and one other female saint and angels

tempera and gold on panel, pointed top
painted surface: 86 x 47 cm.; 33⅞ x 18½
in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

J.H. Weitzner, New York;

Private collection, Germany;

In the collection of the father of the present owner by 1965;

Thence by inheritance.

LITERATURE

M. Boskovits, 'Mariotto di Nardo e la formazione del linguaggio tardo-gotico a Firenze negli anni intorno al 1400', *Antichità viva*, 1968, VII, 6, pp. 21–22, reproduced in black and white on p. 24, fig. 3;

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento 1370–1400*, 1975, pp. 395–96.

In this delicately painted work Mariotto di Nardo, a leading late Gothic painter active in Florence during the final decade of the fourteenth century and into the first quarter of the fifteenth century, represents a holy conversation against a backdrop of plummeting angels. Miklós Boskovits, who identified the panel as a work by Mariotto, dates it to 1405–10.

The work of Mariotto di Nardo, son of the stone-cutter Nardo di Cione (*fl. c.* 1380), is well attested by numerous surviving documents and paintings, many of which are dated. Demand for his work was high; he was employed on public and private commissions at Florence Cathedral and at some of the city's most prestigious churches, foremost among them Santa Maria Maggiore and Orsanmichele. Later his services were sought beyond his native Tuscany.

An altarpiece of 1394–95 of the *Virgin and Child with Saints* for the church of San Donnino at Villamagna, Bagno a Ripoli, still *in situ*, is among Mariotto's earliest securely attributed works.¹ As in this painting, the Virgin and Child are flanked on the left by Saint Peter and on the right by Saint John the Baptist. Also considered to have been painted early is an altarpiece by Mariotto at the Fitzwilliam Museum, Cambridge. Of comparable dimensions to the *Virgin and Child enthroned with Saints and Angels*, it depicts *The Coronation of the Virgin*. Boskovits assigns the latter a date of 1385–90.² The saints in the present panel possess similar facial traits to those in the works mentioned above. Furthermore in its chromatic range – notably the pinks blended with yellows, purples and reds – this painting shares some of the same vibrant colour harmonies found in earlier works.

A striking degree of invention is present here in the conceit of the angels: four celestial beings swoop down from the starry heavens to hold up the fronds of the richly patterned cloth. The depiction of the Virgin's throne under a baldachin supported by angels is a highly unusual idea. While the presence of standing angels holding the cloth of honour is a recurrent motif in Mariotto's work, adopted for instance for the design of a later panel at the Museo Civico in Pistoia,³ the angels in this image of the *Virgin and Child enthroned* are without precedent. Furthermore, as Boskovits has pointed out, the placement of the lamb in the arms of the Baptist also demonstrates the painter's originality. The arrangement of the saints, here shown kneeling around the Madonna and Child, is characteristic of Mariotto's compositions, comparable for instance to the music-making angels in the central part of the large triptych by Mariotto in the Serristori collection, Florence, of 1424, his latest datable work.⁴

1. Boskovits 1975, plate 152/a.

2. No. M.28; tempera and gold on panel, 80.7 x 52.1 cm.; J. W. Goodison and G.H. Robertson, *Catalogue of Paintings in the Fitzwilliam Museum, Cambridge, Volume II: Italian Schools*, Cambridge 1967, pp. 99–100, plate 17; Boskovits 1975, p. 390.

3. Boskovits 1975, p. 400 (as 1415–20). Photo in the Witt Library, London.

4. Reproduced in R. Freemantle, *Florentine Gothic Painters*, London 1975, p. 453, fig. 938.



SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO

Arezzo 1350/52 - 1410

The Adoration of the Magi

tempera and gold on panel, unframed
21.9 x 38.1 cm.; 8⁵/₈ x 15 in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

With L.M. Bianti, Via delle Ruote, Florence, by 1920;

Cinelli collection, Palazzo Antellesi, Florence, by 1963;

Anonymous sale, London, Christie's, 8 December 1972, lot 74 (as Luca Spinello);

Acquired at the above by the father of the present owner;

Thence by inheritance.

LITERATURE

R. Van Marle, *The Development of the Italian Schools of Painting*, The Hague 1924, vol. III, p. 585;

B. Berenson, *Italian Schools of the Renaissance. Florentine School*, London 1963, p. 163 (as Orcagna);

A.R. Calderoni Massetti, 'Spinello Aretino Giovane', in *Raccolta pisana di saggi e studi*, XXXV, Florence 1973, p. 12, reproduced fig. 14;

M. Boskovits, *Pittura fiorentina alla vigilia del rinascimento 1370-1400*, Florence 1975, p. 436, reproduced fig. 520;

G. Freuler, in *Master Paintings 1400-1850*, Colnaghi exhibition catalogue, London 1991-92, pp. 10-11, reproduced fig. 1;

Arte Sacra Antica, Agnew's exhibition catalogue, London 1994;

A. González-Palacios, in *Sumptuosa tabula picta: pittori a Lucca tra gotico e Rinascimento*, exhibition catalogue, Lucca 1998, p. 18;

C. Terzaghi, 'Sei tavole toscane del Quattrocento', in *Ma l'arte è un viaggio*, exhibition catalogue, Milan 2001, p. 86;

S. Weppelmann, *Spinello Aretino und die toscanische Malerei des 14. Jahrhunderts*, Florence 2003, pp. 262, 264-65, cat. no. 63b, reproduced;

S. Weppelmann, in *Lorenzo Monaco: a bridge from Giotto's heritage to the Renaissance*, exhibition catalogue, Florence 2006, pp. 142-43, under cat. no. 14, fig. 2;

S. Weppelmann, in *A history of taste: collecting French and Italian old master painting for America*, exhibition catalogue, Robilant + Voena, New York 2010, p. 22, reproduced fig. 2;

S. Weppelmann, *Spinello Aretino e la pittura del Trecento in Toscana*, Florence 2011, pp. 273-75, cat. no. 63b, reproduced.

In his extensive catalogue of the works of Spinello, Stefan Weppelmann (see *Literature*) proposes that this intimate *predella* was painted during the artist's Pisan period in around 1395.¹ It may originally have formed part of a triptych, of which the central panel was probably the *Madonna and Child enthroned with Saints John the Baptist, Anthony Abbot, Margherita, Lucy and two angels*, from the Kress Collection, in the Bucknell University Art Museum, Pennsylvania.² The other two sections of the *predella* are almost certainly the *Nativity* in a private collection in Genoa and the *Lamentation*, sold London, Christie's, 5 July 2011, lot 57, for £600,000.³

Spinello was born in Arezzo and soon dominated the artistic scene of his native town. By the end of the Trecento he was amongst the most important artists active in Tuscany, receiving major commissions in Florence, Siena and Pisa. His work shows the lasting influence of the Orcagna brothers, evidenced here by the size of the figures in relation to their surroundings, but to this style he added an emotional lyricism in the narrative elements that stood out amongst his peers. In the present work that is particularly discernible in the conversation and gesticulation of the kings at left, in the fatherly concern of Joseph to the right, and in the tender kiss of the Saviour's feet by the kneeling king. The landscape also participates in the emotional setting as the disposition of the figures, which creates a neat V-shape, is echoed in the dip in the mountain range in the distance. The aforementioned companion *Lamentation* displays similar emotional details in the gestures of the figures.

1. Weppelmann 2011, p. 273.

2. Weppelmann 2011, pp. 270-71, cat. no. 61, reproduced.

3. Weppelmann 2011, pp. 273-75, cat. nos 63 (a) and (c), reproduced.



THE MASTER OF THE FIGDOR ST EUSTACHE

Active in Romagna at the end of the 15th Century

The Martyrdom of Saint Sebastian

oil on panel, marouflaged
88.3 x 65.3 cm.; 34¾ x 25¾ in.

£ 300,000-400,000

€ 337,000-449,000 US\$ 396,000-530,000

PROVENANCE

Art market, Italy;

Private collection.

EXHIBITED

Forlì, Musei San Domenico, *Marco Palmezzano, il Rinascimento nelle Romagne*, 4 December 2005 – 30 April 2006, no. 5 (as circle of Melozzo da Forlì, The Master of the Figdor Saint Eustace).

LITERATURE

S. Tumidei, *Melozzo da Forlì, La sua città e il suo tempo*, exhibition catalogue, Milan 1994, pp. 66–68, reproduced pp. 60 and 61 (as circle of Melozzo da Forlì, possibly a Roman artist);*Gemäldegalerie Berlin, Gesamtverzeichnis*, Berlin 1994, p. 322, under cat. no. 2143 (as Umbro-Roman, end of the 15th century);A. Tambini in N. Ceroni (ed.), *Pinacoteca comunale di Ravenna, Museo d'Arte della Città, La Collezione Antica*, Ravenna 2001, p. 52 (as possibly Marco Palmezzano while still under the influence of Melozzo da Forlì);A. Tambini, 'Postille a Palmezzano,' in *Romagna Arte e Storia*, XXIII, 2003, 67, p. 32, note 10 (as possibly an early work by Palmezzano);V. Sgarbi, *Francesco del Cossa*, Milan 2003, (as an early work by Palmezzano);S. Tumidei, *Marco Palmezzano, il Rinascimento nelle Romagne*, exhibition catalogue, Milan 2005, pp. 184-85, cat. no. 5, reproduced in colour (as Circle of Melozzo da Forlì, The Master of the Figdor Saint Eustace, 1490).

The name of the artist derives from a panel depicting *Saint Eustace* in the Gemäldegalerie, Berlin, formerly in the Figdor collection, which was considered to be by Melozzo da Forlì by some of the titans of twentieth-century Italian art history, including Roberto Longhi, Carlo Volpe and Federico Zeri.¹ While recognising the distinct debt to Melozzo, more recent scholars such as Tambini (see *Literature*) have questioned this attribution, proposing instead that it could be an early work by Marco Palmezzano while still heavily dependent on Melozzo's style.

Stefano Tumidei, who was the first to publish the present panel, offers perhaps the clearest explanation of the presumed links between our artist and Melozzo during the 1480s, the least documented phase in Melozzo's career. The foreshortening of the saint, as well as his hair, echo Melozzo's work in Loreto and suggest that the Figdor Master may well have collaborated directly with Melozzo. The idea that it is a youthful work by Palmezzano is less convincing for Tumidei, however, for the panel shows few stylistic links to Palmezzano's altarpiece in Dozza, from 1492, and would anyway be too idiosyncratic a work for Palmezzano's more rigid style.²

The proposed dating to *circa* 1490 would make the painting an extremely early example of the successful use of distorted perspective, as Tumidei notes. The design revolves around counter-balances and internal rhythms, geometric shapes and more fluid lines. The archers in the foreground show a close understanding of the work of Andrea Mantegna, and in particular his treatment of the same subject from the 1480s, today in the Musée du Louvre, Paris.³ Behind them the saint is shown in an elegant pose leaning against classical columns which provide a vertical axis to the composition, while to his left the steep drop leads the eye to two rather fey figures who contrast admirably with their caricatured colleagues in the foreground. To their left another drop takes us to a group of soldiers beside the river. The bridge above them provides a neat horizontal line which cuts through the design, almost as a line of demarcation before the craggy hill-top town beyond. The same approach to landscape and the town are offered in the aforementioned Berlin *Saint Eustace*, with a very similar play of colour between the greys of the rocks and the red of the bricks.

1. See Berlin 1994, under *Literature*; R. Longhi, *Ricerche sulla pittura veneta*, 1946–69, reprinted Florence 1978, p. 81.

2. Tumidei 2005, pp. 186–89, cat. no. 6, reproduced.

3. R. Lightbown, *Mantegna*, Berkeley 1986, pp. 420–21, cat. no. 22, reproduced in colour plate XI.







15 THE MASTER OF THE MISERICORDIA

active in the second half of the 14th century

The Mystic Marriage of Saint Catherine

tempera and gold on panel, arched top, in an engaged frame
135.3 x 80.2 cm.; 53¼ x 31⅝ in.

± £ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

Delfino Cinelli, Florence, about 1910;

Dombrowski collection, Castello at Vincigliata, near Fiesole, by 1952–53;

Private collection, Lucerne, by 1960;

In the collection of the father of the present owner by 1969;

Thence by inheritance.

This imposing painting once formed the centrepiece of a polyptych dedicated to Saint Catherine. It preserves in part its original frame with cusped arch. It has been suggested that its predella may have consisted of three related panels depicting episodes from the life of the Saint now divided between three collections (see below).¹ The lateral compartments remain untraced. There are no dated works by the Misericordia Master but in the opinion of Miklós Boskovits the *Mystic Marriage* could tentatively be assigned a date around 1370–75, while Sonia Chiodo in her more recent study considers it to be slightly earlier and datable to 1365–70.

Federico Zeri was the first scholar to identify this *Mystic Marriage of Saint Catherine* as a work by the Misericordia Master, a Florentine painter active in the second half of the fourteenth century. His early works show the influence of Taddeo Gaddi and Bernardo Daddi, the dominant artists of the previous generation but as he developed his style was to prefigure artistic tendencies prevalent towards the end of the *Trecento*. The artist's name was coined by Richard Offner in 1958 after a devotional painting of the *Madonna of Mercy* (*Madonna della Misericordia*), formerly at the monastery of Santa Maria di Candeli and now in the collection of the Galleria dell'Accademia, Florence.² He is also sometimes known as the Master of the Orcagnesque Misericordia.

Offner underlined aspects of the artist's style akin to Jacopo di Cione, while other scholars have considered his work to be more Daddesque in character. Boskovits expanded Offner's core group of pictures, placing the Misericordia Master among the leading Florentine painters of his day. Boskovits has suggested that he may be identifiable as Giovanni Gaddi (*doc.* 1369–85), son of Taddeo Gaddi and elder brother of Agnolo. More recently Sonia Chiodo has provided an invaluable analysis of his work and thanks to her archival research has argued in support of this hypothesis.

Chiodo's analysis of the panel's figurative style has led her to suggest with due caution that the altarpiece, which originally belonged to a polyptych dedicated to Saint Catherine of Alexandria, may originally have come from the *spedale* of Santa Caterina dei Talani, a hospital founded in 1349. Its building was begun in 1361 after some delay and completed by about 1370, when the first patients were admitted.



LITERATURE

B. Berenson, 'Quadri senza casa: il Trecento fiorentino, II.', *Dedalo*, 1931–32, p. 1058, reproduced (as follower of Jacopo di Cione);

R. Offner, *A Critical and Historical Corpus of Florentine Painting*, section III, vol. V, New York 1947, p. 228, n. 1 (as Cioneseque);

B. Klesse, *Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts. Mit 519 Zeichnungen der Autorin*, Bern 1967, p. 326, no. 257 (as Orcagnese Master influenced by Agnolo Gaddi, last quarter of the 14th century);

F. Zeri, 'Early Italian Pictures in the Kress Collection', *The Burlington Magazine*, CIX, 1967, p. 474 (as Master of the Orcagnese Misericordia);

M. Boskovits, *Pittura fiorentina alla vigilia del rinascimento: 1370–1400*, Florence 1975, p. 64, p. 369, fig. 217 (as Master of the Misericordia);

R. Offner, *A Critical and Historical Corpus of Florentine Painting. A Legacy of Attributions, The Fourteenth Century*, H. Maginnis (ed.), New York 1981, p. 10 (as Master of the Virgin of Mercy [Misericordia Master]);

J. Pope-Hennessy, *The Robert Lehman Collection, I. Italian Paintings*, The Metropolitan Museum of Art, New York 1987, p. 64 (as Master of the Orcagnese Misericordia);

B. Deimling, *A Critical and Historical Corpus of Florentine Painting. Tradition and Innovation in Florentine Trecento Painting: Giovanni Bonsi and Tommaso del Mazza*, M. Boskovits (ed.), section IV, vol. VIII, Florence 2000, p. 194, n. 1 (as Master of the Misericordia; incorrectly described as representing Saint Catherine without her crown [she is depicted without the wheel of her martyrdom]);

S. Chiodo, *A Critical and Historical Corpus of Florentine Painting. Painters in Florence after the 'Black Death'. The Master of the Misericordia and Matteo di Pacino*, M. Boskovits and M. Gregori (eds), section IV, vol. IX, Florence 2011, pp. 18, 28, 31, 47–49, 79, 85, 182–85, reproduced in black and white plates XVII¹ and XVII².

The facial type of the Virgin in the *Mystic Marriage* is closely comparable to that in the Misericordia Master's half-length *Madonna and Child* at the Museo de Arte de Ponce, Puerto Rico, which Boskovits dates to 1365–70, vividly describing them as twin sisters.³ Chiodo points out the affinity between the *Mystic Marriage* and the *Madonna della Misericordia*, particularly in the contours of Saint Catherine and the angel in the Academia panel, placing them close in date. In terms of scale and design, the *Mystic Marriage* shares the same poised monumentality as the *Madonna and Child enthroned* at the Pinacoteca Giuseppe Stuard, in Parma, part of a dismembered polyptych.⁴ Boskovits considers the latter to be slightly earlier than the present panel but in the absence of documentary evidence any attempt at dating the master's work, particularly his early activity, remains tentative. In both the Parma altarpiece and the *Mystic Marriage*, he has embellished the throne with a richly designed cloth of honour, decorated here with an elegant pattern of hounds and vegetation found only in this painting.

John Pope-Hennessy proposed a connection between this painting and three panels devoted to the life of Saint Catherine of Alexandria that may once have formed its predella. They consist of a central panel that appeared at auction in 1991 depicting *The Disputation of Saint Catherine of Alexandria*, formerly in the Bromley Davenport collection;⁵ and two smaller side panels, one depicting *Saint Catherine of Alexandria's Vision of the Christ Child* in the Robert Lehman Collection at The Metropolitan Museum of Art, New York;⁶ and the other *The Martyrdom of Saint Catherine of Alexandria* at the Worcester Art Museum.⁷ Together their combined length would accord with the present work.

1. Pope-Hennessy 1987, p. 64. See also Chiodo, who speculates on the possible original existence of two further predella panels, one from the saint's youth and another relating to her death or the transportation of her body to Mount Sinai. Chiodo also discusses the original structure of the altarpiece as a triptych or pentateuch; see Chiodo, pp. 47 and 48, n. 124.

2. Inv. 8562; reproduced in Chiodo 2011, p. 168, plate XII.

3. Inv. no. 62.0256; 55 x 38 cm. Boskovits 1975, p. 371, fig. 219; see also p. 64: 'la giovanissima Madonna [...] parrebbe sorella gemella [...]'.

4. Inv. no. 4; 121 x 53 cm. Boskovits 1975, p. 371, tav. 69b (as 1360–65); Chiodo 2011, p. 122, plate II² (as 1350–55).

5. 19 x 64.5 cm.; sold Christie's, London, 24 May 1991, lot 35 for £176,000.

6. 1975.1.62; tempera on panel, overall: 21 x 34.2 cm. Pope-Hennessy 1987, p. 64, cat. no. 30, reproduced on p. 65.

7. 1940.30; tempera on panel, 21.7 x 33.9 cm. M. Davies in *European Paintings in the Collection of the Worcester Art Museum*, Worcester 1974, pp. 357–58, reproduced on p. 619; Pope-Hennessy 1987, reproduced on p. 283, fig. 20.



16 NERI DI BICCI

Florence 1419 - 1491

The Adoration of the Christ Child
with the young Saint John the
Baptist

tempera and gold on poplar panel
47.5 x 37.5 cm.; 18¾ x 14¾ in.

± £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

PROVENANCE

Van Gelder collection, Brussels;

In the collection of the father of the present
owner by 1965;

Thence by inheritance.

LITERATURE

R. Van Marle, *The Development of the Italian
Schools of Painting*, The Hague 1928, reprinted
New York 1970, vol. X, p. 540, reproduced
p. 539, fig. 322.

This is a characteristic painting by Neri di Bicci. While his figure types are instantly recognisable, the present work displays a sophistication in the disposition of the figures, particularly that of Joseph peering out from behind the architectural setting, as well as that of John the Baptist gazing into the scene from the edge of the pictorial plane, which distinguishes it from the bulk of the artist's impressive catalogue.

Neri was the third in line from a family of artists: his father Bicci di Lorenzo (1373–1452) and his grandfather Lorenzo di Bicci (1350–1427) had been successful painters before him. He was a member of the Compagnia di San Luca in Florence by 1434 and began his artistic career as an assistant in his father's workshop, taking over its running after Bicci di Lorenzo became ill in 1446. It was after his father's death in 1452 that Neri di Bicci became an independent artist in his own right and he began keeping a diary, both professional and personal, which covers his principal years of activity from 1453 to 1475. This account, called *Le Ricordanze*, has been described as 'the most extensive surviving original document to record the activity of a 15th-century painter'.¹ His paintings successfully integrate the early Quattrocento models of his father's paintings with those of the more naturalistic artists of his own generation, such as Fra Angelico, Domenico Veneziano, Filippo Lippi and Andrea del Castagno. Neri di Bicci and his workshop received a constant stream of commissions from the Florentine nobility and religious institutions, and a number of talented artists were employed by him over the years: Cosimo Rosselli, Giusto d'Andrea, Francesco Botticini and Bernardo di Stefano Rosselli are amongst those documented in the *Ricordanze*.

1. B. Santi, 'Neri di Bicci', in J. Turner (ed.), *The Dictionary of Art*, London 1996, vol. II, p. 801. The manuscript of *Le Ricordanze* consists of 189 sheets and is held at the Uffizi, Florence.



17 PAOLO CALIARI, CALLED PAOLO VERONESE

Verona 1528 - 1588 Venice

The Rest on the Return from Egypt

oil on canvas
154 x 166 cm.; 60⁵/₈ x 65³/₈ in.

W £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Possibly sold by Dr Bragge, London, 1757, no. 48 (according to Cocke, 1984);

Probably the Cabinet Gallery, London (according to Cocke, 1984);

Senator S. Borletti, Milan, by 1934;

With Galerie Julia Kraus, Paris, from whom acquired by the present owner in the early 1970s.

LITERATURE

G. Fiocco, *Paolo Veronese*, Rome 1934, p. 114;

P. Bucarelli, 'Carnet Vénitien. Paul Véronèse', *Gazette des Beaux-Arts*, 1935, vol. II, p. 253;

'Capolavori d'Arte in Raccolte Private', in *Le Vie d'Italia* (Touring Club Italiano), vol. XLI, June 1935, reproduced;

A. Morassi, 'Opere Ignoted ed Inedite di Paolo Veronese', *Bollettino d'Arte*, XXIX, no. VI, December 1935, p. 250, reproduced p. 249, fig. 1;

R. Gallo, 'Per la datazione delle opere di Paolo Veronese', *Emporium*, 1939, p. 203;

R. Marini, *L'opera completa del Veronese*, Milan 1968, p. 96, no. 54, reproduced;

T. Pignatti, *Veronese*, Venice 1976, vol. 1, p. 163, no. 321, vol. 2, reproduced fig. 688;

D. von Hadeln, *Paolo Veronese*, Florence 1978 (reprinted from 1935 edition), p. 154, no. 185;

P. Ticozzi, *Immagini dal Veronese. Incisioni dal Sec. XVI al XIX*, exhibition catalogue, Rome 1978, p. 36, under no. 19;

T. Pignatti, in *Arte Veneta*, vol. XXXII, 1979, p. 214;

K. Badt, *Paolo Veronese*, Cologne 1981, pp. 113, 114, 190;

T. Pignatti and T. Crombie, 'Paolo Veronese and his interest in landscape in the 1580s: the Rest on the Return from Egypt in Context', *Apollo*, September 1982, pp. 144–45, reproduced p. 142, fig. 3;

R. Pallucchini, *Veronese*, Milan 1984, p. 149;

R. Cocke, *Veronese's Drawings*, London 1984, p. 103, under no. 34;

R. Marini, *Veronese*, Milan 1984, no. 219, reproduced;

T. Pignatti and F. Pedrocchio, *Veronese. Catalogo completo dei dipinti*, Florence 1991, p. 310, no. 241;

T. Pignatti and F. Pedrocchio, *Veronese*, Milan 1995, vol. 2, p. 479, no. 380, reproduced (and p. 443, under no. 335).

ENGRAVED

By A.W. Warren, issued by G. Virtue, when it was in the Cabinet Gallery, London (according to Cocke, 1984).

This is a mature work by Veronese, most likely dating from the first half of the 1580s. In the decade after it was discovered it was given an earlier dating: *circa* 1555 by Bucarelli (1935) and *circa* 1560 by Morassi (1935) but aided by a better overall understanding of Veronese's stylistic development, latter-day scholars have consistently dated it later: in the 1580s by Pignatti (1976), *circa* 1581–83 by Marini (1984) and *circa* 1585 by Pignatti and Pedrocchio (1991). The interrelationship of the five figures is informal, as befits the rural setting: the Virgin, Her head turned to Her right, looks at the left-hand Angel who offers Her a silver plate of dates, while the youthful Christ looks up at Joseph while being watched by the second Angel. The figure group of the Virgin and Child is especially moving: She rests her right hand on His torso, fingers splayed, while He rests his right forearm over Hers, holding a knife between forefinger and thumb, while leaning towards Her so that Their heads almost touch. Joseph is pouring wine and bread sits on a stone table draped with a white cloth, intended to be recognized by the viewer as prefiguring Christ's Passion.

Richard Cocke noticed that a figure of indeterminate sex in the upper right of a sheet of multiple figural studies, mostly of the Virgin and Child and sometimes with Joseph, by Veronese in Cleveland, which he dated to the 1550s, anticipates the figure of Joseph in this painting.¹ More recent scholars have dated the Cleveland sheet a little later, around 1570. In any event it seems to have heralded a number of paintings of the Flight into Egypt, including those in Sarasota and Ottawa which date from *circa* 1572,² as well as the rather later present work, which depicts a sister subject, in which the Holy Family, with a clearly older Christ Child, are attended by Angels as they picnic on Their return journey from Egypt. Veronese's treatments of both subjects are generally very similar, with a plethora of attendant Angels, and an over-arching date palm, under which the Holy Family rested on their journey to Egypt, according to the 5th-century Greek *Gospel of Pseudo Matthew*. Veronese has an Angel liberating dates from a branch to feed the Holy Family in the Sarasota picture, while here he is pulling a branch down to make them reachable.

There are two similar versions of this composition by Veronese: this and one other painting, formerly belonging to Marshall Spink in Surrey. The latter is almost square in format, with the figures squashed closer together and the overhanging clump of palms more dominant. That painting was the one engraved in reverse by Pierre Brebiette, and was most likely in France in the early seventeenth century until the mid-eighteenth century.³ The two paintings have been confused in the past, most notably by Von Hadeln and Paolo Ticozzi, who thought that Brebiette's etching reproduced the present painting.⁴ The ex-Spink painting is more monochrome in tone, with predominant deep greens, and most scholars think it predates the present painting, which is much more colourful.

1. Cleveland Museum of Art, inv. 39.670; see Cocke 1984.

2. The John and Mabel Ringling Museum of Art, Sarasota, and the National Gallery of Canada, Ottawa; see V. Brilliant, *Paolo Veronese*, exhibition catalogue, Sarasota 2012, pp. 167–73, both reproduced.

3. See P.J. Mariette, *Notes sur les Peintres et les Graveurs, 1740–70*, vol. II, revised ed., 1969, p. 302, n. 31.

4. See Von Hadeln 1978 and Ticozzi 1978.



18 TIZIANO VECELLIO, CALLED TITIAN

Pieve di Cadore circa 1485/90 (?) - 1576 Venice

Portrait of a Venetian Admiral,
possibly Francesco Duodo

oil on canvas
87.2 x 77 cm.; 34³/₈ x 30¹/₄ in.

± £ 1,000,000-1,500,000

€ 1,130,000-1,690,000 US\$ 1,320,000-1,980,000

PROVENANCE

Probably Prince Trivulzio, Milan;

Bonomi collection (inv. no. 106), Milan, until 1933;

Thence by descent in Monte Carlo until sold to a collector in the 1960s;

Thence by descent to his son, by whom sold, London, Sotheby's, 3 July 1997, lot 63, for £1,100,000, where acquired by French and Company, New York;

By whom sold, New York, Sotheby's, 29 January 2009, lot 56, for \$1,500,000, where acquired by the present owner.

EXHIBITED

New York, Salander O'Reilly Galleries,
Rembrandt and the Venetian Influence,
3 October – 18 November 2000, no. 6.

LITERATURE

O. Fischel, *Tizian*, Stuttgart 1904, pp. 225 and 262 (as a late lost painting by Titian, copied by Van Dyck in his sketch book and recorded in an old anonymous Venetian chalk drawing);

W. Suida, *Tizian*, 1933, pp. 83, 166 and 187, reproduced plate CLXXb;

G. Adriani, *Anton van Dyck: Italienisches Skizzenbuch*, 1940, p. 28, under no. 107;

R. Fisher, *Titian's Assistants During the Later Years*, Harvard Ph.D. 1958, London and New York 1977, pp. 103–4, reproduced fig. 93 (as possibly by Palma Giovane, though knowing the painting only from Suida's published photograph);

F. Ilchman, in *Rembrandt and the Venetian Influence*, New York, Salander O'Reilly Gallery, 3 October – 18 November 2000, pp. 22–27, and p. 70, cat. no. 6, reproduced in colour.

Late portraits by Titian are very rare. Stylistically this painting of a high-ranking Venetian commander corresponds to works executed during Titian's final decade. The first modern scholar to identify this portrait as such was Suida (see Literature); thereafter the painting was largely ignored in the literature due to its inaccessibility. This portrait can be traced back to the 1620s when Van Dyck recorded it in his Italian sketchbook (fig. 1). He inscribed it with an attribution to Titian, the Italian master whom he most admired.

There are in fact two early records of this major late portrait by Titian: one a late sixteenth-century drawing in black and white chalk on blue paper that copies the painting (fig. 2);¹ and the other, mentioned above, Van Dyck's lively pen, ink and wash drawing executed on folio 107 *verso* of his Italian sketchbook, formerly at Chatsworth and is now at the British Museum, London.² The former, also in the British Museum, was attributed to Palma il Giovane in the past, and although this attribution is no longer upheld, nevertheless the style of the drawing indicates a Venetian origin.³ This has implications for the painting's provenance because it suggests that the painting was still in Venice towards the end of the sixteenth century.





Fig. 1.
Anthony Van Dyck, folio 107 verso from his Italian sketchbook
© The Trustees of the British Museum.

Van Dyck's drawing also offers some clues about the painting's later whereabouts. He compiled his sketchbook during his years in Italy (1621–27) and it has been understood as a record of the works he saw on his journey. Furthermore the sketchbook has been used to trace the provenance of the pictures he copied there. However David Jaffé has pointed out the difficulties in dating drawings solely on internal evidence and cautioned against relying too heavily on the sketchbook as an indicator of provenance.⁴ Van Dyck's sketchbook served primarily as a working guide with groupings devoted to certain topics and not as a travel journal illustrated sequentially. It has been suggested that the drawing after the present painting probably dates from 1623 since it is known that after his Venetian sojourn (August to November 1622) Van Dyck visited Florence in 1623 and in the same year travelled to Rome, until October or November, whereupon he proceeded to Genoa.⁵ On the same page as his drawing of this portrait, is his copy after Raphael's *Portrait of Leo X and his Nephews*, a work that was in Florence by 1589; and on the facing page there is his drawing after Titian's famous *Portrait of Ranuccio Farnese*, which remained in the Farnese collection in Rome until an unknown date (it was still there in 1644 but recorded in Parma by 1680). It is possible therefore that by the early 1620s the *Portrait of an admiral* was housed in a collection accessible to Van Dyck in either Florence or Rome. The painting's subsequent provenance is not yet known. It is later recorded in the Bonomi collection, Milan. According to family tradition it came to them from the collection of one of the city's most prominent noble families, the Trivulzio.



Fig. 2.
After Titian, *Portrait of a Venetian admiral*
© The Trustees of the British Museum.

In 2000 Frederick Ilchman proposed a new identification for the sitter: Francesco Duodo (1518–1592), a high-ranking Venetian military commander, who was a key figure at the Battle of Lepanto and a prominent official in later sixteenth-century Venice.⁶ Ilchman based his identification on a portrait by a follower of Tintoretto in the Museo Storico Navale, Venice, which bears the Duodo coat-of-arms and the initials 'F.D.'.⁷ There is also a marble bust of Duodo by Alessandro Vittoria at the Ca' d'Oro, Venice.⁸ Prior to this the sitter bore a more generic identification as 'a Venetian Admiral'. Tietze and Tietze-Conrat had suggested the name of Sebastiano Venier, as did Fischel before them,⁹ but other portraits of Venier by Tintoretto show facial features strikingly different from those of the sitter represented here.¹⁰

The X-radiograph reveals a number of significant *pentimenti* that are characteristic of Titian's working methods (fig. 3). They show him making alterations to the composition directly onto the canvas with characteristically deft strokes. The most obvious change is to the head, which has been moved to the right; the hand too has been altered; and adjustments to the outline of the sitter's left shoulder are also evident.

Following the painting's recent restoration at the instigation of the present owner, Prof. Paul Joannides saw it again and found it much improved and entirely autograph.¹¹ Prof. Peter Humfrey agrees with this view.¹² Recent inspection at first-hand has confirmed Prof. Joannides' opinion that the work is very late, with beautiful passages, such as the crimson cloak executed in vigorous sweeps of paint and the lively brushwork deployed to structure the sculptural lion-head on the



Fig. 3.
X-ray of the present lot

armour's shoulder-piece. In the lower areas of the painting, principally below the waist towards the centre, Joannides finds less finished areas: thus the hand that holds the baton of command is rendered succinctly with few strokes and the hilt of the sword is hardly more than adumbrated. This lack of uniformity adds to the portrait's immediacy and vitality. Given the scarcity of portraits by the aged Titian, the closest comparisons are to be found in other genres. In Joannides' opinion, the *Tarquin and Lucretia* at the Fitzwilliam Museum, Cambridge, sent to Philip II in 1571, shows analogous techniques, brought to a higher level of finish, while the Vienna version of the same subject, which is obviously incomplete, presents still closer analogies to the present work. We are grateful to Prof. Joannides and to Prof. Humfrey for their opinions.

1. T.12.63; 291 x 237 mm.

2. 1957, 1214.207; folio 107v.; 199 x 156 mm.

3. H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York 1944, 1970 (ed.), no. 898, p. 207.

4. D. Jaffé, 'New thoughts on Van Dyck's Italian sketchbook', *The Burlington Magazine*, CXLIII, October 2001, pp. 614–24. We are grateful to Paul Joannides for drawing our attention to this article.

5. For the chronology see C. Brown, *Van Dyck Drawings*, London 1991, p. 13.

6. Ilchman 2000, pp. 22–27.

7. Inv. no. 952; 107.5 x 86 cm. Detail reproduced in Ilchman 2000, p. 25, fig. 18.

8. T. Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice*, Oxford 1998, reproduced plate 101.

9. See Tietze and Tietze-Conrat 1944; also Fischel 1904, p. 225, where Van Dyck's drawn copy of Titan's portrait, which he thought lost, is reproduced with a tentative identification as Sebastiano Venier.

10. Compare, for instance, the portraits in P. Rossi, *Jacopo Tintoretto: I Ritratti*, Milan 1994, pp. 142–45, cat. nos 32 and 33.

11. Written communication, 20 September 2017.

12. Written communication, 3 October 2017.



Antwerp circa 1540 - 1619 Bologna

The Madonna and Child with
Saints Catherine, Dominic and
the Infant Saint John the Baptist,
a landscape beyond

signed and dated upper left: 1592 /
DIONISIO CALV...RT / FIANDERESE
oil on copper
53 x 39 cm.; 20⁷/₈ x 15³/₈ in.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Private collection, Italy.

This hitherto unknown copper was painted by Denys Calvaert, one of the first Flemish artists to migrate to Italy. He focused almost exclusively on religious scenes and while he produced some excellent life-size altarpieces, he was arguably at his best when working on a smaller format, particularly on copper, a support which perfectly complemented his detailed brushwork and use of colour. This signed and dated example is from the artist's most successful period and includes all his most admired features: vibrant colours, movement and pathos in the figures, sharp foreshortening, and the landscape upper right, which extends all the way to the horizon.

A figure very similar to that of the present Dominic can be found in reverse and in the guise of Saint Francis in a drawing by Calvaert depicting the *Apparition of the Madonna to Saints Francis and Roch*, in the Louvre's Cabinet des Dessins, Paris, inv. no. 2010.¹ Further similarities with works in the artist's catalogue can be found in another copper of comparable dimensions from 1593–94 which represents the *Holy Family with Saint John the Baptist and Angels in a landscape*, at the National Gallery of Scotland, in which putti also descend from the clouds carrying a cross and other instruments of the Passion.

The artist's Flemish origins, proudly noted in the signature, are also mentioned in the copper sold Milan, Sotheby's, 30 May 2006, lot 5, for 160,000 euros, in which he signed his name *DIONISIO FIAMENGO*.

1. F. Lugt, *Inventaire général des dessins des écoles du nord, maîtres des anciens Pays-Bas nés avant 1550*, Paris 1968, p. 128, cat. no. 621, reproduced plate 178.



Florence 1616 - 1687

The Penitent Magdalene

oil on copper
20.3 x 26 cm.; 8 x 10¼ in.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Private collection, Brussels.

LITERATURE

F. Baldassari, *Seicento Fiorentino. Sacred and Profane Allegories*, Florence 2012, pp. 17–18, reproduced fig. 8.

F. Baldassari, *Carlo Dolci, Complete Catalogue of the Paintings*, Florence 2015, p. 171, cat. no. 76, reproduced.

Carlo Dolci was undoubtedly the protagonist of seventeenth-century painting in Florence. He was a prodigious young artist, who quickly established himself as court painter to the Medici grand dukes and his work was to leave a lasting and significant impact on Florentine painting. In particular his facial types, as well as his impressive use of blues and purples – both discernible in the present work – inspired countless followers, admirers and collectors.

In this intimate copper, destined for private devotion, we find the Magdalene repenting in the wilderness, her alluring nakedness reminding us of her unchaste past. Her breasts are exposed and the blue folds of her robes reveal her leg up to the thigh in a scene that, for all its allusion to the vanity of life and repentance, must, surely, have also been a celebration of the female form.

Francesca Baldassari (see *Literature*) notes that a preparatory drawing in red and black chalk on white paper is in the Albertina, Vienna, where it is listed as after Bilivert (inv. no. 850).¹ She goes on to compare the present work with another small copper, the *Christ in the Garden* in Palazzo Bianco, Genoa.²

1. V. Birke and J. Kertész, *Die italiansiche Zeichnungen der Albertina. Generalverzeichnis*, Vienna-Cologne-Weimar 1992, vol. I, p. 442.

2. Baldassari 2015, pp. 148–49, cat. no. 53, reproduced.



21 BERNARDO STROZZI

Genoa 1581 - 1644 Venice

Arachne

oil on cedar panel
57 x 45 cm.; 22½ x 17¾ in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Graf Auersperg, Graz;

Possibly Attems Collection, Graz;

Han Coray-Stoop (1880–1974), Erlenbach,
Zurich;His sale, Lucerne, Fischer, 2–5 September
1942, lot 1164 (as Saint Agnes);

Acquired by the father of the present owner;

Thence by inheritance.

LITERATURE

L. Mortari, *Bernardo Strozzi*, Rome 1966,
p. 140, reproduced figure 228;L. Mortari, *Bernardo Strozzi*, Rome 1995,
p. 159, cat. no. 351, reproduced;C. Manzitti, *Bernardo Strozzi*, Turin 2013, under
Addenda, p. 266, cat. B, reproduced.

Exceptional in its quality, condition and technique, this ravishing depiction of *Arachne* was painted by Strozzi circa 1628–33, either just before or just after his departure from Genoa for Venice.¹ It is part of a group of bust-length depictions of female allegorical and historical figures and of saints that Strozzi began to create early on, perhaps in response to the visit to Genoa of Simon Vouet in 1620–22. Whatever their inspiration, Strozzi produced these beautiful ‘portraits’ throughout his career, adapting his depictions to the theme at hand: refined and ethereal for his saints, sensual and seductive for his profane subjects.

Handled with extreme brio, this *Arachne* ranks amongst the very best of this type of painting. It depicts the mythological figure of Arachne, a young weaver from Lydia, who was so skilled at her craft that she rivaled the goddess Athena, the divine patroness of the art. A contest was arranged, and having been bested by the mortal Arachne, the infuriated goddess cursed the girl, turning her into a spider in punishment for her effrontery. In the painting, Strozzi has provided none of the dramatic narrative of this myth, but has painted simply a depiction of a young girl set against a dark background. She is elegantly dressed, her hair pulled back from her face by a red tie, not bound well enough to stop wisps of hair from escaping, a detail which Strozzi brilliantly suggests by dragging thin brushstrokes across Arachne’s face. Arachne glances heavenward, much like a saint, although with perhaps more of a self-satisfied expression than would be appropriate for a sacred sitter. It is only the inclusion of a weaver’s shuttle loaded with thread held in her hand that identifies her. In fact, the subject is so subtle that until very recently it has been misinterpreted as a depiction of a saint with the palm of a martyr.²

The choice of wood as a support is extremely unusual for Strozzi and only a handful of works in his large and varied corpus are painted on panel. In addition to the present painting there is the *Healing of Tobit* in the Cleveland Museum of Art (inv. 1993.5) and a *Portrait of Claudio Monteverdi* (formerly in the Strakosch collection, Vienna, see Mortari 1995, pp. 220–21, cat. no. II.47). However, closest to the present panel in format and subject is a depiction of *Berenice* (Musei Civici, Udine, see *Bernardo Strozzi*, Milan 1995, exhibition catalogue, pp. 258–59, cat. no. 80). Slightly larger in size, that panel also depicts a rather unusual classical subject, that of the Ptolemaic Queen Berenice cutting her hair in order to insure her husband’s victory in battle. Both paintings are of the *mezzo busto* format, although the *Berenice* includes both hands of the sitter, a requirement given the action of the painting.

The choice of the subject of Arachne is also somewhat unusual. The depiction of ancient heroines was of course common; but the story of the ill-fated Arachne was less suited for paintings of noble women of antiquity, which were meant to elevate the viewer. One need only look at the most famous painting of the subject from the seventeenth century, Velázquez’s masterpiece of the *Story of Arachne* at the Prado, Madrid, where in the distance the hapless mortal weaver is about to be punished by Minerva, to understand that the subject is less edifying than most. Given both the unusual support and subject of the *Arachne*, it seems likely that the painting was intended for a specific patron. Whatever its genesis, the composition must have pleased Strozzi as he repeated it in at least two other versions, both of lesser quality and on a more usual canvas support: one was formerly with Galerie Sanct Lucas, Vienna, and the other formerly with Galerie Miethke, also in Vienna, until it was sold at the Dorotheum in 1938.³

1. See Mortari 1966, p. 140, and Mortari 1995, p. 159.

2. This mistake is made not only in the 1942 sale, but even by Luisa Mortari in her monographs on the artist.

3. Mortari 1995, p. 159, cat nos 353 and 353 respectively, the latter reproduced.



22 GAETANO GANDOLFI

San Matteo della Decima near Bologna 1734 - 1802 Bologna

Portrait of a young man, bust-length, wearing a red cap and gesturing to the viewer

oil on canvas
45.4 x 35.5 cm.; 17 7/8 x 14 in.

£ 100,000-150,000

€ 113,000-169,000 US\$ 132,000-198,000

PROVENANCE

Probably Mesdames Rullier;

Probably by whom sold, Lyon, Jean-Claude Anaf & Associé, 5 June 1994, lot 115 (as attributed to Ubaldo Gandolfi, 'Jeune garçon en buste de face coiffé d'un bonnet rouge');

With Bob Haboldt & Co., New York and Paris, by May 1995 (as Ubaldo Gandolfi), from whom acquired.

Gaetano Gandolfi painted intimate and informal head and bust-length studies in oils of boys, youths and girls, some of the former his own children. This study can be compared with others painted in a similarly free manner using a broad brush which can be dated from the late 1760s until the mid-1770s.¹ While many of his subjects look out at the viewer, the direct gaze and projecting gesturing right hand in the present work is unusually arresting.

We are grateful to Dott.ssa Donatella Biagi Maino for her enthusiastic endorsement of the attribution to Gaetano Gandolfi, describing the work as a *capolavoro*.²

1. See D. Biagi Maino, *Gaetano Gandolfi*, Turin 1995, pp. 347–48, 349, 353–54 and 365, nos 15, 22, 37–40, 42 and 79, reproduced figs 16, 24, 40–44, 76 and colour plate LX.

2. Written communication, 25 September 2017.



23 ATTRIBUTED TO GIOVANNI STANCHI

Rome 1608 - after 1673

The Four Seasons: four
anthropomorphic figures

a set of four, each oil on canvas, unframed
each: 130 x 91 cm.; 51¼ x 35¾ in.

(4)

± £ 250,000-350,000

€ 281,000-393,000 US\$ 330,000-462,000

PROVENANCE

Sale ('Property from the Wilson Estate, Arizona
- Michael Taylor Design'), New York, Christie's,
6 June 2012, lot 34 (as Follower of Giuseppe
Arcimboldo);

With David Koetser, Zurich;

Acquired from the above by the present owner
in 2012 (as Giovanni Stanchi).

Ultimately inspired by the work of the Milanese Cinquecento painter Giuseppe Arcimboldo, the inventor and greatest exponent of the anthropomorphic figure, this set of canvases depicting the Four Seasons were probably painted by the Roman painter Giovanni Stanchi. The attribution is based on stylistic affinities with Stanchi's more standardised still lifes of fruit and flowers. Copies and versions of these works have been associated with Stanchi for some time.

The idea of the anthropomorphic figure probably came to Stanchi via the examples of Francesco Zucchi, a painter of Florentine birth and a contemporary of Caravaggio who is in fact now credited with some of the still lifes previously thought to be Caravaggio's own. Zucchi's own set of the *Four Seasons* is thought to be the direct inspiration for the design of three of the present four compositions (all except *Spring*, which differs in its frontal, rather than profile, pose).¹ The attribution of his *Four Seasons* is based on a comparison with the single anthropomorphic figure on which Luigi Salerno found the initials FZ in the 1980s.²

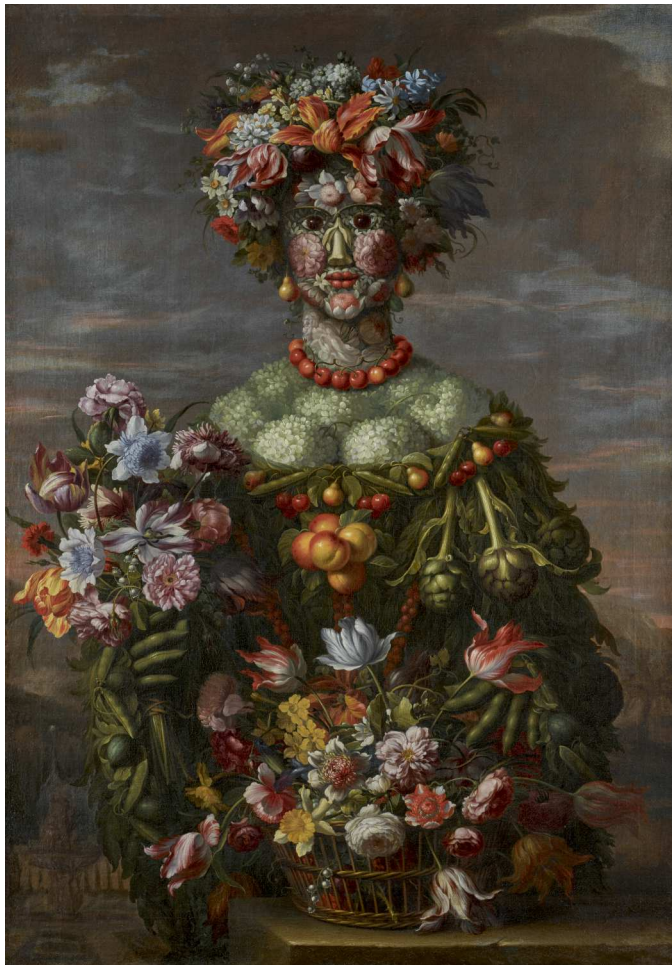
Another set of the seasons in which all four, including *Spring*, follow the example of Zucchi, are recorded by Bocchi in an unknown location and attributed to Giovanni Stanchi.³ The present set compares favourably with these and indeed seems to be of higher quality and certainly in a better state of preservation. Bocchi records a further example of *Autumn* and one of *Summer*, by Stanchi and also in an unknown location.⁴ As with all of Stanchi's best still lifes the present examples are characterised by their rich colouring and expert modelling of the still-life elements.

1. See L. Salerno, *La natura morta italiana*, Rome 1984, reproduced p. 55, figs 14.3–6.

2. Naples, Capodimonte. *Ibid.*, p. 53, fig. 14.1.

3. G. and U. Bocchi, *Pittori di natura morta a roma, artisti italiana 1630–1750*, Viadana 2005, reproduced p. 274, figs FS.31–FS.34.

4. Bocchi 2005, p. 275, figs FS.35–36.



24 GASPAR VAN WITTEL, CALLED VANVITELLI

Amersfoort 1652/3 - 1736 Rome

Two landscapes with the Villa Aldobrandini at Frascati and the Villa Farnese at Caprarola

the former signed and inscribed on the packmules lower left: *GASP/VAN/WITTEL and BELV/D. FRAS*

a pair, both oil on canvas

each: 49.5 x 98.5 cm.; 19½ x 38¾ in.

(2)

£ 700,000-1,000,000

€ 790,000-1,130,000 US\$ 925,000-1,320,000

PROVENANCE

Benigno Cristoforo Crespi (1833–1920), Palazzo Crespi, 18 Via Borgonuovo, Milan;

His sale, Paris, Lair-Bubreuil, 4 and 6 June 1914, lots 87 and 88;

Senator Luigi Albertini (1871–1941), Rome;

Private collection.

LITERATURE

M. Nicolle, *Galerie Crespi. Catalogue des tableaux anciens*, Paris 1914, pp. 104–06, nos 87 and 88;

E. Modigliani, *La Collezione di L. Albertini*, Rome 1942, no. XV (the pair);

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome 1966, pp. 217 and 223, cat. nos 126 and 142, reproduced;

A. Busiri Vici, *Peter, Hendrik e Giacomo van Lint: tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome 1987, p. 118, reproduced fig. 123 (Caprarola only);

G. Briganti in *Gaspar van Wittel*, L. Laureati and L. Trezzani (eds), Milan 1996, pp. 205–206, 216–217, cat. nos 203 and 232, reproduced;

L. Trezzani in F. Benzi et al., *Gaspere Vanvitelli e le origini del vedutismo*, exh. cat., Rome, Chiostro del Bramante and Venice, Museo Correr, 2002, pp. 158 and 182, under cat. nos 44 and 56.

The Fleming Gaspar van Wittel, known by his Italian sobriquet Vanvitelli, created a new type of painting around 1700, the *veduta*, that would inspire several generations of artists in the years to come, among them Canaletto, Bellotto and Guardi. His paintings are topographical representations of cities, palaces and villas, painted with a warm palette and always including a narrative around the daily life particular to the place depicted.

The Villa Aldobrandini is situated in Frascati, to the south-east of Rome and still remains the property of the Aldobrandini family, for whom it was built in the 1500s. The villa was celebrated for its wonderful gardens and fountains and was described by Charles Bourdin in his *Voyage d'Italie* of 1699 as the best in Europe. The present view, taken from the Piazza Municipale, is described in Briganti's catalogue raisonné as the most beautiful of the five versions and by Trezzani as the earliest of all the versions (see *Literature*). A slightly smaller version of this view was sold in these Rooms, 16 December 1999, lot 94, for £720,000.¹ The villa is also depicted in four further autograph views which encompass the east elevation of the villa.

The Villa Farnese in Caprarola, depicted in the second painting, is situated in the hills to the north of Rome. Built in several stages over the course of the 1500s, it was the brainchild of Cardinal Alessandro Farnese, the future Pope Paul III. The town was frequented by many Grand Tourists, among them Thomas Coke, 1st Earl of Leicester, in June 1714, as well as Lord Burlington, who was in Italy 1714–15 and in 1719, and both acquired versions of the present view, the former a tempera on paper still in the Leicester collection, Holkham Hall, the latter the signed and dated drawing from 1713 in Chatsworth. The present painting is probably the earliest of all the known versions.

These two works have most likely remained together since they were painted shortly after 1700.

1. Trezzani in Rome and Venice 2002, pp. 158–59, cat. no. 44, reproduced in colour.

2. Briganti 1996, p. 216, cat. no. 234, reproduced; and pp. 325–27, cat. no. 110, reproduced.







25 BERNARDO BELLOTTO

Venice 1722 - 1780 Warsaw

Venice, a view of the Grand Canal looking north from near the Rialto Bridge, with the Fabbriche Nuove on the left

oil on canvas
61 x 92.5 cm.; 24 x 36³/₈ in.

£ 2,000,000-3,000,000

€ 2,250,000-3,370,000 US\$ 2,640,000-3,960,000

PROVENANCE

Murray Guthrie (1869–1911), Torosay Castle, Isle of Mull;

With Knoedler, London;

Harold Sidney Harmsworth, 1st Viscount Rothermere (1868–1940), Warwick House, St James's, London;

By whose Executors sold, London, Christie's, 19 December 1941, lot 56, reproduced opposite p. 9 (as Antonio Canaletto), for £1,155, to Tooth;

With Arthur Tooth and Son, until 1944, when acquired by

J.V. Rank, London;

By whose widow sold to a private collector;

By descent to his son;

By whom offered ('The Property of a Gentleman'), London, Sotheby's, 9 December 1992, lot 79, sold after the sale (as Canaletto);

With Matthiesen Gallery, London, and Newhouse Galleries, New York;

With Lampronti Gallery;

Acquired from the above by the present collector in 2007.

Recognised only recently as a work by Bernardo Bellotto, this luminous morning view of *The Grand Canal, looking north from near the Rialto Bridge* combines the young painter's assimilation of his uncle Canaletto's technique with his own distinctive style, exemplifying his precocious talent and extraordinary qualities. Both painters captured this classic Venetian scene with rather different results. Bellotto's view is likely to date to about 1738, during a period early in his career when his works were often mistaken for those of his uncle. Indeed in some respects this painting may be seen as an instance of Bellotto surpassing the example of his celebrated master.

Painted when Bellotto was aged just sixteen or seventeen, this archetypal view of Venice's principal artery constitutes a major milestone in our understanding of his working methods while a pupil and assistant in Canaletto's studio during the 1730s and clarifies the picture we have of his formative years in Venice. Bellotto was only sixteen when in 1738 he was enrolled in the Venetian painters' guild. As an apprentice in Canaletto's studio, he learned rapidly, producing his own versions of compositions available to him. His early view paintings adhere to Canaletto's scenes but differ in their tonality and rendering of architectural detail. Bellotto's distinct preference for cold light was to affect Canaletto's own style for a short period from the late 1730s. The huge demand for Canaletto's work marked a time of fervent activity for Bellotto, signalling also the beginning of his artistic independence. By the middle of the following decade it is likely that Bellotto and his uncle were no longer on such good terms perhaps because of the jealousy felt by Canaletto towards the success achieved by his young nephew, who by 1747 had left the city for good.

Until relatively recently when a number of scholars, including Dario Succi, Bozena Anna Kowalczyk and Charles Beddington, undertook to reassess Bellotto's output during his beginnings in Venice, much of the early work of this hugely gifted painter remained unrecognised and instead was wrongly attributed either to Canaletto himself or to anonymous assistants in the latter's studio.¹ Stefan Kozakiewicz, author of the 1972 catalogue of Bellotto's work, included only six views of Venice which he considered could be attributed with certainty to the young Bellotto, concentrating instead on Bellotto's views of northern European cities and towns where he worked after leaving Italy.² W.G. Constable's catalogue of the works of Canaletto, first published in 1962 and subsequently revised and updated and still the best resource for Canaletto studies, also failed to address the question of Bellotto's early work in Canaletto's studio.³

The present work shows in resplendent detail the thriving commercial centre of Venice north of the Rialto Bridge. The scope of the vista is demarcated at the left by the Fabbriche Nuove di Rialto and by the campanile of SS. Apostoli, just visible at the right margin. At the far left the view captures a sunlit corner of the Vegetable Market – the Erberia – with the campanile of S. Giovanni Elemosinario visible behind the roofs of the Fabbriche Nuove. Further along the Grand Canal, where it turns, the opulent mass of Palazzo Pesaro is recognizable as the most distant palace visible on the far left, while the building to its left is the Palazzo Corner della Regina, begun in 1724. On the near bank, beyond the foreground corner of the *fondamenta*, is the Ca' da Mosto, which was at this time a famous hotel, the Albergo del Leon Bianco. Further along the canal, palaces include the Ca' d'Oro, and near the end of the vista is the Palazzo Grimani, better known as the Palazzo Vendramin Calergi, where Richard Wagner died in 1883.









Fig. 1.
Canaletto, *The Grand Canal, looking north from Ca' Civran, with the Fabbriche Nuove di Rialto on the left*.
Private collection

LITERATURE

T. Borenius, *Works of Art in the Collection of Viscount Rothermere*, London 1932, no. 34, reproduced (as Canaletto);

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, 2 vols, Oxford 1962, vol. II, p. 282, no. 233(b) (as probably by Canaletto);

S. Kozakiewicz, *Bernardo Bellotto*, London 1972, vol. II, p. 439, no. Z206 (under 'Works attributed to Bellotto', as a good example of the work of Canaletto's studio in about 1740);

E. Camesasca, *L'opera completa del Bellotto*, Milan 1974, page 118, no. 262 C (under 'Other works attributed to Bellotto');

W.G. Constable, rev. ed. J.G. Links, *Canaletto: Giovanni Antonio Canal, 1697–1768*, 2 vols, Oxford 1976, vol. II, pp. 299–300, no. 233(b) (as probably by Canaletto);

W.G. Constable, rev. ed. J.G. Links, *Canaletto: Giovanni Antonio Canal, 1697–1768*, 2nd ed. reissued with supplement and additional plates, 2 vols, Oxford 1989, vol. II, pp. 299–300, no. 233(b) (as probably by Canaletto);

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal, 1697–1768*, London 1998, p. 24, no. 233(b) (as Canaletto).

With its harmonious range of blues, beiges and soft greys, offset with emphatic areas of black, Bellotto's view of *The Grand Canal* achieves a perfect balance between the fabric of the city, the water and the sky. The contrasts of light and shade are typical of Bellotto, so too the thickly applied paint that gives the painting its richly textured surface. Once Bellotto had established the principal lines of the composition with incisions – for instance to mark the stories and corner of the Fabbriche Nuove, the large colonnaded building on the left of the composition – his transcription of the buildings into paint is fluidly done.⁴ Vertical lines incised into the paint are most clearly visible near the roofline and in the reflections, their purpose to mark out the extent of façades, the relative depths of adjacent buildings and rhythms of fenestration. They serve to guide the fine black lines that determine rooflines, chimney heights, scaffolding, porticos, window sequences, sills, and so on. Such lines emphasize crisp architectural details without resulting in an overly mechanical appearance.

The incised verticals serve as guidelines but also catch the light and extend into the water to guide the reflections, enlivening the picture surface. This is particularly effective in the areas of water, which is given a translucent appearance thanks to the complex layering of light tones that throw the dark shapes of the boats into relief, and in the rich play of reflections. These column-like forms are executed in short horizontal strokes densely interwoven across the expanse of water. Bellotto animates its surface by overlaying these tones with his characteristic joined-up 'W's to render the ripples. Lastly, an important distinguishing feature of this painting, typical of Bellotto's early style, is the execution of the sky in diagonal strokes descending towards the left. Painted over this are clouds formed of creamy impastoed paint that give the composition its distinctive airy character. The very good state of preservation of *The Grand Canal, looking north* lends it a singular painterly richness.

In a private collection and inaccessible to scholars, this painting was not published until 1962, and even then its proper assessment was hampered by lack of first-hand knowledge of the work. A photograph and note in Knoedler's files ascribed the painting to Bellotto. Constable however, on the basis of photographs, included it in



Fig. 2.
Canaletto, *View of the Grand Canal looking west*.
Pen and ink on paper. Private collection

his catalogue of Canaletto as probably by Canaletto. In 1972, Kozakiewicz, rejecting Constable's assessment, listed the painting in a sub-section of his book entitled 'Works attributed to Bellotto', where it appears among a small number of works that Kozakiewicz did in fact link to Bellotto. He perceptively identified elements of the brushwork as reminiscent of Bellotto and suggested it may be a good example of the work of Canaletto's studio in about 1740. Constable remained of the view that this painting was probably by Canaletto and connected it to a celebrated *veduta* in the Royal Collection discussed below, albeit that the present painting departs from the latter in a number of ways, most significantly in the lighting, which is from the right, and not from the left.

A better understanding of Bellotto's Venetian views was hampered by the publication in 1998 of J.G. Links' updated edition to Constable's catalogue. Links was notoriously hesitant about attributing Venetian views to Bellotto, not believing the young artist capable of such subtlety of composition.⁵ Even though by that date Knox had published the set of four Canalettos owned by the Duke of Bolton, which included the prototype for Bellotto's view, Links continued to uphold Constable's view, affirming Canaletto's authorship in his listing of the present work.⁶ In modern scholarship Succi, Kowalczyk and Beddington have done much to restore Venetian *vedute* to their rightful place in Bellotto's *œuvre*. Today, over sixty paintings that Constable attributed to Canaletto or to his studio are now firmly attributed to Bellotto.

The painting by Canaletto that is compositionally closest to Bellotto's view of *The Grand Canal, looking north from near the Rialto Bridge* is a picture that formed part of a set of four views acquired by Charles Paulet, 3rd Duke of Bolton (1685–1754), now in a private collection (fig. 1).⁷ Other paintings by Bellotto that depict the same views as the Bolton set are known: the counterpart to this view – *The Grand Canal, looking south from Ca' da Mosto to the Rialto Bridge* – a picture once in the collection of Henry Oppenheimer in London and more recently in a private collection in the United States, dated by Beddington to about 1738; and *A view of the Molo, looking west* in a private collection (fig. 3).⁸

Bellotto's version conforms to Canaletto's painting in size – it is only slightly taller – and in details of localised colour, for example the figures' clothing and the fabrics hanging from windows. Yet it is in the handling that Bellotto's work is markedly different, even at this early stage in his career. Bellotto would have had direct access to Canaletto's set – indeed as Beddington has pointed out in relation to the companion picture, *The Grand Canal, looking south*, presumably Canaletto painted the works before Bellotto's eyes in about 1737. The challenge of responding to Canaletto's *View of the Grand Canal, looking north* was one that the young Bellotto proved admirably well-equipped to meet.

The parallels between Bellotto's and Canaletto's pictures are certainly striking, revealing much about the approach of the two painters. Many small details, such as the inclusion here in the lower right foreground of a small dog descending a flight of steps that leads down to the moorings, correspond with elements in the Duke of Bolton's picture. The differences are to be found less in anecdotal minutiae than in the general mood of the scene. In this painting more space is given to the sky, which in its animated brushwork shows Bellotto's characteristic free handling of paint. The overall effect is livelier than Canaletto's example. In his use of perspective Bellotto is less the pedantic grammarian. With its slight irregularities, Bellotto's handling of perspective serves him as a tool to convey local atmosphere. Figures loom larger than in the older artist's work, whose scene is peopled by figures captured in shorthand. Bellotto elongates elements of the composition such as chimneys and scaffolding. A distinct feature of Bellotto's approach is his use of heavier strokes of the brush and thicker application of paint. Most striking of all is the freer handling of water and sky and the brighter palette of the painting overall, especially in the tonality of the buildings that contrast markedly with the pinkish wall colours of Canaletto's version.

Bellotto's uncle revisited this classic Venetian scene at different moments in his career. The earliest instance is the magnificent *veduta* commissioned in 1725 by Stefano Conti, and now in a private collection.⁹ A later rendition of the view is Canaletto's celebrated painting in the collection of Her Majesty The Queen, a composition which exists in a number of variants.¹⁰ Canaletto's painting in the Royal Collection was done possibly as early as 1729–30 and certainly before 1735, for the greatest collector of Venetian painting in his day and the patron and agent of Canaletto, Joseph Smith, later Consul Smith.¹¹ Engraved by Antonio Visentini, Canaletto's *veduta* was published by Smith in the *Prospectus Magni Canalis Venetiarum* in 1742.¹² Given the longstanding business relationship between Canaletto and Smith, Bellotto must have had ready access to pictures in Smith's *palazzo* during his formative years in Canaletto's studio, and no doubt would have been able to see Canaletto's picture at that time. The painting, part of a set, was later sold *en bloc* to George III and is now housed at Windsor Castle. It may have been the success of this composition that led Canaletto and Bellotto to revisit the scene in different lighting conditions and to produce the painting for the Duke of Bolton and the present work. Indeed, the increased demand for views by Canaletto may have prompted the older artist to encourage Bellotto to make versions of his compositions.

The most significant change in Canaletto's later treatment of the scene is to the lighting, which is from the right, as in Bellotto's painting, whereas in the Windsor picture and in numerous derivations it is from the left. The present view therefore shows the Grand Canal in the morning sunlight. The inclusion of barges and gondolas navigating the Canal, and the lively bustle of the scene, indicates it is morning and distinguishes this painting from other *vedute*. One other difference concerns the foreground at the lower right. Here Bellotto, and Canaletto before him, depicted at the forefront of the composition not a walled courtyard but the *fondamenta*, where the rather prominently placed figure of a gentleman stands facing out at the viewer. A drawing in pen and brown ink attributed to Canaletto and





Fig. 3.
Bernardo Bellotto, *Venice, a view of the Molo, looking west*. Private collection

formerly in the collection of Dr Carlo Croce shows the same view with the motif of the bank beside the canal faithfully drawn and inscribed by the artist at the lower right: 'Fondamenta' (fig. 2).¹³ Although the lighting differs, Bellotto may have made use of the drawing in Canaletto's studio.

Considered by Links to be preparatory for Conti's painting of 1725, the drawing has elements that bear comparison with the present composition. In the foreground the absence of the perimeter wall present in the Conti painting is a feature that recurs in Bellotto's painting and in the Duke of Bolton's view, where the *fondamenta* is translated into a vivid depiction of brightly lit flagstones cast into deep shadow by the roofline of the adjacent palazzo. This may reflect a change to the architecture in the 1730s. Of interest too in relation to the dating of these works is the opinion expressed by Constable, who although unaware of the existence of the Bolton painting and believing *The Grand Canal, looking north* to be probably by Canaletto on the basis of a photograph, described it as calligraphic in handling, which suggested to him that it should be dated later than the Windsor picture. Albeit that he failed to recognise this as a work by Bellotto, his assessment of it as later than the Windsor picture lends further support to a dating in the second half of the 1730s for this and for Canaletto's painting.

It is significant that this is by no means the only instance of an adaptation by Bellotto of a composition by Canaletto. Other paintings in Smith's collection were also copied by Bellotto in his early years, among them for instance his *View of the Grand Canal, looking south-west from the Rialto Bridge to the Palazzo Foscari*, a picture with a distinguished English provenance, which sold at auction in 2012 (fig. 4).¹⁴ Other examples include a *Regatta on the Grand Canal* (present whereabouts unknown) and a *View of the Grand Canal at the entrance to Cannaregio* (private collection, United States of America).¹⁵ Mention should also be made of Bellotto's most prestigious commission at this point in his career: the group of paintings for



Fig. 4.
Bernardo Bellotto, *Venice, the Grand Canal: looking south-west, from the Rialto Bridge to the Palazzo Foscari*, sold Sotheby's, London 5 December 2012

Henry Howard, 4th Earl of Carlisle (1694–1758). The presence of Lord Carlisle in Venice between 1738 and 1739 was of great importance to the young artist, for his is perhaps the single largest body of early work to have been purchased by a single patron.¹⁶ Masterpieces by Bellotto commissioned by Lord Carlisle for Castle Howard and based closely on paintings by his uncle include the *Campo Santo Stefano*, for which a preliminary drawing also exists;¹⁷ a *View of the Libreria and the Piazzetta*;¹⁸ and a *View of the Grand Canal, looking south from the Palazzo Foscari and Palazzo Moro-Lin towards the church of Santa Maria della Carità*.¹⁹ While these works show the extent of the young Bellotto's formal dependence on his uncle's designs, they also assert his stylistic independence. One of the greatest view painters of the eighteenth century, Bellotto shows himself with his work in Venice not only to have been an exceptionally precocious artist but also one whose paintings display many of the qualities of his mature style. As Beddington has said, Bellotto's distinct artistic personality is clearly discernible from the start.

We are very grateful to both Charles Beddington and Bozena Anna Kowalczyk for independently identifying this painting as the work of Bernardo Bellotto.

Note on the Provenance

The painting's first recorded owner was Walter Murray Guthrie (1869–1911), a merchant banker and politician, who served as a Conservative Member of Parliament from 1899 to 1906. In 1897 he inherited from an uncle a mid-nineteenth-century castle built in Scottish Baronial style on the Isle of Mull, just off the west coast of Scotland. Originally known as Duart House it was later called Torosay Castle. It is unclear when Guthrie acquired the painting but it may be that he bought it when making improvements to the castle; nor is it known how it was dispersed from Guthrie's collection but one possibility is that it was sold by Olive, his widow, who as chair of the family bank lost much of her fortune following a series of financial





setbacks. By 1932 Bellotto's painting was in the possession of one of the most successful newspaper magnates of the early twentieth century, Harold Sidney Harmsworth, 1st Viscount Rothermere (1868–1940). That year a privately published catalogue of Lord Rothermere's pictures was compiled by Tancred Borenius, the Finnish art historian, authority on Rembrandt, close friend of Roger Fry and a leading expert on Italian art. It is likely that he and P.G. Konody, the volume's editor, helped to advise Lord Rothermere, who succeeded in assembling a notable collection over a relatively short time. The posthumous sale at Christie's of Rothermere's collection, which took place on 19 December 1941, comprised some 80 paintings, both modern and old masters, as well as works on paper. *The Grand Canal, looking north*, sold as a work by Canaletto, was one of very few pictures singled out in the catalogue with an illustration. Particularly strong on Venetian painting, the 1941 sale also included a *veduta* ascribed to Bellotto of the Church of SS Giovanni e Paolo and no less than fourteen oils by Guardi.

1. See D. Succi, in I. Reale and D. Succi (eds), *Luca Carlevarij e la veduta veneziana del Settecento*, exh. cat. Palazzo della Ragione, Padua, 1994, pp. 51–58; articles by B.A. Kowalczyk in *Arte Veneta*, 47, 1995, pp. 68–77; 48, 1996, pp. 70–89; 53, 1999, pp. 72–99; and *Saggi e memorie di storia dell'arte*, 23, 1999, pp. 191–218; and C. Beddington, 'Bernardo Bellotto and his circle in Italy. Part I: not Canaletto but Bellotto', *The Burlington Magazine*, CXLVI, October 2004, p. 665–74.
2. S. Kozakiewicz, *Bernardo Bellotto*, London 1972.
3. W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697–1768*, Oxford 1962; rev. ed. J.G. Links, Oxford 1976; and 2nd ed. J.G. Links, reissued with supplement and additional plates, Oxford 1989.
4. Another glimpse of Bellotto's methods is offered by the arch on the side of the façade, which is marked out with a curved incision clearly visible to the naked eye.
5. J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal, 1697–1768*, London 1998.
6. Links 1998, p. 24, no. 233(b).
7. Oil on canvas, 53 x 93 cm.; 20 7/8 x 36 5/8. First published by Knox, together with three other paintings also owned by the Duke of Bolton, the set later entered the collection of the Clarke-Jervoise family; see G. Knox, 'Four Canaletti for the Duke of Bolton and two *aide-memoire*', *Apollo*, October 1993, vol. CXXXVIII, no. 380, pp. 245–49, reproduced in black and white on p. 248, fig. 3.
8. The former: 59 x 91 cm., reproduced in colour in Beddington 2004, p. 666; the latter: 61.2 x 97.8 cm., sold New York, Sotheby's ('Property from the Estate of Giancarlo Baroni'), 29 January 2013, lot 30, reproduced in colour. Bellotto also produced his own version of *The Bacino di S. Marco, looking east towards S. Giorgio Maggiore* painted by Canaletto for Bolton; 61.5 x 96.5 cm.; Constable 1962, no. 135 (whereabouts unknown).
9. Oil on canvas, 89.5 x 131.4 cm. Constable and Links 1989, vol. II, no. 230, reproduced vol. I, pl. 48.
10. For the Royal Collection painting, see Constable and Links 1989, vol. II, no. 233, reproduced vol. I, pl. 48 (47.5 x 78 cm.). For other variants that lack the enclosing wall see Constable and Links 1989, vol. II, no. 233 (c) H.J. Joel collection, London, 69 x 94 cm. (as attributed to Canaletto, possibly with the collaboration of Bellotto, according to Constable and as by another member of the studio, according to Kozakiewicz; Kozakiewicz 1972, Z205); 233(d) Alessandro Poss collection, Novara, 58 x 92 cm. (as Canaletto although mechanical in quality, according to Constable); 233(e) Wallraf-Richartz-Museum, 72 x 128 cm. (Canaletto studio, according to Constable and Kozakiewicz; Kozakiewicz 1972, Z204). Kozakiewicz lists one other canvas in the collection of D.H. Farr, New York (72.7 x 127.6 cm.), closely comparable in composition and size to 233(e), as more like Canaletto than Bellotto and probably a work of the studio; see Kozakiewicz 1972, Z207, reproduced on p. 436. The latter two are both lit from the right.
11. 47.5 x 78 cm; Constable and Links 1989, vol. II, p. 299, cat. no. 233, reproduced vol. I, plate 48.
12. A. Visentini, *Prospectus Magni Canalis Venetiarum, Pars Tertia*, VIII in 1742 and 1751 eds; no. 36 in 1833 ed.
13. 17.7 x 30.1 cm.; Links 1998, no. 592*, pl. 239; reproduced in *Canaletto*, exh. cat., Metropolitan Museum of Art, New York 1989–90, no. 87.
14. 60 x 91.5 cm.; Sotheby's, London, 5 December 2012, lot 47, for £2,900,000.
15. C. Beddington, 'Bernardo Bellotto and his circle in Italy. Part I: not Canaletto but Bellotto', *The Burlington Magazine*, CXLVI, October 2004, p. 671, reproduced figs 19 and 22.
16. For a discussion of Bellotto's work for the 4th Earl of Carlisle, see D. Succi, 'Bernardo Bellotto nell'atelier di Canaletto e la sua produzione giovanile a Castle Howard nello Yorkshire', in *Bernardo Bellotto detto il Canaletto*, Mirano, Barchessa di Villa Morosini, 23 October – 19 December 1999.
17. B. A. Kowalczyk, in *Bernardo Bellotto 1722–1780*, Venice, Museo Correr, 10 February – 27 June 2001; and *Bernardo Bellotto and the Capitals of Europe*, Houston, Museum of Fine Arts, 29 July – 21 October 2001, pp. 50–52, no. 3, reproduced in colour p. 51 and p. 53 (detail); drawing reproduced on p. 50.
18. Venice and Houston 2001, pp. 54–55, cat. no. 4, reproduced in colour.
19. 59.7 x 89.5 cm.; sold Sotheby's, London, 8 July 2015, lot 21, for £2,150,000.

THE MASTER OF 1336 (FORMERLY KNOWN AS THE MASTER OF POPIGLIO)

Active in Pistoia during the first half of the 14th Century

The Madonna della Misericordia

tempera and gold on panel
92.5 x 46 cm.; 36³/₈ x 18¹/₈ in.

± £ 400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000

PROVENANCE

(Probably) Ferdinand von Quast, Schloss Radensleben (1807–1877);

Baron Wilfried von Quast, Murnau (as Giovanni da Milano);

With Julius Böhler, Munich (on commission from the above for 25,000 DM, as Allegretto Nuzi, on 26 September 1951, inv. no. 86-51);

Returned unsold to Wilfried Quast on 13 April 1953;

With Julius Böhler, Munich;

Acquired from the above by the father of the present owner on 18 April 1953, for 6,000 DM;

Thence by inheritance.

EXHIBITED

Bregenz, Künstlerhaus, Palais Thurn und Taxis, *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, 1 July – 30 September 1965, no. 72, p. 60, reproduced fig. 37 (as Allegretto Nuzi);

Lugano, Villa Favorita, Fondazione Thyssen-Bornemisza, *Manifestatori delle cose Miracolose*, 7 April – 30 June 1991, no. 69.

LITERATURE

T. Fontane, *Wanderungen durch die Mark Brandenburg*, 1880, reprinted Berlin 1998, vol. I, chapter 7 (as Giovanni da Milano);

B. Klesse, *Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts*, Bern 1967, p. 92, reproduced fig. 120 (as anonymous);

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento 1370–1400*, Florence 1975, p. 250, n. 254 (as 'Maestro di Popiglio', now called Master of 1336);

P.P. Donati, 'Per la Pittura Pistoiese del Trecento – II. Il Maestro del 1336', *Paragone*, 321, 1976, p. 14, n. 1;

G. Freuler in *Manifestatori delle cose Miracolose*, exhibition catalogue, Lugano 1991, pp. 186–89, p. 278, cat. no. 69, reproduced in colour on p. 187 and details on p. 188.

Painted in Pistoia around 1340–50, this beautiful and early panel gives a highly elegant and decorative form to one of the most important early devotional images dedicated to the Virgin Mary. That of the *Madonna della Misericordia* or 'Madonna of Mercy' was especially widespread in Italy between the thirteenth and the sixteenth centuries, particularly in the art associated with the monastic orders. The cloak was a symbol of protection dating back to Antiquity, and beneath it the diminutive penitents seek the Madonna's protection against misfortune and her intercession for divine judgement. The serene figure of the Madonna is seen clad in raiment of beautiful and richly patterned fabrics. The rich brocade of both the dress and the cloak itself seems to be embroidered with the stylised motif of a bird, perhaps the pelican or stork as a symbol of motherly love. She dominates the pictorial space and protects the faithful, who are divided between the sexes as they gather around her, men to the left and women to the right. The intermingling of religious and lay persons of all ranks of society may be intended to be representative of all mankind. The presence of a friar and nun at the forefront hints at a possible Dominican commission.

The artist takes his name from a fresco in Santa Maria delle Grazie, Pistoia, which was painted to give thanks for a miracle attributed to the Virgin Mary in the year 1336. At this date, Pistoia's situation at the foot of the Apennines made it an important crossroads in the commercial interchange between Tuscany and the north of Italy, and as the host to a relic of Saint James, an important pilgrimage site. Artists in Pistoia benefited from the proximity of Florence to the south-east and were thus able to stay up-to-date with the stylistic developments of the major artistic centres. Giotto's influence, for example, was transmitted to Pistoia through the work of Maso da Banco and Puccio di Simone, both of whom worked in Pistoia for a while. It is no doubt thanks to these artistic cross-currents that the Master of 1336's paintings are characterised by a remarkable expressiveness and figurative language. The *œuvre* of this as-yet unidentified but intriguing master was first formally gathered by Pier Paolo Donati in 1976, expanding an initial grouping by Miklós Boskovits, who initially named him after a work formerly in the church of Popiglio and today in the Museo Civico in Pistoia. Gaudenz Freuler proposed that the earliest known work by the artist is the polyptych in the Museo della Collegiata in Empoli, followed by the aforementioned Popiglio panel, and then the Madonna in the Acton Collection in Florence. As he further notes, the pre-eminence of the two Dominicans in the ranks of the supplicants supports the possibility that this panel may originally have formed part of an altar in the Church of San Domenico in Pistoia, where the Master of 1336 also painted a fresco of the *Madonna and Child*.



27 ASSOCIATE OF FERRER AND ARNAU BASSA, CIRCA 1346–48

Lateral wing from an altarpiece
with episodes from the life of
Saint Peter

tempera on panel, pointed top
169.8 x 51 cm.; 66⁷/₈ x 20 in.

± W £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Acquired by the father of the present owner;

Thence by inheritance.

LITERATURE

J. Gudiol and S. Alcolea I Blanch, *Pintura Gòtica Catalana*, Barcelona 1986, p. 52, nos 115 and 116, reproduced figs 237 and 238 (as Maestro de Sixena).

This two-sectioned panel has been dated by Prof. Antoni José Pitarch to the period 1346–48 which puts it at the very dawn of the Modern age of painting in Spain; the comparable moment in north-eastern Spain, though some fifty years later, to the transition from the Romanesque to the ‘Early Renaissance’ in Italy brought about by Cimabue, Duccio and Giotto. An exceptionally rare example of mid-fourteenth century Catalan painting, it was presumably once part of an altarpiece dedicated to Saint Peter.

The panel was previously considered, and published as, the work of the Master of Sixena, an artist so-named after the altarpiece painted in (and inscribed with the name of) the town of Sixena, now at the Museu Nacional d’Art de Catalunya, Barcelona. The artist of the altarpiece is today generally thought to be Pedro Serra and to have been painted between 1363 (when its patron, Fra Fontaner de Glera, became prior of the church there) and 1375.¹ Having assessed the present work from photographs, Prof. Pitarch however sees a close affinity with the work of Ferrer and Arnau Bassa, precursors of the Serra family and their teacher Ramon Destorrens. It is closely comparable to Arnau’s altarpiece of *Saint James the Greater* (documented 1347) in the Convento de Jonqueres, and the *Saint Mark altarpiece* in the Collegiata of Manresa (documented 1346), particularly to the central panel depicting Saint Mark’s blessing.²

Alongside the influence of French Gothic art, the painting bears the ever-present influence of Sienese art on Catalan painting of this period. The settings, for example, recall those of the Lorenzetti brothers, particularly their narrative scenes, such as Ambrogio’s *Saint Nicholas brings a child back to life* (Florence, Uffizi), as do many of the decorative motifs. Such a setting can also be seen in Arnau’s so-called Cardona altarpiece.³

1. See Gudiol 1986, p. 224, fig. 18.

2. Gudiol 1986, p. 299, fig. 208, and p. 220, figs 12 and 13 (details); p. 298, fig. 205, and p. 221, fig. 15.

3. Gudiol 1986, p. 220, fig. 14.



28 MASTER OF THE CHRIST CHURCH CORONATION

Active in Tuscany in the second half of the 14th Century

The Madonna and Child enthroned between Saints John the Baptist and Clement, with two Angels, in the pinnacle above the figure of Christ

tempera on panel, gold ground, arched top
main panel, painted surface: 127 x 72 cm.;
50 x 28¼ in.

overall (with frame): 173.5 x 81.5 cm.; 68¼
x 32½ in.

± W £ 100,000-150,000

€ 113,000-169,000 US\$ 132,000-198,000

PROVENANCE

Probably commissioned from the artist by one of the Capitani of the Church of Orsanmichele in Florence (see note below);

Purchased in 1872 or 1873 in Edinburgh by James Reddie Anderson (b. 1854) of Keswick, Cumberland;

Upon whose death sold by order of his daughter, London, Sotheby's, 4 April 1948, lot 123, where offered as 'Florentine School, about 1360', as a triptych, the two dispersed wings depicting Saints Catherine and Lucy, and Saints Lawrence and James the Greater;

Private collection, Italy;

Acquired by the father of the present owner;

Thence by inheritance.

LITERATURE

C. Scalella, 'Contributi alla pittura fiorentina del secondo Trecento: il "Maestro dell'Incoronazione della Christ Church Gallery"', *Arte cristiana*, 2001, 89, p. 121, reproduced p. 128, plate 15b;

M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence 1975, p. 212, reproduced fig. 156.

The Master takes his name from a *Coronation of the Virgin* in the Christ Church Picture Gallery, Oxford.¹ A catalogue of his *œuvre* was first proposed by Offner, subsequently enlarged by Federico Zeri and further expanded by Boskovits.² A triptych inscribed on the frame by the artist and dated 1373 was formerly at the Musée de la Bénédictine in Fécamp. It was the only known dated work but removal of the old frame after the work was offered at auction in 1995 has meant this is no longer visible.³ Scalella proposes a similar date of execution for the present work (see *Literature*).

Boskovits lists the Master as a satellite of Andrea di Cione, known as Orcagna, and suggests that he may well have collaborated with him on occasions. Certainly the spatial arrangement looks back to the work of the Cione brothers, as does the interest in the different decoration which lines the curtain held up by the two angels, as well as the details of the lining of Saint Clement's red cloak. A similarly wide range of decoration can be found in another *Coronation of the Virgin*, in the Kress Collection, Philbrook Art Center, Tulsa, Oklahoma.⁴

The initials OSM appear twice in the pinnacle of the frame. They refer to the church of Orsanmichele in Florence, suggesting that the work was commissioned for that church, probably by one of the Capitani. When sold in 1948 the panel was the central section of a triptych (see *Provenance*). The side panels, which Scalella records as already being dismembered by 1952, were sold Milan, Finarte, 27 October 1987, lot 78, and are now in a private collection, Italy.

1. See J. Byam Shaw, *Paintings by Old Masters at Christ Church, Oxford*, Oxford 1967, pp. 33-34, cat. no. 7, reproduced plate 9 (as Florentine School, circa 1360).

2. See Boskovits 1975 for list of the works given to the artist by Zeri as well as his own attributions. Scalella offers the most up-to-date list of his works (Scalella 2001). A report by Roberto Longhi from 1952, filed in the archives of the Corpus of Florentine Painting, attributes the work to Puccio di Simone and dates it to the 1340s or 1350s.

3. See Scalella 2001, p. 117, reproduced p. 119, figs 2 and 3.

4. F. Rusk Shapley, *Paintings from the Samuel H. Kress Collection*, London 1966, pp. 32-33, cat. no. 64, reproduced fig. 72, where listed as follower of Orcagna, but subsequently attributed to the Master of the Christ Church Coronation by Boskovits.



HIC OMNIA GRATIA PLENA OMNIBUS PECUNIE BONA

29 THE MASTER OF THE SAINT LAMBRECHT VOTIVE ALTARPIECE

fl. Austria, probably Vienna, c. 1410-1440

Recto: The Nativity;

Verso: Christ on the Mount of Olives

oil and gold on panel
82 x 66.7 cm.; 32 1/4 x 26 1/4 in.

± £ 300,000-400,000

€ 337,000-449,000 US\$ 396,000-530,000

PROVENANCE

Acquired by the father of the present owner;

Thence by inheritance.

EXHIBITED

Nuremberg, Germanisches Nationalmuseum, and Münster, Landesmuseum für Kunst- und Kulturgeschichte, *Sammlung Heinz Kisters. Altdeutsche und Altniederländische Malerei*, 25 June – 15 September and 6 October – 17 November 1963, no. 30 (as Meister Hans);Bregenz, Künstlerhaus Palais Thurn und Taxis, *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, 1 July – 30 September 1965, no. 63 (as Meister Hans);Graz, Stiftung St. Lambrecht, *Gotik in der Steiermark*, 1978, no. 96 (as the Master of the St. Lambrecht Votive Altarpiece);Vienna, Orangerie des Unteren Belvedere, *Wien 1450: der Meister von Schloss Lichtenstein und seine Zeit*, 8 November 2013 – 23 February 2014, no. 21 (as Austrian School, circa 1435–40);Karlsruhe, Badisches Landesmuseum and Constance, Konzilsgebäude, *Das Konstanzer Konzil. 1414–1418: Weiterereignis des Mittelalters*, 27 April – 21 September 2014, nos 6a and 6b (as by the Master of the St. Lambrecht Votive Altarpiece).

This charming *Nativity* is an outstanding example of the full flowering of the International Gothic style in Austria in the fifteenth century. It was painted around 1435–40, almost certainly in Vienna, where a strong and distinct iconographic tradition for this subject seems to have grown up in the second quarter of the century. This panel would probably have originally formed part of a large-scale altar or retable. The reverse of the panel showing *Christ in the Garden of Gethesemane* indicates that this altar was likely to have had scenes from the Passion of Christ on the outer sides of its panels, while those such as this painted with the more precious and visually arresting gold grounds (visible only when opened on feast days) would have formed a cycle dedicated to the Life of the Virgin on the inner sides.

The iconography here is inspired, not by the Gospels, but by the mystical *Revelationes* of Saint Bridget of Sweden (1303–1373), which enjoyed enormous popularity across Europe after her death. The Virgin Mary is shown kneeling in prayer before her Son rather than reclining. The new-born Christ Child lies not in a normal cradle of straw, but in one of stone, filled with bright green grass. Around Him kneel three angels with long and elegantly tapering wings and robes of different hues of red, green and cloth of gold, their hands all arranged in different expressive gestures. Above them flies a fourth angel. Behind Mary two shepherds stand beside a wicker fence, one holding a staff and horn. Only the traditional figure of Saint Joseph is absent. This particular arrangement seems to have been prevalent in Vienna and the surrounding regions in the early fifteenth century. A very similar arrangement, for example, may be found in a manuscript by the anonymous Master of the *Speculum humanae salvationis* which was illuminated in Vienna in 1432 and is now in the Biblioteca Nacional de España in Madrid.¹ An important early example in panel painting can be found in a small picture of around 1420–25 by the Master of the Vienna Adoration, today in the Belvedere in Vienna,² and, slightly more contemporaneous to the present work, in one of the panels painted by the Master of the Albrecht Altar for the High Altar of the Carmelite Am Hof in Vienna around 1438–40.³ The latter belonged to a larger cycle representing *The Life of the Virgin* and it is very possible that the present work would also have formed part of a similar cycle, but if so, no other panels from it have survived.



Verso





Fig. 1.
Master of the Lambrecht votive panel,
Vienna Saint Lambrecht votive panel, Joanneum Graz

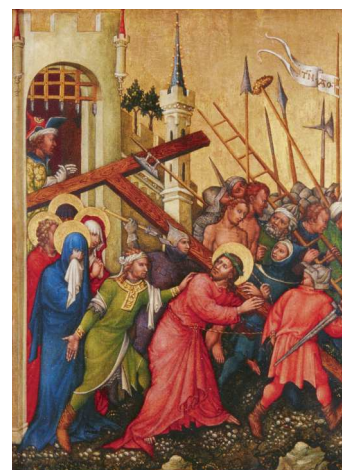


Fig. 2.
Master of the Lambrecht votive panel,
Christ carrying the Cross, Stadtmuseum Wels

LITERATURE

L. Baldass, 'Zur Chronologie, Werkstattführung und Stilableitung des Meisters der St. Lambrechter Votivtafel', in *Kirchenkunst* VI, 1934, p. 106;

A. Stange, *Deutsche Gotische Malerei: Österreich und der ostdeutsche Siedlungsraum... 1400–1500*, vol. XI, Berlin 1961, p. 16, reproduced plate 17 (as Meister Hans);

K. Löcher, 'Berichte Nürnberg', in *Pantheon*, vol. 6/XXI, Munich 1963, p. 396;

A. Stange, *Deutsche Gotische Malerei 1300–1430*, Königstein 1964, pp. 17, reproduced fig. 75 (detail of the *Nativity*, as Meister Hans);

A. Stange, *Deutsche Gotische Malerei: Österreich und der ostdeutsche Siedlungsraum... 1400–1500*, vol. XI, Munich 1969, p. 16, only *The Nativity* reproduced plate 17 (as Meister Hans);

P. Strieder (ed.), *Sammlung Heinz Kisters, Altdeutsche und Altniederländische Malerei*, exh. cat., Nuremberg 1963, p. 8, no. 30, reproduced plate 2 (as Meister Hans);

G. Biedermann, in *Gotik in der Steiermark*, exh. cat., Graz 1978, p. 124, no. 96 (as the Master of the Saint Lambrecht Votive Altarpiece);

G. Biedermann, *Katalog Alte Galerie am Landesmuseum Joanneum*, Graz 1982, pp. 13–14 (as the Master of the Saint Lambrecht Votive Altarpiece);

J. Oberhaidacher, *Die Wiener Tafelmalerei der Gotik um 1400. Werkgruppen, Maler, Stile*, Vienna 2012, pp. 191, 202, 355f., no. 30 (as the Pseudo-Darbringung Master);

V. Pirker-Aurenhammer, *Wien 1450: der Meister von Schloss Lichtenstein und seine Zeit*, exh. cat., Vienna 2013, pp. 220–221, cat. no. 21, reproduced;

Das Konstanzer Konzil. 1414–1418: Weltereignis des Mittelalters, exh. cat., Karlsruhe 2014, pp. 72–73, cat. nos 6a and 6b, reproduced p. 73 (as the Master of the St. Lambrecht Votive Altarpiece).

Baldass was the first to link this panel to the Saint Lambrecht Votive altarpiece, a remarkable Gothic panel depicting the victory of the Hungarians over the Turks in the presence of the Virgin, painted around 1425–30 and formerly in the abbey of Saint Lambrecht in Styria, and now in Graz, Alte Galerie (fig. 1). The precise identity of its author is not known, but it is likely that his workshop was based in Vienna and included more than one hand. His works display an elegant style which fuses the International Gothic of Bohemia with that of contemporary Italian painting as well as that of Cologne. Stange grouped a number of works under this hand, whom he named 'Meister Hans' and suggested a date of execution for the present picture around 1435–40.⁴ Stange's attribution has not met with universal agreement; while Biedermann accepted it, Oberhaidacher instead attributes this *Nativity* to the 'Pseudo-Vienna Master of the Presentation of Christ', and assigns it an earlier dating to the mid-1420s. There is no doubt, however, that the present picture has many points in common with other accepted works by the Master of the St. Lambrecht Votive Altar, and it seems reasonable to assume that they come from the same workshop. These include, for example, a pair of smaller panels depicting *The Crucifixion* and *The Way to Calvary* in the Stadtmuseum in Wels (fig. 2).⁵ The former panel in particular reveals a number of figures, such as Saint Simon Cyrene and Pontius Pilate (seen in profile in his palace), who are echoed by the shepherds in the present panel. The long delicate fingers of Saint Simon of Cyrene, with their highlighted tips, find counterparts in those of the kneeling Virgin and her angels. The shepherd with a horn here is also very similar to the figure of Saint John beneath the Cross in panels of the *Crucifixion* in the Belvedere in Vienna and elsewhere.⁶ Very similar lush patterned vegetation is found in all of these works, including in the Votive altar itself. Stange thought that the *Agony in the Garden* on the outer side or *verso* of the panel was the work of a different hand, presumably an assistant. Pirker-Aurenhammer notes its strong similarity to another *Ölburg* panel by the Master of the Saint Lambrecht altar from the abbey of Saint Lambrecht, now in the Joanneum in Graz,⁷ but does not support a full attribution to the Master for this or the *Nativity*, regarding the whole panel as the work of an as yet unidentified Viennese Master of around 1435–40.

1. Reproduced in the exhibition catalogue Vienna 2013, p. 132, under cat. no. 1/8.

2. Exhibited Vienna 2013, cat. no. 2, reproduced.

3. See A-F. Köllermann, 'Nach Monstranzischer gesichtigung und formirung': Anmerkungen zu Gestalt und Konzeption gotischer Altarretabel', in *Wien 1450: der Meister von Schloss Lichtenstein und seine Zeit*, exh. cat., 2013, pp. 26–27, figs 11–12.

4. The name derives from the inscription 'Johan' found on a *Crucifixion* in Linz and a *Calvary* in Vienna. See, for example, Stange 1969, VI, plate 15 for the former. Both this connection, and subsequent attempts to identify this master with either the elusive Vienna painter Hans von Tübingen (fl. 1433–1462) or the sculptor Hans von Judenberg (fl. 1411–1424) have been problematical.

5. Inv. nos 29.626 and 29.627, panel 61.6 x 47.1 cm. Exhibited Vienna 2013, cat. no. 18.

6. Inv. no. 4903, panel 80.2 x 56.8 cm. (framed). Exhibited Vienna 2013, cat. no. 19.

7. Inv. L13. G. Biedermann, *Katalog Alte Galerie am Landesmuseum Joanneum*, Graz 1982, pp. 13–14, reproduced fig. 24. This forms the verso of another *Way to Calvary* of very similar format to those in Vienna and Wels.



30 LUCAS CRANACH THE ELDER

Kronach 1472 - 1553 Weimar

The faun family

signed lower left with the artist's winged serpent device and dated 1531
oil on panel
44 x 34 cm.; 17¼ x 13⅜ in.

± £ 400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000

PROVENANCE

In the collection of a Bavarian noble family;

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

Thence by inheritance.

EXHIBITED

Nürnberg, Germanisches Nationalmuseum, *Sammlung Heinz Kisters*, 25 June – 15 September 1963, cat no. 9, plate 56;

Kreuzlingen, *Meisterwerke aus der Sammlung Kisters*, 1971, cat no. 46, reproduced p. 46;

Hamburg, Bucerius Kunst Forum, *Lucas Cranach. Glaube, Mythologie und Moderne*, 6 April – 13 July 2003, no. 70;

Madrid, Museo Thyssen-Bornemisza, *Dürer and Cranach. Art and Humanism in Renaissance Germany*, 9 October 2007 – 6 January 2008, no. 75;

Rome, Gallery Borghese, *Cranach – l'altro rinascimento*, 15 October 2010 – 13 February 2011, no. 9.

LITERATURE

D. Koepplin and T. Falk, *Lukas Cranach; Gemälde, Zeichnungen, Druckgraphik*, vol. 2, Basel – Stuttgart 1976, p. 601, cat no. 501, reproduced p.591, plate 305a;

M. Friedlander and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p.122, cat. no. 267A;

Lucas Cranach. Glaube, Mythologie und Moderne, exhibition catalogue, Hamburg 2003, p. 180, cat no.70, reproduced p. 74;

F. Checa (ed.), *Dürer and Cranach: art and humanism in Renaissance Germany*, exhibition catalogue, Madrid 2007, pp. 212 and 252, cat. no. 75, reproduced;

B. Aikema and A. Coliva (eds), *Cranach – l'altro rinascimento*, exhibition catalogue, Milan 2010, p. 156, cat. no. 9, reproduced p. 157.

This is a quintessential and iconic mythological work by Lucas Cranach the Elder. The remarkable precision with which every detail is rendered serves to remind us that the picture was painted for the enjoyment of a private collector to marvel at Cranach's artistic virtuosity; the very same reason for which it is to be so admired today. Painted at the height of the artist's career, in 1531, this is an outstanding example of Lucas Cranach's art, commissioned no doubt by a member of the courtly circle in Wittenberg, where the artist was in the employ of the Electors of Saxony. The subject represents the mythological depiction of wild people, forest dwellers or demigods, which had long fascinated Cranach and first appeared in his works in prints and drawings, but culminated in a series of panel paintings from the second half of the 1520s onwards.

The present composition is unique to Cranach's *œuvre*. The artist executed at least two other treatments of the subject however in variants of similar overall *mise-en-scène*, but with differing arrangements and dispositions of the figures and landscape details: a painting formerly in the collection of Maximilian I, Elector of Bavaria, today at the J. Paul Getty Museum, Los Angeles (fig. 1); and a painting listed as in the collection of Duke Fürstenberg, Donaueschingen, Germany.¹

The subject of *The faun family* relates to the romantic *topos* of the 'wild people who live in the forest', which can be found in the *Metamorphoses*, a mythological moralizing poem by the ancient writer Ovid (43 BC – 17 AD), and in *De Rerum Natura* by the Roman poet and philosopher Lucretius (*circa* 99 BC – 55 AD). Both texts were widely known during the Middle Ages, but they enjoyed increased popularity following their reintroduction during the Renaissance. At the beginning of the sixteenth century scholars contemplated the original state of mankind before civilization, a notion triggered in part by the accounts of travellers who witnessed the ancient tribes in the newly discovered Americas, as well as the idealization of ideas of ancient pagan traditions during the religious turmoil of the Reformation.





Fig. 1
Lucas Cranach the Elder, *A faun and his family*,
Los Angeles, J. Paul Getty Museum, inv. no. 2003.100.



Fig. 2
Lucas Cranach the Elder, *The Choice of Hercules*,
Sotheby's.

The motif of *The faun family* as a 'wild family' is close to a group of paintings in Cranach's *œuvre* illustrating the *Silver Age*, the most celebrated treatment of which is the artist's painting of *The End of the Silver Age*, today in the National Gallery, London.² Classical authors described the various Ages and lamented the decline of freedom since the origins of time. During the Golden Age men lived free of duties or hunger; seasons and agriculture were introduced during the Silver Age; the Bronze Age brought war; and the Iron Age led to more conflict through power and personal greed. The family in the present work could be interpreted as half gods from the Golden Age or more likely as Fauns who were living in untamed woodlands during the Silver Age, although clearly the figure of the male faun with his club, seated over a dead lion, alludes to Hercules and the remarkable cult following that the god had in Germany at that time. There is a striking similarity between the male faun here and the figure of Hercules in the panel from the late 1530s sold in these Rooms in 1998 (fig. 2),³ as well as with the counterpart faun in the Getty panel, particularly in terms of the facial likeness and the drawing and positioning of the feet and legs; the lower halves of the present and Getty fauns are effectively mirror images of the figure of Hercules in the ex-Sotheby's panel.

It is clear that images of 'wild people' were very fashionable during Cranach's lifetime and it seems that collectors enjoyed the playful contrast between the wild and uncivilized life depicted in Cranach's paintings and their own sophisticated structured life, perhaps alluded to in the beautiful and ordered cityscape that we see through the opening in the dense, verdant thicket in both this and the Getty panels.

1. For the former (82.9 x 56.2 cm.) see the exhibition catalogue, *Cranach*, Frankfurt, Stadel Museum, 23 Nov 2007 – 17 Feb 2008 and London, Royal Academy of Arts, 8 March – 8 June 2008, pp. 340–41, no. 106, reproduced; for the latter (27 x 18 cm.) see Friedlander and Rosenberg 1978, p. 122, no. 266, reproduced.

2. See the exhibition catalogue, *Cranach*, Frankfurt and London 2007–08, pp. 336–37, cat. no. 105, reproduced.

3. London, Sotheby's, 17 December 1998, lot 15.



31 ALVISE VIVARINI

Venice circa 1442/53 - 1503/05

Saint Ursula

tempera and oil with gold on poplar panel,
reduced
46 x 33.6 cm.; 18 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in.

£ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

Millo collection, Monte Carlo, by about 1930;

With Salocchi, Florence, by 1967;

In the collection of the father of the present owner by 1968;

Thence by inheritance.

LITERATURE

F. Zeri, 'Primizie di Alvise Vivarini', in *Antichità viva*, 1975, XIV, 2, pp. 3 ff. fig. 1;

F. Zeri, 'Aggiunta ad Alvise Vivarini', in *Antichità viva*, 1976, XV, 1, pp. 3 ff.;

J. Steer, *Alvise Vivarini. His art and influence*, Cambridge 1982, pp. 12–13, 130–31, 140, cat. no. 13, p. 142, reproduced p. 211, plate 2.



Fig. 1.
Alvise Vivarini, *Saint Louis of Toulouse*
© bpk / Gemäldegalerie, Staatliche Museen zu Berlin /
Jörg P. Anders

This delicately painted image of *Saint Ursula*, first recognised as the work of Alvise by Federico Zeri,¹ once formed part of a polyptych together with three other figures of saints that are dispersed today between the Museo Thyssen-Bornemisza, Madrid, and the Gemäldegalerie, Berlin. John Steer in his monograph on Alvise Vivarini considers all four saints to have been painted early in the artist's career, shortly before 1476; while Zeri gives them a slightly earlier dating of about 1470–72.

The youngest member of a family of painters, Alvise Vivarini sought to modernise the tradition initiated by his father Antonio and uncle Bartolomeo. A significant part of family workshop production consisted of tiered polyptychs in elaborately carved Gothic frames. Using gesture and pose Alvise's images of saints – of which *Saint Ursula* is a prime example – succeed above all in conveying a vibrant physicality.

The counterparts to *Saint Ursula* comprise a *Saint John the Baptist* in the Museo Thyssen-Bornemisza, Madrid;² a *Saint Louis of Toulouse* formerly on loan to the University Museum, Göttingen, and now at the Gemäldegalerie, Berlin (fig. 1);³ and a *Saint Mary Magdalene* also in that collection.⁴ Zeri suggests it seems likely that all four panels belonged to the Solly collection before the *Mary Magdalene* and the *Saint Louis* were sold to the Prussian Government in 1821. As Zeri has shown, all four figures were originally full-length. Of the four, all but one – the *Saint Mary Magdalene* – has been cut down. The proportions of *Saint Ursula*'s rounded top, which is original, are approximately the same as those of the *Mary Magdalene* panel.

The arrangement postulated by Steer has *Saint Ursula* and *St John the Baptist* to the left and right on the outer panels, with *Saint Mary Magdalene* and *Saint Louis* on either side of a centrepiece consisting of a lost Madonna. Steer emphasises the similarity between such an arrangement and the figure panels of the intact polyptych painted by Alvise for the Franciscan convent of Montefiorentino, Pian di Meleto, near Urbino, *The Madonna enthroned adoring the Child with four Saints* (Galleria nazionale delle Marche, Urbino), a work signed and dated 1476.⁵ In Steer's view the *Saint Ursula* and her three companions, all of the same high quality, are the only surely identifiable works of Alvise that may predate the Montefiorentino polyptych. Albeit that he cannot agree with Zeri that they are as early as 1470–72, Steer advocates a date before 1476;⁶ as such *Saint Ursula* serves as an important milestone in the artist's earliest chronology.

Steer recognises in the four panels, which he terms the 'Zeri polyptych', a more linear figural style than those in the Montefiorentino polyptych and in this respect their style is closer to Bartolomeo Vivarini. He notes in the two male saints a strongly dynamic energy reminiscent of Mantegna's *Santa Giustina* altar, and discusses the intensity of *Saint Ursula*'s inner state, characterising her image as one of 'great human power'. In pose and rendering *Saint Ursula* exemplifies Alvise's concern with the projection of volume in space. Brightly illuminated from the left, the figure creates an impression of a vivid three-dimensional presence, enhanced by the gilded gesso around her. Such contrasts of light and shade may reflect Alvise's awareness of contemporary sculpture.

1. In 1967 Zeri attributed the panel to Andrea da Murano, revising his opinion the following year to Alvise Vivarini, with a date of c. 1470–75 (see Fondazione Zeri photo archive).

2. Inv. no. 426 (1930.123); 48.5 x 33.5 cm.; the gold background is damaged and has been filled in at the corners obscuring the original curved top; see Steer 1982, p. 142, no. 17, reproduced p. 214, plate 5.

3. Nr. 1152; 64.2 x 36.9 cm.; the original gold ground and its irregular semicircular top was barely discernible when published by Steer; see Steer 1982, p. 131, no. 6, reproduced p. 213, plate 4. Pallucchini was the first to link *Saint Louis of Toulouse* to *Saint John the Baptist*; R. Pallucchini, *I Vivarini, Saggi e studi di storia dell'arte*, 4, Venice 1962, pp. 57, 132, fig. 229.

4. Nr. 1563; 114.5 x 37.8 cm.; Steer 1982, pp. 130–31, no. 5, reproduced p. 212, plate 3.

5. 165 x 238 cm.; Steer 1982, pp. 149–50, no. 25, reproduced p. 207, plate 1.

6. In his article of 1975 Zeri had proposed a dating between 1470 and 1474, revising it the following year to about 1470–72; see Zeri 1976, pp. 4–5.



32 GIOVANNI DI SER GIOVANNI GUIDI, CALLED SCHEGGIA

San Giovanni Valdarno near Arezzo 1406 - 1486 Florence

The Madonna nursing the Christ
Child with angels

tempera on panel, arched top, in an
engaged frame
framed: 89.5 x 61 cm.; 35½ x 24 in.
painted surface: 75 x 48.5 cm.; 29½ x 19½
in.

± £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Art market, Florence, 1928;

Acquired by the father of the present owner;

Thence by inheritance.

LITERATURE

R. Van Marle, *The Development of the Italian Schools of Painting*, vol. XVI, 1937, p. 194 (as attributed to the Master of Fucecchio [Lo Spagna], 'for sale, 1928, half-length figure of the Madonna nursing the Child between two adoring angels');

L. Bellosi and M. Haines, *Lo Scheggia*, Siena 1999, p. 85, reproduced.

This is a mature work by Lo Scheggia, the younger brother of one of the Florentine Renaissance's key figures, Masaccio, whose influence can be felt in this painting in the tender interplay between the Madonna and Christ Child. The artist specialised in painting *cassone* panels, or marriage chests, as well as devotional panels intended for private devotion, such as the present work. The decorative conch-like setting is typical of his mature phase and is found in other works such as the *Madonna and Child* at the Musée Fabre, Montpellier.¹

From December 1420 and throughout the following year Lo Scheggia is recorded as a pupil of Bicci di Lorenzo, although he was in regular contact with Masaccio's workshop, often collaborating with it, and indeed in 1427–28 he shared his brother's studio in Piazza Sant' Apollinare (now Piazza San Firenze). In 1430 he enrolled in the Compagnia di San Luca where he became known as 'Scheggia' (literally 'splinter'), a nickname given on account of his slight stature.

1. See Bellosi and Haines 1999, p. 88, reproduced.



AVE MARIA GRATIA PLERA

33 MAARTEN VAN HEEMSKERCK

Heemskerck 1498 - 1574 Haarlem

Christ as the Man of Sorrows

signed and dated on a cartellino upper right: MARTINVS HEEMSKERIC INVENIT/ ANNO MDXXV
and inscribed:

NE FLVVS IRRITVS SIT
NOSTRI CRVORIS O(LIM)
QVO SANO VVLNVVS
GENVS BEOQVE LAPS(VM)
FOSSVM CATVT TOT A
SPINIS MANVS HIAN (=INANES)
LATVS PEDES APER(TI)
COR FEREVM MOVE(ANT)¹

oil on canvas (traditionally said to have been transferred from panel; see below)
91 x 77.3 cm.; 35¾ x 30¾ in.

± £ 100,000-150,000

€ 113,000-169,000 US\$ 132,000-198,000

PROVENANCE

With Hans Wendland, Paris;

Acquired from the above by the father of the present owner in 1937;

Thence by inheritance.

LITERATURE

I.M. Veldman, *Maerten van Heemskerck and Dutch Humanism in the sixteenth century*, Maarssen 1977, p. 26f.;

R. Grosshans, *Maerten van Heemskerck*, Berlin 1980, pp. 89–90, cat. no. 1, reproduced fig. 1.

This is one of the earliest paintings by the titan of high Renaissance and early-Mannerist art, Maerten van Heemskerck. The son of a farmer, Maerten would become one of the most influential artists in northern Europe, spending a long period in Italy, from 1532–36, where he worked with, among others, Francesco Salviati in Rome. The expressive nature of the subject of *Christ as the Man of Sorrows* lent itself well to Heemskerck's own brand of Mannerism and he treated it on several further occasions throughout the course of his career. This, his earliest depiction of Christ, was to influence several other works from Heemskerck's circle.²

According to Grosshans, the ninety-year old dealer Hans Wendland, from whom the previous owner had bought the painting in 1937, confessed to having split it from a panel with the *Virgin and Child* on the other side, which he then sold as Jan van Scorel.³ There does however appear to be little proof of this occurrence both because there is little, if any, evidence of this painting having ever been on a wooden support and because it is of different dimensions to the companion work. The inscriptions and dates, too, are different; the present work being dated 1525 and the companion 1532. Even accounting for Grosshans hypothesis that some digits may be missing from the end of the date (done in Roman numerals) and that it may originally have been dated to the late 1520s, there is still a disparity. It may well therefore be that the story is apocryphal.

Nonetheless the present painting is one of the earliest known works by Heemskerck and is likely to have been created during the years between 1525 and 1530, a period of collaboration with Jan van Scorel in Haarlem. The unusual form of signature 'Heemskeric' reappears in three other works by the artist: on a drawing of the *Forum Romanum* (1535), on *Vulcan's forge* in Prague (dated 1536), and on the engraving by Cornelis Bos of 1537 which shows *Prudence and Justice*.⁴ Stylistically it most resembles the *Man of Sorrows* in Ghent from 1532.⁵ The sculpting of the athletic body with the meticulous rendering of the neck-, breast- and hip-muscles is very similar in both depictions.

1. 'In order that our blood may not have flowed in vain, with which I am able to heal wounds and make the fallen human race happy, may the head which was pierced by so many thorns, the poor hands, the side, and the pierced feet all move a hardened heart'.

2. See for example the work at the Rijksmuseum, Amsterdam; Grosshans 1980, reproduced fig. 146

3. Grosshans 1980, cat. no. 2, reproduced fig. 2.

4. For the Prague painting see Grosshans 1980, cat. no. 21, reproduced fig. 22.

5. Grosshans 1980, cat. no. 16, reproduced fig. 16.



NE FLUXVS IRRITVS SIT
NOSTRI CRVORIS O
QVO SANO VLVVS
GENVS BEQOZ LAPS
FOSSVM CAPVT TOT A
SPINIS MANVS HIAN
LATVS PEDES APER
COR FEREV MOVE
MARTINVS HEEMSKERCK INVENT
ANNO M D XXV

34 LUCAS CRANACH THE ELDER

Kronach 1472 - 1553 Weimar

Landscape with fortified buildings on a rocky bluff, a tree in the left foreground and a distant view of a town beyond

oil and tempera on panel, a fragment
43.3 x 27.5 cm.; 17 x 10⁷/₈ in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Jenny Klever, Leverkusen;

Anonymous sale, Cologne, Lempertz, 10 December 1990, lot 22, where acquired by the present owner.

EXHIBITED

Frankfurt am Main, Städel Museum, *Cranach*, 23 November 2007 – 17 February 2008, no. 1

LITERATURE

B. Brinkmann, in *Cranach*, exh. cat., Städel Museum, Frankfurt am Main, and Royal Academy of Arts, London, 2007–2008, p. 112, no. 1.

This remarkable little panel is eloquent testament to a much overlooked facet of Lucas Cranach's art. From his very earliest works onwards, landscape was an essential component of Cranach's artistic vocabulary, and formed an integral part of his approach to his work. Cranach's interest in, and use of, landscape grew from his formative years in Vienna and its surrounding regions around 1500, when he began to assign it a vital new role by emphasising its dramatic and expressive possibilities. This pioneering approach would pave the way for artists such as Albrecht Altdorfer, Jorg Breu and Wolf Huber, the so-called Danube school of painters, who came to dominate painting in Bavaria and Upper Austria in the first decades of the sixteenth century. Although Cranach's own style did not sustain the mannerist heights sought by these contemporaries, landscape remained a key element of his work throughout his life.

This particular fragment probably originally served as part of the background to one of Cranach's many depictions of figures such as the Virgin and Child or Saint Jerome within landscape settings. The foreground is dominated by a tall deciduous tree, behind which stands a fortified castle atop a rocky bluff, looking out over a town in a river valley. This combination of elements recurs in the backgrounds of many of Cranach's paintings, and the hilltop Schloss with its precarious *necessarium* was no doubt based upon contemporary structures such as the Wartburg in Thuringia, where his friend the reformer Martin Luther went into hiding after the Diet of Worms in 1521. Good examples of similar landscapes include the *Beheading of Saint John the Baptist* of about 1515 in the Archiepiscopal Palace at Kroměřiz or the *Virgin and Child in a landscape* of 1518, formerly in the Cathedral at Glogow in Poland.¹ Alternatively, this panel might originally have formed the view from an open window used often by Cranach to enliven interior scenes. A similar prospect, for example, may be seen in a panel of *Lucretia* of 1518 in the Veste Coburg Fürstenbau.² Brinckmann and Dette assign a slightly later dating to the present panel to the years 1525–30, when Cranach was well established in Wittenberg as court painter to the Elector Frederick the Wise of Saxony. Despite its fragmentary nature, this panel remains remarkably well preserved, and together with its small scale, this permits a closer appreciation of this important aspect of Cranach's art.

1. M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, pp. 84, 87, nos 73 and 88, reproduced.

2. Friedländer and Rosenberg 1978, p. 94, no. 121.



35 HERRI MET DE BLES

Bouvines circa 1510 - after 1550 Antwerp (?)

Extensive coastal landscape with
the Calling of Saint Peter

signed on the rocky bluff with the artist's
device of an owl, and inscribed on an old
label affixed to the reverse: *Del Civetta*
oil on oak panel
32 x 50 cm.; 12⁵/₈ x 19³/₄ in.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

PROVENANCE

Heinz Kisters (1912–1977), Kreuzlingen,
Switzerland;

By whom sold to Chancellor Konrad Adenauer
(1876–1967);

By descent to Adenauer's heirs, by whom sold
back to Heinz Kisters;

His sale, ('Collection formed by Chancellor
Konrad Adenauer, the Property of Heinz
Kisters'), London, Christie's, 26 June 1970,
lot 33, where unsold;

Thence by inheritance.

EXHIBITED

Nuremberg, Germanisches Nationalmuseum,
and Münster, Landesmuseum für Kunst- und
Kulturgeschichte, *Sammlung Heinz Kisters.*
Altdeutsche und Altniederländische Malerei, 25
June – 15 September and 6 October –
17 November 1963, no. 61.

LITERATURE

K. Löcher, 'Berichte Nürnberg', in *Pantheon*,
6/12, 1963, p. 398;

Sammlung Heinz Kisters, Altdeutsche und
Altniederländische Malerei, Nuremberg 1963,
no. 61, reproduced, plate 100;

W. Weemans, *Herri Met de Bles : Les ruses*
du paysage au temps de Bruegel et d'Erasmus,
Paris 2013, pp. 227–41, reproduced figs
152–59.

After the death of Joachim Patinir in 1524 Herri Met de Bles became the most celebrated exponent of the new genre of landscape painting in the southern Netherlands. His paintings typically combined panoramic viewpoints in the World Landscape style with an abundance of detail and lively observation, and were prized far and wide, notably by the Emperor Rudolf II in Prague. The present panel combines all of the elements that made him famous. The subject here is taken from the Gospel of Saint John, XXI, 6–10; the figures enacting it are typically set in an immense vista, dwarfed by the towering, fantastical bluffs and buildings above and beyond them. In the foreground on the edge of Lake Galilee, Christ appears to his disciples for the third time following his resurrection. Saint Peter is seen trying to reach Him across the waves, while to the right the figures appear again in a slightly later episode gathering to grill the fish they have just miraculously caught. The remarkable eagle-shaped overhang in the rocks may be intended as a symbol of the Evangelist and thus refers to de Bles's biblical source. Upon it may be spied a small owl sitting in a cleft, a pun on the painter's nickname (*civetta* in Italian) and his frequent form of signature.





Fig. 1.
Herri Met de Bles (?), *Miraculous Draught of Fishes and Calling of Saint Peter*
© SMB Kupferstichkabinett, Berlin

The figures of Jesus, Peter and the other disciples in their boat in the foreground of the composition derive from a drawing depicting *Christ's calling to Saint Peter* ascribed to Herri Met de Bles, one of a series of drawings in the so-called 'Antwerp Sketchbook' today in the Kupferstichkabinett in Berlin, Staatliche Museen (fig. 1).¹ Bles's authorship of the drawings has been contested, but five relate directly to panels by him, and it is now thought that they are the work of a hand or hands in his circle or workshop. The drawing seems to have been the basis for a group of seven panel paintings of this subject, of which the present panel appears unquestionably to be the finest. These fall into three groups. The first, in which the figures are set below a towering rocky crag with a coastal landscape receding to the left and fields and hills rising to the right, includes this panel, together with a slightly larger version, seemingly from Bles's workshop or following.² A second design, known in two versions, neither autograph, sets the figures to the left of a barren crag with the sea beyond and fields to the right, and include the little water mill also found on the extreme right of the present picture.³ A third group of three panels, which show the same figures before a coastal town with moored shipping, are closer in overall design to the drawing itself, but again none appears to be of autograph quality.⁴ The subject of the Calling of Saint Peter was evidently a favourite of Met de Bles or his patrons, and roughly a dozen paintings on this theme are recorded. Other panels of broadly similar design to the present work, but with slightly different figures, were in the Coray-Stoop collection, sold Fischer, Lucerne 25 July 1925, lot 35, and that formerly with Goudstikker in Amsterdam in 1926, and now in the Museo Nacional de Bellas Artes, Buenos Aires.

1. Inv. nr. 79 C 2, fol. 28r. See N.E. Muller, 'Technical analysis of the Princeton *Road to Calvary*', and H. Bevers, 'The Antwerp Sketchbook of the Bles workshop in the Berlin Kupferstichkabinett', in N.E. Muller, B. Rosasco and J.H. Marrow, *Herri Met de Bles. Studies and explorations of the World Landscape tradition*, Princeton 1998, pp. 24–26 and 39–48, reproduced fig. 17.

2. Panel, 40 x 58 cm. Sold Vienna, Dorotheum, 3 April 1997, lot 159 (as attributed to Cornelis Massys).

3. Sold London, Sotheby's, 22 April 2004, lot 2, and Museum Boymans van Beuningen, Rotterdam, inv. 2475.

4. Sold London, Sotheby's, 27 April 2006, lot 6; formerly with Galerie Bruno Meissner, Zurich, and in the Stichting P. and N. de Boer, Amsterdam, in which the figure of Saint Peter is omitted.



36 MAERTEN RYCKAERT

Antwerp 1587 - 1633

An alpine landscape with an iron foundry and blast furnace

oil on copper
31.8 x 41.8 cm.; 12½ x 16½ in.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Anonymous sale, London, Christie's, 7 July 1989, lot 42, for £45,000, where acquired by the father of the present owner;

Thence by inheritance.

This, and the three other variants of the theme by Ryckaert, are considered the oldest paintings of a blast furnace and foundry in Europe. It is an early work by the artist clearly manifesting the influence of Lucas van Valckenborch (b. 1560), to whom other variants of the composition have previously been wrongly attributed. The composition in particular is indebted to Lucas who favoured as a structure one side of the composition dominated by near-to risen ground on which the principle subject plays out in front of a large tree, with a distant landscape extending to the opposite side. It is comparable to many such of Lucas' landscapes, particularly the *Landscape with a pig farmer* in the Koninklijk Museum voor Schone Kunsten, Antwerp.¹ Other examples of Ryckaert's composition were sold London, Christie's, 9 July 2014, lot 122 (£212,500) and London, Sotheby's, 8 April 1987, lot 34 (£36,000).

The painting depicts the 'Walloon' method of iron production, named after the region of modern-day Belgium. The two stage method involves first the production of pig iron in a blast furnace followed by refinement in a finery forge. Devised in the 15th century, the method had spread Europe-wide by the early 17th century and was key in the international arms race in the 15th century for the production of both stronger weapons and stronger armour. Here we see a furnace with a wide, flat opening, perhaps six metres high, made of hewn stone and accessed at the top by a staircase affixed to the side.

We are grateful to Prof. Alexander Wied for endorsing the attribution to Marten Ryckaert on the basis of digital photographs.

1. A. Wied, *Lucas und Marten van Valckenborch*, Freren 1990, p. 141, cat. no. 23, reproduced.



37 ADRIAEN VAN STALBEMT

Antwerp 1580 - 1662

The building of the tabernacle
with the Israelites sewing the
curtains

oil on copper, unframed
37.5 x 50.2 cm.; 14¾ x 19¾ in.

± £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

PROVENANCE

Barberini collection, Rome (though not included in any of the seventeenth-century inventories);

Alan Hall;

By whom sold, London, Sotheby's, 6 April 1977, lot 6, for £11,500 to Holsten;

Acquired then or shortly after by the father of the present owner;

Thence by inheritance.

LITERATURE

R. Longhi, in *Proporzioni*, vol. I, 1943, p. 45 (as Elsheimer);

H. Weizsäcker, *Adam Elsheimer*, vol. II, Berlin 1952, pp. 8–9, no. 4, reproduced plate I, (as Elsheimer);

K. Bauch, in *Kunstchronik*, vol. XX, 1967, p. 59 (as possibly by Jan Brueghel);

J.G. van Gelder and I. Jost, 'Elsheimers unverteilter Nachlass II', *Simiolus*, vol. II/I, 1968, p. 4 (in the list of 'possible' Elsheimers);

M. Waddingham, 'Elsheimer Revised', *The Burlington Magazine*, vol. CXIV, 1972, p. 602 and n. 15 (remarks on stylistic similarities with Stalbemt);

K. Andrews, 'A Pseudo-Elsheimer Group: Adriaen van Stalbemt as Figure Painter', *The Burlington Magazine*, vol. CXV, May 1973, pp. 301, 305–06, reproduced fig. 47, (as Stalbemt).

The subject is described in great detail in Exodus, chapters XXXV and XXXVI, when Moses relayed to the Israelites the Lord's command to build a tabernacle. Exodus, XXXVI, 8–17 describes the making of 'ten curtains of fine twined linen, and blue, and purple, and scarlet', each with fifty loops.

This painting was long considered a work by Adam Elsheimer, and was included as such in Weizsäcker's 1952 monograph. Weizsäcker considered it to be an early work, and he linked it with other paintings thought by him to be early Elsheimers, which subsequently formed the core of Andrews' Stalbemt group. Kurt Bauch was the first to cast doubts, suggesting that it might be by Jan Brueghel the Elder (while the figures are not Brueghel-like, adhering to the Elsheimer tradition, the wooded setting is clearly influenced by him). With characteristic prescience, Malcolm Waddingham was the first to note similarities between the present picture and others in the group to be formally assembled by Keith Andrews with the work of Stalbemt. Andrews developed Waddingham's theme, assembled a group of five paintings including the present work, all but one of which had been associated with Elsheimer in the past, and proposed that they all be the work of Adriaen van Stalbemt. He found the clue that unlocked the formal connection with Stalbemt in the provenance of one of the group, a painting of *Saint Paul and Barnabas* at the Städel in Frankfurt, which was listed in the Lormier collection in The Hague in 1752 as by 'Stal bend'. It was still listed as Stalbemt in the Lormier sale in 1763, when bought by Coenrad van Heemskerck, but when he sold it two years later it was called Elsheimer, a name which it then retained for over 200 years. A signature, perhaps that of Stalbemt, had been erased at some point, probably during Van Heemskerck's ownership. Andrews compared the Städel painting with two signed works by Stalbemt both dated 1622, and another of 1619 in the Prado, a collaboration with Pieter Brueghel the Younger (who painted the landscape first, signing and dating it 1618). These works form a cohesive whole, and are clearly the work of Stalbemt, in the years around 1620. Andrews added additional stylistically cohesive works to the core group in his 1977 article, and observing that Stalbemt never went to Italy, wondered how Stalbemt became so clearly conversant with Elsheimer's paintings, and attempted to answer his question by suggesting that David Teniers the Elder may have been the stylistic intermediary. By the latter part of the second decade of the seventeenth century however, paintings by Elsheimer were percolating north, encouraged by Rubens and others, and it seems more likely that Stalbemt would have seen them in Antwerp at first hand. Finally, the Stalbemt group of Elsheimeresque paintings was further convincingly expanded by Ursula Härting, in 1981.²

The present painting, and another of the group in the Schönborn collection at Pommersfelden are on copper plates of the same dimensions, and clearly belong together, either as a pair or as part of a series, since the Pommersfelden painting depicts a closely related subject: *The Israelites bringing offerings for the building of the Tabernacle*.³

1. Waddingham thanks Marilyn Aronberg Lavin for this information and for suggesting that it was a later acquisition; Waddingham 1972, p. 602, n. 15.

2. See U. Härting, 'Adriaen van Stalbemt als Figurenmaler', *Oud Holland*, vol. 95, 1981, pp. 3–15.

3. See Andrews, 1977, pp. 301, 305–06, reproduced fig. 48.



38 LUDOLF BACKHUYSEN

Emden 1630 - 1708 Amsterdam

A fishing pink being made ready to be launched from a beach in a breeze, with small Dutch vessels inshore

signed lower right: *LBak*
oil on canvas
56 x 69 cm.; 22 x 27 in.

£ 150,000-250,000

€ 169,000-281,000 US\$ 198,000-330,000

Fishermen are preparing their fishing pink for launching. Already fully rigged, it sits on rollers, probably waiting for the tide to come further in to make launching into the onshore breeze easier. Although the setting is imaginary, we are on the sandy coastline of Holland near Alkmaar, or further south-west between Haarlem and Scheveningen. The prevailing westerly wind is driving the clouds along as we look towards the north-west, with the low afternoon sun to our left casting long shadows from the fisherman in red in the foreground. Close inshore, two *smalschips* are manoeuvring, one with the wind on its quarter, the other close-hauled, while to the right and further offshore, a *wijdschip* makes its way upwind along the coastline.

PROVENANCE

William Wells, Redleaf, Kent;
His deceased sale, London, Christie's, 13 May 1848 (2nd day's sale), lot 78*, for £110. 5s to Talbot;

Christopher Rice Mansel Talbot (1803–1890),
Margam Castle, Port Talbot, Glamorganshire;

By inheritance to his daughter, Miss Emily
Charlotte Talbot, Margam Castle (1840–1918);

By inheritance in Trust to her nephew Captain
Andrew Fletcher, until Margam Castle was sold
in 1941;

Margam Castle Sale (by order of the Trustees
of the Will of Miss Emily Charlotte Talbot), Port
Talbot, Christie's, 29th October 1941, lot 360,
for guineas 27. 6s to Knoedler;

Sir Chester Beatty;

Mrs David Mathias;

By whom sold, London, Sotheby's, 8 December
1976, lot 75, for £6,800 to Jeegers;

Anonymous sale, London, Sotheby's, 16 July
1980, lot 103, for £15,000 to Noortman;

With Kunsthandel Rob Kattenburg,
Aerdenhout, 1981;

Stiftung Henri Nannen, Emden, by 1985;

Anonymous sale, Amsterdam, Christie's,
10 November 1992, lot 170, unsold;

With K & V Waterman Kunsthandel,
Amsterdam and Mireille Mosler, Amsterdam;

From whom acquired by the present collector.





Fig. 1.
Samuel Scott, *Shipping at anchor on the Thames estuary, near Wapping*,
Image © Sothebys



Fig. 2.
Ludolf Backhuysen, *Shipping in rough waters off the Dutch coast*,
Image © Sothebys

EXHIBITED

Amsterdam, Nederlands Scheepvaart Museum,
Ludolf Backhuysen, 1 July – 26 August 1985,
no. S 20;

Emden, Ostfriesches Landesmuseum, 1985.

LITERATURE

B. Broos, R. Vorstman and W.L. Van de
Watering, *Ludolf Backhuysen*, exhibition
catalogue, Amsterdam and Emden 1985, p. 46,
no. S 20, reproduced p. 46;

H. Nannen, *Ludolf Backhuysen*, exhibition
catalogue, Emden 1985, pp. 11–12, reproduced,
and reproduced on title page.

This gentle coastal marine is undated, but is consistent with paintings by Backhuysen from the late 1670s and around 1680, when the artist starts to simplify his cloudscapes, as the influence of Willem van de Velde the Younger on his work, who had left for London several years earlier, recedes.

Much later, in a painting of 1697 and a related etching of 1701, Backhuysen shows how a fishing pink was launched into the wind from just such a beach. As the crew and shore-based helpers push the boat into the breakers, the mainsail is hauled up and the rudder fixed to its pintles.¹

Christopher Rice Mansel Talbot rebuilt Margam Castle in the 1830s in the newly fashionable Tudor Gothic style where it became a setting for the display and enjoyment of his collection. He was a keen yachtsman, owning a yacht, the *Galatea*, and he later became Vice-Commodore of the Royal Yacht Club (later the Royal Yacht Squadron) from 1851–61. Not surprisingly, his most active period as a collector was in the decade that spanned the rebuilding of Margam. He bought heavily, for example, in the Charles O'Neil sale in July 1935, his acquisitions included paintings by Van Dyck, Rubens, Konninck, Jacob van Ruisadel, William Van de Velde the Younger, Karel Dujardin, Terborch, Cuyp, Nicholas Berchem and Salvator Rosa, as well as a magnificent Samuel Scott of the Thames at Wapping, sold in these Rooms on 9 December 2009, lot 48 (fig. 1), and another work by Backhuysen, sold in these Rooms on 4 December 2013, lot 21 (fig. 2). He acquired the present picture, later to hang in the Dining Room at Margam Castle (where it can be seen in an old photograph immediately to the right of the fireplace), in the dispersal of the renowned collection of the shipbuilder William Wells (1767–1847), who had bought the Redleaf estate near Penshurst in Kent in about 1806, thereafter completely rebuilding the house, and amassing a significant collection of predominantly Dutch Old Masters.

We are most grateful to Thomas Methuen Campbell for his help in elucidating the Margam Castle provenance.

¹ See G. de Beer, *Ludolf Backhuysen*, Zwolle 2002, p. 173, reproduced figs 226 and 225 respectively. It doesn't look easy, and it certainly wasn't.



39 SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

Portrait of George, Baron Goring
(1608–1657)

inscribed, centre left: *LORD GORING*
oil on canvas
77.5 x 63 cm.; 30½ x 24¾ in.

£ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

Edward Hyde, 1st Earl of Clarendon (1609–1674), at Clarendon House, London;

By descent to his son, Henry Hyde, 2nd Earl of Clarendon (1638–1709), at Cornbury Park, Oxfordshire;

By descent, at Cornbury, and later The Grove, Hertfordshire, to his nephew, Henry Hyde, 2nd Earl of Rochester and later 4th Earl of Clarendon (1672–1753);

Transferred to his son, Henry Hyde, 5th Baron Hyde and Viscount Cornbury (1710–1753), in 1749, who died without issue;

By descent to his niece, Charlotte (d.1790), eldest daughter of William Capel, 3rd Earl of Essex (1697–1743), who married Thomas Villiers, 1st Earl of Clarendon (1709–1786), of the second creation;

Thence by descent to George Villiers, 7th Earl of Clarendon (1933–2009);

By whose Estate sold ('Property from the Estate of the 7th Earl of Clarendon'), London, Sotheby's, 8 December 2010, lot 17, for £200,000, where acquired.

EXHIBITED

Worcester, City Art Gallery, *Exhibition of Paintings from 1642 to 1651*, 1951, no. 19;

Plymouth, City Museum and Art Gallery, *Paintings from the Clarendon Collection*, 1954, no. 20;

Plymouth City Museum and Art Gallery, on long term loan until 2010.

One of the most prominent and talented of Charles I's cavalry commanders, Goring was the archetypal dashing, courageous and roistering cavalier. The eldest son of George Goring, later 1st Baron Goring and 1st Earl of Norwich, and his wife Mary, second daughter of Edward Nevill, 6th Lord Bergavenny, in 1629, at the age of just 21, he married the exceedingly rich Lettice, third daughter of Richard Boyle, 1st Earl of Cork. Lettice brought with her a dowry of £10,000, but by 1633 Goring had managed to spend all of it. In the course of doing so, however, he established for himself a reputation as one of the most witty and stylish young men at the Caroline Court.

Financially ruined, but well connected, Goring set out to redeem his fortunes through military service abroad, persuading his somewhat begrudging father-in-law to purchase him a command in the Dutch service. In 1637 he was shot in the ankle at the siege of Breda and lamed for life. However the wound also won him something of a name as a hero and he returned to England with his honour intact. Military service had not, alas, checked the wilder side of his personal habits, and Goring's drinking bouts remained legendary among his contemporaries. After one particularly spirited session on the Isle of Wight in 1639 he climbed into the public gibbet, put his head in the noose, and railed drunkenly at passers by, warning them against the perils of keeping bad company such as his friend. Much, no doubt, to the mirth of the latter.

Back in England Goring's military experience earned him a command in Charles's wars against the Scottish Covenanters, and with the outbreak of hostilities between Parliament and the Crown he was among the small group of loyal young officers who gathered around the King. In December 1642 Goring was appointed command of the Royalist cavalry in the north, under the Earl of Newcastle. Having struck a major blow against Fairfax's Parliamentary army at Seacroft Moor, Goring fell ill with fever and was forced to retire to Wakefield, where he was besieged and, despite struggling onto a horse to lead a counter attack with conspicuous bravery, was taken prisoner and committed to the Tower of London.



LITERATURE

Clarendon State Papers, Bodleian MS Clarendon 92, ff. 253–54, no. 23 (listed among a group of pictures mended and repaired in about 1683–85, as hanging in the Dining Room at Cornbury Park);

Sir W. Musgrave, *Lists of Portraits*, BM Add. MS 6391, ff. 76–77, no. 40 (listed as hanging at The Grove, 1764);

G.P. Harding, *List of Portraits, Pictures in Various Mansions in the United Kingdom*, MS. in NPG, 1804, Vol. II, p. 210;

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 9 vols, London 1831, no. 613;

Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon: illustrative of Portraits in his Gallery*, London 1852, Vol. III, pp. 254, 346–48, no. 46;

G.F. Waagen, *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss., etc.*, London 1854, Vol. II, p. 458;

J. Guiffrey, *Antoine van Dyck: sa vie et son œuvre*, Paris 1882, no. 567;

L. Cust, *Anthony van Dyck: An Historical Study of His Life and Works*, London 1900, p. 275;

E. Schaeffer, *Van Dyck: des Meisters Gemälde, Klassiker der Kunst*, vol. 13, Stuttgart and Leipzig 1909, p. 377;

G. Glück, *Van Dyck, des Meisters Gemälde, Klassiker der Kunst*, no. 13, 2nd rev. ed., Stuttgart 1931, p. 434;

D. Piper, *Catalogue of Seventeenth Century Portraits in the National Gallery*, London 1965, p. 247;

R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, London 1977, pp. 63–64, 139, no. 69, reproduced;

A. Meyer, 'William Musgrave's "Lists of Portraits"', *Walpole Society*, Vol. LIV, Leeds 1988, pp. 454–502;

S. J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck, A Complete Catalogue of His Paintings*, New Haven and London 2004, p. 514, no. IV.107, reproduced.

Having been released Goring rejoined the Royalist army in the north and commanded the cavalry on the left flank at Marston Moor, under Prince Rupert, where he showed his skill as a commander, driving his old enemy Fairfax from the field. Unfortunately for Goring, the Royalist right wing had not fared so well, allowing Cromwell's horse to swing round and take his disarrayed troopers from behind, costing the Royalists not only the battle, but the whole of the North of England. In August 1644 he was appointed overall command of the King's cavalry, beating Waller at Andover and serving with distinction at the second Battle of Newbury. However he was called away to the West at the beginning of the 1645 campaign season, and consequently was absent later at Naseby, when Cromwell's New Model Army crushed the severely weakened Royalists. Had Goring and his 3000 horses been there it might have decisively changed the outcome of the battle, and indeed the war. What remained of his depleted forces in the west were no match for Cromwell's army and with the loss of the Royalist cause Goring was forced to flee to the continent, where he spent twelve years in exile, finally dying in penury in Madrid.

Lean, handsome and rakish in his youth, Goring was painted two further times by Van Dyck, both in double portraits with his kinsman by marriage, Mountjoy Blount, 1st Earl of Newport (c. 1597–1666). One, depicting both sitters preparing for battle with a page fastening Goring's red sash, is at Petworth (Egremont Collection, National Trust), the other, which is believed to have belonged to Goring and was probably taken by him to Spain, from where it was offered to Duveen in 1922, is in collection of the Newport Restoration Foundation, Newport, Rhode Island.



LORD GORING

40 JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

Dedham Vale with the River Stour in flood from the grounds of Old Hall, East Bergholt

oil on canvas
51 x 91.5 cm.; 20 1/8 x 36 in.

£ 2,000,000-3,000,000

€ 2,250,000-3,370,000 US\$ 2,640,000-3,960,000

PROVENANCE

Probably by descent through the Fitzhugh family;

Anonymous sale, London, Phillips, Son & Neale, 25 June 1979, lot 79 (as attributed to T.C. Hofland);

Private collection, England, and by descent to the present owners.

EXHIBITED

Sudbury, Gainsborough's House and London, The Leger Galleries, *From Gainsborough to Constable*, 1991, no. 50 (as R.R. Reinagle).

LITERATURE

H. Belsey (ed.), *From Gainsborough to Constable*, exh. cat., Gainsborough's House, Sudbury, 1991, p. 73, pl. 34, reproduced in colour (as R.R. Reinagle);

I. Fleming-Williams and L. Parris (eds), *Constable*, exh. cat., Tate Gallery, London 1991, p. 100, reproduced fig. 23 (as R.R. Reinagle);

B. Stewart, 'Both Sides of the Story', in *Country Life*, 14 November 1991, pp. 62–63 (as R.R. Reinagle).

Painted circa 1814–17, this exceptionally fine painting is a rare masterpiece of Constable's early period and one of only a small handful of such paintings remaining in private hands. Long mistakenly thought to be by Ramsay Richard Reinagle (1775–1862), a friend and contemporary of Constable's, recent scientific analysis and up-to-date connoisseurship has unanimously returned the work to its rightful place among the canon of the great master's work and established beyond doubt its true authorship. It is without question one of the most exciting and important additions to Constable's *œuvre* to have emerged in the last fifty years.

Most likely the picture Constable referred to in a letter of 1814 that was commissioned by Thomas Fitzhugh as a wedding present for his future wife, Philadelphia Godfrey, the daughter of Constable's near neighbour and an old family friend, the painting appears to have been begun on the spot, *en plein air*, before being completed in the artist's studio. The view depicts Dedham Vale, with the River Stour in flood, as seen from the grounds of Old Hall, East Bergholt, the Godfrey family residence. It is handled with a degree of 'finish' and an attention to the work of the Old Masters, such as Claude Lorraine, Albert Cuyp and Thomas Gainsborough, that is typical of Constable's practice in this period.

'I should paint my own places best – Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the Stour. They made me a painter...' John Constable

Constable Country, as it has come to be known today – that area of the Stour Valley around Dedham Vale, on the border between Suffolk and Essex, bounded on the west by the village of Nayland, and on the east by the sea – has become synonymous with the great painter who immortalised its bucolic river meadows and shaded waterways. A fertile and workmanlike landscape centred on the village and parish of Dedham, which had been a prosperous cloth-working town in the Middle Ages, in Constable's day Dedham Vale was principally an agricultural centre, the main industry being founded on the production of wheat, barley and oats. Encompassing the villages of East Bergholt, Stratford St Mary, Langham and Stoke-by-Nayland, it is today an Area of Outstanding Natural Beauty, and was a part of the country with which Constable was particularly intimate. The artist's parents, Golding and Ann Constable, lived at East Bergholt, where the young painter was born and brought up. A prosperous miller and successful businessman, his father owned watermills at Flatford and Dedham, and a windmill on East Bergholt Heath.

We are grateful to Sarah Cove, who first proposed the attribution to Constable, and Anne Lyles for their assistance with the cataloguing of this lot, and for endorsing the attribution following thorough scientific analysis. We are also grateful to Conal Shields, Professor Michael Rosenthal and Dr Lindsay Stainton for endorsing the attribution following first-hand inspection. A full technical report on this painting by Sarah Cove ACR, Constable Research Project, is available upon request from the department.









Fig. 1.
John Constable, R.A., *Wivenhoe Park, Essex*,
National gallery of Art Washington © Bridgeman Images

Dedham Vale with the River Stour in Flood: The Fitzhugh Commission?

By Anne Lyles

John Constable is one of Britain's best-loved and most significant landscape painters, a key figure in British Romantic art of the early nineteenth century. Many of his most famous paintings show scenes on the River Stour in Suffolk where he spent his boyhood years and which have now come to define an area of the British countryside in East Anglia known as 'Constable Country'. Paintings such as *The White Horse*, 1819 (Frick Collection, New York), *The Haywain*, 1821 (National Gallery, London) and *The Leaping Horse*, 1825 (Royal Academy, London), for example, helped establish his contemporary reputation and have ensured his continuing fame until the present day.

These celebrated exhibition canvases, known as the 'six-footers', were painted in Constable's studio in London and were based partly on existing sketches and partly on new composition sketches, as well as from the artist's memory. By contrast, Constable's earlier Suffolk paintings, especially those painted in the period 1814–17 like *Wivenhoe Park*, 1816 (National Gallery of Art, Washington, fig. 1), *The Wheatfield*, 1816 (Clark Art Institute, Williamstown) and *Stour Valley and Dedham Church*, 1815 (Museum of Fine Arts, Boston, fig. 2), were painted by him partly on the spot and show his commitment to naturalism at its most faithful. Furthermore, whilst the later 'six-footers' tended to be purchased either by Constable's great friend John Fisher or by patrons or dealers with metropolitan or international connections, the earlier Suffolk paintings of the period 1814–17 tend to have closer associations with patrons or friends in the local Suffolk area.

After extensive research and technical and scientific analysis it has been convincingly established that *Dedham Vale with the River Stour in Flood* conforms closely in composition, style, size and 'finish' to works painted by Constable dating from the period 1814–17, and it can now therefore be firmly attributed to his hand.¹ Furthermore, it will be argued that *Dedham Vale with the River Stour in Flood* is likely to be the painting commissioned by Thomas Fitzhugh as a wedding present for his future wife Philadelphia Godfrey, the daughter of Peter Godfrey who lived at Old



Fig. 2.
John Constable, R.A., *Stour valley and Dedham Church*,
Museum of Fine Arts, Boston © Bridgeman Images

Hall, East Bergholt. Whether or not ever conclusively identifiable as the Fitzhugh commission, *Dedham Vale with the River Stour in Flood* is surely one of the most important additions to Constable's *œuvre* to have emerged in the last fifty years.

Constable had painted, or drawn, views of Dedham Vale and the Stour valley from the late 1790s when he first started training as an artist. He would generally spend the winter months in London, studying hard at the Royal Academy schools or working on a number of pictures to send to the Academy exhibition the following spring. Then, from late spring or early summer he would try to spend long periods with his family in Suffolk. During these summer months he was often tied up with commissions to paint portraits of local sitters or even altarpieces for local churches. The rest of his time he would fill exploring the landscapes in and around East Bergholt, Flatford or Dedham or elsewhere along the River Stour, gathering new material for his paintings. He continued to paint views of Dedham Vale until about 1816 when, following his marriage to Maria Bicknell, he settled permanently in London.

As Dedham Vale has changed so little since Constable's day, it is usually possible to identify the exact viewpoints from which his paintings were taken. For example, one of Constable's most important early views of Dedham Vale, which he exhibited at the Royal Academy in 1811 – *Dedham Vale: Morning*, 1811 (Private Collection, fig. 3) – can today be identified as a scene on the road from East Bergholt to Flatford very close to Fen Lane (the latter was the path Constable used to walk as a boy to school in Dedham). *Dedham Vale with the River Stour in Flood* shows a view on this same road but from a point closer to East Bergholt village. In fact, *Dedham Vale with the River Stour in Flood* was almost certainly painted very close to – perhaps even from – the grounds of East Bergholt's main manor house, Old Hall sited at the edge of the village and which in Constable's day was owned by a family called the Godfreys. By comparison, Reinagle's lost painting of the Vale during the Floods of 1799 is known to have been based on sketches made from an entirely different viewpoint in East Bergholt village, from the back of another substantial manor house belonging to a widow, Mrs Roberts, known as West Lodge.²

Although Constable himself is not known ever to have exhibited a painting of Dedham Vale in a state of inundation, either at the Royal Academy or at the British Institution, this does not of course rule out the possibility that he might have painted such a subject for a local patron.

Although *Dedham Vale with the River Stour in Flood*, at 19 ¾ x 35 inches (502 x 889 mm.), does not exactly match any other known canvas by Constable in size, the artist did paint other works on a comparable panoramic format around this time and on a similar scale. His 1811 Academy exhibit, *Dedham Vale: Morning* is of course on a similar extended format (measuring 31 x 51 in.; 788 x 1295 mm.).³ Constable was also commissioned in 1816 by a local Essex patron, Major-General Slater-Rebow, to paint a panoramic view of his country house and estate at Wivenhoe Park (*Wivenhoe Park, Essex*, 1816; National Gallery of Art, Washington, fig. 1) and this picture would have been very close in size to *Dedham Vale and the River Stour in Flood* before the former was slightly extended on either side at Slater-Rebow's request (before additions, it measured about 22 1/8 x 32 7/8; 561 x 835 mm.; after additions, i.e. current size, 22 1/8 x 39 7/8 in., 561 x 1012 mm.).⁴

In his early career, Constable's usual working practice was to make careful pencil studies on the spot, or vigorous and rapidly-executed oil sketches, and then to translate these in the studio into finished pictures suitable for exhibition or sale. This method worked very well for him until, around 1813–14, he decided to try painting pictures on a larger scale, at which point he found himself coming up against the problem of how to achieve the right balance of detail and breadth.

On 12 April 1814, Constable's wealthy uncle David Pike Watts, who closely followed events in the art world and took a particular interest in his nephew's progress, wrote to Constable; 'allow me ...to offer... *advice*. It is that you will place or paint a little *Starling* on your easel with the words '*Finish! Finish!*'. What is anything *unfinished*?'⁵ These comments were echoed by others in the art world, the critic Robert Hunt in June describing Constable's main exhibit that year, *Landscape: the Ferry* as 'still deficient in finishing', whilst in late July the kindly Academician and famous diarist Joseph Farington advised Constable to study pictures by Claude Lorraine so as to improve his powers of 'finishing'.⁶ As a consequence of this criticism, in the summer of 1814 Constable decided to adopt an entirely different procedure, one he continued to use until 1817. He started to paint his Suffolk canvases, on a small to medium scale, partly in the open air.

The high degree of finish found in *Dedham Vale and the River Stour in Flood* is an excellent example of what Constable was striving to achieve when he adopted this new method of working. Sarah Cove has undertaken extensive analysis on the picture and has established that it is very close in style to other pictures Constable executed in the period c. 1814–17. The distant landscape, river and middle ground were painted by him wet-in-wet (that is to say adding one layer of paint over another before the latter was fully dry) and this, she suggests, indicates that he may have started the composition *en plein air*. By contrast, the more elaborate foreground details, such as the cows, trees and foliage, are very likely to have been worked up by Constable in the studio (and indeed she has established that he left a 'reserve' for the main tree on the right, confirming that this detail was added at a later stage, for pictorial effect). The accuracy of colour, scale and distant detail in the final depiction of the valley, coupled with alterations made to the flooding river also suggest the painting was worked on over a period of time, at first out-of-doors and latterly in the studio.





Fig. 3.
John Constable, R.A., *Dedham Vale: Morning*,
Private Collection © Bridgeman Images

Indeed, the meticulous attention to detail Constable achieved in these works may have been motivated by matters of the heart as much as by a desire to please critics. With one eye on his desired union with Maria Bicknell at this time, he would especially have welcomed any private commission from a client who paid very well but who probably also valued ‘finish’ in their paintings. As it happens, Constable’s uncle, David Pike Watts, was quick to notice the difference in ‘finish’ that Constable had achieved by the end of 1815. On 10 November Joseph Farington noted in his diary that ‘Constable called me to inform me that his uncle Mr DP Watts had seen his painted studies – noticed their being *more finished* than his other works – and bespoke one of them.’⁷

One of the reasons, perhaps, that *Dedham Vale with the River Stour in Flood* was not immediately recognized as by Constable when it first appeared on the market, in 1979, is the extent to which, uniquely for a work of this date, the artist blends details directly observed from nature (especially in the middle and far distance) with very distinctive influences from the Old Masters (especially in the foreground).

Although, as mentioned above, not identical in size, *Dedham Vale with the River Stour in Flood* is nevertheless closely related compositionally to the view of *Dedham Vale: Morning* which Constable exhibited at the Royal Academy in 1811. Both paintings for example include framing repoussoir trees, a figure wandering along a path, a large boulder in the foreground, a prominent group of cattle, and of course the wide sweep of Dedham Vale itself in the distance. Yet, by contrast with the earlier picture, *Dedham Vale with the River Stour in Flood* includes both naturalistic and Old Masterly detail in more emphatic contrast.

For example, it has already been seen that features in the middle and far distance of *Dedham Vale with the River Stour in Flood* appear to have been faithfully recorded by Constable from the life. The skyscape in the picture is also remarkably well observed, especially when one bears in mind that Constable painted it some five or six years before he was to embark on his individual sky studies in Hampstead in the early 1820s. In *Dedham Vale with the River Stour in Flood* he has painted what appears to be a noon day sky, with a sequence of magnificent rolling cumulonimbus clouds, thus apparently threatening rain, and casting a lively network of contrasting areas of light and shade across the foreground.



Fig. 4.
Claude Lorrain, *Landscape with Apollo and Mercury*,
Wallace Collection, London © Bridgeman Images

By contrast with these naturalistically observed details in the middle and far distance, many of the elements in the foreground of *Dedham Vale and the River Stour in Flood* give the impression of being more closely modelled on earlier, Old Masterly sources. As mentioned above, in 1814 Joseph Farington advised Constable to 'look at some pictures by Claude... and to attend to the admirable manner in which all parts of his pictures are completed'.⁸ We know that Constable heeded this advice, and that late in July that year he went to look at the four paintings by Claude on display at the gallery of collector John Julius Angerstein in Pall Mall in London. Indeed, the framing trees on the left of *Dedham Vale with the River Stour in Flood* have a very Claudean flavour, particularly the way the natural green leaved specimen is juxtaposed with another one, of golden foliage, adjacent (fig. 4). The use of atmospheric recession in the painting, like that in *Dedham Vale; Morning*, is also very reminiscent of Claude.

Meanwhile, other features in the foreground of *Dedham Vale with the River Stour in Flood*, such as the old tree stump on the right and the autumnal coloured ferns in the foreground, are strongly reminiscent of Thomas Gainsborough's work, especially the latter's early Suffolk landscapes which in turn have strong echoes of Dutch seventeenth-century painting. Constable was a great admirer of Gainsborough – as well as of the Dutch landscapists – and indeed in the late spring of 1814 he visited the retrospective exhibition of the work of Gainsborough, Richard Wilson and William Hogarth at the British Institution in London. Furthermore by 1814 Constable's uncle, David Pike Watts, had come to own one of Gainsborough's most celebrated early landscapes, *Cornard Wood, near Sudbury, Suffolk*, 1748 (National Gallery, London, fig. 5) which he lent to the British Institution retrospective. So Gainsborough would have been very much in Constable's mind in 1814, the year he may well have painted *Dedham Vale and the River Stour in Flood*.

The cows in *Dedham Vale and the River Stour in Flood* are more prominent than in other paintings by Constable, and in fact are particularly well painted. The artist made a number of studies of cows in his early career, from the life, both in pencil and in oils. The sitting bull in *Dedham Vale and the River Stour in Flood*, facing away from the viewer and with pronounced spine and slight tilt of the head, appears a number of times in these sketches and is clearly adapted from them (1810–14, see. fig. 6).⁹ However the cattle in the painting also have a distinctly



Fig. 5.
Thomas Gainsborough, R.A., *Cornard Wood*,
National Gallery, London © Bridgeman Images



Fig. 6.
John Constable, R.A., *Study of Cattle*,
Yale Centre for British Art, New Haven © Bridgeman Images

Dutch feel, and it is possible that some of them were modelled by Constable on cows represented in etchings by Dutch artists such as Albert Cuyp, Carel du Jardin and Adrian van de Velde, as examples of prints by these artists are known to have been in his personal collection.¹⁰

Dedham Vale with the River Stour in Flood is, then, a picture over which Constable clearly took a great deal of trouble. Given its high level of finish, the careful planning of its design and its stylistic debts to earlier landscape artists such as Claude, Cuyp and Gainsborough, one would have expected him to exhibit it either at the Royal Academy or at the British Institution. However, *Dedham Vale with the River Stour in Flood* cannot be identified with any of Constable's exhibits during this period.¹¹ The most likely explanation, therefore, is that it was painted by Constable as a private commission, and given the very particular nature of its subject, presumably for someone who lived in East Bergholt.

There were only two families in East Bergholt with pockets deep enough to have been likely to afford a painting of this scale and quality, the Godfreys of Old Hall and the well-to-do widow Mrs Roberts of West Lodge. West Lodge was situated directly opposite the Constable family house on East Bergholt High Street, and Mrs Roberts was particularly well disposed to Constable. Around 1811, for example, she allowed him access to the fields from the back of her house so he could sketch the sunsets over the valley. However Mrs Roberts died towards the end of 1811, some three years before *Dedham Vale and the River Stour in Flood* is likely to have been painted, nor is there any evidence that she ever commissioned or purchased work from Constable.

The Godfreys, by contrast, also good friends and neighbours of the Constable family, began commissioning work from Constable shortly after moving to Old Hall in 1804 (fig. 7). In 1809, for example, they asked him to paint a 'companion picture' to a view of the local church, and then in 1812 they commissioned from him a portrait of their son *William Mackenzie Godfrey*.¹² As the viewpoint for *Dedham Vale and the River Stour in Flood* is taken from very close to the grounds of Old Hall itself it seems highly probable that it was also the Godfreys – or someone in their immediate circle – who commissioned *Dedham Vale and the River Stour in Flood*. In fact, by far the most tempting hypothesis is that the picture was commissioned from Constable in 1814, at the Godfreys' suggestion, by Thomas Fitzhugh of Plas Power as a wedding present for his bride Philadelphia, the Godfreys' daughter.

In 1814, Thomas Fitzhugh of Plas Power (1770–1856), Deputy Lieutenant and High Sheriff of Denbighshire – and an old college friend of Peter Godfrey's – proposed marriage to the eldest of Godfrey's three daughters, Philadelphia Elizabeth Godfrey, and the wedding was set to take place on 11 November that year. Mr Fitzhugh is known to have commissioned Constable to paint a picture of Dedham Vale as a present for his future bride so that she could look at the familiar view from her old home after she went to live with him in London at their house in Portland Place. Constable writes of the commission in a letter to his own future wife, Maria Bicknell, on 25 October, that 'I have almost done a picture of 'The Valley' for Mr Fitzhugh (a present for Miss G. to contemplate in London)'.¹³

Until now, the painting which Thomas Fitzhugh commissioned from Constable has always been identified with the picture in the Boston Museum and Art Gallery, *The Stour Valley and Dedham Village*. The latter is known to have been painted in the summer and autumn of 1814. It also has a provenance which suggests that by the end of the nineteenth century it was owned by descendants of Thomas Fitzhugh.

However, recent evidence suggests that *The Stour Valley and Dedham Village* may well have been originally commissioned by Peter Godfrey himself and only passed to the Fitzhugh family by descent.¹⁴ Furthermore, there have always been inconsistencies in the identification of *The Stour Valley and Dedham Village* with the Fitzhugh wedding commission. The subject, showing as it does a large and very prominent dung heap in left-hand middle distance, has long been regarded as rather a strange one for a wedding picture. Furthermore, although the Boston



painting was indeed painted during at least some of the autumn of 1814, that is shortly before the Fitzhugh wedding took place on 11 November, there are some inconsistencies with the timing and dates. For example, given that Constable told Maria on 25 October that the Fitzhugh picture was 'almost done', why would he still be making a preparatory study for it, in the form of *Cart with Two Horses* (which relates to the composition of *The Stour Valley and Dedham Village*) on 24 October, only the day before?¹⁵

The fact is that *Dedham Vale and the River Stour in Flood* would surely have proved a more appropriate wedding gift than the *Stour Valley and Dedham Village*. Not only – unlike the latter – is it painted from the grounds of Old Hall, its extended panoramic format also made it especially suitable for rendering as much topographical detail as possible, and thus to function as a record of a particular and much-loved location for Philadelphia Godfrey to contemplate in London.¹⁶ Furthermore, the presentation of the subject with its Old Master echoes would be much more apt (than one of a dung heap) for a respectable and wealthy client like her husband Thomas Fitzhugh who probably had rather conventional tastes. One wonders if Fitzhugh owned other landscapes by Old Masters such as Cuyp and Claude with which the Constable of *Dedham Vale and the River Stour in Flood* could have hung, perhaps indeed forming a pair with one of them.

Flooding of the valley at Dedham seems to have been a fairly regular occurrence from its earliest beginnings, and indeed is implied in the very name of the river which runs through it, 'Stour' meaning 'mighty river' or 'strong flow'. Whilst regular flooding sustained the rich, fertile grazing meadows along the valley, it also 'impeded navigation & dispatch of business' as Constable's mother wrote to her son John early in January 1811 during a period of particularly heavy rains and flooding.¹⁷



Fig. 7.
John Constable, R.A., *Old Hall, East Bergholt*,
Private Collection, Image © Sotheby's

There can be little doubt that Constable would himself have seen the valley in a state of inundation on regular occasions. We know that he was in East Bergholt in the summer of 1799 when he invited Ramsay Richard Reinagle to stay with his family and when the latter made sketches of the flooded meadows from the back of Mrs Roberts's house. Constable surely saw the valley flooded on many other occasions as well, especially as Brian Stewart has estimated that, in the early nineteenth century, Dedham Vale probably flooded on average about once every seven years.¹⁸

We know from technical analysis by Sarah Cove of *Dedham Vale and the River Stour in Flood* that the idea of including a flooded valley in the picture was not Constable's original intention. Why he should therefore have decided to add the flooded valley at a later stage in the picture's genesis is unclear, especially as the subject of a flooded river is such a rare one in British art during this period (Reinagle's representation of the same flooded river excepted). However, given that *Dedham Vale and the River Stour in Flood* is most likely to be a commissioned work – and, specifically, a work commissioned by Thomas Fitzhugh for his bride – it seems possible that the flooded river may well have had personal significance to one or to both of the couple, and thus that they had expressly requested it to be included. Alternatively, the idea of including a flood may have seemed an appropriate subject for a wedding commission, as a symbol of fecundity, given that flooding makes a bountiful harvest the following year.

There is a further possibility. Constable was a great lover of poetry, admiring the classic poem by James Thomson, *The Seasons* (1744) but also, in particular, the poetry of Suffolk-born versifier Robert Bloomfield, whose *Farmer's Boy* (1800), like Thomson's *Seasons*, is similarly divided into sections covering the four seasons. Whilst poetry rarely seems to have provided Constable with the springboard for the subjects of his paintings, he did greatly enjoy the notion of the interchange of ideas between the two. Like other painters in this period, he would often append lines of verse to accompany pictures he sent in for exhibition at the Royal Academy or British Institution, lines from Bloomfield's *Spring* and *Summer* appearing in the catalogues of the Royal Academy in 1814 (to accompany *A Summerland*, and of the British Institution in 1817 (for *The Wheatfield*) respectively.¹⁹ It is just possible that, when painting *Dedham Vale and the River Stour in Flood*, Constable had in mind the opening lines to Bloomfield's *Autumn* that would have fitted this subject very well:

Again, the year's decline, midst storms and floods
*The thundering Chace, the yellow fading woods.*²⁰

¹ When *Dedham Vale with the River Stour in Flood* first appeared on the London art market in 1979, neither the exact location of the subject nor the artist who painted it were identified, the painting being tentatively attributed at the time to a minor journeyman landscapist of the period known as Thomas Christopher Hofland (1777–1843). By 1991, once the subject had been identified as a view of Dedham Vale in Suffolk, the painting acquired a new attribution, to Ramsay Richard Reinagle (1775–1862), an early associate of Constable's at the Royal Academy Schools in London when they were both studying there in the late 1790s (it was published with a Reinagle attribution in 1991, in the Tate Gallery catalogue accompanying the Constable monographic exhibition that year, *Constable*, exh. cat. by L.Parris and I. Fleming-Williams, Tate Gallery, 1991, fig. 32, p.100; in an article by Brian Stewart, *Country Life*, Nov 14, 1991, pp.62–63; and in the catalogue of an exhibition at Gainsborough's House, *From Gainsborough to Constable*, 1991, exh. cat., ed. H. Belsey, cat. 50, p.73). The Reinagle attribution however has proved equally flawed. It was based almost purely on the circumstantial grounds that Reinagle, after visiting Constable in East Bergholt in the summer of 1799, when he made sketches of the flooded meadows in Dedham Vale, had then exhibited a painting based on these sketches at the Royal Academy, in 1801, with the title *View of Dedham during the Floods of 1799. Dedham Vale with the River Stour in Flood* was assumed to be Reinagle's lost 1801 Academy exhibit.

² Constable wrote in a letter to John Dunthorne that he had visited Reinagle's studio in 1801 and seen this painting which he described to Dunthorne as 'a Landscape, Dedham, from the sketch he took from Mrs Roberts's. He calls it his best picture' (R.B. Beckett (ed.), *John Constable's Correspondence II*, Suffolk Records Society, vol.VI, Ipswich, 1964, p.25). We know that the views from the back of Mrs Roberts's House in East Bergholt, called West Lodge, looked further westwards than that shown in *Dedham Vale with the River Stour in Flood*. Paintings made by Constable from the back of Mrs Roberts's house show the hills and church of Langham at the left, to Stratford St Mary church in the centre, and to Stoke by Nayland church to the right – but do not feature the tower of Dedham Church.

³ For *Dedham Vale: Morning, 1811*, see Graham Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, no.11.2.

⁴ For *Wivenhoe Park, Essex* see Graham Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, no.17.04.

⁵ R.B. Beckett (ed.), *John Constable's Correspondence IV: Patrons, Dealers and Fellow Artists*, Suffolk Records Society, vol. X, Ipswich 1966, p.37.

⁶ J. Ivy, *Constable and the Critics 1802–1837*, Boydell Press and Suffolk Records Society, 1991, p. 69, no. 14.4 (*The Examiner*, 26 June); *The Diary of Joseph Farington*, K. Garlick and A. Macintyre (eds) vols I–VI, Kathryn Cave (ed.) vols VII–XVI, New Haven and London 1978–84; see vol. XIII, p. 4564.

⁷ *The Diary of Joseph Farington* (see note 6), vol XIII, p. 4606.

⁸ See note 6.

⁹ Reynolds 1996, p. 56, no. 13.17, note 3, illustration no. 1052. It is also close to one of the cows (with horns) in an oil sketch dateable to 1810 in the Yale Center for British Art, New Haven (*Five Horned Cattle*, oil on board, Reynolds 1996, no. 10.18, illustration number 848).

¹⁰ These are listed, amongst other engravings, in *A Catalogue of the Interesting and Valuable collection of Engravings, formed by the late John Constable, Esq., R.A., consisting chiefly of Painters' Etchings, among which are included those of the principal artists of the Dutch school....* Foster and Sons, 10 May, 1838.

¹¹ It is true that Constable exhibited one or two paintings around this time which, in theory, could correlate with this picture, such as for example 'View of Dedham' or 'Village in Suffolk' or, indeed, 'Landscape', all of which were shown at the Royal Academy in 1815. However, there are other pictures by Constable dating from this period which have stronger claims to be identifiable with these exhibits, especially when one also takes into account the comments (or lack of comments) from the critics who reviewed these exhibitions at the time; one would have expected them to single out *Dedham in Flood* for special attention given its highly unusual subject, but there is no reference by any of them to a picture with this sort of subject. For a list of Constable's exhibits at the Royal Academy and British Institution, see L. Parris and I. Fleming-Williams, *Constable*, Tate Gallery, London 1991, pp. 39–42; and for comments by the critics on Constable's exhibits, see Ivy 1991.

¹² For the 'companion picture' (today unidentified), see R.B. Beckett (ed.), *John Constable's Correspondence: the Family at East Bergholt 1807–1837*, London and Ipswich 1962, p. 36 (letter from Mrs Ann Constable to her son John Constable, 12 August 1809). The commission to paint a portrait of William Godfrey is similarly mentioned in a later letter from Mrs Ann Constable to her son (*op. cit.*, p. 85; letter dated 22 November 1812). The latter painting was not catalogued by Graham Reynolds on the assumption that it may never have been completed. However, the portrait survives in a private collection.

¹³ *John Constable's Correspondence II* (cited note 2), p. 134 (letter from John Constable to Maria Bicknell, 25 October 1814).

¹⁴ For the *Stour Valley and Dedham Village*, see G.Reynolds, *The Early Paintings* (*op cit* note 3), no. 15.1. A recently discovered post-sale report of the contents of 2 Great Stanhope Street, 1896, points towards the strong likelihood that Peter Godfrey commissioned *Stour Valley and Dedham Church* on his own account. The report states: 'The Fitzhugh sale.... A landscape in oils by J.Constable entitled 'Dedham Vale' which was painted for Mr Peter Godfrey (a collateral relative of the Fitzhugh family) of Old-Hall; it measures 30 x 21 inches and was knocked down for 560 guineas'. *Stour Valley and Dedham Church* exactly fits these measurements, and as Philadelphia was the eldest of the three Godfrey daughters, the picture presumably passed to her and then into the Fitzhugh family by descent.

¹⁵ *A cart with two horses*, oil on paper, 6 ¼ x 10 3/8 (Graham Reynolds, *The Early Paintings*, 1996, no. 14.37), which relates to the Boston painting, is dated by the artist 24 October 1814.

¹⁶ A similar extended format had been used by Constable some fourteen or fifteen years earlier when planning another wedding present for a local girl, Lucy Horlock, in the form of four large watercolours which, when viewed together, showed a panorama of the Stour Valley (from the Essex side) from Langham to Harwich (see G. Reynolds, *The Early Paintings*, 1996, *op.cit.*, note 3, nos 00.4–00.6, Victoria & Albert Museum, London, and 00.7, Whitworth Art Gallery, Manchester).

¹⁷ R.B. Beckett (ed.), *John Constable's Correspondence: The Family at East Bergholt 1807–1837*, Suffolk Records Society, vol. IV, 1962, p. 52. In a letter of 8 May, 1824, Constable's sister Mary also writes to Constable from Flatford about a 'large flood' (*ibid.* p. 209).

¹⁸ Brian Stewart, *op. cit.*, note 1, p. 62.

¹⁹ See G. Reynolds, *The Early Paintings*, *op. cit.* note 3, nos 14.1 and 16.1.

²⁰ Robert Bloomfield, *A Farmer's Boy; Autumn*, ll 1–2 (*Selected Poems: Robert Bloomfield*, ed. J. Goodridge and J.Lucas, revised ed, Trent Editions, 2007, p. 42.

41 PIETER CLAESZ.

Berchem 1597/8 - 1660/1 Haarlem

Still life with a silver beaker and an overturned roemer, with bread, a knife and a lemon and olives on two pewter plates

signed with monogram and indistinctly dated centre left: *PCH 16[4]2*
oil on oak panel
40 x 51.1 cm.; 15¾ x 20⅛ in.

£ 100,000-150,000

€ 113,000-169,000 US\$ 132,000-198,000

PROVENANCE

T.S. Lean Esq. [according to label on reverse];

D. van der Linden, Amsterdam, until 1944;

Amsterdam, Frederik Muller & Co., 2–4 May 1944, lot 5, reproduced;

Amsterdam, Frederik Muller & Co., 21–24 November 1950, lot 900, reproduced (as dated 1652);

Acquired by the parents of the present owner in Amsterdam in 1960;

Thence by inheritance.

EXHIBITED

On loan at the Frans Hals Museum, Haarlem, 2013–16.

Elegant and economical in its design, this painting shows the artist's pared down approach to still life, in which he abandons the more luxurious displays of his early years in favour of compositions with fewer objects in simpler arrangements. Claesz.'s pictorial concision was to have a profound effect on still-life painting in The Netherlands. The conception of this modestly scaled and perfectly balanced *ontbijtje* (breakfast piece) is entirely typical of Claesz.'s mature period. The simplicity of the composition relies on grouping a small number of objects around the dominant motif of the silver beaker. In structure the composition of the present work is comparable to a panel once in the collection of Betty and David Koetser and now at the Kunsthhaus, Zurich, *Still life with large berkemeyer, silver cup lying on its side and gold watch*.¹

Claesz. used some of the individual elements adopted here in other compositions. The silver beaker, for example, features in a panel dated 1644 of similar size in the Detroit Institute of Arts.² The overturned *roemer* first appears in a breakfast piece in 1630, a work now at the Fitzwilliam Museum, Cambridge, and before that in a *vanitas* still life of 1628, now in the Metropolitan Museum of Art, New York. The knife protruding over the edge of the table can be found in a number of compositions and is a motif that recurs throughout his career.

This painting is characterised by a low viewpoint and a unifying colour scheme of subtle tonal gradations. The overall tonality is enlivened by the bright yellow of the lemon peel and the warmer hues of the crusty bread, their vibrant presence enhanced against the dark green table cloth.

The date has been read in the past as both 1632 and 1652. We are grateful to Fred G. Meijer however for pointing out that, on stylistic grounds, it is most likely to be 1642. The fact that Claesz. is not known to have used this form of the monogram prior to 1640 supports this analysis.

1. 36 x 46.5 cm.; reproduced in colour in *Pieter Claesz, Master of Haarlem Still Life*, exhibition catalogue, Haarlem, Zurich and Washington 2004–05, p. 65, cat. no. 26.

2. Acc. no. 40.129; 43.8 x 53.3 cm. M. Brunner-Bulst, *Pieter Claesz. der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert: Kritischer Euvrekatalog*, Lingen 2004, p. 282, no. 133, reproduced.



42 FRANS YKENS

Antwerp 1601 - before 1693

A still life of roses, lilies, tulips and other flowers in a vase with a butterfly

signed lower left: *Francisco. ykens fecit*
oil on oak panel, single plank, the reverse
indistinctly branded with a panel maker's
mark and the brand of the city of Antwerp
83.4 x 60 cm.; 32³/₄ x 23⁵/₈ in.

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

PROVENANCE

In the collection of a family since the 1930s;

By whom (anonymously) sold, London,
Sotheby's, 11 December 1996, lot 60, when
acquired by the present owner.

Ykens was apprenticed to his uncle, Osias Beert, and became a Master in Antwerp in 1630. Few of his works are dated, but in what are presumed to be mature works such as this one, no trace of his formation under Beert remains, and his style is more reminiscent of artists active in the middle of the seventeenth century, such as Daniel Seghers.

This is one of his most beautiful paintings, combining a highly successful modelling of the blooms in depth and bulk, and an engaging softness in palette and brushwork, perhaps under the influence of Jan Fyt. Like some of his contemporaries, he altered the language of his signature, presumably according to the mother-tongue of his patron. Many of his paintings are signed *Franchois Ykens*, some *François Ykens*, while others, like the present one, are signed with the Spanish form of his first name, probably because they were destined for Spanish collectors. Other such works include a still life in the Haarlem tradition dated 1636 in Ghent, Museum voor Schone Kunsten; a vase of flowers formerly in a Belgian private collection, dated 1644; and a large-scale work incorporating flowers, game, fruit and vegetables dated 1646 in the Prado, Madrid.

A small still life of flowers in a pot is listed as no. 245 in Rubens' posthumous inventory, one of six works by the artist that he owned.



43 DAVID TENIERS THE YOUNGER

Antwerp 1610 - 1690 Brussels

An elegant company before a pavilion in an ornamental garden

signed and dated lower left: *DAVID · TENIERS · FEC · / 1651*
oil on copper
70 x 87.6 cm.; 27½ x 34½ in.

£ 800,000-1,200,000

€ 900,000-1,350,000 US\$ 1,060,000-1,590,000

PROVENANCE

Gilbert Paignon Dijonval (1708–92), acquired in 1731 (according to the 1821 sale catalogue);

By descent ('*n'est jamais sorti di son cabinet*') to his grandson, Charles-Gilbert, Vicomte Morel de Vindé (1759–1842);

His sale, Paris, Paillet, 17 December 1821, lot 106, where bought *en bloc* by William Buchanan;

From whom presumably acquired shortly afterwards by

Thomas Emmerson, London, and presumably sold by him to

George (or John) Lucy, Charlecote Park, by 1831;

From whom acquired by Baron Lionel de Rothschild (1808–1879), 1834;

Thence by inheritance to Alfred de Rothschild (1842–1918), by 1884;

By whom given to Leopold de Rothschild (1845–1947);

Thence by descent to Lionel Nathan de Rothschild (1882–1942);

Thence by inheritance to Edmund de Rothschild (1916–2009) (lent by him to a Mr. Bevington, according to a label affixed to the reverse);

By whom sold to David Carritt Ltd., 1958;

Private collection, London;

Whence sold ('The Property of a Lady'), London, Sotheby's, 3 December 1997, lot 78, where acquired by the present owner.

EXHIBITED

London, Royal Academy, *17th Century Art in Europe*, 3 January – 12 March 1938, no. 112 (lent by Lionel de Rothschild);

Delft, Stedelijk Museum Het Prinsenhof, 19 December 1964 – 24 January 1965;

Antwerp, Koninklijk Museum voor Schone Kunsten, 6 February – 14 March 1965, *De Schilder in zijn Wereld: van Jan Van Eyck tot Van Gogh en Ensor*, no. 110;

Karlsruhe, Staatliche Kunsthalle, *David Teniers der Jüngere 1610–1690. Alltag und Vergnügen in Flandern*, 5 November 2005 – 19 February 2006, no. 85 (lent by the present owner).

Painted on an unusually large copper plate,¹ this painting depicts a large group of elegantly dressed figures informally gathered in a formal garden, serenaded by a guitar-player, and served chilled wine and food, anticipating the eighteenth-century *fête gallante*. The setting and the figures portrayed place Teniers at the centre of artistic life in Antwerp in the mid-seventeenth century. The backdrop is a garden pavilion closely based (apart from the lower register) on the loggia in the garden of Rubens' house in Antwerp (now the Rubenshuis), where it is still visible today (see fig. 1). While only two of the figures have been positively identified, they are the forty-one year old artist himself, wearing a red cloak, accompanied by his wife Anna, to be seen in the background between the fountain and the pavilion, he with a red cloak and a hat, she in a yellow dress, seen in *profil perdu*. Anna was the daughter of Jan Brueghel the Younger, the grand-daughter of Jan Brueghel the Elder, and the great-grand-daughter of Pieter Bruegel the Elder. The two couples in the foreground are clearly meant to be identified. The purpose of the painting is unclear, but it may not be a coincidence that the artist chose to paint an assembly of friends, perhaps from Teniers' own family, in an Antwerp setting, at around the time that he moved to Brussels to become Court-Painter to the Archduke Leopold Wilhelm.²

The pavilion in the garden of Rubens' house, designed by the artist himself, had already made an appearance in a painting of around 1640 in Munich, Alte Pinakothek, now generally thought to be largely from Rubens' workshop, rather than his own hand. Popularly known as 'The Walk in the Garden', it depicts Rubens and his second wife Hélène Fourment in an imaginary formal garden setting with a backdrop of trees, and the garden pavilion accurately portrayed to the left (see fig. 2).³ It recurs in a work by Jacob Jordaens, next to the portico modelled on a Roman triumphal arch through which one passes from the courtyard of the Rubenshuis to the garden, as a backdrop to Jacob Jordaens' painting *Cupid and Psyche* in the Prado.⁴

This painting has had a distinguished history and a continuous provenance since 1731, eighty years after Teniers painted it. Gilbert Paignon-Dijonval was a renowned collector of drawings and prints on a vast scale. Many of his drawings were bought *en bloc* from his grandson by Samuel Woodburn in 1819, and many of these are now in the British Museum. His paintings collection, though outshone by his works on paper and his library, was distinguished, and consisted largely of Dutch and Flemish paintings, many of which were, like the present picture, acquired during a journey





Fig. 1.
Rubenshuis Pavillon, Antwerp



Fig. 2.
Workshop of Rubens, *The Walk in the Garden*
© bpk / Bayerische Staatsgemäldesammlungen

LITERATURE

J. Smith, *A Catalogue Raisonné...*, vol. III, London 1831, p. 382, cat. no. 469 ('This picture possesses all the attractive qualities peculiar to the master – freedom and lightness of penciling, a sweet and silvery tone of colouring, and a composition of peculiar interest and beauty');

C. Davis, *A description of the works of art forming the collection of Alfred de Rothschild*, vol. I, London 1884, no. 29, as at Seamore Place;

W. Bode, *Rembrandt und seine Zeitgenossen*, Leipzig 1923, p. 429, reproduced;

An illustrated souvenir of the exhibition of 17th century art in Europe at the Royal Academy of Arts, London, London 1938, reproduced p. 29;

F. Boucher, *Histoire du costume en Occident de l'Antiquité à nos jours*, Paris 1965, reproduced p. 259, fig. 576;

R.D. Leppert, *The theme of music in Flemish paintings of the seventeenth century*, Munich 1977, vol. II, cat. no. 669, reproduced plate XXXII;

R.D. Leppert, 'David Teniers the Younger and the image of music', in *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, 1978, p. 115, reproduced fig. 36;

H. Vlieghe, *Rubens portraits of identified sitters painted in Antwerp. Corpus Rubenianum Ludwig Burchard. Part XIX*, London 1987, vol. II, p. 167, under cat. no. 139;

M.E. Wieseman, 'The art of 'Conversatie': Genre portraiture in the Southern Netherlands in the Seventeenth Century', in P.C. Sutton (ed.), *The Age of Rubens*, exh. cat., Boston 1993, pp. 64 and 190, reproduced p. 189, fig. 6;

J.-P. Meulemeester, *Portraits de famille dans quelque tableaux de David Teniers II*, privately printed, Brussels 1999, vol. I, pp. 12 and 22 (as dated '1657' and entitled 'The Second Marriage of David Teniers');

M. Klinge, 'Porträtdarstellungen auf die Terrasse, im Hof und Garten...', in U. Härtung (ed.), *Gärten und Höfe der Rubenszeit im Spiegel der Malerfamilie Brueghel und der Künstler um Peter Paul Rubens*, exhibition catalogue, Hamm, Mainz and Munich 2000, p. 126, reproduced fig. 6;

D. Lüdke, in M. Klinge and D. Lüdke, *David Teniers der Jüngere 1610–1690. Alltag und Vergnügen in Flandern*, exhibition catalogue, Stuttgart and Heidelberg 2005, pp. 268–71, cat. no. 85, reproduced p. 269.

to the Low Countries in 1831. The collection of paintings was consigned for auction sale in Paris by his grandson in 1821, but the major part of the sale was acquired *en bloc* by the London dealer William Buchanan. In his own memoirs he observes that 'he had been for several years in treaty for' the collection, but the price had been too high.⁵ The provenance of the present work usually cites Thomas Emmerson as having made the acquisition, but Buchanan does not mention him and the degree of his participation, if any, is unclear. Buchanan noted that the collection contained four fine pictures by Teniers, but he continues: 'The finest Teniers, and the two capital pictures by Wouvermans, were afterwards purchased by G. Lucy Esq. M.P.'⁶ Buchanan's use of the passive voice suggests that he may not have been the agent of the sale to Lucy, which was more likely Emmerson's doing. Smith gives the buyer as John Lucy, Esq. of Charlecote, but it must have been George Lucy, MP for Fowey, who inherited Charlecote in 1823, and to whom Emmerson sold other Dutch pictures.⁷ John Smith, though a business rival, worked closely with Emmerson, buying paintings in France (including many other works by Teniers) and selling them in England, and it is not impossible that he too was involved with the sale of this one. In any event, he clearly admired it very much, concluding his description with 'The beauty of a fine summer's day adds life and gaiety to the joyous event', before praising it further, adding that it 'possesses all the attractive qualities peculiar to the master – freedom and lightness of penciling, a sweet and silvery tone of colouring, and a composition of peculiar interest and beauty'. He valued it at £1,200, perhaps reflecting its sale price, or possibly the price at which Smith hoped to re-acquire it, as on other occasions.

After Lucy sold it in 1834 to Baron Lionel de Rothschild, it remained in the Rothschild family until 1958, when David Carritt bought it. He is believed to have sold it directly to the parents of the consignor in the Sotheby's sale in 1997, when the present collector acquired it.

1. It is a copper plate of a standard size, but whose use is rare until the 1650s. A Kermesse with a capriccio of the church of Sainte-Gudule, in Madrid, Prado, undated but datable to the early 1650s, is on a copper plate of almost identical dimensions. A painting of *circa* 1647 in Dresden, also on a copper plate of the same size, and a painting dated 1644 on a slightly smaller copper plate, in The Hague, Mauritshuis, are rare exceptions.

2. By tradition this painting has been said to celebrate their marriage. Since they wed in 1637, this cannot be so.

3. See Vlieghe 1987, pp. 165–67, no. 139, reproduced figs 192 and 193.

4. See J.M. Muller, in K. Lohse Belkin and F. Healy, *A House of Art. Rubens as Collector*, exhibition catalogue, Antwerp 2004, p. 40, reproduced fig. 45.

5. W. Buchanan, *Memoirs of painting: with a chronological history of the importation of works of the Great Masters into England since the French Revolution*, London 1847, p. 373.

6. Buchanan 1847, p. 373. The acquisition and dispersal in England of the Paignon-Dijonval collection was, in his own words (although as throughout the book, expressed in the third rather than the first person), Buchanan's last involvement in the 'affairs of art'. Although rivalries between art dealers were then as now rare and conducted without rancour, one might nonetheless be tempted to infer that Smith, perhaps abetted by Emmerson, sought to expunge Buchanan's name from the transaction.

7. George Lucy's father, the Rev. John Hammond, had inherited Charlecote from a cousin (also George Lucy) and added the Lucy name to his own. This may explain why the provenance of this picture has sometimes been given as the Reverend John Lucy, or John Lucy, Esq. Since he died in 1823, and in the light of Buchanan's recollection, John Hammond Lucy most likely never owned it at all, or if he did, only for year or two.



44 HARMEN VAN STEENWIJCK

Delft 1612 - after 1656

A still life of a quince, grapes, peaches, a walnut, and hazelnuts on a wooden ledge

signed lower left on the table: *Hsteenwijck*
oil on oak panel
26.2 x 36.8 cm; 10¼ x 14½ in.

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

PROVENANCE

Anonymous sale, London, Christie's,
13 December 1974, lot 142;

Private collection, France;

Anonymous sale, Paris, Piasa, 24 June 2005,
lot 33;

With Johnny van Haeften, London, December
2005;

With Salomon Lilian;

Acquired from the above by the present owner.

LITERATURE

F. Meijer, in *Dutch and Flemish Old Master Paintings. Johnny van Haeften. Fourteen*, London 2005, cat. no. 27, reproduced in colour.

Steenwijck went to study under his uncle David Bailly in Leiden in 1628, but was back in his native Delft by 1633, and joined the Guild there in 1636. The last record of him is in 1656. Given his training with David Bailly, it is not surprising that he painted *vanitas* still lifes. He also painted still lifes of fresh-water fish, game and barn interiors. By far his most compelling paintings however, and certainly his greatest achievement, are his still lifes of fruit. These are usually kept very simple, with quinces, peaches and nuts (as here), sometimes with cherries or plums, composed in a sloping triangle and set on simple wooden ledges or table tops against a neutral background, nearly always lit obliquely from the upper left.¹ No extraneous elements are permitted to disturb the calm (not even the insects ubiquitous in Dutch seventeenth-century still-life painting), and his colours are muted pinks, yellows and greens, and the tonal range limited, with a gentle blonde lighting, to which the artist paid special attention.

By comparison with much Netherlandish seventeenth-century still-life painting they are devoid of artifice, so that the soft brushwork and subdued lighting alone permits a wholly convincing sense of depth. At their best, and like the present outstanding example, they are reminiscent of the quiet contemplative still lifes that Adriaan Coorte painted in Middelburg in the twilight of the Golden Age at the end of the century: beautifully simple, and seemingly removed from time and place.

Another excellent example of Steenwijck's fruit still-life painting is his still life of quinces, pears, a plum and grapes in the Ashmolean Museum in Oxford (see fig. 1), dated by Fred Meijer to the mid-1640s.²

1. Bodo Brinckmann described Steenwijck's lighting as 'Caravaggesque' (in J. Sander (ed.), *The Magic of Things*, exhibition catalogue, Frankfurt and Basel 2008, p. 168, under no. 47).

2. Signed, oil on panel, 29 x 35 cm. Oxford, Ashmolean Museum, Daisy Linda Ward collection, inv. no. 74; see F.G. Meijer, *The Collection of Dutch and Flemish Still-Life Paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, p. 285, no. 73.



Fig. 1
Harmen van Steenwijck, *Still Life of Fruit on a Ledge*,
Image © Ashmolean Museum, University of Oxford



45 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.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 264,000-396,000

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 for 640,500 Dollars.

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 Segretario 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.



46 GASPAR BUTLER

Active in Naples in the first half of the 18th Century

Naples, a view of the Riviera di Chiaia from the strada di Posillipo, with Vesuvius smoking beyond;

Naples, a view of the bay towards the Castel Sant'Elmo

a pair, both oil on canvas
each: 57 x 148 cm.; 22³/₈ x 58¹/₄ in.

(2)

W £ 150,000-200,000

€ 169,000-225,000 US\$ 198,000-264,000

PROVENANCE

Private collection, Italy.

These splendid views of the Neapolitan Bay were painted by Gaspar Butler, an artist whose nationality has not yet been discovered. He may have been Dutch or Flemish, but the fact he was repeatedly patronised by English Grand Tourists does suggest possible British origins.

The date of Butler's earliest known picture, 1723, is the first notice we have of his time in Naples and by the 1730s he was working for the family of Admiral George Byng, 1st Viscount Torrington, and Graf Aloys Thomas von Harrach, the viceroy of Naples and Sicily from 1728 until 1733. In the six canvases in the Harrach collection, Vienna, four of which are dated 1730, while the others are of 1731 and 1733, Butler produced expansive panoramic views of Naples and her bay of similar dimensions and very much in the same spirit as the present works.¹ Two of the views are taken from the same vantage points as the present pair, and differ only in the staffage. In the present *View of the Bay towards Castel Sant'Elmo* it is once more the British flag that flies from the ships, indicating that this pair was surely commissioned by British patrons.

Two very similar views by the artist, on copper and taken from the same vantage points, were sold London, Christie's, 5 July 2011, lots 50 and 51, for £190,000 and £180,000 respectively. Two further views on copper of the Bay of Naples with the English Fleet are in the National Maritime Museum, Greenwich.² Charles Beddington suggests that the Greenwich picture depicts the arrival of Admiral George Byng on 1 August 1718.

1. N. Spinosa, *Pittura napoletana del Settecento*, Naples 1987, vol. II, p. 155, cat. no. 267, reproduced figs 358–63.

2. C. Beddington, in *Capolavori in Festa, Effimero barocco a Largo di Palazzo (1683–1759)*, exhibition catalogue, Naples 1997, p. 147, cat. no. 1.5(a), reproduced p. 145.



47 GEORGE STUBBS, A.R.A.

Liverpool 1724 - 1806 London

Two bay hunters in a paddock

signed and dated, lower right: *Geo: Stubbs pinxit / 1789*
oil on panel
90 x 137 cm.; 35½ x 54 in.

£ 1,500,000-2,000,000

€ 1,690,000-2,250,000 US\$ 1,980,000-2,640,000

PROVENANCE

Commissioned by Arthur Annesley, 8th Viscount Valentia and 1st Earl of Mountnorris (1744–1816);

Thence by descent to William Monckton Annesley, 13th Viscount Valentia (1875–1951), who sold the painting *circa* 1940;

With Arthur Tooth & Sons Ltd., London, 1947;

Sir Cyril Kleinwort (1905–1980), Sezincote House, Gloucestershire;

The Beaverbrook Foundation;

By whom sold ('The Property of The Beaverbrook Foundation'), London, Sotheby's, 6 July 1977, lot 67;

With Arthur Tooth & Sons Ltd., London;

Mr and Mrs William Poole, The Poole Collection, Lexington, Kentucky, U.S.A.;

Their sale ('A selection of works from the Collection of Mr and Mrs William Poole'), New York, Christie's, 8 June 1984, lot 54;

With Kurt E. Schon Ltd., New Orleans, 31 January 1989 (according to a label, verso);

Private collection, UK.

As Basil Taylor noted, the composition of two horses communing face to face seems to have increasingly interested Stubbs in the late 1780s and early 1790s, in the same way that groupings of mares and foals had done twenty-five years earlier.¹ It is a theme that seemingly first began with his portrait of two horses for Sir Henry Bridgeman at Weston Park (Weston Park Foundation) in 1783 and which came to define many of his most iconic late works. Here Stubbs adapts the stud farm setting he had used for the Duke of Ancaster's *Spectator* (Private collection), painted in the early 1760s, and again for Snap, painted for Jenison Shafto in 1771, and it may be that the landscape is based on the latter's stud farm at West Wrattling, near Newmarket.

The tranquil and serenely bucolic setting, straightforward in its design – a paddock in spring, with clumps of burdock in the foreground, a low paling fence curving round to a thatched shelter and distant hills beyond – far from the bustle and excitement of the racecourse, is equally typical of Stubbs' preferred setting for his portraits of horses in the latter part of his career: the mood reflective and calm, the emphasis being on the noble dignity of the animals themselves.

The painting was commissioned by the Irish peer, Arthur Annesley, 8th Viscount Valentia, who was created Earl of Mountnorris in 1793. His father, Richard Annesley, 7th Earl of Valentia and 6th Earl of Anglesey, was a colourful character, renowned to contemporaries for the questionable legitimacy of his several marriages and for kidnapping his nephew, a rival claimant to his titles and estates: an incident which is believed to have inspired Robert Louis Stevenson's celebrated novel, *Kidnapped*. Valentia commissioned at least one other portrait by Stubbs, of a *Bay Hunter by a Lake* (Tate Gallery, London), which is signed and dated 1787, and it can safely be assumed that these are portraits of two horses that belonged to him.

A closely related picture, smaller in scale and seemingly depicting two different horses but with a similar, though truncated, landscape background and composition is dated 1788 (Rothschild Collection, Ascott House).²

George Stubbs's position as the greatest animal painter of the eighteenth century was confirmed in 1766 with his publication of *The Anatomy of the Horse*, a project he had worked on for most of the previous decade. Born in Liverpool in 1724, the son of a currier, Stubbs had first studied anatomy at York County Hospital in 1744, under the distinguished surgeon Dr Charles Atkinson. Later, at Horkstow, in Lincolnshire, he spent the two years between 1756 and 1758 engaged in studying and dissecting horses in preparation for the publication of his great *magnum opus*, a work the likes of which had not been seen in Europe since Carlo Ruini's *Dell'Anatomia et dell'Infermità del Cavallo* of 1598. This unprecedented work cast Stubbs at the forefront of both science and art in his understanding and knowledge of equine anatomy and propelled him into the limelight as the leading authority on the depiction of the horse. However it also gave Stubbs the training and ability to dissect and study many other animals over the course of his career, and his knowledge and understanding of the physical make up of mammals of all kinds was unparalleled by any artist of his generation.







EXHIBITED

Lexington, Kentucky, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 2 April – 29 August 1980;

Corpus Christi, Texas, Art Museum of South Texas, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 11 September – 2 November 1980;

Oklahoma City, Oklahoma Museum of Art, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 11 January – 1 February, 1981;

Charlestown, West Virginia, Museum of Sunrise, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 29 June – 15 August 1982;

Oshkosh, Wisconsin, Paine Art Centre and Arboretum, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 22 August – 31 October 1982;

Hanover, New Hampshire, Hood Museum of Art, Dartmouth College, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 12 November 1982 – 2 January 1983;

Abilene, Texas, Abilene Fine Arts Museum, *British Sporting Paintings of the 18th and 19th Centuries: The Poole Collection*, 20 February – 28 March 1983.

LITERATURE

J. Britt (ed.) and C. Wood (forward), *Catalogue of the Poole Collection of British Sporting Paintings of the 18th and 19th Centuries, 1980*, pp. 14–15, reproduced in colour;

J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London 2007, p. 504.

Arriving in London in the early 1760s he quickly caught the attention of a close knit group of noblemen and members of the Jockey Club, including Lord Rockingham, Lord Grosvenor, and the Dukes of Grafton and Portland – all leading champions of the Turf – whose patronage would dominate Stubbs's work for the next ten years. His inclusion in Étienne Falconet's 1769 list of the twelve most reputed artists in London, however, is testament to the broader reputation he had achieved by the end of his first decade in the capital. In 1765 he has been made a Fellow of the Society of Artists of Great Britain, then the leading exhibiting society for artists in the country. Swiftly elected one of its Directors, he went on to serve as Treasurer from 1768 and President of the Society in 1772 and 1773; and he would remain the leading animal painter in Britain throughout his career. He would remain particularly famous though, then as he is now, for depictions of the horse.

By the later part of his career Stubbs' paintings of horses went beyond mere animal portraiture, however, and strived for a concept of ideal beauty – an aspiration shared by his patrons, who at this time were investing vast sums in the creation of their own 'ideal' environment. Landscape gardening, the canalization of rivers, tree husbandry, selective livestock breeding, agricultural innovation and horticulture were all part of the 'improving' ethos of the late eighteenth century. This beautifully serene painting epitomises that search for an idealised beauty in nature – the tranquil harmony of two horses communing in a landscape 'civilised' by human hand.

Stubbs was not a prolific artist. He finished only around four hundred paintings over his entire career. By contrast, his contemporary Sir Joshua Reynolds painted nearer a thousand over a much shorter period of production, and George Romney nearly two thousand. Although a significant body of Stubbs' work was included in his studio sale in 1809, important works by the artist have only rarely appeared on the art market in the ensuing two centuries.

1. See B. Taylor, *Stubbs*, London 1971.
2. Egerton 2007, p. 504, no. 274A.



GEORGE STUBBS
1871-1872

48 SIR EDWIN HENRY LANDSEER, R.A.

London 1802 - 1873

A Visit to the Falconer's

oil on board
32.4 x 41.3 cm.; 12¾ x 16¼ in.

£ 50,000-70,000

€ 56,500-79,000 US\$ 66,000-92,500

PROVENANCE

The artist's studio sale, London, Christie's, 9 May 1874 (2nd day of sale), lot 288, for £275 to Agnew's on behalf of

Charles William Mansel Lewis (1845–1931), Stradey Castle, Llanelly, Carmarthenshire;

Thence by descent.

EXHIBITED

Sheffield, Mappin Art Gallery, *Landseer and His World*, 5 February – 12 March 1972, no. 44;

Philadelphia, Museum of Art, *Sir Edwin Landseer*, 24 October 1981 – 2 January 1982, no. 71;

London, Tate Gallery, *Sir Edwin Landseer*, 10 February – 12 April 1982, no. 71;

Edinburgh, Royal Scottish Academy, *The Monarch of the Glen, Landseer in the Highlands*, 14 April – 10 July 2005, no. 20.

LITERATURE

A. Graves, *Catalogue of the Works of the Late Air Edwin Landseer, R.A.*, London 1876, p. 17;

R. Ormond, *Sir Edwin Landseer*, exhibition catalogue, Tate Gallery, London 1981, pp. 117–18, reproduced pl. 71;

R. Ormond, *The Monarch of the Glen: Landseer in the Highlands*, National Galleries of Scotland exhibition catalogue, Edinburgh 2005, pp. 33–34 and 129, reproduced in colour pl. 20.

Preserved in exceptional, untouched condition, this rapidly executed and freely painted sketch was last sold in the artist's studio sale in 1874, and has remained in the same collection ever since. Closely related to some of Landseer's most celebrated paintings, the scene evokes the chivalric world found in the novels of Sir Walter Scott, whose home at Abbotsford the artist visited on his first trip to Scotland in 1824 and with whom he maintained a long and devoted friendship.

The sport of hawking, which had largely fallen into remission in the seventeenth and eighteenth centuries, enjoyed a marked revival in the early nineteenth century among aristocratic sportsmen. Carrying a strong association with the chivalric world of the Middle Ages and Tudor England, its resurgence was part of a wider interest in all things medieval that was characteristic of the period and which manifested itself in everything from literature to architecture; attaining perhaps its most fantastical zenith in the pseudo pageantry of the Eglinton Tournament of 1839. Descriptions of hawks and hawking are scattered throughout the work of the artist's great friend, Sir Walter Scott, whose novels did much to further the popularity and spread of this Gothic revival. As Landseer did in his historical paintings, Scott used the imagery of hawking for period effect and the scene in this sketch might just as well have been taken directly from one of his novels, so in tune is it with the author's rich descriptive detail and romantic characterisation.

However, though Landseer did paint a small series of oil sketches directly illustrating scenes from Scott's work, which were directly commissioned by the author for his Waverly edition, as a rule the artist was wary of precise literary references. Though he had a strong facility for narrative within his compositions it can be argued that the figures and settings in his pictures are ancillary to his true artistic interest; the display of dogs, hawks, wild beasts, dead game and other animal life. Painted with a fresh, lively touch this is one of a number of studies relating to hawks and hawking by the artist and the composition, with its historicising interior scene, relates to such celebrated pictures as *Bolton Abbey in the Olden Times* (Devonshire Collection, Chatsworth) and *Interior of a Castle Courtyard* (Sunderland Museum and Art Gallery).

Here, evoking the chivalric atmosphere of Abbotsford and the world of Scott's imagination, Landseer conjures a scene in which two young ladies of the castle (which is itself visible through the doorway) pay a visit to the Falconer's house. They watch intently as a young boy, possibly their brother, smartly dressed in a slashed doublet and hose, feeds a hawk from the hand, whilst the Falconer himself peers over his shoulder, possibly offering instruction. Two rows of hooded falcons line the room, whilst in the foreground a brace of dead herons and a dead duck strew the room; trophies of a successful hunt. Beneath the stool upon which the boy sits an exhausted hound slumbers with its chin resting on the cross bar, in contract to the two alert greyhounds warming themselves by the stove, one of which picks up its ears at the figure of a man, a sword at his hip and the gleam of armour at his shoulder, silhouetted in the doorway. Shields, a cross bow, a breast plate and other paraphernalia line the walls of the simple wooden barn, suggestive details which, combined with the sixteenth-century costumes, transport us back to a period that appears more heroic and more exciting than our own.



49 SIR EDWIN HENRY LANDSEER, R.A.

London 1802 - 1873

A deerhound with two dead roe deer

inscribed in chalk, verso: *Lewis / 108 / May 8/74*

oil on millboard
48.2 x 60.3 cm.; 19 x 23¾ in.

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

PROVENANCE

The artist's studio sale, London, Christie's, 8 May 1874 (first day of sale), lot 108 (*Deerhound, Dead Stag and Fawn*), for £367.10s. to Agnew's on behalf of

Charles William Mansel Lewis (1845–1931), Stradey Castle, Llanelly, Carmarthenshire;

Thence by descent.

EXHIBITED

Possibly London, British Institution, 1826 (as *Deerhound and Dead Game*).

LITERATURE

A. Graves, *The Works of the late Sir Edwin Landseer, R.A.*, London 1875, p. 11.

This beautiful, unfinished sketch forms part of a body of work from the late 1820s and early 1830s relating specifically to stalking and highland life. Consisting mostly of pictures of dead stags, in contrast to his later series of paintings focusing on the theme of the 'Heroic Stag', these works are the product of the artist's deep love of the sport, and his affinity with Highland life. Also included in this group are the dramatic *Deer and Deerhounds in a Mountain Torrent* (Tate Britain, London), exhibited at the Royal Academy in 1833, and the large scale *Highlanders Returning from Deerstalking* (Northumberland Collection, Alnwick Castle) of 1827.

Though many of these paintings are sporting groups which include portraits of Landseer's aristocratic friends and patrons, not all of them are, and the present study, like the latter, is one of a range of pictures which promoted the image and ethos of the Highlands for its own sake. In a variation on the them, as opposed to red stags, here the dead game are a pair of roe deer, a buck and a doe, their bodies entwined in death, the bucks head hanging limp over a rock. The composition emphasises the pathos of the quarry; a characteristic trait in Landseer's dark romantic vision of Highland sport. The sketch relates closely to several other depictions of dead roe deer, including *Ptarmigan and Roebuck* (Art Institute of Chicago) and *Young Roebuck and Rough Hounds* (Victoria and Albert Museum, London).

The focus of the picture, however, is the beautifully characterised deerhound, faithfully watching over his master's quarry, which is painted with an innate sympathy and handled with a magnificent virtuosity that delineates every hair of its rough coat. Landseer's dog paintings of the 1830s constitute one of the high points of his art and the image of the dog that Landseer portrayed have parallels in contemporary literature; particularly the work of Sir Walter Scott and Charles Dickens, in whose novels dogs feature largely as creatures of feeling and intelligence. Both Landseer and Scott owned deerhounds themselves and the breed were a particular favourite of the artist, both for their working abilities and their association with the chivalric world of the past.



50 SIR EDWIN HENRY LANDSEER, R.A.

London 1802 - 1873

Study of Highland Blackface
Sheep

inscribed in chalk, verso: 84 / May 8/74
oil on millboard
26.5 x 37 cm.; 10½ x 14½ in.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,600-66,000

PROVENANCE

The artist's studio sale, London, Christie's, 8 May 1874 (first day of sale), lot 84, for £180 to Agnew's on behalf of

Charles William Mansel Lewis (1845–1931),
Stradey Castle, Llanelly, Carmarthenshire;

Thence by descent.

EXHIBITED

Sheffield, Mappin Art Gallery, *Landseer and His World*, 6 February – 12 March 1972, no. 53.

This exceptionally well preserved and freely handled sketch of Highland sheep is one of a number of early oil sketches, drawings and écorché studies of animals that were bought from Landseer's studio sale by the amateur artist Charles Mansel Lewis (1845–1931). Painted rapidly, with confident and assured brushstrokes, it demonstrates the artist's innate feeling for the physical properties of animal pelage; the shaggy texture of wool and the dull sheen of horn. Together with his intrinsic understanding of anatomy, it was this quality that made Landseer the most brilliant animal painter of the nineteenth century.

Mansel Lewis had cultivated his interest in art whilst at Oxford University where he befriended the Slade Professor of Art, William Riviere, whose work he later collected, together with that of his son, Briton Riviere. In 1874 he inherited the Stradey estate in South Wales, where he swiftly constructed an artist's studio at the top of a tower with windows looking out onto the Bristol Channel, where he could paint by the soft Carmarthen light. At about this time he also met and became a lifelong friend and patron of Hubert von Herkomer.

The six day sale of the contents of Landseer's studio, including paintings, drawings, prints and books held at Christie's in May 1874 attracted widespread interest, with strong competition from collectors and dealers alike for the 1,400 lots. Mansel Lewis obviously felt an affinity with Landseer's sporting scenes, his deer hounds, dead stags, hawks and sporting dogs (see preceding two lots), and his studies of animals and rural life. As a painter himself, however, he was also clearly intrigued by the process of Landseer's art, the didactic studies through which he had mastered his craft and trained his eye.



51 JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

The Opening of Waterloo Bridge,
seen from Whitehall Stairs,
London, 18 June 1817

inscribed on an old label, verso: *Waterloo Bridge from Whitehall Stairs – the new bridge opened by the Prince Regent 1817. John Constable*
oil on canvas
50 x 75 cm.; 20 x 30 in.

£ 1,000,000-1,500,000

€ 1,130,000-1,690,000 US\$ 1,320,000-1,980,000

PROVENANCE

Camille Groult (1832–1908), Paris;

Thence by descent.

LITERATURE

J. Farington, *Diary 1793–1821*, 16 vols, New Haven and London 1978–84, vol. XV, K. Cave (ed.), p. 5396;

G. Reynolds, *The Later Paintings and Drawings of John Constable*, 2 vols., New Haven and London 1984, text vol., p. 34, no. 19.21 (as whereabouts unknown);

A. Lyles (ed.), *Constable. The Great Landscapes*, exh. cat., Tate, London 2006, p. 184.

This recently rediscovered sketch is an important, previously lost, early study for one of John Constable's most celebrated paintings, *The Opening of Waterloo Bridge* (Tate Gallery, London, fig. 1), which the artist exhibited at the Royal Academy in 1832. Probably the artist's first attempt at working out the composition, it is believed to be the picture Constable showed to Joseph Farington in 1819, an event recorded in the latter's diary for 11 August that year but which hitherto no previously known sketch has been traced. Recent scientific analysis has shown that the handling and technique are typical of Constables practice circa 1819–20, whilst the elevated perspective correspond with the 'bird's eye view' that Farington describes. Previously unknown to scholars, the sketch has a distinguished provenance, having belonged to the great French collector Camille Groult, who established the most significant collection of British art in France in the nineteenth century.

The view is taken from the south-west, looking north-east towards the City, with the north bank of the river on the left and the south bank on the right. In the lower left foreground is the garden of Fife House, at that time the home of the Prime Minister, Lord Liverpool, with the flag of St George flying from the garden wall and myriad figures scurrying about on the lawn. Below, on the water, are clustered several ceremonial barges, one of which flies the Royal Standard. The bridge itself, gleaming bright against the otherwise muted palette of the picture, cuts across the stream in the middle distance, reaching from Somerset House (home of the Royal Academy between 1780 and 1837) and the Savoy on the north bank, to Lambeth on the south. In the eighteenth century the south bank of the Thames had been characterised by pleasure gardens and theatres but by the early nineteenth century was becoming increasingly industrialised, as can be seen by the tower belching smoke and the densely packed, low lying wharfs along the bank. Beyond, in the far distance, the dome of St Paul's Cathedral looms large above the skyline whilst the horizon is marked with white dashes indicating the numerous medieval church spires of the City of London. A puff of smoke at the centre of the bridge indicates that a salute has been fired, whilst out on the water and along its banks the river teams with life as the pageantry of the occasion gets under way. Such depictions of London's river based festivities had long been a staple of artistic subject matter. Jan Wyck had painted Frost Fairs on the Thames in the seventeenth century and Canaletto, who spent a decade in London from the mid-1740s, painted numerous such scenes, like *Westminster Bridge, with the Lord Mayor's Procession on the Thames*, 1747 (Yale Centre for British Art, New Haven). In addition to Constable's many sketches and re-workings of this scene the original Waterloo Bridge would famously become immortalised in a large series of luminous paintings by Claude Monet in the very early twentieth century.





Fig. 1.
John Constable, R.A., *The Opening of Waterloo Bridge*,
Tate Gallery, London © Bridgeman Images

The gradual evolution of *The Opening of Waterloo Bridge* was a long and complicated one, the artist grappling with the unfamiliar subject matter. Constable first conceived the idea of a grand Thames subject shortly after his permanent move to London, having finally married his long time sweetheart Maria Bicknell in 1816. Hitherto the artist's subject matter had almost exclusively been drawn from his native Suffolk landscape, but with his move to the metropolis came a desire to tackle an historical landscape to rival the great seaports of Claude Lorraine and the ceremonial pomp of Canaletto's London views. Equally, with the added commercial impetus and ambition necessitated by his marriage, Constable may well have been encouraged by his father-in-law to court royal patronage, just as Turner was doing (though with no more success) with his *England: Richmond Hill, on the Prince Regent's Birthday*, which was shown at the Royal Academy in 1819. Charles Bicknell had long opposed Constable's marriage to his daughter on grounds of the artist's financial instability, and as a solicitor to the Prince Regent would certainly have viewed royal patronage for his new son-in-law as a way to secure Maria's financial future. Above all, now that Constable lived in London, why should he not translate his monumental Suffolk river scenes into a view of the Thames, the greatest river of them all? Such a painting would show him capable of a greater variety of subject at this crucial time in his life and, as a patriot and royalist, he would have been attracted to an historic event of this importance; the painting of which would undoubtedly further his Academic career.

Designed by John Rennie, Waterloo Bridge was officially opened by the Prince Regent on 18 June 1817, to huge public fanfare. The Prince, accompanied by an escort of both Foot Guards and Horse Guards, embarked on one of the Royal Barges from Whitehall Stairs and processed by river to the southern end of the bridge in convoy with the Lord Mayor, in his ceremonial barge the *Maria Wood*, and representatives of the Navy. Salutes were fired from the bridge as they progressed and, upon landing, His Royal Highness marched in procession with the Dukes of York and Wellington across the bridge, lined for the occasion with Waterloo veterans. Packed crowds lined both sides of the river and the festive atmosphere was heightened by the consumption of beer and gin. Circumstantial evidence suggests that Constable himself witnessed the events. He was certainly in London at the time, being a regular attender at the Royal Academy's annual spring exhibition at Somerset House (situated on the north bank of the river just to the east of the bridge), and three



Fig. 2.
John Constable, R.A., *Sketch for the Opening of Waterloo Bridge from Whitehall Stairs*,
Clark Art Institute, Williamstown © Bridgeman Images



Fig. 3.
John Constable, R.A., *Waterloo Bridge from Whitehall Stairs*,
© Victoria and Albert Museum, London

pencil drawings of the bridge, or made in its immediate vicinity, are thought to come from a sketchbook he used in the early summer of 1817.

The first certain record of Constable working on the subject occurs in the diary of his fellow artist Joseph Farington, in an entry for 11 August 1819, when he noted: ‘Constable called and brought a painted sketch of his view of Waterloo Bridge &c and the river as it appeared on the day of the *opening of the bridge*. I objected to his having made it so much a “*Bird’s eye view*” and thereby lessening [the] magnificence of the bridge & buildings. – He sd. he would reconsider the sketch.’ When compared with the finished painting of *The Opening of Waterloo Bridge* and all the other painted sketches for the subject, the elevated viewpoint of this previously untraced picture identifies it as the ‘Bird’s eye view’ that Farington saw. It therefore represents the artist’s earliest thoughts on the composition, and can most likely be identified with a picture referred to by Constable in a letter to his great friend, the Rev. John Fisher, on 17 July 1819: ‘I have made a sketch of my scene on the Thames – which is very promising’.¹ The details of both the architecture and foreground are painted in the artist’s typical rapid shorthand notation of dabs, flecks, dots, splashes and scrapes of brilliant impasted paint, all applied with the brush (and therefore predating the development of his use of the palette knife in the 1820s), using a minimal palette of colours. As Sarah Cove has observed, the technique, especially in the trees and foliage, is directly comparable to Constable’s work in the mid- to late 1810s, up to 1820, as seen in pictures such as the unfinished study for *Dedham Lock and Mill* (Tate Gallery, London), painted *circa* 1816–18, and *Salisbury Cathedral and Leadenhall from the River Avon* (National Gallery, London), painted in 1820.

The composition and handling relate closely to a small sketch (6 x 8 ¾ in.) that emerged when it was sold in these rooms, 30 November 1960, lot 122, which also shows the elevated viewpoint that was Constable’s starting concept (Clark Art Institute, Williamstown, fig. 2).² Roughly handled and on such a small scale it may well have been painted on the spot; and both this and the present work relate in terms of their composition to a detailed topographical pencil drawing that Constable probably made from the upper floor of No. 5 Whitehall Yard, the bow-fronted house that he eventually included in the picture itself (see fig. 1). Constable had strong precedent for choosing to start with such a viewpoint. The great Canaletto himself had adopted such an aerial view in his paintings of the Thames, as had many other artists, thus ensuring a high horizon line which would allow plenty of space to depict the pageantry on the



Fig. 4.
John Constable, *Full Sized Sketch for the Opening of Waterloo Bridge*,
Mellon Collection, Yale Centre for British Art, New Haven © Bridgeman Images

water. Following Farington's advice, however, in subsequent preparatory studies for the composition Constable substantially lowered the perspective, as seen in another sketch from 1819, which was probably Constable's next attempt at the scene, now in the Victoria and Albert Museum (fig. 3). In the V&A sketch the artist appears to have used the garden of Michael Angelo Taylor's house, which adjoined the bow-fronted building at 5 Whitehall Yard but had a garden that ran much further out into the river. In this second conception of the scene the viewer is brought almost down to the water level, the garden of Fife House is lost from view and the foreground activity around Whitehall Steps, with the Prince and his entourage embarking in the Royal Barge, become much more the focus of the picture.

On 1 September 1820 Constable wrote to Fisher, saying: 'I am putting my river Thames on a large canvas, I think it promises well',³ and it is likely this large canvas that he again took to show Farington in November that year to see how he approved of his amendments to the composition. Farington, however, persuaded Constable to set the picture aside and paint another large Suffolk subject for the following year's Royal Academy exhibition – the result of which was *The Hay Wain* (National Gallery, London), exhibited in 1821. It would be another eleven years before Constable finally exhibited his finished version of *The Opening of Waterloo Bridge* at the Academy, with the artist working on and off the project at various stages in the intervening period, producing a number of different drawings and oil sketches as he felt his way forward towards the final composition. As Anne Lyles succinctly documented in her 2006 Tate exhibition catalogue, *Constable: The Great Landscapes*, of all Constables great landscapes *The Opening of Waterloo Bridge* had by far the longest gestation and the most complex evolution. When it was finally exhibited in 1832 it was hung alongside J.M.W. Turner's *Helvoetsluys; – the City of Utrecht, 64, going to sea* (Tokyo Fuji Art Museum) and the two pictures were the source of one of the great contemporary anecdotes about the two artists' rivalry. Put out by the high colour key of Constable's long anticipated masterpiece when he saw it hanging next to his own cool, grey marine piece on varnishing day, Turner added an intense red buoy to his picture at the last minute, which is said to have prompted Constable to remark: 'He has been here and fired a gun.'⁴ *The Opening of Waterloo Bridge* is today one of the artist's most celebrated works, famous the world over as an icon of British art.



Note on the Provenance

This picture, which has recently emerged, belonged to the great nineteenth century French collector Camille Groult (1832–1908). The heir to a milling fortune, Groult had been buying French eighteenth-century paintings and drawings since the 1860s, but in the 1880s and '90s his interest progressed to British art and he quickly established himself as the greatest collector of English paintings in France during the late nineteenth century. He made frequent trips to London to buy pictures as well as acquiring them from French dealers such as the Boussod & Valadon Gallery, who sold him Gainsborough's *Portrait of Lady Mulgrave* for 22,000 francs in 1897. His collection, which included numerous works by Turner, Reynolds, Lawrence, Hoppner, Raeburn, Gainsborough and Constable, was housed at his mansion on Avenue de Malakoff in Paris. Among the stars of the British collection were Turner's *Ancient Rome – Ovid Banished from Rome* (Private collection, New York); the *Falls of Schaffhausen*, *Val d'Aosta* (National Gallery of Victoria, Melbourne), which he bought from Sedelmeyer; and *Junction of the Severn and the Wye* (Musée du Louvre), which to this day is the only Turner in a French public collection. It is possibly these latter two pictures that were included in an exhibition of English painting in Paris in 1894, when they were seen by Camille Pissarro who wrote to his son, Lucien, that he has seen 'two Turners belonging to Groult, which are quite beautiful'.⁵ More significantly, as well as an early watercolour of *Derwentwater* by Constable, Groult owned another of the artist's preparatory sketches for *The Opening of Waterloo Bridge*; that now in the Paul Mellon Collection (Yale Centre for British Art, New Haven, fig. 4), which probably represents the artist's final amendments to the composition and relates most closely to the finished picture now at the Tate Gallery. He therefore, whether by coincidence or intent, owned the physical manifestation of both the opening and closing stages of the artist's thought process in the evolution of this great masterpiece.

Groult was intensely private about his collection and although a selection of highlights was exhibited at the Pavillon de Bagatelle in 1905, no official catalogue of the collection was ever produced. In 1920 the Gallerie Georges Petit held a large sale of a portion of the collection, under an anonymous name, and a number of works were subsequently sold by his grandson, including Turner's *Junction of the Severn and the Wye*, which was bought by the Louvre in 1967. This sketch, however, has remained in the hands of his descendants and its discovery represents an important development in our understanding of the evolution of one of Constable's most famous paintings, as well as a significant addition to his *œuvre*.

We are grateful to Anne Lyles and Sarah Cove for their assistance with the cataloguing of this lot and for endorsing the attribution following first hand inspection and scientific analysis. A technical report by Sarah Cove ACR, Constable Research Project, is available upon request to the department.

1. Reynolds, 1984, p. 34.

2. The Clarke picture has traditionally been ruled out as that shown to Farington, however, on account of its very small scale, which would not have allowed Constable to properly explain his plans.

3. R.B. Beckett (ed.), *John Constable Correspondence*, Suffolk 1968, vol. VI, p. 56.

4. C.R. Leslie, *Autobiographical Recollections*, 2 vols, London 1860, vol. I, pp. 202–03.

5. Quoted in M. Butlin and E. Joll, *The Paintings of J.M.W. Turner*, 2 vols, revised ed., New Haven and London 1984, text vol., p. 305.

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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.

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 act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. 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 £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% 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 re-invoicing 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(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 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 the 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 = US\$1.32
£1 = €1.12

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

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Consultant ‡

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

A VENETIAN LEGACY – AN ITALIAN PRIVATE COLLECTION

5 December 2017
London

FINE OLD MASTER AND 19TH CENTURY PAINTINGS

1 February 2018
New York

OLD MASTERS DAY SALE

7 December 2017
London

MASTER PAINTINGS EVENING SALE

1 February 2018
New York

THE OTTO NAUMANN SALE

31 January 2018
New York

MASTER PAINTINGS AND SCULPTURE DAY SALE

2 February 2018
New York



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.



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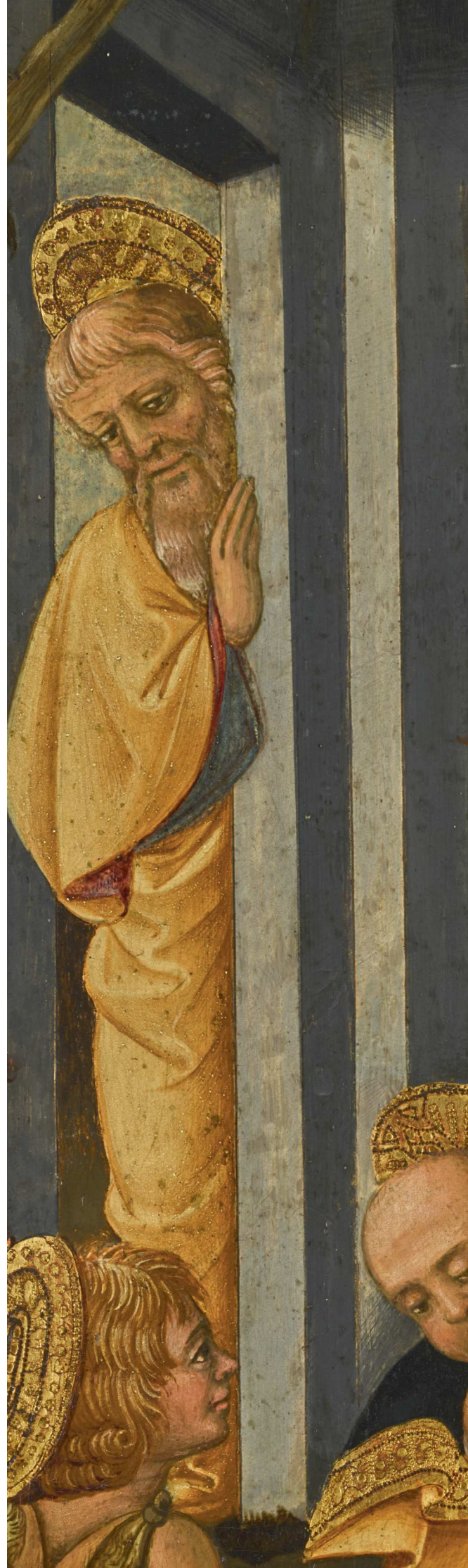
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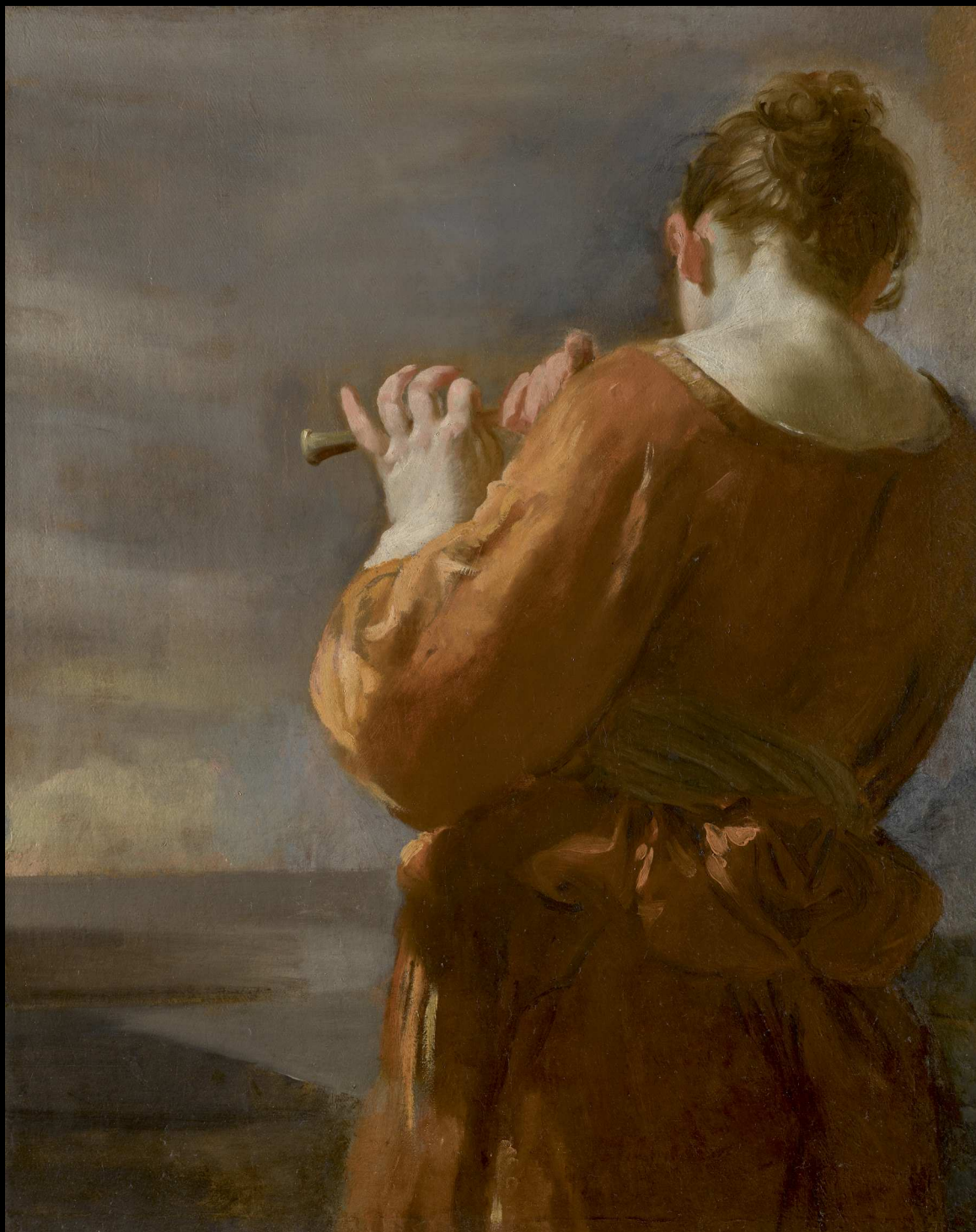
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